

Balfour Brown on July 30<sup>th</sup> in Yarmouth, Nova Scotia, the only daughter of four children, to Robert Balfour Brown, the son of a prosperous sea captain, and his wife, Hannah Curtis Jenkins Brown.<sup>1</sup> After learning the rudiments of drawing and composition under her artist-father the attractive and talented Roberta studied voice and piano at the Boston Conservatory of Music. She married Johannes Alfred Franz Abloescher, an Austrian expatriate and a minor scion of Hapsburg nobility, on September 19, 1894. She became a naturalized citizen of the United States on November 2, 1896.<sup>2</sup> By 1898 she had separated from her husband, moved back to Nova Scotia and was granted a formal decree of divorce on November 8, 1900.<sup>3</sup> According to the 1901 Canadian Census, she resided in the Yarmouth home her brother, William.<sup>4</sup> However, that same year, when she received a U.S. Passport for herself and her six-year-old son, Julius Franz Abloescher, to travel in Europe, she declared her official residence as Boston. On the passport application she listed her occupation as "artist" and her height as five feet four inches; she was distinguished by a small "oval face" with brown eyes and hair.<sup>5</sup> She pursued her art studies in Paris and London. By 1903 Roberta Balfour had moved to Colorado where she was a writer as well as the art and drama critic for the *Denver Times*.<sup>6</sup> She also worked for the *Denver Post* and *Rocky Mountain News*.<sup>7</sup> According to the U.S. Census of 1910, she resided with her son in Denver at 1743 Humboldt Street and worked as an "insurance agent."<sup>8</sup> By 1913 she had married Carl Thudichum and had given birth to a daughter, Carola. The couple lived in southern California where she served as director of the San Diego Press Women's Club for several years.<sup>9</sup> In 1915 she studied painting under the "distinguished poet, dramatist and color scientist," Beatrice Irwin, who was visiting from London.<sup>10</sup> The Thudichums eventually moved to Sebastopol, California. Roberta continued to paint and worked as a feature writer for popular magazines. Her husband, who was a distinguished German-born doctor with a specialty in embryology and *materia medica*, was an alumnus of the Southern Homeopathic Medical College. Both became converts to the Baha'i faith. From the U.S. Census of 1920 we learn that they resided in Sebastopol on High Street with their daughter. Julius lived nearby with Roberta's brother, William.<sup>11</sup>

In January of 1920 the *Carmel Pine Cone* reported that Roberta had arrived in the seaside hamlet for a stay of "several months" to prepare articles on the Forest Theatre and the local art community "for a New York magazine."<sup>12</sup> By April she had moved from Reardon cottage into Norwood cottage where she was receiving an ever growing circle of Carmel friends.<sup>13</sup> In the Baha'i archives there is correspondence from 1919 through 1920 between Roberta Balfour Thudichum and Shogje Rabbani on a variety of topics, including the attainment of enlightenment and the negative consequences of World War I. Soon after her arrival in Carmel Balfour organized an "informal" group of Baha'i devotees:<sup>14</sup>

. . . . During the past four months the cottage they occupied has been the center of many interesting Baha'i meetings, where cosmopolitan visitors and residents already drawn to the cause of Universal Brotherhood and Peace learned the latest news from the Holy Land.

A significant event was the receipt of a beautiful tablet and letter from Abdul Baha, the head of the movement, from Mount Carmel, Palestine, written at Eastertide, sending greetings and blessings to Carmel and the friends here. It is the first tablet to come to Carmel since 1909, . . .

In September of 1920 Dr. Carl Thudichum briefly opened a Carmel office "for consultation" as a "specialist in electronic diagnosis and autohemetic therapy;" he continued to maintain his primary residence in Sebastopol until he moved to Los Angeles in 1922 to specialize "in the Abrams electronic system of healing."<sup>15</sup> In late 1920 Roberta and her daughter established their permanent residence in Carmel; her husband visited on holidays.<sup>16</sup> By the mid 1920s Dr. Thudichum had moved his practice from Los Angeles to San Diego and his visits to Carmel became infrequent. During Christmas of 1924 Roberta celebrated the arrival of her husband and son, now known as "Julius Balfour," with several well-attended parties that were reported on the front page of the *Carmel Pine Cone*.<sup>17</sup> At this time her son was the chief engineer of the Hetch Hetchy dam project in Tuolumne County. Through the 1920s and into the mid 1930s Roberta consistently enrolled herself as a "Republican" on the Carmel voter index, but changed the title of her profession from "writer" to "artist" in 1926.<sup>18</sup>

Balfour was actively involved in the Carmel community. In October of 1921 she was elected president of Carmel's St. Anne's Guild and one of her close friends, Mrs. William C. Watts, was elected vice president.<sup>19</sup> The latter's husband was Roberta's last painting instructor and had a profound influence on the final development of her "radical" style in painting. On one occasion she attended a town meeting at Carmel City Hall and spoke on the issue of new drainage districts.<sup>20</sup> Balfour was a popular figure in Carmel society and frequently used her studio-home at Seventh Avenue and Lincoln Street to stage exhibitions of foreign and local artists as well as receptions for distinguished visitors such as Lillian Fenn, Beatrice Irwin and Bertha Case Rihani; her regular guests included Paul Mays, William Watts and F. Carl Smith with their wives.<sup>21</sup> On one occasion in July of 1921 she staged a display of fifty coastal subjects by Jennie Cannon who reciprocated by inviting Balfour to exhibit at her Berkeley studio-gallery.<sup>22</sup> Due to Roberta's widely published views on disarmament she was appointed a delegate to the 1925 World Peace Conference at the Palace Hotel in San Francisco.<sup>23</sup> In July of 1926 she hosted an exhibition of works by Mitsumaru Kobayana, the noted Japanese artist and director of

the Kyoto Art Institute.<sup>24</sup> At that time in Balfour's house Carmel's mayor was given twelve wood block prints, an official gift from the government of Japan. She held another home-display of Japanese art in September.<sup>25</sup>

By the mid 1920s she had become one of Carmel's most popular and unusual portrait artists. Henry David Gray, a Stanford Professor and Carmel regular, sat for a studio portrait and as Balfour painted he penned this remarkable study of the artist:<sup>26</sup>

. . . . I can supply a certain amount of information about an artistic method which I believe to be unique and of genuine importance.

Mrs. Roberta Balfour Thudichum has been painting for only about five years. For her early work I do not care in the least. It was without technique, and it did not expose at all what she intended. For her theories, as I knew them from a slight personal acquaintance with her, I had little sympathy or patience. But within the last year a few of her pictures, and particularly the portraits, developed a vitality that indicated a clear strain of genius. Figures in a dim light stood out from the canvas in a most amazing way. I found myself turning back, time after time, to look again at these paintings, for they refused to reveal all they had to tell. It seemed that this artist had some secret which the average painter did not know. . . .

But the startling thing, the thing that separates the work of Roberta Balfour from that of her merely excellent contemporaries, is that she paints the past behind the present, or rather, she paints her subject's remote ancestry before she "brings him down" - as she puts it - to the present age. As soon as she had the general contour and the prevailing shades of her background, she began to see me and sketch me as a primitive man, as that essential savage which I still am at the very basis of my being, because without him I would never have been at all. Just as an understanding of anatomy is essential to a sculptor or an artist who is painting the nude, so an instinctive comprehension of anthropology seems to form the basis of Roberta Balfour's art. Or as the embryo lives through its whole ancestry, so does a Balfour portrait grow from its barbaric beginnings to the completed picture. . . .

The result was, however, that Roberta Balfour told more truth about me than all of my students at Stanford and all of my colleagues put together have ever known. . . .

It may be that Roberta Balfour will never come to be numbered among the really great. She has had little training; she works in a miserably lighted living room, and is distracted with all sorts of other duties that consume her time and energy. Worse still, she is full of theories that are not true nor even sensible. As an artist, she is only now finding herself, and anything, fortunate or unfortunate, may happen. She has this in her favor: that she is as free from all the modernistic tendencies as she is from the traditional and conventional. Therefore neither the moderns nor the conservatives understand her work. I do not know how she obtains her peculiar results: how she gets perspective without shading, how she puts "vibrations" (as she calls them) into her subjects till they change every mood of the spectator. But this I do know: that I have seen no portraits since Rembrandt that have gotten more deeply into the very LIFE of the men and women portrayed. Not the mere appearance - anybody can do that; not the essential traits of character, the aspiration, the sorrow, or what not - all genius artists have recorded these; but the life history, the life itself, of the sitter.

Balfour advertised her "modern art studio" in the local Carmel press.<sup>27</sup>

She began to exhibit her portraits, landscapes and still lifes with some frequency in the early 1920s. Her work was displayed locally at the last three Annual Exhibitions of the Carmel Arts and Crafts Club.<sup>28</sup> At the Sixteenth Annual in 1922 she contributed a painting entitled *Spring in the Valley*; the next year she offered a still life, *Peppers and Pomegranates*, as well as a landscape, *May Time-Carmel Valley*. In her review for the *Pine Cone*, Mrs. F. Carl Smith, the wife of the famous painter, offered this evaluation of the artist and her contributions to the 1923 Annual:<sup>29</sup>

On entering the hall one's eye is caught by the brilliant hues scintillating from all sides of Mrs. Roberta Balfour Thudichum's still life, "Peppers and Pomegranates." Mrs. Thudichum was born into the kingdom of art, having had a talented father who excelled in drawing of men and animals. He was also a successful caricaturist. Mrs. Thudichum studied the academic methods of Paris some years ago. In California she became a student of Beatrice Irwin of London in the science of color, developing a new and brilliant method entirely opposite to her former schools, emphasizing the vibration of color in juxtaposition and treating transparencies in a subtle union, not mixing nor exactly blending, nor yet quite transposing. The result is a luminosity and richness and juicy effect which increase with time. This gives a texture unattainable otherwise. Dealing with primaries and secondaries, in this way she leaves the tertiaries for atmospheric effects in landscape where fogs are both sweeping and vibrant. This new treatment gives boldness of stroke to the cypress and rocks which makes the simpler manners to her seem too smooth for rugged growth of thousands of years. One sees this in her "May Time-Carmel Valley." While seeking to interpret the mystic in values of palpable interpretation, at the same time the artist does not sway far from the veracity in archaeological formation. Her work is literary not literal.

In 1924 at the Eighteenth Annual of the Arts and Crafts Club she exhibited a popular piece called *Incense* and a second work entitled *Progress*. *Incense* was said to "show new moods and new concepts of the eternal beauty" and was later exhibited at the Sendai Store in Monterey.<sup>30</sup>

For the 1923 exhibit of the Painters and Sculptors of Southern California Antony Anderson reviewed her work in the *Los Angeles Times*:<sup>31</sup>

Roberta Balfour Thudichum, who lives and paints in Carmel, shows us a remarkably beautiful bit of color - the color of broken jewels - and haunting suggestiveness in "The Heart of the Burnt Cypress," a famous landmark at Point Lobos, but never till now painted. Mrs. Thudichum uses the palette knife exclusively, and she certainly gives us much vital beauty with this difficult painting tool.

That October she exhibited twenty of her palette knife paintings at the Cyrus Bontwell Gallery in Denver and was the first guest-artist invited to occupy the "studio" at Chappell House, on the site of the Denver Museum.<sup>32</sup> This display was later sent to the Babcock Galleries in New York City. In November of 1924, when she exhibited for the first time in an Annual at the Oakland Art Gallery, Florence W. Lehre noted in her evaluation for *The Oakland Tribune* that Balfour's "work is a vivid mosaic of color - a mixture of impressionism and ultra-modernism."<sup>33</sup> Her pieces in Oakland included a "brilliant mural done in pure colors of gladioli from the Kirschhoff Gardens near Del Monte, and two views at Point Lobos and in Carmel Valley."<sup>34</sup> At the simultaneous Annual of the Berkeley League of Fine Arts the *San Francisco Chronicle* praised her mural and study of Pebble Beach.<sup>35</sup> Florence Lehre summarized her displayed work in Oakland and Berkeley by proclaiming Balfour "something of a discovery. She uses color at its greatest saturation, divisionistically applied in the impressionist manner, and attains a rare gorgeousness that is absolutely individual. . . . Gorgeous as a Turkish rug [is her] *Sun Worshipers* . . . even more scintillating and powerful than her exceedingly popular *Captive*, showing at the Oakland Annual."<sup>36</sup> *Sun Worshipers* sold soon after the opening of the Berkeley exhibit and one of her murals of Point Lobos was included in a traveling exhibit assembled by of the Dayton Art Institute.<sup>37</sup> Also that November she held a show of her "new" work at her Carmel studio-home and staged a subsequent exhibition there in April of 1925.<sup>38</sup> Early in 1925 she exhibited her "brilliant murals" in San Diego.<sup>39</sup> That spring at the Forty-eighth Annual of the San Francisco Art Association (SFAA) she displayed two oils: *Yearning* and the semi-abstract still life entitled *Forbidden Fruit*. The latter, which received the honor of being reproduced in the exhibition catalogue, was "especially admired" for its "pure color" and "exceptional brilliancy."<sup>40</sup> In May of 1925 she gifted "one of her still lifes canvases" to the Oakland Art Gallery and her work was included in the Thirty-fifth Annual at the Denver Art Museum.<sup>41</sup> The October issue of the Parisian *Les Artistes d'Aujourd'hui* included a biography of Balfour and reproduced one of her still lifes.<sup>42</sup> Also that fall her "brilliant mural" *Orchid-Flame and Gold* was accepted at the Pan-American Exhibition in Los Angeles, a city where her "large paintings" were simultaneously shown in several private galleries.<sup>43</sup> Armin Hansen was a member of the Pan American selection jury. Her "small canvas rich with color," entitled *Wind-Blown Spaces*, was exhibited at the Friday Morning Club in Los Angeles during November of 1925.<sup>44</sup> At this same time several of her paintings were shown at: Berkeley League of Fine Arts, Arizona State Fair, Buffalo Salon, and Salon of the Independents in New York City.<sup>45</sup> In December Balfour presented one of her works to the Prince and Princess Osaka of Japan during their visit to the Pebble Beach Lodge and she attended the opening of the Claremont Hotel Art Gallery in Berkeley.<sup>46</sup>

In February of 1926 she published in *Western Arts* two short articles: "Nell Brooker Mayhew" and "The Significance of the Pan-American Exhibition."<sup>47</sup> One of her poems, "The Magic Stair - House of Robert Louis Stevenson," appeared in that same issue:<sup>48</sup>

This is the magic stair  
Mounting tippy and worn into the night of dreams.  
This is where He stood, pipe in hand,  
To greet the rose-flame dawn.

This is the rail He sat upon  
To dream of pirates from far Cathay  
While rollicking fisher-folk mended their nets  
With ribald jest and bold shanty.

This is the rose-wreathed gate  
White-picketed and shambling now  
Ajar for him who comes no more  
Nay, he does come . . . listen . . . stay!

We hear faint footsteps, stair on stair,  
Blow gently, Night Winds, over Monterey;  
He walks and dreams beneath tall eucalyptus plumes.  
He waves us "Hail!" and "Vale!"  
Tread softly, stranger, you who pass  
Along the pathworn beds of matted grass -  
You shall hear music and become aware  
Of hallowed footprints singing on the magic stair.

A month later in that same journal she penned "Art Prospects for 1926."<sup>49</sup>

In February of 1926 at the Annual of the Oakland Art Gallery H. L. Dungan, the conservative critic at *The Oakland Tribune*, declared that her highly controversial *Superwoman* was "not impressive."<sup>50</sup> *The Superwoman* was described by Balfour as "an idealistic impression of the

woman of the next race. In her face is seen the intermingling of sexes."<sup>51</sup> This work was reproduced in *The Carmel Cymbal* and was one of twenty-nine that she exhibited in the summer of 1926 at Carmel's Golden Bough Theatre.<sup>52</sup> The review of that show in the *Pine Cone* noted that her still lifes impressed the visitors and that all of her canvases possessed brilliant "tonal qualities and clearness."<sup>53</sup> *The Oakland Tribune* and *The Wasp* cited the critique on Balfour's art by Count Chabrier from the Paris-based journal *Le Revue du Vrai et du Beau*.<sup>54</sup>

Each new manifestation of this original artist's work confirms me in my first opinion that she plays with color and light in a powerful manner. Her canvases have the brilliancy of jewels, a gradation of tones of color and clearness. Few artists accord us such rich exuberances of tints. Her colors used in saturation, divisionistically and impressionistically attain to a magnificence permitted to few palettes.

Her independence, her personality, so free from routine, add to the charm of her work.

One cannot forget "Gold of Sunlight" and "Blood-rust and Tourmaline," "Lobos,"—so decorative.

Neither can one forget "Forbidden Fruit" nor so many others, among which I might quote again, "Cypress of the Burnt Heart" and "Superwoman." This last work, admirably realized, represents the next race, possessing super-knowledge, the spiritual power of the Buddha and the two sexes. Against the background of a luminous green is hung a black lace Spanish mantilla, and the eyes see everything.

Balfour's style clearly placed her in the vanguard of Carmel's Modernist movement. In October of 1926 she was invited to contribute to the Inaugural Exhibition at Monterey's new Hotel San Carlos Art Gallery.<sup>55</sup> She exhibited in the San Francisco Bay Area at the Berkeley League of Fine Arts from 1924 thru 1926,<sup>56</sup> Fourth Annual of Berkeley's All Arts Club at the Northbrae Community Center in 1928,<sup>57</sup> and SFAA from 1925 to 1928.<sup>58</sup>

In March of 1927 she held a much-anticipated joint exhibit with Laura A. Armer at the prestigious Hotel Claremont Art Gallery in Berkeley.<sup>59</sup> The critic for the *Berkeley Daily Gazette* said of her twenty-six works:<sup>60</sup>

... The Carmel painter might readily be classed as a radical, ... The Balfour canvases are apt to find less ready acceptance by the layman. There is lavish use of color; not in broad masses but in touches of pure tone in juxtaposition; vibrant, scintillating. The artist depends upon distance for the proper effect upon the eye; and while those accustomed to viewing paintings are able to discount distance and gain the effect at close view, the layman of inexperience is apt to find himself confused. But because pure color properly used has rhythm and emotion, this so-called radicalism of Roberta Balfour, poet and painter, finds ready acceptance. It is not radical art of the sort which disregards structure and drawing in its attempt to gain an effect which shall be "different." It is soundly based and authentic, and forces acceptance.

In a review for the same newspaper Harry Noyes Pratt, art critic and director of the Claremont Art Gallery, observed:<sup>61</sup>

... Her work is broader, far more Modernistic. It is only when they are carefully studied that their real artistry is apparent. Then, even in the most abstract of her conceptions, is found genuine poetic beauty. It is regrettable that Mrs. Balfour did not include in her showing a few large landscapes, for one is apt to tire of decorative still-lives, finding in them monotony even when subject matter and color are distinctly different. And certainly among her small landscape and seascape sketches are some of charming beauty. It seems to be the general impression that she is not as successful in her attempts at portraiture. The subject seems lost in the turmoil of violent background; indeed background dominates in both color and handling.

The still-lives, taken singly, are all well done. One, "Persian Poem," a large decoration of flowers with the feeling of an Oriental embroidery, is exceptionally good. And among the few large pieces of shore and sea, her "Tree Vamps" stands forth with startling strength. It is the trite old subject of the Monterey cypress, but Mrs. Balfour has succeeded in bringing to her canvas something of originality.

Many critics lavished praise on her portraits because "she is as free from all modernistic tendencies as she is from the traditional and conventional."<sup>62</sup> Grace Hubbard, art critic for *The Wasp* of San Francisco, reproduced Balfour's spooky canvas, *The Cypress Tree*, and said of the joint exhibition at the Claremont that "Both painters concern themselves largely with light ... Roberta Balfour's canvases scintillate with the broken light of the jewel ... there is the mystery of dusk, of concealment, lit only by the momentary flash of revelation."<sup>63</sup> In April of 1927 her work was given a solo exhibition at the California School of Fine Arts in conjunction with a meeting of American Pen Women in San Francisco and that July she contributed to the Exhibition of Western Women Artists at the Oakland Art Gallery which sponsored the event for the National Convention of Business and Professional Women's Clubs.<sup>64</sup> Florence Lehre said of the latter show that "Balfour's gorgeous *Orchid-Flame and Gold* is what might be called ... impressionism for the sake of color. Mrs. Balfour uses broken color to achieve beauty of surface - a surface which is made up of many colored enamels that are jewel-like in quality."<sup>65</sup> She contributed her portrait of *Mrs. Miriam Mays* to the California State Fair in 1927.<sup>66</sup> During September at

the San Jose Teachers' College Balfour gave a series of three lectures, which included the titles "Myths in the Paintings of Laura Adams Armer" and "The Interpretation of Navajo Legends," as well as a small solo show of her paintings.<sup>67</sup> In October of 1927 she contributed to the Inaugural Exhibition of the Carmel Art Association (CAA), but withdrew from that organization for almost five years when several of its unnamed conservatives criticized her controversial approach.<sup>68</sup>

At the First Annual State-wide Exhibition of the Santa Cruz Art League in February of 1928 her entry, *The Vamp*, was characterized by Alberta Spratt in *The Carmelite* as a "rhythmic, broken-color composition."<sup>69</sup> That March Balfour contributed over a dozen paintings, "portraits, marines, still lifes, murals and a few landscapes in her particular brilliant handling of broken color with luminous rhythms of gesture," to the League of American Pen Women exhibition at San Francisco's de Young Memorial Museum.<sup>70</sup> Aline Kistler, art critic for the *San Francisco Chronicle*, noted:<sup>71</sup>

The Balfour paintings occupy an entire wall and being daring in color and treatment, they appear to dominate the showing. However, on second glance one finds some of the subtler compositions hold one's interest after the first impressions of the exhibition have given way to consideration.

Alberta Spratt offered this brief evaluation:<sup>72</sup>

Roberta Balfour is working along advanced lines in color and rhythm. Her work is not always easily understood, but it is always interesting. The portraits that she has done recently are an advance over the work in landscape by which she has been known in the past. Recent portraits completed by her are of David Starr Jordan, president emeritus of Stanford University, and Dr. Henry David Gray.

At the close of that exhibit Balfour delivered "the principal address" to the Pen Women on "The Significance of the New Art."<sup>73</sup> From this show *The Wasp* reproduced her painting entitled *Cypress*.<sup>74</sup> In April of 1928 H. L. Dungan evaluated her "pacifist" entry at the Annual of the SFAA entitled *For Peace or War?* : "A white-faced man in a white garment with arm in white splint. Some splotches of red and blue. Nothing kind can be said about this painting."<sup>75</sup> She conceived this work, which was admittedly disturbing, "in the interest of the Peace Movement."<sup>76</sup> Also that spring a joint exhibition of her paintings and those of Laura Adams Armer was given at the Stanford University Art Gallery in conjunction with a show of American Indian arts and crafts and a display of Gustave Baumann block prints; Balfour lectured on "Indian Interpretations."<sup>77</sup> In contrast to the muralesque, decorative paintings of Armer, her portraits and landscapes, according to the *Daily Palo Alto Times*, were "painted with pure transparent oil colors which are applied without any previous mixing on the palette. The juxtaposition of colors produces a luminous brilliant effect."<sup>78</sup> Arthur B. Clark, Professor of Drawing at Stanford, offered this sympathetic review:<sup>79</sup>

A passionate love of color in its most saturated hues, and used with an emotional force which gives it symbolic significance and expressive power, characterizes the art of Miss Roberta Balfour. ... By this means of the hue element of the painter's vocabulary, of which she has a masterly control, the canvases radiate the energy which she finds in all nature. This spirit of energy is quite generalized and all pervading. Each flower, vase, tree, wave and drapery seems surging with live force as it makes its contribution to the total expression. This universal energy of fluid form which possesses each object, is the unifying element of each composition.

Drawing in the academic or sculpturesque sense is absent by deliberate choice. This creates a fluidity of form which liberates the mind to seek general harmony, rather than the distracting entertainment of detailed realism.

To enjoy these paintings to the full, one needs to give unhurried contemplation to a very few, taken one at a time. Doing this, and accepting the spirit of generalization in which they are painted, in other words, consenting to accept the insight into life, which the painter has attained, and by the means which the painter has used one finds an artist of rare sensitiveness, who perceives and paints with mastery of a technique which is adapted to her nature. The portraiture may be less pleasing than the rest of the pictures, because the ultra impressionistic vocabulary is less adapted to the solidity to which we are accustomed in portraiture.

Among her displayed works were "two that have caused some comment:" *For Peace or War?* and *Is Motherhood Worth While?*<sup>80</sup> When the latter was exhibited at the All Arts Club in Berkeley, many demanded its removal. In May of 1928 she wrote a lengthy, impassioned and highly philosophical review of the progressive art of Alberta Spratt for *The Carmelite* and advertised her Carmel studio for "Portraits & Landscapes."<sup>81</sup> Balfour's very modern portrait of the aviator Norman Miller received national attention that summer.<sup>82</sup> She also exhibited with the Kyoto Art Association in Japan in 1928.<sup>83</sup> Annoyed with the often vehement criticism that her work received from the "old guard" in Carmel, she briefly moved to the San Francisco Bay Area in the fall of 1928.<sup>84</sup>

Roberta Balfour Thudichum has left Carmel for Palo Alto, where she will be a welcome addition to the already healthy and thriving art group there.

... the paintings of Roberta Balfour have not found ready acceptance with visitors to galleries or among her own townspeople. The violence of her background, and the turmoil expressed in her treatment of landscape and portrait alike, have

confused the casual observer. However, to the patient minded and the more serious lover of painting the real artistry of the painter was apparent.

She returned to her Carmel home early the following year.

In January of 1929 she reviewed the art of fellow Carmelite, Robert Foster Flint, for *The Oakland Tribune*.<sup>85</sup> That spring at her second exhibition with the League of American Pen Women in the de Young Memorial Museum Kistler remarked that Balfour "paints in vigorous dashes of pure color. She relies on the spectator's eye to fuse the colors into the tone of flesh, cloth or landscape she thus represents."<sup>86</sup> This evaluation was echoed in the *Berkeley Daily Gazette* which noted "a very different technique from the rest of the exhibition . . . her portrait of President Emeritus David Starr Jordan of Stanford University . . . is done with dashes of primary colors placed in juxtaposition, leaving the eye to mix the colors."<sup>87</sup> As a "Christmas present" in 1929 she gifted to President Herbert Hoover her painting of his home in Palo Alto. This canvas of the presidential residence, a somewhat austere almost macabre rendering that "accentuated its castle-like appearance," was reproduced in *The Oakland Tribune* and was seen nationally in *The Art Digest*.<sup>88</sup>

Prior to 1930 she divorced Carl Thudichum who had recently moved to Ventura, California.<sup>89</sup> According to the U.S. Census of 1930, she resided in her Carmel studio-home on Seventh Avenue at the corner of Lincoln Street with her sixteen-year-old daughter.<sup>90</sup> She owned that residence which was valued at five thousand dollars. In February of 1930 *The Oakland Tribune* referred to her canvas *Artichoke Fields* at the Jury-free Exhibition in the Oakland Art Gallery as "the best landscape of hers that we have seen for a year."<sup>91</sup> Two months later at the 1930 Annual of the Oakland Art Gallery her "impressionistic landscape" was described by Dungan as "less wiggly than most of this artist's work and better."<sup>92</sup> Finally, her continued recognition nationally brought a grudging acceptance of her art at home; Arthur Hill Gilbert, president of the CAA, invited her to contribute in June of 1932 to that group's Seventeenth Exhibition at the Denny-Watrous Gallery where she displayed a *Still Life*.<sup>93</sup> In 1933 Perry Newberry devoted part of his newspaper column, *People Talked About*, to Balfour and praised her "artistic genius" as well as her pioneer Yarmouth family.<sup>94</sup> When she was seen sunbathing in the nude on Carmel beach, her friends reportedly dissuaded her from repeating the act. While exhibiting in southern California, she met Colonel Thomas Cameron Lazier, a resident of Ontario, Canada, and a fellow member of the United Empire Loyalists. In the spring of 1934 she returned to Carmel, contributed to the CAA's April show as well as to its Jury-free Exhibition in June and continued to see Colonel Lazier who was about to retire from the Canadian Mounties.<sup>95</sup> The two married early that fall in Vancouver and moved shortly thereafter to Roberta's Carmel bungalow.<sup>96</sup> She returned to the CAA exhibitions in June of 1935: "Roberta Balfour's oriental still-life, a richly embroidered skirt background for a vase of iris [and] a tiny porcelain lady."<sup>97</sup> That month she left with her husband on an extensive sketching strip through British Columbia and did not return to Carmel until late October.<sup>98</sup> In May of 1936 she contributed to the CAA watercolor show two semi-abstract entries, *Cucamonga Mountains* and *Nude*.<sup>99</sup> Thelma B. Miller, critic for the *Pine Cone*, said of her oil at the CAA that August:<sup>100</sup>

Rhythmic, flowing lines confer a startling vitality to Roberta Balfour's "Soul in Prison," a portrait of a woman shrouded as in green wings; the best example of her work I have seen. The background has a subtle relationship with the figure; a strange fitness and unity mark this study of a tormented woman.

For the CAA show of watercolors and pastels in October of 1936 she offered *Spring-Carmel Valley*.<sup>101</sup> After much experimentation her landscapes from this period, such as the mesmerizing *Point to Point of Seven Tides-Pebble Beach*, culminate in a sublime level of refinement.<sup>102</sup>

She spent the winter and spring of 1937 in the southern California desert and returned to exhibit a somewhat unorthodox *Lost Towers-Palm Springs* at the July show of the CAA.<sup>103</sup> One of her Expressionist oils, *Portrait on Point Lobos*, was displayed at an exhibition of ultramodern art in San Francisco. This work was presented in September, along with her slightly more sedate *Springtime Comes to Banning*, to the old-school audience at the CAA Gallery where Lydia Sargent of *The Carmel Cymbal* observed:<sup>104</sup>

The introduction of a pathogenic note in Roberta Balfour's "Portrait on Point Lobos" seems to us to add interest to the show; diversion perhaps. After having viewed with interest and for hours on end the Fantastic Art Exhibition in San Francisco recently, and being, ourself, sympathetic to the contemporary movements, we welcome a relief from the more conventional forms. Not that we think Miss [sic] Balfour quite brings off anything in her picture, but we take occasion to make the point.

Undaunted Roberta contributed in October of 1937 to the CAA show in Carmel and to the CAA Members' Exhibition at the Stanford University Art Gallery.<sup>105</sup> A month later Rosalie James, art critic for the *Pine Cone*, noted that her *Flower Study* at the CAA "is an experiment in color-composition which doesn't quite come off."<sup>106</sup> In January of 1938 she traveled to Los Angeles and only returned to Carmel in August when *The Carmel Cymbal* posted the following report on her current exhibitions and interests:<sup>107</sup>

Roberta Balfour, water colorist, who has been down in Hollywood since late winter, is back in Carmel and is living in the Thudichum cabin. In the south she had two exhibitions of her work at the Frances Graves Gallery in Santa Barbara and at the present time

is exhibiting at the Frances Webb Gallery in Los Angeles. Miss Balfour [sic] is working constantly down at the Monterey waterfront these days. The old wharf in Monterey is soon to be destroyed and she is putting as much of it as she can into her very special method of painting. In Hollywood, Miss [sic] Balfour was the guest of Dr. Adele Lauthé, well-known pianist.

At the September show in the CAA Gallery she re-exhibited her canvas *Forbidden Fruit*.<sup>108</sup> In 1939 she listed herself in the Directory as "Mrs. Roberta Balfour" and gave her Carmel address as Seventh Avenue and Lincoln Street, the home of her now married daughter, Carola Hess.<sup>109</sup> In February, July, October and November of that year she contributed watercolors and oils to CAA exhibitions in Carmel.<sup>110</sup> At the CAA Gallery in January of 1940 she re-exhibited her canvas entitled *Graduate in Philosophy*; at the March and May shows of that organization she displayed respectively the watercolors, *Lost Lagoon-Vancouver* and *Farm*.<sup>111</sup> In the spring of 1940 she registered for the first time on the local voter index as a "Democrat."<sup>112</sup> Roberta Balfour died on July 8, 1940 in the local Community Hospital after a short illness and was survived by her son, Julius, daughter, Carola Hess, and one grandchild, Craig Hess.<sup>113</sup>

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U.S. Census of 1920 [ED 131, Sheet 16A]. / 12. *CPC*, January 29, 1920, p.3; cf. *CPC*, May 4, 1934, p.2. / 13. *CPC*, April 1, 1920, p.1. / 14. *CPC*, May 20, 1920, p.3. / 15. *CPC*, September 2, 1920, p.4; September 9, 1920, p.1; December 30, 1922, p.6. / 16. *CPC*, April 7, 1923, p.10. / 17. *CPC*, January 3, 1925, p.1. / 18. *CVRI*, Monterey County: 1920-1936. / 19. *CPC*, October 6, 1921, p.1. / 20. *CPC*, August 24, 1922, p.1. / 21. *CPC*: July 27, 1922, p.12; July 28, 1923, p.1; September 29, 1923, p.1; June 6, 1925, p.9; October 10, 1925, p.9; *TOI*: September 6, 1925, p.2-S; July 11, 1926, p.5-S; *CCY*, December 15, 1926, p.4. / 22. *CPC*, July 28, 1921, p.5. / 23. *CPC*, April 4, 1925, p.8. / 24. *CPC*, July 2, 1926, p.11. / 25. *CPC*, September 3, 1926, p.11. / 26. *CPC*, June 24, 1927, p.10. / 27. *CCY*, October 6, 1926, p.15. / 28. 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As cited in *CPC*, November 28, 1925, p.1. / 43. *CPC*, November 28, 1925, p.1. / 44. *LAI*, November 22, 1925, p.3-44. / 45. *CPC*, November 28, 1925, p.1. / 46. *TOI*, December 13, 1925, p.5-7. / 47. *WTA*, February 1926, pp.10f. / 48. *Ibid.*, p.18. / 49. *WTA*, March 1926, p.8. / 50. *TOI*, February 14, 1926, p.5-7. / 51. *CPC*, July 23, 1926, p.11. / 52. *CCY*, July 27, 1926, p.9; *SFC*, August 22, 1926, p.8-F. / 53. *CPC*, July 29, 1926, p.7. / 54. *TOI*, August 15, 1926, p.6-S; *TWP*, August 28, 1926, p.23; cf. *CPC*: April 4, 1925, p.8; July 23, 1926, p.11. / 55. *CPC*, October 15, 1926, p.11. / 56. *SFC*, November 16, 1924, p.D-3; *TOI*: November 23, 1924, p.31; November 8, 1925, p.5-7; July 11, 1926, p.5-S; *TCR*, November 29, 1924, p.9. / 57. *BDG*, April 19, 1928, p.7. / 58. *BDG*, March 26, 1927, p.7; *TOI*: March 27, 1927, p.5-7; April 22, 1928, p.5-S; *TWP*, April 2, 1927, p.23. / 59. *CPC*, December 17, 1926, p.5; *BDG*, January 6, 1927, p.6. / 60. *BDG*, March 3, 1927, p.7; cf. *CPC*: March 4, 1927, p.10; October 12, 1928, p.4; *TWP*, March 5, 1927, p.23. / 61. *BDG*, March 10, 1927, p.6; cf. *CPC*: March 11, 1927, p.10; October 12, 1928, p.4. / 62. *CPC*, June 24, 1927, p.10. / 63. *TWP*, March 5, 1927, p.23. / 64. *TOI*: April 27, 1927, p.22; July 17, 1927, p.5-S; *OTM*, July 19, 1927, p.2; *BDG*, July 21, 1927, p.6. / 65. *TOI*, July 31, 1927, p.10-S. / 66. *MPH*, August 25, 1927, p.1; *CPC*, September 2, 1927, p.6; *TOI*, September 11, 1927, p.6-S. / 67. *CPC*, September 2, 1927, p.6; *TOI*, September 11, 1927, p.6-S; *BDG*, September 17, 1927, p.7. / 68. 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U.S. Census of 1930 [ED 56-31; Sheet 17A]. / 90. U.S. Census of 1930 [ED 27-21, Sheet 5A]; Perry/Polk 1930, pp.455, 531. / 91. *TOI*, February 23, 1930, p.7-S. / 92. *TOI*, April 13, 1930, p.M-6; cf. *CPC*, April 11, 1930, p.8. / 93. *CPC*, June 17, 1932, p.2; *CRM*, June 23, 1932, p.3. / 94. *CPC*, September 15, 1933, p.9. / 95. *CSN*: April 19, 1934, p.4; June 21, 1934, p.1; *CPC*, June 22, 1934, p.5. / 96. *CPC*, November 23, 1934, p.11. / 97. *CPC*, June 7, 1935, p.10. / 98. *CPC*, November 1, 1935, p.6. / 99. *BDG*, May 14, 1936, p.9; *CPC*, May 15, 1936, p.7. / 100. *CPC*, August 21, 1936, p.4. / 101. *CPC*, October 16, 1936, p.3. / 102. Plate 1b; Appendix 6. / 103. *CRN*, July 7, 1937, p.8; *CPC*: July 16, 1937, p.13; August 20, 1937, p.14. / 104. *CCY*, September 3, 1937, p.10; cf. *CPC*, September 10, 1937, p.3. / 105. *CRN*, October 6, 1937, p.9; *CPC*: October 8, 1937, p.6; October 29, 1937, p.1; *TOI*: October 31, 1937, p.5-S. / 106. *CPC*, November 12, 1937, p.7. / 107. *CCY*, August 19, 1938, p.4. / 108. *CCY*, September 9, 1938, p.7; *CPC*, September 16, 1938, p.6. / 109. Perry/Polk 1939, pp.393, 406. / 110. *CCY*: February 10, 1939, p.10; July 14, 1939, p.26; October 13, 1939, p.10; November 17, 1939, p.3; *CPC*: February 17, 1939, p.2; July 28, 1939, p.11; November 10, 1939, p.4. / 111. *CPC*: January 12, 1940, p.2; March 8, 1940, p.3; May 17, 1940, p.12. / 112. *CVRI*, Monterey County, 1940. / 113. California Death Index; *OSE*, July 10, 1940, p.5; *CPC*, July 12, 1940, p.5; cf., Kovicnik, p.344; Pettesy, p.38; Hughes, p.65; Jacobsen, p.150.

#### ALBERT WINFIELD BARROWS (1893-1958 / Plate 2a) was

born on February 7<sup>th</sup> in San Francisco and studied mechanical engineering in that city. According to the U.S. Census of 1910, he lived with his

grandmother and extended family at 3417 Jackson Street and worked as a "draughtsman" in an architect's office.<sup>1</sup> When he registered for the U.S. Draft in June of 1917, he was married with an address at 2750 Dohr Street in Berkeley and employed as a "Designing Engineer" at Gowler's in San Francisco where he worked in aircraft design.<sup>2</sup> He was described as having a medium, slender build with dark blue eyes and light brown hair. When Albert registered to vote as a "Democrat" in October of 1917, he had a San Francisco address at 321 Grant Avenue.<sup>3</sup> During combat in World War I "he received a disability that confined him to a sanatorium for two years."<sup>4</sup> As part of his rehabilitation he trained in art under the one-time Berkeley architect and renowned etcher, George Plowman, at the U.S. Army Art School in Koblenz.

Barrows was a resident at 805 Houston Street in Monterey from the early-to-mid 1920s.<sup>5</sup> He exhibited as a student of Armin Hansen in the summer of 1922 at the Sixteenth Annual Exhibition of the Arts and Crafts Club in Carmel.<sup>6</sup> To that exhibit he submitted a *Sketch* and another piece entitled *Solitude*. In December Jennie V. Cannon brusquely said of one of his portraits that: "Albert Barrows has made a finely composed, well-balanced color study of a sitter that has nothing in her head. Even the most trivial flapper has something in her cranium."<sup>7</sup> He contributed to the 1923 Monterey Peninsula Industries and Art Exposition. In May of 1925 he joined Armin Hansen and nine of his former students in an exhibition of the "Ten Monterey Painters" at the Johan Hagemeyer Studio-Gallery in Carmel. An unnamed reviewer for the *Monterey Peninsula Herald* characterized one of Barrows' submissions, *September*, as "a canvas interesting more from a standpoint of arrangement rather than of creative composition, a tonalist using natural forms in a pleasing grouping;" the *Carmel Pine Cone* specifically noted that Hansen's band of ten painters "has been working in Monterey for several years."<sup>8</sup> Barrows was a popular figure on the Carmel social scene. On one occasion in July of 1924 at the elegant Carmel home of Miss Marjorie Wintermute he attended a dinner and dance with many "artistic" friends, some of whom included Helen Bruton, Jack Frost, August Gay and Julian Greenwell.<sup>9</sup> In the summer of 1925 he volunteered his time to paint murals in the Memorial Clubhouse at Camp Del Monte where Monterey students trained to be soldiers.<sup>10</sup>

Barrows' solo show in the fall of 1924 at San Francisco's Galerie Beaux Arts, the first of his career and the first one-man exhibition ever held at that venue, surprised the complacent Bay Area art community with his unorthodox approach. Ada Hanifin, art critic for *The Wasp*, spoke of his profound spiritual transformation, an opinion that was held by many:<sup>11</sup>

From an aeronautical engineer to an artist with the vision of a poet; once, a being cognizant only of the material and practical phases of existence, now a soul awakened to the spiritual significance of the Universe, eager to grasp the evanescent moods of Nature – to seek her hidden beauty. Such is the strange metamorphosis or, may one say, the mental and spiritual rebirth? – of one, Albert Barrows.

Nineteen twenty-one found Barrows lying dangerously ill in a sanatorium – an ex-soldier with a serious disability. As each golden hour dropped into space, life grew dimmer and nearer approached the shadow of death. And then something happened. The inevitable battle ensued, and life – won. But the man that survived is seemingly a new identity with new tastes, ambition and vision. Prior to that time, Barrows had never even been interested in or appreciated art. Nor had he even drawn or painted or had any inclination to.

His present exhibit of paintings, comprising some twenty or more oils, a few large decorative pieces being numbered among the large assortment of medium-sized canvases, has been hanging on the walls of the Galerie Beaux-Arts Gallery, Maiden Lane, for the past three weeks. With but one or two exceptions, the canvases were painted this season. There are landscapes, seascapes, skyscapes, several figure studies and one or two supernatural subjects. Details are obviously eliminated – much is left to the imagination. The artist has had a few instructions in the fundamentals; aside from that he has developed himself – feels his own way, so to speak, succumbs to a mood and almost unconsciously portrays it on canvas. His paintings reveal an unusual color sense and the rare ability to snatch a fleeting mood of beauty, whether it be opalescent clouds mirrored in shimmering waters, an opaque veil of fog, or the redolent caress of the dying sun. His "Breath of Spring" is his best example of "imprisoned" atmosphere.

Considering the circumstances, this exhibit is remarkable. If Barrows makes the same prodigious progress in the next four years that he has made in the past, not only California, but America will have an artist to reckon with.

*The Oakland Tribune* said that his canvases at the Galerie were "attracting much attention among art lovers due to their fine feeling and unusual lack of detail. Most of the paintings were taken from the Monterey region."<sup>12</sup> When the throngs of visitors grew conspicuous, H. L. Dungan offered a second review in *The Oakland Tribune*:<sup>13</sup>

A one-man exhibition, unusual in handling and pleasing in result, is drawing to a close at the Club Beaux Arts. . . . Barrows is an artist of masses, a scornor of detail. One particularly striking and at the same time restful canvas is his "Sardine Crew," a boat of Monterey bay fishers and silhouetted against the first rays of the sun. Barrows has set out to paint canvases that one can live with in peace

– restful things that yet draw the imagination on and on, to the sea that lies beyond the fishermen, to lands beyond the horizon, shimmering in soft sun rays.

The *San Francisco Chronicle* reported that his "canvases are in the main painted in a quiet key, in close values . . . . On seeing these pictures one immediately notices a paucity of detail. They portray the larger planes of land and sky . . . . produced by a process of elimination . . . to a point of organized decoration and leave a great deal to the imagination."<sup>14</sup> Robert H. Willson of the *Examiner* was dazzled by his every picture at the Galerie Beaux Arts:<sup>15</sup>

It is incredible, but nevertheless a fact, that he turned to the pencil and brush first as a relief from the monotony of life in the war hospitals. What he has done since many have spent lives trying to do.

One of the remarkable features of his work is found in evidence in almost every one of his pictures. It is color memory, the rare and indispensable asset of the landscape artist. He has fearlessly chosen the most evanescent and fleeting moods of nature and imprisoned them by such invisible chains of technique that they appeal alike to the critical eye and the casual observer. . . .

"Toil" introduces a grouping of figures that is good composition and at the same time a sincere impression of a natural scene. "Breath of Spring" – the temperature in this end of the gallery seems to fall in the coolness that follows rain. "Devotion" is a decorative and symbolical study in trying colors, successfully brought together.

The *San Francisco Examiner* reproduced *Devotion*, a realistic scene of a woman holding a crucifix and seated in an attitude similar to Whistler's portrait of his mother, with the subtitle: "One of a group of paintings by disabled war veteran at the Galerie Beaux Arts, which exhibits traits of genius in the artist."<sup>16</sup> Some of Barrows' other titles included: the "highly colored" *Crimson Farwell*, the "very tonal" *Fog Bound* and *The First Rays*. The latter, which depicted a boat load of fishermen, was re-exhibited at the Galerie Beaux Arts the following summer and donated by Barrows to the patrons' drawing in 1926.<sup>17</sup> Barrows frequently exhibited at that venue between 1924 and 1926.<sup>18</sup> Josephine H. Phelps, art critic for *The Argonaut*, singled out for praise his canvas *Breath of Spring* which he contributed to the February 1925 Beaux Arts patrons' drawing.<sup>19</sup> Barrows sold several canvases at the Galerie's 1925 winter exhibition. According to the press release in April of 1927, he and Gene Francis McComas were officially scheduled to join the "Monterey Group" (the successor to the "Ten Monterey Painters") at a Beaux Arts exhibition, but by the May opening both had withdrawn for unexplained reasons.<sup>20</sup>

Barrows, whose work was frequently well received, contributed to general exhibitions elsewhere, including the: San Francisco Art Association (SFAA) between 1922 and the 1930s,<sup>21</sup> Cannell & Chaffin Galleries of Los Angeles in 1924,<sup>22</sup> American Federation of Arts Exhibition at U.C. Berkeley in 1925,<sup>23</sup> and Del Monte Art Gallery between 1926 and 1928.<sup>24</sup> At the Annual of the SFAA in April of 1925 his painting *Doorway*, a stark depiction of two female figures behind a half-opened portal, was so highly regarded that it was reproduced in the exhibition catalogue.<sup>25</sup> Jennie Cannon in her review of the Del Monte exhibition in November of 1926 summarized his contributions: "Other canvases having an unusual poetic quality are two by Albert Barrows – a blue harbor and a boat sailing a gently rolling sea – wonderful canvases."<sup>26</sup> For the 1927 Christmas Exhibition of Western Artists in San Francisco's East-West Gallery he displayed *Earth and Sky* which Florence Lehre of *The Oakland Tribune* called "impressive; simple, harmonious and dignified."<sup>27</sup> He was one of the select artists in that gallery whose work was sold on the "installment plan."<sup>28</sup> At the 1928 Annual of the SFAA Alberta Spratt, artist and art critic for *The Carmelite*, made these observations:<sup>29</sup>

Albert Barrows has a very interesting composition called simply "Landscape Pattern," and that is what it is, a pattern. It is brilliant in color – bright sunlit fields and houses against a somber background. A very peculiar and interesting effect is attained by the almost total elimination of the sky.

Spratt, herself a "Modernist," championed his move toward minimalism. A superb example of a Barrow's landscape from this period is *Bounty*.<sup>30</sup>

In the early 1930s Barrows was briefly an instructor at the California School of Fine Arts in San Francisco. According to the U.S. Census of 1930 and the San Francisco Directory, he resided at 217 Fourteenth Avenue with four relatives: his uncle, John Brown, step-brother, Robert Marshall, an aunt and a cousin.<sup>31</sup> Barrows was officially listed as "divorced" with a declared occupation of "artist, fine arts." In November of 1930 he was one of only twenty-five living California artists whose work was selected for display at the opening of the California Room in the California Palace of the Legion of Honor in San Francisco.<sup>32</sup> He assisted Diego Rivera in 1931 by turning the latter's sketches into full-scale cartoon stencils for murals. On the San Francisco Art Institute mural entitled *Making a Fresco* Rivera depicted his friend Barrows in the lower right panel bent over a table at work. This rendering was reproduced in San Francisco's three major newspapers and showed a lanky figure closely studying plans through thick eyeglasses.<sup>33</sup> Albert's training as both a "mathematical engineer" and an artist made him an invaluable asset to Rivera's team. In tandem with his work as a muralist he began to explore the artistic potentials of photography, regarding both pursuits as vehicles for social commentary and reform. He served on the jury of selection and

the hanging committee for the Fifty-fourth Annual of the SFAA in the spring of 1932.<sup>34</sup> Rivera apparently had some influence over his artistic tastes for H. L. Dungan said that Barrows as a juror "has been somewhat radical in a California way, but who, I am told, has added recently a certain amount of Mexican viewpoint to his others."<sup>35</sup> In 1932 Albert still resided on Fourteenth Avenue and two years later his studio was listed at 802 Montgomery Street.<sup>36</sup>

In January of 1935 he was elected the first president of the newly organized Society of Mural Artists of San Francisco which had sixty-two members. In his capacity as president he convinced the Federal Housing Administration to fund large paintings that could be rented or purchased by owners of private homes.<sup>37</sup> The following month at San Francisco's Gelber-Lilienthal Gallery his prints were included in an exhibition of "sharp-focused photographs" that contained the works of Ansel Adams, Imogene Cunningham and Dorothea Lange. Junius Cravens summarized this show for *The San Francisco News*:<sup>38</sup>

The exhibition represents the photographers' interest in current events. A number of the prints depict incidents relating to local occurrences and disturbances of social import. Following its current showing, the collection will be sent to New York, where it is to be included in a larger national exhibition of related subjects.

That fall the Barrows canvases entitled *Earth and Sky* was purchased by Albert Bender and gifted to the San Francisco Museum of Art.<sup>39</sup> In 1935 Barrows shared a San Francisco studio-residence with his new wife, the Oakland-born muralist, Edith A. Hamlin, at 716 Montgomery Street; their voter registration at this address showed they were both "Republicans."<sup>40</sup> The couple divorced in April of 1936 and Hamlin eventually became the third wife of Maynard Dixon.<sup>41</sup> When Barrows registered to vote in March of 1936, he did so as a "Democrat" and declared his occupation "Philosopher."<sup>42</sup> In September of that year he changed his San Francisco address to 36 Edgehill Way.<sup>43</sup> In the San Francisco Directory of 1937 and the voter registration of 1938 he continued to reside at the Edgehill address, now with his third wife, Mary.<sup>44</sup> In the mid 1930s he served on the advisory board of the PWPA and was appointed assistant director of the WPA music project in San Francisco.<sup>45</sup>

In late 1938 Barrows and his wife moved to Kentfield in Marin County where Albert became the director of the Ross Valley Players and involved himself so frequently in local politics that the San Rafael newspaper called him the unofficial "Six Supervisor."<sup>46</sup> He served on the High School Committee and the Flood Control Committee for Ross Valley, criticized the conduct of several student clubs at the College of Marin, and when appointed to a Grand Jury in 1950-51 he issued, as its temporary chairman, a scathing report on the local Board of Supervisors.<sup>47</sup> Albert and his wife changed their voter registration to "Republican" and listed their Kentfield address as P.O. Box 2344; his occupation was officially given as "retired."<sup>48</sup> He became famous for keeping "a fleet of Jaguar motor cars."<sup>49</sup> Albert Barrows died in Marin County on July 25, 1958 and his remains were cremated.<sup>50</sup>

**ENDNOTES FOR BARROWS:** 1. U.S. Census of 1910 [ED 211, Sheet 2B]. / 2. WWVD, No.1646-1891-9, June 5, 1917. / 3. CVRI, City and County of San Francisco, October 6, 1917. / 4. SFC, November 9, 1924, p.D-3. / 5. AAA 22, 1925, p.401; Perry/Polk 1926, p.156; Macky, p.31. / 6. Appendix 2. / 7. BDG, December 9, 1922, p.5. / 8. CPC, May 9, 1925, p.1; TOI, May 10, 1925, p.6-S; MPH, May 16, 1925, p.1. / 9. TOI, July 6, 1924, p.8-S. / 10. TOI, August 5, 1925, p.14. / 11. TWP, November 29, 1924, p.23. / 12. TOI, November 19, 1924, p.5; cf. TOI, June 18, 1933, p.8-S. / 13. TOI, November 23, 1924, p.31. / 14. SFC, November 9, 1924, p.D-3; November 16, 1924, p.D-3. / 15. SFX, November 16, 1924, p.8-N. / 16. Ibid. / 17. SFC, June 28, 1925, p.D-3; June 13, 1926, p.8-F; June 20, 1926, p.8-F; TOI, June 20, 1926, p.6-S. / 18. SFC, November 30, 1924, p.D-3; TOI, December 14, 1924, p.4-B; February 8, 1925, p.6-S; May 31, 1925, p.S-7; August 23, 1925, p.S-5; June 20, 1926, p.6-S; IAT, June 12, 1926, p.12; cf. TOI, June 18, 1933, p.8-S. / 19. IAT, February 14, 1925, p.11. / 20. Cf., TOI, April 24, 1927, p.5-S; BDG, April 30, 1927, p.6; SFC, May 1, 1927, p.D-7; May 15, 1927, p.D-7; IAT, May 7, 1927, p.13; May 14, 1927, p.16; TOI, May 15, 1927, p.8-B. / 21. SFAI; BDG: April 26, 1924, p.5; March 26, 1927, p.7; TWP, April 2, 1927, p.23; TOI: April 22, 1928, p.S-5; April 3, 1932, p.S-5; CPC, May 10, 1924, p.3. / 22. LAT, September 21, 1924, p.3-29. / 23. TOI, January 18, 1925, p.A-11. / 24. SFC, October 3, 1926, p.5-F; May 27, 1928, p.D-7; BDG: October 23, 1926, p.5; June 1, 1928, p.11; ARG, February 1928, p.4; CPC, February 10, 1928, p.4. / 25. SFAI. / 26. CPC, November 6, 1926, p.11. / 27. TOI, December 11, 1927, p.8-S; cf., SFC, December 18, 1927, p.D-7; B & B, August 17, 2010, No.198. / 28. CPC, December 30, 1927, p.4. / 29. CRM, April 25, 1928, p.7. / 30. Plate 2a; Appendix 6. / 31. U.S. Census of 1930 [ED 38-235, Sheet 4B]; Crocker, 1931, p.102. / 32. TOI, November 16, 1930, p.S-7; TWP, November 22, 1930, p.12. / 33. SFW, August 7, 1931, p.21; SFL, August 7, 1931, p.27; SFC, August 9, 1931, p.R-6. / 34. SFW: March 26, 1932, p.9; April 23, 1932, p.7; TOI: March 27, 1932, p.6-S; April 17, 1932, p.6-S; April 25, 1932, p.1; SFC, March 27, 1932, p.D-3; SFL, April 23, 1932, p.7. / 35. TOI, April 3, 1932, p.S-5. / 36. CVRI, City and County of San Francisco, March 24, 1932; Crocker, 1934, p.93. / 37. TOI: January 27, 1935, p.7-S; November 3, 1935, p.S-7; November 11, 1935, p.B-4; BDG, January 31, 1935, p.6; SMI, October 5, 1935, p.5. / 38. SFW, February 9, 1935, p.9. / 39. The Museum sold that canvas in 2010; cf., IAT, November 8, 1935, p.13; TOI, December 13, 1936, p.6-B; B & B, August 17, 2010, No.198. / 40. CVRI, City and County of San Francisco, September 26, 1935; Crocker, 1936, p.95; McGlauffin, p.185. / 41. TOI, September 8, 1937, p.10-D; Hagerty, pp.201-09. / 42. CVRI, City and County of San Francisco, March 26, 1936. / 43. Ibid., September 24, 1936. / 44. Crocker, 1937, p.109; CVRI, City and County of San Francisco, July 21, 1938. / 45. TOI, November 11, 1935, p.4-B. / 46. U.S. Census of 1940 [ED 21-28, Sheet 7A]; DJJ: October 12, 1950, p.2; November 27, 1950, p.1; December 4, 1950, p.2; January 8, 1951, p.1; January 9, 1951, p.2; January 15, 1951, p.1; January 18, 1951, p.1; February 27, 1951, p.6; May 7, 1951, p.1; May 21, 1951, p.1. / 47. DJJ: April 8, 1949, p.1; May 24, 1949, p.1; January 5, 1950, p.1; May 5, 1950, p.1; May 9, 1950, p.1; August 30, 1950, p.1; November 15, 1951, pp.1, 7; November 16, 1951, p.1; November 20, 1951, p.1; November 21, 1951, p.1; December 14, 1951, p.1. / 48. CVRI, Marin County, 1938-44. / 49. DJJ, March 4, 1950, p.1. / 50. California Death Index; cf., Hughes, p.74; Jacobsen, p.177.

**HAL ELLSWORTH BASSETT** (1875-1943) was born on February 1<sup>st</sup> in Washington, D.C. and educated locally before studying at the turn of the century in Paris with Jean Paul Laurens at the Académie Julian and Louis Girardot at the Académie Colarossi. He exhibited *A Slushy Street* at the 1895 Annual of the Art Club of Philadelphia.<sup>1</sup> He was a resident of Newark, New Jersey, in 1915.<sup>2</sup> From his World War I draft registration card of 1917 we learn that he lived at 38 East Park Street and was a self-employed "portrait artist" with his studio at 845 Broad Street.<sup>3</sup> According to the U.S. Census of 1920, he had moved to Belvedere in Marin County, California.<sup>4</sup> He listed his age as "40" and his occupation as "artist, landscape." When Bassett appeared on the Carmel scene in the spring of 1922, he was so highly regarded that he received the following entry in the *Carmel Pine Cone*:<sup>5</sup>

An interesting newcomer to Carmel is H. Ellsworth Bassett, painter, musician, composer. Mr. Bassett is doing a three panel triplet for Margaret Stewart for her Carmel home out on the Point. This piece of work has been . . . accepted by a jury . . .

As a portrait painter also Mr. Bassett has won distinction. Among the notables which he has painted are Lady Minto, wife of the governor general of Canada, when she was at Newport a few years ago; also Lillian Russell, Clyde Fitch and John Jacob Astor.

An interesting angle to Mr. Bassett's art is his harmonizing the color of the pictures with the color secured by musical vibration. He catches his harmony from the piano and reproduces the colors which they give upon his canvas. This gives him a technique that helps in working out his inspirations. While this method is not generally known, some of our leading artists and scientists are recognizing the value of color and sound vibration . . .

H. Ellsworth Bassett is a well-known figure in the world of artists, and his coming here will mean additional fame for Carmel as an art center. . . . [He] has now come to Carmel with the intention of locating and building a studio.

That summer he submitted his painting, *Growing Flowers*, to the Sixteenth Annual Exhibition of the Arts and Crafts Club.<sup>6</sup> By 1930 he was living with his wife of five years, Katherine Rummel, at 618 Burlingame Street in Los Angeles.<sup>7</sup> His most important commission was eight murals for the Monroe Centennial Exposition. Bassett developed a reputation for his colorful depictions of Aztec life and customs. He also became a character actor in many motion pictures.<sup>8</sup> Hal Bassett died of a heart attack on May 22, 1943 in Hollywood.<sup>9</sup>

**ENDNOTES FOR BASSETT:** 1. Catalogue of the Exhibition. / 2. AAA 12, 1915, p.320. / 3. WWDR, No.5353-4467, June 1917. / 4. U.S. Census of 1920 [ED 95, Sheet 11B]. / 5. CPC, June 15, 1922, p.7. / 6. Appendix 2. / 7. U.S. Census of 1930 [ED 19-428, Sheet 3A]. / 8. LAT, May 23, 1943, p.2a-20. / 9. NYT, May 23, 1943, p.42; SAE, May 23, 1943, p.12; cf., Falk, p.230; Jacobsen, p.189.

**ALICE MARY LEVEQUE BEST** (1867-1926) was born on March 22<sup>nd</sup> in Stockton, California, and became one of the more influential female painters in northern California. At the age of fifteen she and her family moved to Oakland.<sup>1</sup> Shortly thereafter she spent several years at a tuberculosis sanatorium in Hawaii where she studied art. Alice married the painter Arthur Best in 1895 and became a staff illustrator for the *San Francisco Call*. She exhibited with the "newspaper artists" in May of 1899 at the Alameda Teachers' Club Art Exhibition.<sup>2</sup> In 1902 she gave birth to a son, Louis Nelson Best. According to the U.S. Census of 1910, the Best family, including Alice's mother, resided in San Francisco.<sup>3</sup> She was the co-instructor at the Best Art School between 1896 and 1918. The average enrollment was thirty-five to forty students with twenty-five in the summer. The Bests provided day and evening classes in composition, illustration, commercial art and painting. Among their most successful graduates was Otis Oldfield.<sup>4</sup> Over its long history the School had several professional addresses in San Francisco: 309 Broderick Street, 927 Market Street, 916 Market Street, 529 Noe Street, 1628 Bush Street and 1625 California Street.<sup>5</sup> Like many artists Alice was active in the Theosophical Society and frequently lectured on that subject.<sup>6</sup> As a member of the Women's Democratic Club, Recall League and Woman's Progressive League she confronted in her writings and public lectures a variety of economic and social issues, including women's suffrage.<sup>7</sup> The Bests often staged exhibitions and sales in their studio, especially during Christmas.<sup>8</sup>

Unfortunately, Alice was sometimes seen in the press as Arthur Best's "assistant," but the high caliber of her work demanded attention.<sup>9</sup> At the 1904 spring Annual of the San Francisco Art Association (SFAA) her portrait of a Buddhist priest was singled out for special commendation.<sup>10</sup> At that exhibition she also displayed a portrait in watercolor and three other pieces entitled: *The Captain's Hoe*, *Waiting* and *A Duty Road*.<sup>11</sup> Thereafter she made trips to Yosemite as well as Mexico and exhibited the resulting "sketches" in oil and pastels at the SFAA. In the fall of 1907 she and her husband made a grand tour of Europe.<sup>12</sup> The following year they again took a sketching vacation to Yosemite. From the late summer through the early winter of 1908 she resided in Berkeley with friends, sketched in the East Bay hills and exhibited at the Berkeley Art Association.<sup>13</sup> In June of 1909 at the Rabjohn & Morcom Gallery in San Francisco she exhibited "two good portraits of two young women."<sup>14</sup> Alice Best won a bronze medal in painting at Seattle's Alaska-Yukon-Pacific Exposition in 1909. At the couple's studio show in November of 1910 Margaret Doyle, art critic for the *San Francisco Call*, praised Mrs. Best for "several good sand dune studies . . . [and] two excellent figure sketches, prominent among which are *The Gypsy* with its vivid dash of color and the portrait of Miss Crashaw."<sup>15</sup> One

month later the Bests held a joint exhibition with some of their advanced pupils in the Blue Room of the St. Francis Hotel; Alice's watercolors and pastels of Carmel showed "vast stretches of lovely sand dunes or . . . cypress trees."<sup>16</sup> This was the first large-scale exhibition the couple held outside their studio.<sup>17</sup> Alice Best and her husband opened their new California-Street studio in April of 1911 with an exhibition as well as a reception for one hundred guests and a farce performed by their students.<sup>18</sup> The Bests repeated their joint exhibition in the St. Francis Hotel that November and showed "a number of new canvases . . . in and around Carmel and the picturesque wilds of Marin County. . . Mrs. Best is known chiefly for her character studies in oil and pastel."<sup>19</sup>

In 1910 Alice Best spent most of the summer at the rented Carmel bungalow of C. F. Fleming and Maud Arndt on Lincoln Street.<sup>20</sup> During this period she jointly built with Arndt a studio-cottage where the women periodically resided for the next three years.<sup>21</sup> It was reported by Margaret Doyle that Alice Best had exhibited paintings in her Carmel studio where "she will spend the greater part of her time . . . coming to the city only for brief visits."<sup>22</sup> She contributed to the Fourth and Fifth Annual Exhibitions of the Carmel Arts and Crafts Club in 1910 and 1911.<sup>23</sup> What Best found in Carmel was a large resident community of professional women who provided mutual support and a comfortable degree of security in a tolerant Bohemian society. In 1912 Mr. Best grew so tired of spending the summers alone that he joined his wife in Carmel.<sup>24</sup> In 1913 due to popular demand the Bests revived the summer classes in their San Francisco school and in August traveled with select students to Carmel.<sup>25</sup> Late that summer the Bests moved their residence to Berkeley and Alice contributed to an exhibition of California Artists in the Russ Gallery of San Francisco.<sup>26</sup> In the spring of 1914 in a joint exhibition with her husband at the Best studio Anna Cora Winchell, art critic for the *San Francisco Chronicle*, found the subjects of her paintings to be far "more ambitious" than those of her husband; that summer she completed illustrations for *West Winds*, the first book of the California Writers' Club.<sup>27</sup>

During her tenure at the Best Art School she actively exhibited still lifes, portraits and landscapes in watercolor, oil, pastel and ink with the Mechanics' Institute Fair between 1886 and 1905,<sup>28</sup> Sketch Club of San Francisco from the 1890s to 1911,<sup>29</sup> California State Fair between 1900 and 1902,<sup>30</sup> SFAA from 1896 thru 1924,<sup>31</sup> Sketch Exhibition at the San Francisco Press Club in 1904,<sup>32</sup> Second Annual of the Berkeley Art Association in 1908,<sup>33</sup> California Club of San Francisco in 1909,<sup>34</sup> Del Monte Art Gallery between 1909 and 1910,<sup>35</sup> Sequoia Club of San Francisco between 1910 and 1919,<sup>36</sup> Women Artists of California Exhibition at San Francisco's Century Club in 1912,<sup>37</sup> San Francisco Women Artists Exhibition at the Cap and Bells Club in 1912,<sup>38</sup> Montgomery Street Exhibition of San Francisco in 1913,<sup>39</sup> Sorosis Club of San Francisco in 1913,<sup>40</sup> Women Artists of the Bay Region Exhibition at San Francisco's Cap and Bells Club in 1914,<sup>41</sup> California Artists Exhibition at Golden Gate Park Memorial Museum in 1915,<sup>42</sup> and Red Cross Benefit "Auction Comique" in Oakland.<sup>43</sup>

By 1918 the Bests had moved their residence to 5415 Market Street in Oakland. From the U.S. Census of 1920 we learn that they opened studios at that address after the close of their art school in San Francisco.<sup>44</sup> With the rebirth of the Berkeley art colony in 1923 the couple established new studios in the headquarters of the California League of Fine Arts at 2419 Haste Street and offered art classes.<sup>45</sup> Alice served on the executive board of the League and was prominent in local society.<sup>46</sup> She frequently lectured on art, including a talk on the George Bellows' Exhibition at the Oakland Art Gallery and a defense of mid-Victorian art before a skeptical Berkeley audience.<sup>47</sup> Other topics for her "illustrated art lectures" included: "The Industrial Relation of Art," "Inner Meaning of Oriental and Greek Designing," "Spiritual Interpretation of the Renaissance," "Household Appointments," "Mind and the Creative Power" and "Is Color a Reality?"<sup>48</sup>

Her art was prominently displayed into the mid 1920s. In 1921 at the Bishop Galleries in Honolulu she held a joint exhibition with her husband and Harry Cassie Best.<sup>49</sup> Her work appeared at the spring Annuals of the Oakland Art Gallery in 1922 and 1923.<sup>50</sup> In the summer of 1923 Harry Noyes Pratt, art critic for the *San Francisco Chronicle*, examined several of Alice Best's portrait commissions and found them:<sup>51</sup>

. . . strongly interpretative of the modern mold. There is the expression of poise, assurance and dignity, with the freshness and beauty of youth. The tones of flesh and drapery are fully adequate and some difficult foreshortening skillfully done. Alice Best can draw, and – however broadly she may paint at times – careful draftsmanship is at the base of her composition.

That she has a splendid sense of color is apparent in the screens which have formed some of her recent commissions. One now approaching completion, uses wild flowers of the Yosemite, as a motif for the four panels. The composition is only slightly conventionalized and is unusually pleasing.

In the late summer of 1923 Alice and her husband staged a joint exhibition in Berkeley's Arts and Crafts Shop. In her review for the *Berkeley Daily Gazette* Jennie Cannon summarized Alice Best's landscapes: "first, marked progress in the attainment of beauty and maturity in work; second, a gradual transition from the dark and somber to the light and impressionistic . . . There is at all times perspective, color, drawing and invariably good design."<sup>52</sup> Her work regularly appeared at the League of Fine Arts in Berkeley from 1923 thru 1926.<sup>53</sup> She and her husband held a joint show in

February of 1924 at the East Gallery of the League where the couple maintained the "Best Studios."<sup>54</sup> For another joint exhibition with her husband at the League in April of 1925 she contributed "some recent tempera decorations."<sup>55</sup> Included in her display were two portraits and a three-paneled painting entitled *Song of India*.<sup>56</sup> In the summer of 1926 her contribution to the League show was a work in tempera entitled *The Mask*: "a welcome contribution full of rhythm and feeling."<sup>57</sup> At the Rabjohn & Morcom Gallery in San Francisco she displayed a "painted flower screen" and a large canvas of a floral still life between December of 1923 and July of 1924.<sup>58</sup> In March of 1924, when the Bests held a joint exhibition at Rabjohn's, her studies of wild flowers were called "great patches of vivid pigments . . . in charming decorative arrangements."<sup>59</sup>

Alice Best also exhibited at the local League of American Pen Women. She was elected the librarian of that organization in 1924 and in 1925 served as chairman of its art section at the Berkeley office.<sup>60</sup> She became a charter member of the San Francisco Society of Women Artists in April of 1925 and in November contributed to that group's Inaugural Exhibition at the Hobart Gallery.<sup>61</sup> Her work was included in the shows at the Claremont Hotel Art Gallery in December of 1925 and May of 1926.<sup>62</sup> In March of 1926 she exhibited at the spring Annual of the All Arts Club of Berkeley in the Northbrae Community Church four works with "lovely bits of color:" *The Dance*, *The Mask*, *Roses* and *Chrysanthemums*.<sup>63</sup> In May of that year at the San Francisco Society of Women Artists Exhibition in the Don Lee Gallery her canvas *The Dance* was characterized as a "very pleasing little work, somewhat on the order of a Bakst costume design."<sup>64</sup> *The Dance* was a Tonalist painting of a woodland scene and quite different from the vibrant colors and imagery in *The Mask*.<sup>65</sup>

Alice Best died in Oakland after a long illness on July 5, 1926. Two days later she was interned at the Sunset View Cemetery.<sup>66</sup> Her memorial exhibition, which was organized early that fall by the American Pen Women of Berkeley at the local League of Fine Arts, was extended into November.<sup>67</sup> The lavish opening ceremonies included a reception, speeches and the recitation of poetry specifically composed for Alice Best.<sup>68</sup> The fifty-five displayed paintings represented the three historical periods of her work: "The early is strictly tonal . . . the second period enters the phase of the Realists," which includes landscapes and portraits, and the "later or third shows a decided change, not only toward Impressionism, but a revival of the Classic School."<sup>69</sup> The majority of her studies in this last phase were painted in tempera. Gene Hailey, art critic for the *San Francisco Chronicle*, noted that Best's work had recently "reached a new eminence that marked her as a progressive worker in the art of painting."<sup>70</sup> The Berkeley League of American Pen Women also donated as a permanent memorial one of Best's paintings to the lounge of the Women's Building in San Francisco.<sup>71</sup> At the Pen Women's exhibitions in Berkeley and Oakland several of Best's paintings were displayed, including *Roses*.<sup>72</sup> In July of 1927 her work *Tonal Rhythms* appeared at the summer Annual of the Berkeley League of Fine Arts.<sup>73</sup>

**ENDNOTES FOR BEST:** 1. TOT: July 6, 1926, p.16; July 11, 1926, p.5-S. / 2. ADA, May 18, 1899, p.1. / 3. U.S. Census of 1910 [ED 241, Sheet 8A]. / 4. TOT, April 26, 1925, p.6-S. / 5. Crockner: 1896, pp.1702-04; 1897, pp.1859f; 1898, pp.1813f; 1900, p.1882; 1904, p.2026; SFL: October 8, 1905, p.19; September 9, 1907, p.6; SFC, November 17, 1912, p.27; TWP, January 20, 1917, p.10; AAA: 7, 1909-10, p.94; 13, 1916, p.280; 14, 1917, pp.285, 426; Schwartz, *Northern*, p.38; Halteman, p.I.101. / 6. SFL: August 4, 1901, p.28; August 18, 1901, p.28; August 11, 1907, p.47; TOT, October 26, 1907, p.10. / 7. TOT: March 12, 1911, p.5; November 2, 1911, p.8; July 25, 1913, p.3; July 27, 1913, p.8; November 9, 1913, p.26; March 22, 1915, p.8; December 16, 1917, p.34; May 5, 1922, p.10. / 8. SFL: December 18, 1904, p.31; December 19, 1909, p.30; December 15, 1912, p.61. / 9. SFL, November 29, 1907, p.6. / 10. SFC, March 25, 1904, p.7. / 11. Halteman, p.I.101. / 12. SFL, October 28, 1907, p.7. / 13. SFL: May 24, 1908, p.23; August 9, 1908, p.31; ICR, November 21, 1908, p.14. / 14. SFL, June 13, 1909, p.33. / 15. SFL, November 20, 1910, p.44. / 16. SFL, December 11, 1910, p.42. / 17. SFL, December 18, 1910, p.43. / 18. SFL, April 30, 1911, p.33. / 19. SFL, November 19, 1911, p.50. / 20. MDC, July 20, 1910, p.1. / 21. SFL: August 7, 1910, p.40; September 4, 1910, p.40; December 15, 1910, p.61. / 22. SFL, November 20, 1910, p.44. / 23. Appendix 2. / 24. SFL, July 28, 1912, p.22. / 25. SFL, June 22, 1913, p.32. / 26. SFC, July 6, 1913, p.27; TOT, November 9, 1913, p.26. / 27. SFC, May 24, 1914, p.27; TOT, September 23, 1914, p.14. / 28. Halteman, p.II.26; her 1905 entry was entitled *Old Gateway*: SFL, April 9, 1905, p.40. / 29. Schwartz, *Northern*, pp.38f; SFL: April 25, 1902, p.4; April 10, 1910, p.34; TAT, April 28, 1902, p.270; SFC: March 28, 1909, p.37; November 8, 1910, p.9; TOT, April 10, 1909, p.10. / 30. Halteman, p.III.25. / 31. *Ibid.*, p.I.101; SFC, November 8, 1901, p.9; SFL, November 10, 1901, p.20; March 14, 1902, p.9; November 18, 1904, p.3; TOT: March 4, 1911, p.15; November 12, 1916, p.27; December 2, 1917, p.21. / 32. SFL: April 17, 1904, p.26; April 20, 1904, p.7. / 33. Appendix 1, No.3. / 34. TOT, November 27, 1909, p.12; SFL, December 1, 1909, p.5. / 35. Schwartz, *Northern*, p.38; SFL, March 27, 1910, p.48; ICR, April 2, 1910, p.14. / 36. SFL, November 27, 1910, p.42; TOT, November 26, 1911, p.25; SFX, December 14, 1913, p.35; SFC: December 14, 1913, p.62; May 14, 1916, p.26; December 10, 1916, p.26; May 11, 1919, p.E-3. / 37. SFL, September 29, 1912, p.35. / 38. SFL, October 24, 1912, p.6. / 39. SFC, May 18, 1913, p.27. / 40. Her entries were entitled: *Nasturtiums* and *The Old Post*; Schwartz (*Northern*, p.39. / 41. Her entries were entitled: *Mexican Patio* and *Eucalyptus-Golden Gate Park* (Schwartz, *Northern*, p.39; SFC, September 27, 1914, p.19). / 42. Her entries were entitled: *Cowboy* and *Hillside-Claremont* (Schwartz, *Northern*, p.39). / 43. TOT: September 16, 1917, p.20; October 7, 1917, p.20. / 44. U.S. Census of 1920 [ED 58, Sheet 1A]. / 45. SFC, July 22, 1923, p.6-D; BDG, February 9, 1924, p.5. / 46. TOT: January 12, 1923, p.12-B; July 26, 1925, p.4-S. / 47. TOT: September 23, 1917, p.15; April 17, 1924, p.21. / 48. TOT, May 14, 1916, p.26; ICR, April 19, 1924, p.10. / 49. SFC, February 6, 1921, p.6-S; CPC, February 10, 1921, p.7. / 50. BDG: June 10, 1922, p.5; May 26, 1923, p.9; TOT, June 18, 1922, p.5-S. / 51. SFC, July 22, 1923, p.6-D. / 52. BDG, September 1, 1923, p.6. / 53. BDG: June 23, 1923, p.6; June 28, 1923, p.5; SFC: September 9, 1923, p.6-D; November 16, 1924, p.D-3; TOT: February 10, 1924, p.S-7; November 23, 1924, p.31; August 30, 1925, p.S-7; November 15, 1925, p.S-7; ICR, November 29, 1924, p.10. / 54. ICR: February 9, 1924, p.12; February 23, 1924, p.10. / 55. TOT, March 29, 1925, p.S-7. / 56. TOT, April 5, 1925,

p.S-5. / **57. BDG**, July 1, 1926, p.6. / **58. BDG**, December 8, 1923, p.5; **SFC**, July 20, 1924, p.D-3. / **59. SFC**, March 2, 1924, p.6-D. / **60. TCR**, April 19, 1924, p.9; **BDG**, April 17, 1925, p.6. / **61. BDG**: April 16, 1925, p.6; November 14, 1925, p.6. / **62. TOT**: December 6, 1925, p.S-5; December 13, 1925, p.S-7; May 16, 1926, p.S-9. / **63. BDG**: March 3, 1926, p.7; March 24, 1926, p.7; April 29, 1926, p.6. / **64. TAT**, May 8, 1926, p.12; cf., **SFC**, April 25, 1926, p.8-F; **TOT**, May 2, 1926, p.6. / **65. BDG**, August 11, 1926, p.7. / **66. BDG**: July 5, 1926, p.5; July 8, 1926, p.6; August 11, 1926, p.7. **TOT**, July 6, 1926, p.16; cf., Kovinick, pp.345f; Pettesy, p.65; Falk, p.303; Jacobsen, p.270; Hughes, p.100. / **67. TOT**: September 19, 1926, p.S-5; October 3, 1926, p.S-11; October 10, 1926, p.6-S; October 17, 1926, p.S-5; **BDG**: September 30, 1926, p.7; October 14, 1926, p.11; October 23, 1926, p.5. / **68. TWP**, October 16, 1926, p.23. / **69. BDG**, October 8, 1926, p.6. / **70. SFC**, October 3, 1926, p.5-F. / **71. BDG**: June 16, 1927, p.6; November 17, 1927, p.6. / **72. BDG**: November 26, 1927, p.7; December 3, 1927, p.7. / **73. BDG**, July 30, 1927, p.6.

#### MARY CORNING WINSLOW BLACK (Morrison) (1873-1943)

was born on February 10<sup>th</sup> in Poughkeepsie, New York. According to the U.S. Census of 1880, she resided with her father, John Winslow, a sixty-nine-year-old retired Vermont native, her New York-born mother, Harriet Winslow, and an Irish-born governess.<sup>1</sup> She studied at the Art Students League in New York City. Her most influential instructors were: W. L. Lathrop, F. Luis Mora and Glenn Newell. In 1895 she married the wealthy forty-four-year-old Ohio merchant, Clarence A. Black, and two years later gave birth to their only child, Ruth. By 1900 the Blacks resided in Detroit, Michigan, at 1065 Woodward Avenue with two servants.<sup>2</sup> Ten years later their residence was unchanged, except for the addition of a third servant to the household staff.<sup>3</sup> In 1910 she exhibited at the Detroit Society of Women Painters and Sculptors. She was also a member of the National Arts Club and the National Association of Women Painters and Sculptors.

In 1915 the Blacks resided in Santa Barbara on Mission Ranch Road with their retinue of six servants.<sup>4</sup> Mary and her husband spent that summer in Carmel at a Pine Inn cottage.<sup>5</sup> She was a student of C. P. Townsley at the Carmel Summer School of Art and received a prize at the end of term exhibition.<sup>6</sup> In 1916 the couple spent their summer at the Black Forest in Hamill's Point, Muskoka, Canada. She exhibited with the California Art Club from 1916 to 1924 and with the Painters and Sculptors of Southern California in 1923.<sup>7</sup> Between 1916 and 1919 some of her titles included: *My Canadian Garden*, *Ruined Russian Trading Post-Sitka*, *A Deserted Haida Village-Alaska*, *From the Casitas Pass*, *Cross South Ranch-Montana* and *Cloister-San Juan Capistrano*. She displayed *Old Monterey* at the California Art Club in 1924. Between 1917 and 1919 her work appeared at the San Francisco Art Association (SFAA).<sup>8</sup> At the SFAA's spring Annual of 1918 Louise E. Taber, art critic for *The Wasp*, called Black's canvas *Moro Beach* "rather attractive."<sup>9</sup>

Following the death of her husband Mary Black moved to Monterey in 1925. Here she resided in the Abrego Adobe with only a cook and a maid.<sup>10</sup> She restored the home with its sumptuous gardens and became a prominent member of the Peninsula social scene.<sup>11</sup> Black studied art with Armin Hansen.<sup>12</sup> In 1922 she displayed the painting *San Juan Capistrano* at the Sixteenth Annual Exhibition of the Art and Crafts Club in Carmel.<sup>13</sup> Her work appeared at the Del Monte Art Gallery between June of 1926 and July of 1931.<sup>14</sup> In October of 1926 she contributed to the Inaugural Exhibition at Monterey's new Hotel San Carlos Art Gallery.<sup>15</sup> The following year she traveled through Europe and north Africa; in May of 1928 she exhibited at the Paris Salon.<sup>16</sup> During the early spring of 1929 she displayed "a group of canvases" at the Del Monte Art Gallery from her "recent trip" to Europe. Her work entitled *Boats*, painted in Concarneau, France, was characterized in the *Monterey Peninsula Herald* as "brilliant in color and vivid in the atmosphere of this picturesque old world fishing port. Among her other works were *The Alhambra of Spain*, and *Rug Souk of Tunis*."<sup>17</sup> She first contributed to the Carmel Art Association (CAA) in May of 1929 at its Eleventh Exhibition where her "small portrait . . . of an ancient woman of Brittany" reflected the sun, "the cares of a lifetime" and "the blush of an overhanging flower cluster."<sup>18</sup> That same month she staged a solo exhibition and sale of her paintings in Monterey to benefit the Serra Pilgrimage Fund.<sup>19</sup> That June her contribution to the CAA's Twelfth Exhibition was entitled *La Haute Savoie*, a study of a cottage and trees in green and violet.<sup>20</sup> She was elected to the board of directors of the CAA in July of 1929 and a year later served on its jury of selection.<sup>21</sup> In February of 1930 and 1931 she contributed to the Third and Fourth Annual State-wide Art Exhibits of the Santa Cruz Art League.<sup>22</sup> In January of 1931 she was elected a board member of the newly formed Monterey History and Art Association, Ltd.<sup>23</sup> Her work appeared at the Annual of the Oakland Art Gallery early that spring.<sup>24</sup> She returned to Del Monte in July of 1931 for another solo exhibition of her European, north African and Peninsula scenes which the *San Francisco Chronicle* reviewed:<sup>25</sup>

One of her foreign paintings, *Café Moure*, shows the interior of an African café at the height of the evening's gayety. The room and its cosmopolitan crowd are illuminated by a single torch high above the figures. The light cuts through a haze of dust and smoke to fall directly upon a group of dancing girls. In a totally different key is the Spanish Adobe, expressing the freshness of out-of-doors.

Black exhibited her canvas *The Santa Lucia Range* at the 1931 Monterey County Fair.<sup>26</sup> In 1932 she married R. Douglas Morrison, contributed to the Fifth State-wide Annual in Santa Cruz and displayed her painting *Near San Juan* at the "Christmas Exhibition" at Del Monte.<sup>27</sup>

After a long hiatus she returned to the CAA and contributed to its Black and White Exhibition in October of 1934 her study of Roman ruins

and a portrait of a desert tribesman.<sup>28</sup> Her work also appeared at the Oakland Art Gallery in 1934 and the Stanford University Art Gallery a year later. In February of 1935 she won the seventy-five dollar Purchase Prize at the Annual State-wide Art Exhibit in Santa Cruz for *Pola-Dalmatia*, her "colorful view of fishing boats with classical ruins in the background."<sup>29</sup> That March at the CAA show she contributed *Autumn in Italy*, "a fairy-tale castle against a softly tinted sky."<sup>30</sup> In September of 1935 she exhibited at the CAA Gallery "a charming portrait of an old Roman matron whose lines have fallen in pleasant places."<sup>31</sup> She displayed *Dalmatian Fishing Boats* at that same venue in September of 1938 and in December donated one of her paintings to a benefit raffle for the Gallery.<sup>32</sup> In February of 1939 she exhibited at the CAA an oil, *Road to Ragusa*, as well as a watercolor and returned in May with more watercolors; that summer her work was selected for display at the California State Fair.<sup>33</sup> She returned to the CAA Gallery in January, April and May of 1941; at the April show her scene of the *Carmel Mission* was called "complacent."<sup>34</sup> Mary C. W. Black maintained her residence in Monterey until her death on December 3, 1943.<sup>35</sup>

**ENDNOTES FOR BLACK:** 1. U.S. Census of 1880 [ED 50, Sheet 19C]. / 2. U.S. Census of 1900 [ED 19, Sheet 8B]. / 3. U.S. Census of 1910 [ED 32, Sheet 6B]. / 4. **AAA**: 14, 1917, p.428; U.S. Census of 1920 [ED 98, Sheet 16A]. / 5. **CPC**, August 18, 1915, p.4. / 6. **SFC**, September 12, 1915, p.22. / 7. **Moure**, p.B-33. / 8. **TOT**, December 2, 1917, p.21. / 9. **TWP**, April 27, 1918, p.16. / 10. **AAA**: 22, 1925, p.410; 30, 1933, p.431; U.S. Census of 1930 [ED 27-22, Sheet 2A]. / 11. **TOT**, December 20, 1925, p.6-S; **CCY**, July 6, 1926, p.12; **CPC**, October 8, 1926, p.3. / 12. **MPH**, December 3, 1943, pp.1f. / 13. **Appendix 2**. / 14. **CPC**: June 18, 1926, p.10; November 5, 1926, p.11; **SFC**: May 27, 1928, p.D-7; July 19, 1931, p.8-D; **BDG**, June 1, 1928, p.11; **CRM**, August 28, 1930, p.2. / 15. **CPC**, October 15, 1926, p.11. / 16. *The Syracuse Herald*, May 13, 1928, p.1-4; **DPT**, May 16, 1928, p.9; **SLT**, May 20, 1928, p.11. / 17. **MPH**, March 8, 1929, p.7. / 18. **CPC**, May 24, 1929, p.1; **Appendix 4**. / 19. **CPC**, May 29, 1929, p.6. / 20. **CRM**, July 3, 1929, p.2; **CPC**, July 5, 1929, p.6; **SFC**, July 14, 1929, p.D-5. / 21. **CPC**, July 12, 1929, p.6; **CRM**, June 19, 1930, p.3. / 22. **CPC**, February 7, 1930, p.12; **TOT**, February 8, 1931, p.S-7. / 23. **MPH**, January 20, 1931, p.1. / 24. **TOT**, March 1, 1931, p.S-11. / 25. **SFC**, July 19, 1931, p.8-D. / 26. **CPC**, October 9, 1931, p.8. / 27. **TOT**, February 7, 1932, p.6-S; **CPC**, December 9, 1932, p.6; McGlauffin, p.46. / 28. **CPC**, October 19, 1934, p.4. / 29. **TOT**, February 24, 1935, p.S-7; Ball, p.70. / 30. **CPC**, March 8, 1935, p.9; **TOT**, March 31, 1935, p.7-S. / 31. **CPC**, September 13, 1935, p.7. / 32. **CCY**, September 9, 1938, p.7; **CPC**: September 16, 1938, p.6; December 23, 1938, p.2. / 33. **CCY**: February 10, 1939, p.10; May 12, 1939, p.3; **CPC**: February 17, 1939, p.2; May 12, 1939, p.4; **TOT**, Sept. 10, 1939, p.B-7. / 34. **CCY**: January 17, 1941, p.7; April 18, 1941, p.12; May 15, 1941, p.9. / 35. California Death Index; **MPH**, December 3, 1943, p.1f; cf., **Moure**, p.19; Kovinick, p.346; Falk, p.331; Jacobsen, p.301; Hughes, p.109.

#### CAROLINE (Carrie) HORTON BLACKMAN (Johns) (1856-

1935) was born on April 11<sup>th</sup> in Cincinnati, Ohio.<sup>1</sup> Before 1870 she relocated to St. Louis and resided with her parents, four siblings and two servants.<sup>2</sup> Her father, Benjamin Horton, was a "wholesale iron merchant." She was a graduate of the local Mary Institute. After her return from Europe, where she studied music and art, she married George Blackman in 1879, continued to reside in St. Louis and eventually had three daughters and two sons.<sup>3</sup> Caroline studied painting at the Saint Louis School of Fine Arts. By 1900 she was an Associate of the Society of Women Artists and maintained a studio at 5843 Bartmer Avenue where she held popular salons for local writers, musicians and artists.<sup>4</sup> Mrs. Blackman had advanced training in Paris under Chaplin.<sup>5</sup> She specialized in children's portraits. In 1909 she was awarded a medal at the Alaska-Yukon-Pacific Exposition in Seattle.<sup>6</sup> From the U.S. Census in the following year we learn that her family life was unchanged; the Blackmans maintained a St. Louis residence at 7027 Maryland Avenue.<sup>7</sup> She served as the first president of the St. Louis Artists' Guild and held a similar position at the Society of Western Artists.

In 1919-20 the Blackmans with their two youngest daughters and one servant visited their eldest daughter's house on San Jose Avenue in Oakland, California.<sup>8</sup> During a trip to the Monterey Peninsula they fell in love with Carmel and in 1920 Caroline and her husband purchased a cottage on Carmelo Street between Ocean and Seventh Avenues.<sup>9</sup> In the 1920s and early 1930s she alternated on the Carmel voter index as a "Democrat" and a "Republican."<sup>10</sup> She and her husband traveled frequently and were prominent in the Carmel social scene.<sup>11</sup> She actively supported the Arts and Crafts Little Theatre and wrote a review of Carmel's summer "Sir-Cus."<sup>12</sup> She was elected the second vice president of the Carmel Music Society in June of 1930.<sup>13</sup> Caroline maintained a St. Louis mailing address at 17 Southmoor Avenue though 1925.<sup>14</sup> She studied etching in the 1922 Carmel class given by Ralph Pearson and donated her print, *Witch Tree*, to one of the subscribers who purchased an etching press for the Arts and Crafts Hall.<sup>15</sup> That year she displayed two drawings, *Scherzo* and *Rhythm No.2*, at the Sixteenth Annual Exhibition of Carmel's Arts and Crafts Club.<sup>16</sup> In 1927 she contributed to the Inaugural Exhibition of the Carmel Art Association.<sup>17</sup> She was also an accomplished poet and well as a musician. In June of 1928 her poem the "Coastlands" was published on the front page of *The Carmelite* where she was a regular contributor.<sup>18</sup> She lived alone after Mr. Blackman's death in a small pine-covered cottage "trying to achieve absolute poverty" and later married the poet Orrick Johns.<sup>19</sup> Caroline Blackman died on May 6, 1935 in Carmel.<sup>20</sup>

**ENDNOTES FOR BLACKMAN:** 1. U.S. Census of 1860 [ED 15<sup>th</sup> Ward, Sheet 48]. / 2. U.S. Census of 1870 [ED St. Louis, Sheet 194]. / 3. U.S. Census of 1880 [ED 137, Sheet 15]; U.S. Census of 1900 [ED 427, Sheet 10A]; **CPC**, May 10, 1935, p.4. / 4. **AAA**: 3, 1900, p.10; 4, 1903, p.2.8. / 5. **AAA**: 5, 1905-06, p.327; 6, 1907-08, p.317. / 6. **AAA**: 10, 1913, p.218; 12, 1915, p.325. / 7. U.S. Census of 1910 [ED 442, Sheet 12A]; **AAA**: 14, 1917, p.428. / 8. U.S. Census of 1920 [ED 161, Sheet 6B]. / 9. Perry/Polk: 1922-23, p.2; 1930, p.422; U.S. Census of 1930 [ED 27-21, Sheet 1B]; **AAA**: 30, 1933, p.431. / 10. **CVRI**, Monterey County, 1922-1932. / 11. **CPC**: December 2,



1922, p.5; January 17, 1925, p.7; February 7, 1925, p.8; August 13, 1926, p.12; *TOT*, June 13, 1926, p.6-S; *CRM*: August 8, 1928, p.3; July 21, 1931, p.2. / **12. CPC**, May 4, 1934, pp.2f. / **13. CRM**, June 19, 1930, p.3. / **14. AAA** 22, 1925, p.411. / **15. CPC**: May 25, 1922, p.4; December 16, 1922, p.1; December 23, 1922, p.8. / **16. Appendix 2**. / **17. Appendix 4**. / **18. CRM**, June 13, 1928, p.1. / **19. Ella Winter, *And Not to Yield: An Autobiography***, New York, 1963, pp.140, 172f. / **20. CPC**, May 10, 1935, p.4; Bostick, p.58; cf., Falk, p.334; Petteys, p.71; Hughes, p.110; Jacobsen, p.304.

**JOSEPHINE MILDRED BLANCH** (ca.1865-1951) was born on July 8<sup>th</sup> in Texas. According to the U.S. Census of 1880, she was fourteen years old and lived alone with her father in Harrison, Texas.<sup>1</sup> By the mid 1880s she had relocated to San Francisco where she studied art under Virgil Williams, Ernest Narjot and Warren Rollins at the School of Design.<sup>2</sup> She continued her studies between 1890 and 1894 "as an irregular student" at the Sacramento School of Design.<sup>3</sup> In 1891 at the Fifth Annual Exhibition of the Sacramento School of Design in the Crocker Art Gallery Blanch was awarded a "special medal" for oil paintings.<sup>4</sup> As a resident of the state capital she contributed her landscapes, portraits and still lifes of flowers and fruit to the shows at the California State Fair between 1891 and 1900.<sup>5</sup> At the 1894 Fair:<sup>6</sup>

Miss Blanch, a Sacramento School of Design medalist, has some excellent work in this exposition. Notable is her still life (318), a homely subject, but one that is invested by her interest, nevertheless; her "La France Roses" (322) constitutes a very beautiful study, rich in color and easy and graceful in drawing; her "Study of Apples" (256) is a capital fruit piece, and her "Study of an Old Woman" reveals capacity for portraiture and figure work of no common order.

She was awarded that September an honorable mention and five dollars.<sup>7</sup> A month later, when most of her exhibited art was re-hung at the local School of Design, her *Study of an Old Woman* was praised as a "crowning work" and it was said that Blanch's "style of handling her subjects is marked by great freedom and effectiveness."<sup>8</sup> In 1898, at the time she exhibited three studies with the San Francisco Art Association, her address was given as 1610 K Street in Sacramento.<sup>9</sup> By 1900 she was living with Henry J. Small, her widowed brother-in-law, and his large family at 1204 N Street in Sacramento. With the help of two servants she undoubtedly had some responsibility in the raising of his six children. For the U.S. Census of 1900 she listed her age as twenty-nine and her profession as "portrait painter."<sup>10</sup>

Blanch's first visit to the Monterey Peninsula was in 1903 as a member of the Pacific Coast Chapter of the Women's Press Association. Like her companion, Mary DeNeale Morgan, she left determined to make that region her home. In 1904 she spent the summer in Carmel and in 1906-07 painted in Pacific Grove.<sup>11</sup> During the spring of 1908 she traveled with fellow artist Anna Briggs to Monterey and the following year she stayed at the Del Monte Hotel.<sup>12</sup> When Henry J. Small, now an executive for the Southern Pacific Railroad, relocated his home to 2430 Broadway Street in San Francisco, Blanch continued to reside with his family and their servants. She remained active with the Women's Press Association through 1910.<sup>13</sup> Her name also appeared on the society pages of the *San Francisco Call*.<sup>14</sup> In the U.S. Census of 1910 she was listed at the Broadway address.<sup>15</sup> A year later she moved to the Monterey Peninsula.

In 1912 Blanch exhibited her *Portrait of Jules Simoneau-Old Friend of Robert Louis Stevenson* at the Del Monte Art Gallery and periodically contributed to that venue into the 1920s.<sup>16</sup> According to Jennie Cannon, Blanch was conspicuous in the social life of Carmel and frequently accompanied Sarah Parke on visits to the village.<sup>17</sup> In 1914 she was a student in Carmel's Chase Summer School of Art.<sup>18</sup> Her work appeared at every Annual Exhibition of the Carmel Arts and Crafts Club between 1921 and 1924.<sup>19</sup> The titles of her paintings are as follows: 1921 – *Lifting Mists*; 1922 – *Hayfield-Carmel Valley*; 1923 – *Foggy Morning-Monterey*; and 1924 – *After Glow*. She also exhibited in Carmel at the Club's Fall Exhibition of 1921. In 1927 her work again appeared at the California State Fair.<sup>20</sup> She displayed two paintings, *Idle Boats* and *The Barn*, in 1928 at the First State-wide Annual of the Santa Cruz Art League.<sup>21</sup> In early 1930 she served as a juror for the Santa Cruz Art League.<sup>22</sup> Her work was included in November of 1931 at the Carmel Art Association's (CAA) exhibition.<sup>23</sup>

Miss Blanch was not only a painter, but also excelled as a diplomat and administrator, which explains her successful, almost thirty-year tenure as curator of the Del Monte Art Gallery (1911-40).<sup>24</sup> She assembled loan exhibitions from the Del Monte collection for the Salinas High School and Community Art Club of Stockton as well as for two Sacramento venues, the Kingsley Art Club and Crocker Art Gallery.<sup>25</sup> Her articles on California art appeared in several periodicals.<sup>26</sup> Blanch frequently published art reviews in the Peninsula press.<sup>27</sup> She penned lengthy articles for *The Wasp* of San Francisco on the history of the Gallery and reviewed the current exhibits.<sup>28</sup> She resided at the Del Monte Hotel complex into the early 1930s and then moved to Monterey.<sup>29</sup> She was elected a director of the Monterey History and Art Association, Ltd., in January of 1931 and retained that post for at least six years.<sup>30</sup> In March of 1951 her work was included in the "Pioneer Artists Exhibition" at the CAA.<sup>31</sup> Miss Blanch died on November 8, 1951 in Monterey.<sup>32</sup> John Steinbeck reportedly purchased the Monterey adobe that she had carefully restored.

**ENDNOTES FOR BLANCH:** 1. U.S. Census of 1880 [ED 41, Sheet 18]. / 2. *MPH*, November 1, 1946, p.5-S. / 3. *SDR*: April 14, 1891, p.6; April 15, 1891, p.2; October 2, 1894, p.5. / 4. *SFL*, April 14, 1891, p.8. / 5. Halteman, p.III.26. / 6. *SDR*, September 11, 1894, p.3. / 7. *SDR*, September 14, 1894, p.3. / 8. *SDR*, October 2, 1894, p.5. / 9. Halteman, p.I.103. / 10. U.S. Census of 1900 [ED 88, Sheet 6A]. / 11.

*SFL*: July 3, 1904, p.31; May 5, 1907, p.30. / 12. *SFL*: May 17, 1908, p.21; July 11, 1909, p.23. / 13. *SFL*: February 1, 1910, p.16; April 25, 1910, p.7; April 26, 1910, p.18; May 10, 1910, p.17. / 14. *SFL*: April 19, 1910, p.6; April 20, 1910, p.6. / 15. U.S. Census of 1910 [ED 279, Sheet 1A]. / 16. Schwartz, *Northern*, p.39; *BDG*, September 9, 1922, p.6. / 17. Cannon, *Diaries*, August 16-18, 1912. / 18. Appendix 3. / 19. Appendix 2. / 20. *MPH*, August 25, 1927, p.1; *CPC*, September 2, 1927, p.7; *TOT*, September 11, 1927, p.6-S. / 21. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.4. / 22. *SFC*: December 15, 1929, p.D-5; January 12, 1930, p.D-5; *TOT*, December 15, 1929, p.4-B; *BDG*, December 19, 1929, p.10; *CPC*, January 10, 1930, p.6; *CRM*, January 15, 1930, p.3. / 23. Appendix 4. / 24. *SFC*: August 1, 1915, p.19; October 26, 1924, p.D-3. / 25. *CPC*: November 20, 1919, p.1; September 12, 1925, p.5; *SFC*: September 6, 1925, p.D-3; October 18, 1925, p.D-3. / 26. Chapter 2, note 81. / 27. E.g., *CPC*: August 29, 1930, p.5; April 8, 1932, p.11; November 4, 1932, p.12; April 6, 1934, p.5; August 3, 1934, p.6; August 24, 1934, p.4; *CRM*, October 22, 1931, p.4. / 28. *TWP*: December 16, 1916, pp.13f, 16; January 5, 1918, p.15. / 29. U.S. Census of 1920 [ED 28, Sheet 3A]; Perry/Polk: 1926, p.387; 1928, p.463; 1930, p.473. / 30. *MPH*, January 20, 1931, p.1; *CPC*, January 24, 1936, p.16. / 31. *MPH*, October 29, 1960, p.A-7. / 32. California Death Index; cf., Spangenberg, p.27; Falk, p.341; Jacobsen, p.312; Hughes, p.112.

**GEORGIA (Georgie) GRAVES BORDWELL** (1877-1925) was born on June 13<sup>th</sup> in Petaluma, California, and lived on Washington Street with her parents, brother and grandparents.<sup>1</sup> Her father, George Graves, was a prominent local physician. By the turn of the century Miss Graves had taken a position as a teacher at the Bodega Public School.<sup>2</sup> For the academic year 1902-03 she enrolled at the California School of Design in San Francisco to study under Maren Froelich, Arthur Mathews, Charles Judson and John Stanton. She was awarded the 1902 honorable mention in the antique drawing class.<sup>3</sup> In 1905 she married Fred Albert Bordwell, a civil engineer with the Southern Pacific Railroad, and by 1910 had relocated to a home on Main Street in Tucson, Arizona, where she became acquainted with Jennie Cannon and participated in local art events.<sup>4</sup> After Cannon's initial invitation to visit Carmel she made the seasonal summer pilgrimage to the seaside hamlet for several years. In 1913 Bordwell contributed two paintings, *Street in Tucson* and *Market Place-Mexico*, to the Seventh Annual Exhibition of the Carmel Arts and Crafts Club.<sup>5</sup> According to the voter registration records of 1912, the Bordwells had their primary residence in Sacramento at the Maydestone Apartments; Georgia registered as a "Democrat" and her husband as a "Republican."<sup>6</sup> By 1914 she and her husband had moved their home to Palo Alto. At this time she attended events at the Sketch Club in San Francisco with Jennie Cannon.<sup>7</sup> She was a student at Carmel's 1914 Chase Summer School of Art.<sup>8</sup>

From 1913 thru mid 1917 she maintained an art studio in San Francisco with an address at 502 California Street.<sup>9</sup> In November of 1914 she donated her art to the Belgian Fund Benefit Exhibition at the San Francisco Press Club, championed the forthcoming ball of the San Francisco Society of Artists and joined the Artists of California, the ultimately unsuccessful group that was created to lobby the directors of the 1915 Panama-Pacific International Exposition for a separate exhibition space devoted to California artists.<sup>10</sup> In January of 1916 she joined thirty other local artists who formed a committee to purchase the Gauguin "Frieze," which was originally installed in the French building at the Exposition, for permanent display in San Francisco; that September she attended an afternoon tea at the studio of Isabelle Percy and her photograph was prominently placed in *The Oakland Tribune*.<sup>11</sup> Soon after America entered World War I, the Bordwells relocated their residence to Oakland at 139 Grand Avenue.<sup>12</sup> She supported the American war effort by working for the Red Cross and entertaining the troops.<sup>13</sup> Bordwell also became a feature writer for *The Oakland Tribune*.<sup>14</sup> On her sketching trips through New Mexico, Arizona and Mexico she produced numerous paintings as well as articles for *Sunset* magazine. At the 1917 exhibition of East Bay Artists in the Oakland Art Gallery her two watercolors were described as "the attractive things of the inner gallery . . . intensely Mexican, leaving something to the imagination of the observer."<sup>15</sup> She was a co-founder and secretary of the Oakland Art Association.<sup>16</sup> At a concert for the Association Bordwell joined other local painters, including Xavier Martinez, to provide the entertainment.<sup>17</sup> Elsie Martinez and Bordwell occasionally held special dinners for the "artist set" in the East Bay.<sup>18</sup> In the fall of 1917 she donated her art to Oakland's Red Cross Benefit "Auction Comique."<sup>19</sup> That December in another of her war efforts she served on the committee of the American Artists' Emergency Fund.<sup>20</sup> In the spring of 1918 she was included among the select group of exhibiting painters at the "Artists' Dinner" sponsored by the California Federation of Women's Clubs in Oakland.<sup>21</sup>

In late 1919 the Bordwells moved to 808 Sumner Street in Bakersfield, California, where Fred was given the post of division engineer for the railroad.<sup>22</sup> She became a local civic leader, displayed her "rare collections of beautiful paintings, etchings and other works of art" for the benefit of the Bakersfield Woman's Club and was instrumental in bringing art loan exhibitions from the San Francisco Bay Area.<sup>23</sup> She persuaded William S. Porter to lend thirty pieces from his collection of California artists; Mrs. Bordwell lectured at this Bakersfield event.<sup>24</sup> Also at the Woman's Club she staged an exhibition of block prints that included William Rice, Pedro Lemos and Gustave Baumann.<sup>25</sup> During her Bakersfield period she did not abandon northern California. She served as a reporter on the presidential campaign of Calvin Coolidge for *The Oakland Tribune*. She changed her voter registration to "Republican" and managed publicity for the Republican Central Committee of California.<sup>26</sup> In the fall of 1922 she was asked to replace Ray Boynton as the *San Francisco Chronicle* reviewer for the opening of the California Gallery of American

Artists.<sup>27</sup> She helped to organize a very successful art exhibition and sale, which included her own paintings, at the Hotel Oakland for the benefit of the California School of Arts and Crafts in 1924.<sup>28</sup>

Bordwell exhibited her paintings at many prominent venues. At the Del Monte Art Gallery in 1909-10 she displayed two works: *Doorway in Old Tucson* and *Mexican Kitchen*.<sup>29</sup> Her six works at the Second Exhibition of the Sacramento Art League in 1912 were all scenes of Tepic, Mexico.<sup>30</sup> In the spring of 1913 she exhibited at the San Francisco Sketch Club.<sup>31</sup> To the First Exhibition of California Artists at the Golden Gate Park Memorial Museum in 1915 she contributed two watercolors: *Penitentiary Hill-Yuma* and *In Tucson-Arizona*.<sup>32</sup> Her work appeared at their Second Exhibition the following January.<sup>33</sup> She also exhibited with the San Francisco Art Association in 1916-17,<sup>34</sup> Oakland Art Gallery in 1917,<sup>35</sup> California Federation of Women's Clubs at the Hotel Oakland in 1918,<sup>36</sup> and Shriners Convention at San Francisco's St. Francis Hotel in 1922.<sup>37</sup> At the time of her death in Oakland on November 20, 1925 she was still a resident of Bakersfield.<sup>38</sup> Georgia Bordwell was buried with members of her family in Petaluma.<sup>39</sup>

**ENDNOTES FOR BORDWELL:** 1. U.S. Census of 1880 [ED 122, Sheet 5]. / 2. U.S. Census of 1900 [ED157, Sheet 3A]. / 3. Halteman, pp.147, 65. / 4. U.S. Census of 1910 [ED 112, Sheet 10A]. / 5. Appendix 2. / 6. CVRI, Sacramento County, 1912-14. / 7. Cannon, *Diaries*, March 12, 1914. / 8. Appendix 3. / 9. *TOI*, July 19, 1913, p.7; *AAA* 14, 1917, p.431. / 10. *IOI*, November 11, 1914, p.8; *SFC*, November 15, 1914, p.15. / 11. *SFC*, January 2, 1916, p.24; *IOI*, September 22, 1916, p.16. / 12. CVRI, Alameda County, 1918. / 13. *TOI*: May 13, 1917, p.14; November 9, 1917, p.8; November 10, 1917, p.5; May 5, 1919, p.8. / 14. E.g., *IOI*: February 6, 1919, p.7; February 9, 1919, p.31; February 16, 1919, p.41; March 9, 1919, p.33; April 2, 1919, p.7; June 8, 1919, p.S-3. / 15. *IOI*: March 18, 1917, p.35; March 25, 1917, p.24. / 16. *IOI*, April 22, 1917, p.24. / 17. *IOI*: July 19, 1917, p.16; July 22, 1917, p.31; July 26, 1917, p.6. / 18. *IOI*, July 14, 1917, p.5. / 19. *IOI*, October 7, 1917, p.20. / 20. *IOI*, December 9, 1917, p.22. / 21. *IOI*, March 24, 1918, p.22. / 22. U.S. Census of 1920 [ED91, Sheet 20B]; CVRI, Kern County, 1920-22. / 23. *LAT*, November 21, 1925, p.2-2. / 24. *IOI*, March 5, 1922, p.B-5. / 25. *IOI*, April 13, 1924, p.S-5. / 26. CVRI, Kern County, 1924. / 27. *SFC*, October 29, 1922, p.4-D. / 28. *IOI*, November 30, 1924, p.10-B. / 29. Schwartz, *Northern*, p.40. / 30. *Ibid.* / 31. *SFL*, March 23, 1913, p.31. / 32. Schwartz, *Northern*, p.40. / 33. *SFC*, January 22, 1916, p.8. / 34. *IOI*: November 12, 1916, p.27; January 7, 1917, p.24. / 35. *SFC*, February 11, 1917, p.D-3. / 36. *IOI*, March 24, 1918, p.22. / 37. *IOI*, June 4, 1922, p.A-13. / 38. *IOI*, November 21, 1925, p.22. / 39. *IOI*, November 23, 1925, p.19; cf. Falk, p.382; Petteys, p.81; Hughes, p.124; Jacobsen, p.34.

**LESTER DAVID BORONDA** (1886-1953) was born on July 24<sup>th</sup> in Reno, Nevada, and raised near Salinas on the ancestral cattle ranch. Members of his extended family had lived on the Monterey Peninsula for generations.<sup>1</sup> In 1903 he graduated from Salinas High School. Boronda first studied art between 1904 and 1905 with Melvin Cummings, Charles Judson, Arthur Mathews, Alice Chittenden, Frederick Meyer and Will Sparks in the California School of Design at the Mark Hopkins Institute of Art.<sup>2</sup> He quickly adopted and mastered the Tonalist aesthetic. In March of 1905 he was prominent at the San Francisco Art Association's (SFAA) Mardi Gras Ball.<sup>3</sup> Boronda had further training with Frank V. DuMond at the Art Students League in New York City and then traveled to München for one year. By 1908 he was working with Jean Paul Laurens at the Académie Julian in Paris.

At New York City Hall in May of 1909 he married the artist Ruby Drew whom he first met and aided during the San Francisco earthquake. By early 1910 the couple had moved into their studio-home at 214 Chestnut Street in Pacific Grove.<sup>4</sup> Two years later he and his wife relocated to Monterey where they both appeared on the voter registration index as Republicans.<sup>5</sup> Here he completed a number of commissions, including a multi-panel "mural decoration" for the Carnegie Library in Salinas, a painting entitled *The Old Wine Makers of California*, and a funerary bronze bust of the California pioneer Captain Albert Graves who happened to be his mother's uncle.<sup>6</sup> *The Old Wine Makers*, which was later reproduced in *The International Studio*, was a rather exotic triptych of California's colonial past with elaborately attired señoritas, peasants and padres.<sup>7</sup> One of his mural commissions was placed over the fireplace in the Pacific Grove home of Sarah Parke. Early in 1910 he exhibited his French and Venetian studies as well as landscapes of the Monterey Peninsula in his studio and at the Paul Elder Gallery in San Francisco. His moonlight scene, *Serenade*, was characterized by Margaret Doyle, art critic for the *San Francisco Call*, as "an odd, interesting study" that "has won much favorable criticism . . . for the way the effects of the high night lights are brought out."<sup>8</sup> Arnold Genthe praised the Paul Elder show for its "rapid, vibrant touches . . . freshness and originality in composition and colour."<sup>9</sup> Of Boronda's displayed works that spring at the San Francisco Artists' Society Exhibition in the Palace Hotel his *Fishers' Departure* and *Pine Woods* were considered "two of the best;" also that May twelve of his French and Italian "oil studies" appeared at the Annual of the Bohemian Club.<sup>10</sup> In the summer and fall of 1910 his San Francisco exhibitions included the: Rabjohn & Morcom Gallery, Sequoia Club and Museum in Golden Gate Park.<sup>11</sup> Also he staged a special one-man display of his "late canvases" in the Blue Room of the St. Francis Hotel.<sup>12</sup> He exhibited at the SFAA between 1910 and 1912 and Sketch Club in 1912.<sup>13</sup>

On the Monterey Peninsula Boronda had much success in selling "small sketches" at the Del Monte Art Gallery and was included in the social functions at that venue between 1909 and 1912.<sup>14</sup> Some of his exhibited titles include: *Danse publique*, *The Seine at St. Denis*, *Heights of St. Cloud*, *Old Cathedral at Moret*, *Misty Twilight-Venice*, *Silver and Green-Monterey Bay*, *Moonlight-Monterey*, *Street in Latin Quarter-Paris*, *Cypress*,

*Sand Dunes-Evening Light* and *Lagoon-Monterey*.<sup>15</sup> Of his paintings at the Del Monte Gallery in the spring of 1911 Josephine Blanch commented:<sup>16</sup>

Lester Boronda contributes a group of most attractive canvases, one a Monterey coast scene full of atmosphere and color, and another the "Sky Rocket," in which the problem of light effects has been charmingly solved. His picture, "Moths," is really one of the most successful canvases of this young painter. It describes a night scene in one of the public gardens of Paris where groups of gay people throng around a brilliantly lighted café. In this Boronda has wonderfully caught the spirit of the scene, the brilliant color and the mad whirl of the our-of-door life of Paris.

*The Moths* was later reproduced in *The International Studio*.<sup>17</sup> In trying to assess the impact of the California coast on his Tonalist work Blanch added that "for the past two years Boronda has painted the scenery around the Peninsula, but his truest inspiration has been the wonderful fleeting atmospheric effects as seen here - early morning, and late afternoon effects - and the poetry of moonlight on the sea and forest."<sup>18</sup> He contributed to the Fourth Annual of the Carmel Arts and Crafts Club in 1911.<sup>19</sup> At that time he briefly shared Sarah Parke's studio, an historic Monterey adobe that he helped to restore.<sup>20</sup> Thereafter he reportedly lived in the Monterey homes of Rowena Meeks Abdy and the painter C. D. Robinson.<sup>21</sup> Boronda tutored several students on the Peninsula, including Myron Oliver.

In November of 1911 he exhibited five small oils at Paul Elder's, including a "particularly pleasing . . . study of an old oak tree."<sup>22</sup> By the following June he contributed to that venue a number of "new Monterey sketches . . . impressionistic and full of color."<sup>23</sup> He returned to the St. Francis Hotel in November of 1912 with thirty paintings along with dozens of oil "sketches" and "journey notes" that were said by the *San Francisco Chronicle* to show:<sup>24</sup>

. . . . decided strides in conception and finish, an overabundance of the impressionistic school having characterized the last collection.

Boronda's work is free and impressive and the poetic element always present. Imagination has led him into lines apart from stereotyped scenes, an example of which lies in "Return from the Wedding Party." A deep-hued vessel on the dancing waves holds the guests. The surrounding dusk dims all outlines, but the suggestion of the occasion is powerful. There is a remarkable sense of space as the water stretches to the horizon, while the tips of the waves are touched here and there with light that is masterful in its realism.

Porter Garnett of the *San Francisco Call*, characterized the exhibit as:<sup>25</sup>

. . . . astonishingly good . . . I have never seen a one-man exhibition that held up the standard of excellence shown in this one. . . .

Perhaps the secret of these pictures unescapable charm is not so far to seek . . . . The thing that they all have in common is the individuality of the artist strongly laid upon them.

After selling an unprecedented fifty paintings and sketches, his oils were shown at San Francisco's Courvoisier Gallery.<sup>26</sup>

Early in 1913 Boronda moved to New York City and advised aspiring San Francisco artists to exhibit in its lucrative art market.<sup>27</sup> That October he sent two paintings, *Good Old Days-Monterey* and *Dusk at the Cypress Grove*, to the Sorosis Club show in San Francisco.<sup>28</sup> Between the fall of 1913 and the spring of 1914 his exhibited scenes from Europe and California received accolades at New York's Braus Galleries.<sup>29</sup> He continued to send pictures back to San Francisco for exhibitions at Rabjohn's, Paul Elders' and the Sequoia Club.<sup>30</sup> Boronda's work appeared at the Carnegie Institute of Pittsburgh in 1912 and Corcoran Gallery in Washington, D. C. between 1914 and 1923.<sup>31</sup> In June of 1914 he traveled with his family to France and Spain, but due to the outbreak of World War I they returned to New York by August when he completed a large canvas-mural entitled *The Legend Lake Ponkonkoma*.<sup>32</sup> In 1914-15 his new work appeared at the: Braus Galleries, Art Institute of Chicago and Memorial Art Museum in Rochester.<sup>33</sup> At the latter he achieved "a greater refinement in tone and a more telling handling of his medium without losing any of the spontaneity and vitality that distinguishes his work."<sup>34</sup> His paintings of Paris filled the Bronze Room at New York City's Macbeth Gallery where it was said that: "He has fine color and a sharp nose for essentials."<sup>35</sup> In 1916 his Manhattan address was 17 East Fifty-ninth Street.<sup>36</sup> He established a studio and framing shop, the "Firm of Beed," in New York City at 131 Waverly Place and shared his Manhattan residence with Ruby, who listed her occupation as "decorator," their two children, Beonne and Drew, and his in-laws.<sup>37</sup> He was given a deferment from the military draft in World War I because he was the sole support of his wife and children.<sup>38</sup> Their daughter became a sculptor and writer. Lester's highly acclaimed canvas entitled *Return from the Wedding Party*, which was displayed in New York, Pittsburgh and St. Louis, was purchased for the Minneapolis Museum of Art in 1914.<sup>39</sup> Early in 1915 his monotypes were donated to the benefit auction for the Richmond Hill House of New York.<sup>40</sup> At this same time in the Annual of the Pennsylvania Academy of Fine Arts his painting, *People of the Seine*, was praised in the press.<sup>41</sup> The photographer Arnold Genthe wrote a feature article on the artist for *The International Studio* and concluded that Boronda's "chief artistic mission" was "to visualize for us in canvas the charm and glamour of the olden Spanish days in California, now gone forever."<sup>42</sup> In the spring of 1915 his scene of a "Monterey

interior" was accepted to the Annual at the National Academy of Design, but when his work was excluded from the Panama-Pacific International Exposition several Bay Area newspapers asked for his response. Boronda penned this sardonic explanation which scandalized the local art world with its insinuation of deceitful politics:<sup>43</sup>

" . . . I submitted canvases to three juries, New York, Chicago and San Francisco. I was eligible to be invited. . . . Yet I was not invited [to San Francisco]. The chief of the Fine Arts Department, Trask, doubtless never heard of me or of my works, so there is no prejudice or personal feeling on his part. The San Francisco jury of worthy Californians, I know, obeyed their highest impulses in the course of their selections. . . . members of this body would make the same efforts on my behalf – granting my pictures were acceptable to their standards. In short, I am not represented and it seems there is but one conclusion, that is, my pictures are not very good. As I am about to believe this I ask myself, Why would the Chicago jury accept my canvas, limited as they are for space, if it were not good enough for the Panama-Pacific? Why should the Pennsylvania Academy invite my canvas from the Corcoran Gallery if it were not worthy to be invited to San Francisco? Why would my canvas not be good enough to pass the Panama-Pacific jury, yet pass the National Academy jury, be superbly hung and noticed by every leading New York art critic? Why should many of the most prominent museums in America honor me with one-man shows, for instance, Rochester Memorial Museum, Minneapolis Institute, City Museum of St. Louis and Seattle Art Museum? I have passed the jury of every important exhibition in America – except the Panama-Pacific. Why? I do not know. I should be grieved if my good San Francisco friends, the people that gave me my start in the art world, were not to have a chance to see if my productions are as bad as certain events might indicate. However, I am bringing my own exhibition out to San Francisco and will show it at the Hotel St. Francis in late May. I will be glad to have everyone interested see my collection and decide this matter."

Boronda's work was accepted to the Pennsylvania Annuals through 1936 and was awarded an honorable mention at the Art Institute of Chicago in 1922.

In the spring and summer of 1915 Boronda made a return visit to San Francisco for the Exposition. He was the "guest of honor" at the Sausalito home of artist Rowena Meeks Abdy and he also sketched on the Monterey Peninsula.<sup>44</sup> At this time he exhibited twenty small canvases under the theme "The Old California" at both the St. Francis Hotel and the Schussler Brothers Gallery; the response from the press was conspicuously subdued, perhaps under pressure from the all powerful Trask.<sup>45</sup> In general, San Francisco critics were uniformly positive about his work, although his portrait of a lady at Schussler's in 1916 was characterized as more of a study of the intricate and colorful Dresden gown than the sitter.<sup>46</sup> *The International Studio* praised his art and reproduced his lively Spanish scene entitled *A Fandango*.<sup>47</sup> His 1916 contribution to the New York Watercolor Club was said to lack "personal distinction," but three years later at that venue his figure study, *Brocaded Bodice*, was singled out as the most distinguished work in the show.<sup>48</sup> Boronda joined as an exhibiting member both the Salmagundi Club and the Allied Artists of America.<sup>49</sup> He displayed his landscapes with the latter for several years.<sup>50</sup> In 1922 his piece entitled *Old House on an Island* at the Salmagundi Club was characterized as "warm and romantic in color and piquant in design."<sup>51</sup> His work continued to appear at the National Academy of Design and at the New York Society of Painters.<sup>52</sup> In 1923 he contributed to the Twelfth Annual Exhibition of Contemporary American Painters at the Toledo Museum in Ohio.<sup>53</sup> He was given a solo exhibition at municipal art gallery in Brooklyn. His paintings continued to appear in the private galleries of New York City, including Macbeth's and Barbizon.<sup>54</sup> Boronda also became famous as a "furniture craftsman" and "designer of wrought iron." In the 1930s and 1940s his New York City business address was 17 West Eighth Street.<sup>55</sup> He continued to manage the "Firm of Beed" which specialized in hundreds of craftsmen products.

On the East Coast Boronda habitual summer address was at Mason's Island, Connecticut, and at the nearby Mystic Art Association. He became a regular exhibitor at the Mystic Annuals between 1917 and 1951 and was elected to the Association's board of directors.<sup>56</sup> At the Mystic Eighth Annual in the summer of 1921 Boronda's *Prelude* was called by a New York critic "poster-like in line with a poster's disregard for the niceties of perspective. It is interesting that the . . . impending gloom of the coming storm is arrived at with unconventional composition and color;" however, two years later at that event he was said to "stand out among the Mystics for the truth and sincerity of his work."<sup>57</sup> His solo exhibition at the Mystic colony in 1930 was important enough to warrant an announcement in *The Art Digest*.<sup>58</sup> There in 1936 he displayed iron work consisting "of a triple stand for flower-pots, a low stand for flowers, a table and chair to match."<sup>59</sup> At the Mystic Annual of 1949 his "fondness for pink" was apparent in two canvases with Carmel scenes: *Pines at Point Lobos* and *Coast Country*.<sup>60</sup> In the mid 1940s he moved his permanent home to Connecticut.

Despite his residence in the East he frequently spent long sketching holidays on the Monterey Peninsula and continued to exhibit in California. In 1916 his work was selected for the First Annual Exhibition of Contemporary American Painters at the Los Angeles Museum in Exposition Park.<sup>61</sup> His canvas *Night Fête in Paris* appeared in the fall of 1917 at the

Del Monte Art Gallery.<sup>62</sup> The following January at that venue Josephine Blanch praised his colorful Venetian pastels and his oils of Spanish California.<sup>63</sup> In 1918 he was one of the few "California artists" invited to contribute to the opening of San Francisco's Spreckels Art Museum, the precursor to the Palace of the Legion of Honor.<sup>64</sup> A year later his work was included in a "loan exhibition" assembled by the Del Monte Hotel for the Salinas High School; the latter purchased one of his canvases.<sup>65</sup> His paintings reappeared at the Del Monte Art Gallery through the 1920s.<sup>66</sup> His 1921 submission to that venue was a "very attractive canvas . . . reminiscent of the Spanish regime" entitled *The Arbor*; two years later *The Oakland Tribune* characterized his small solo show thus:<sup>67</sup>

In the Del Monte Gallery Mr. Boronda is represented by a group of canvases that reveal his sense of color and of form, employed to express a lyric quality in his art. Shelley, it would seem, would have been moved by his art, particularly when the artist employs lovely women radiating musk and wearing camellias in the twilight hours to express a tender mood.

Having seen, too, ruggeder phases of his art in the Del Monte and Eastern galleries, it isn't such a shock to learn from the critics who strayed down to the Mystics that he scored on two counts. Of these the New York *Evening Post* says: "A *Connecticut Homestead* and *Of Yesterday*, are so full of unconscious vigor that we are apt to miss some of their very real poetry. In both are old, almost crumbling houses that are very delicately treated, but not without a very real vigor." . . .

In 1924 during his summer residence in Carmel he contributed two works, *May in Monterey* and *Happy Days*, to the Eighteenth Annual Exhibition of the Arts and Crafts Club.<sup>68</sup> He exhibited *Home Country*, a charming "Monterey hillside with the bay gleaming in the distance" at Del Monte in September of 1925.<sup>69</sup> Of his three paintings at that Gallery in 1926 Jennie Cannon described one as a Spanish street scene, another as "a portrait of his daughter in Spanish costume" and the last as "an oak . . . unusual for this period [having a] decoration like a tapestry."<sup>70</sup> His work was seen in 1929 at the California Art Club in Los Angeles.<sup>71</sup>

He continued as an exhibitor on the Monterey Peninsula and in Palo Alto through the 1930s and 1940s. In the early fall of 1931 he displayed *The Oaks* at the Monterey County Fair.<sup>72</sup> His historical canvas entitled *May Evening in Monterey-1843* was a feature at the Christmas Exhibition of 1932 in the Del Monte Art Gallery.<sup>73</sup> By 1937 he had joined the Carmel Art Association (CAA). A solo exhibition of his oils was staged in January of 1938 at the Stanford University Art Gallery; *The Oakland Tribune* traced his family's genealogy on the Monterey Peninsula and offered this brief commentary on the show:<sup>74</sup>

Boronda's work has a mural, almost textile texture which results in a pictorial quality very adaptable to the walls of California homes. Some of the subjects are: "To the Fiesta," "Cypress and Adobe," "Patio in Xochimilco" and "Monterey Moon."

That February his work was included with the first exhibit of paintings by CAA members in Salinas; the following month he exhibited at the CAA Gallery in Carmel and in August and September he displayed there his large oil entitled *Washington Square*.<sup>75</sup> In December he donated one of his paintings to the benefit raffle in support of the CAA.<sup>76</sup> In February of 1939 his oil entitled *Madonna and Copper Flowers* was displayed at the CAA Gallery.<sup>77</sup> Later that year his landscapes were given a small solo exhibition at the Del Monte Art Gallery and several small sculptures by his daughter were part of the show. In January of 1940 the Kingsley Art Club in Sacramento staged a one-man exhibit with forty of his oils and watercolors.<sup>78</sup> That fall he contributed to the exhibition at the Monterey County Fair.<sup>79</sup> In December his paintings reappeared at the CAA; in April of 1941 at that venue the large thick frames for his two small pictures were criticized as inappropriate.<sup>80</sup> According to the Directory of 1941, he briefly resided with his widowed mother at 24 Winham Street in Salinas.<sup>81</sup> At the CAA show in May of 1942 he displayed *Mason's Island-Hillside*.<sup>82</sup> His work was included in the exhibition of CAA artists at the Stanford University Art Gallery in May of 1943.<sup>83</sup> That August at the CAA Gallery he exhibited *Spanish Wedding*.<sup>84</sup> In July of 1944 his work returned to that venue and a year later he displayed a watercolor as well as a Point Lobos scene.<sup>85</sup> His painting entitled *Salinas River Looking West* was completed during his 1945 vacation on the Peninsula.<sup>86</sup> In 1946 his work appeared four times at CAA exhibitions in February, April, June and August.<sup>87</sup> He contributed his canvas *Carmel Mission* to the August 1949 Centennial Show at the CAA.<sup>88</sup> His work was included in the Pioneer Artists Exhibition of the CAA in March of 1951.<sup>89</sup> He established at Salinas' Hartnell College a scholarship in the name of his parents. Lester Boronda died on September 19, 1953 in New Canaan, Connecticut.<sup>90</sup>

**ENDNOTES FOR BORONDA:** 1. Betty L. H. McGlynn: "Boronda," *NDM* 26.3, 1983, pp.2-7; "Boronda (Part II)," *NDM* 26.4, 1983, pp.2-7; "Boronda (Part IV)," *NDM* 25.2, 1984, pp.1-7. / 2. Halteman p.142. / 3. *SFL*, March 8, 1905, p.3. / 4. *SFL*, May 9, 1909, p.13; U.S. Census of 1910 [ED16, Sheet 21B]; CVRI, Monterey County, 1910; *SFC*, May 21, 1911, p.31. / 5. CVRI, Monterey County, 1912. / 6. *DMW*: 1.5, 1910, p.4; 1.30, 1910, p.5; 1.35, 1910, p.9; 2.1, 1910, p.11. / 7. *INS* 54, 1915, p.cxxx. / 8. *SFL*, January 2, 1910, p.28. / 9. *INS* 54, 1915, p.cxxxii. / 10. *SFL*: May 22, 1910, p.42; May 29, 1910, p.39. / 11. *SFL*: August 28, 1910, p.42; September 11, 1910, p.70; October 2, 1910, p.45; October 16, 1910, p.45; November 27, 1910, p.42; *IOT*, November 20, 1910, p.20; *DMW*, 1.44, 1910, p.8. / 12. *SFL*, November 20, 1910, p.44. / 13. Halteman, p.1107; Schwartz, *Northern*, p.41. / 14. *SFL*: March 27, 1910, p.48; May 29, 1910, p.39; June 26, 1910, p.36; *MDC*, October 15, 1910, p.1; *SFC*: August 28, 1910, p.25; November 12, 1911, p.29; January 26, 1913, p.27. / 15. Schwartz, *Northern*, pp.40f. / 16. *DMW* 2.23, 1911, p.6. / 17. *INS* 54, 1915, p.cxxxii. / 18. *DMW*

2.28, 1911, p.4. / 19. Appendix 2. / 20. SFL, November 26, 1911, p.52. / 21. CPC, December 26, 1926, p.11. / 22. SFL, November 26, 1911, p.52. / 23. SFL, June 16, 1912, p.72. / 24. SFC, November 17, 1912, p.27. / 25. SFL, November 10, 1912, p.45; November 17, 1912, p.61. / 26. SFL, December 8, 1912, p.30; December 15, 1912, p.61. / 27. SFC, April 27, 1913, p.27; SFX, December 21, 1913, p.34. / 28. Schwartz, *Northern*, p.41. / 29. SFC, December 21, 1913, p.20; March 1, 1914, p.21; May 24, 1914, p.27. / 30. SFL, April 27, 1913, p.36; SFC, May 4, 1913, p.27; February 1, 1914, p.21. / 31. Bernier, p.167. / 32. SFC, May 31, 1914, p.30. / 33. SFC, December 6, 1914, p.29. / 34. INS 54, 1915, p.cxxxii. / 35. INS 55, 1915, p.cxxxii. / 36. *General Directory of New York City*, 1916, p.B-297. / 37. U.S. Census of 1920 [ED 716, Sheet 5A]; *General Directory of New York City*, 1925, pp.B-447; B-852; CPC, December 24, 1926, p.11. / 38. WWDR, No.206-452-29, June 5, 1917. / 39. SFX, February 8, 1914, p.35. / 40. NYT, February 7, 1915, p.33. / 41. NYT, February 14, 1915, p.M-23. / 42. INS 54, 1915, p.cxxx. / 43. INS 55, 1915, p.lxxvii; TOT, April 18, 1915, p.37. / 44. SFC, July 4, 1915, p.16. / 45. SFC, May 16, 1915, p.19; June 13, 1915, p.19; July 4, 1915, p.16. / 46. SFC, February 6, 1916, p.19. / 47. INS 57, 1916, p.cxcix. / 48. NYT, November 5, 1916, p.M-13; November 2, 1919, p.8-8. / 49. AAA, 16, 1919, p.315; 18, 1921, p.358; 22, 1925, p.415; TOT, March 18, 1923, p.S-7. / 50. NYT, May 9, 1915, p.M-22; January 26, 1919, p.7-14. / 51. NYT, March 5, 1922, p.6-8. / 52. SFC, May 14, 1916, p.26; NYT, March 24, 1918, p.M-7; January 23, 1921, p.7-3; TOT, December 17, 1952, p.5-S. / 53. CSM, June 28, 1923, p.16. / 54. NYT, December 6, 1936, p.12-14; February 15, 1948, p.2-8. / 55. *General Directory of New York City*, 1931, p.B-108; McGlauffin, p.53; Ball, p.81. / 56. NYT, August 12, 1917, p.M-12; August 5, 1928, p.7-10; August 12, 1928, p.7-8; August 17, 1941, p.9-7; August 24, 1947, p.2-8; August 19, 1951, p.2-6; CPC, September 15, 1921, p.6; CSM, August 11, 1949, p.5; AAA, 28, 1931, p.458; 30, 1933, p.437. / 57. As cited in CPC, September 15, 1921, p.6; TOT, August 12, 1923, p.S-7. / 58. IAD, August 1930, p.8. / 59. CSM, July 28, 1936, p.6. / 60. CSM, July 18, 1949, p.5. / 61. LAT, February 19, 1916, p.1-12; February 27, 1916, p.3-4; March 19, 1916, p.3-4. / 62. TWP, November 10, 1917, p.13. / 63. TWP, January 5, 1918, p.15. / 64. SFX, May 30, 1918, p.52. / 65. SFC, November 9, 1919, p.E-5; BDG, July 8, 1922, p.6. / 66. TOT, July 4, 1920, p.5-S; July 3, 1921, p.S-3; November 15, 1931, p.6-S; BDG, June 25, 1921, p.6; June 1, 1928, p.11; MDC, June 30, 1921, p.2; July 7, 1921, p.4; CPC, September 12, 1925, p.5; October 8, 1926, p.11; SFC, May 27, 1928, p.D-7. / 67. TOT, October 9, 1921, p.S-8; August 12, 1923, p.S-7. / 68. Appendix 2. / 69. SFC, September 6, 1925, p.D-3. / 70. BDG, October 23, 1926, p.5; cf. SFC, October 26, 1926, p.5-F; CPC, December 24, 1926, p.11. / 71. LAT, January 6, 1929, p.3-20. / 72. CPC, October 9, 1931, p.8. / 73. CPC, December 9, 1932, p.6. / 74. TOT, January 23, 1938, p.S-5. / 75. CPC, February 18, 1938, p.7; March 18, 1938, p.2; August 26, 1938, p.14; September 16, 1938, p.6; CCY, March 11, 1938, p.9; August 5, 1938, p.2; September 9, 1938, p.7. / 76. CPC, December 23, 1938, p.2. / 77. CCY, February 10, 1939, p.10; CPC, February 17, 1939, p.2. / 78. CPC, January 26, 1940, p.7. / 79. CCY, October 4, 1940, p.7. / 80. CCY, December 6, 1940, p.14; April 18, 1941, p.12. / 81. Perry/Polk 1941, p.60. / 82. CCY, May 15, 1941, p.9; CPC, May 22, 1942, p.11. / 83. TOT, May 16, 1943, p.B-3; CPC, May 21, 1943, p.10. / 84. CPC, August 13, 1943, p.12. / 85. CPC, July 21, 1944, p.3; July 20, 1945, p.3; July 27, 1945, p.2. / 86. B & B, October 6, 1988, No.4270. / 87. CPC, February 22, 1946, p.5; April 26, 1946, p.9; June 28, 1946, p.9; August 9, 1946, p.7. / 88. CPC, August 19, 1949, p.16. / 89. MPH, October 29, 1960, p.A-7. / 90. Cf., MPH, November 2, 1953, p.A-2; October 29, 1960, p.A-6; Betty L. H. McGlynn, "Boronda! (Part V)," NDM 25.3, 1984, pp.1-7; Falk, p.386; Jacobsen, p.351; Hughes, p.128; Spangenberg, pp.36f.

**CORNELIUS J. BOTKE** (1887-1954) was born on July 6<sup>th</sup> at Leeuwarden in the Netherlands and studied at Haarlem's School for Applied Design where he took a first prize in an international competition.<sup>1</sup> After immigrating to the United States in 1906 he worked for an architectural firm in Wisconsin and relocated to Chicago for employment with an interior decorator. He attended night classes at the Chicago Art Institute.<sup>2</sup> According to the U.S. Census of 1910, he resided as a lodger with another Dutch designer, de Wilde, in the Chicago home of Ferdinand Spalding.<sup>3</sup> In April of 1915 he married Jessie Hazel Arms who gave birth to their only child, William, a year later. As a successful etcher, designer and printmaker he maintained a studio in Chicago at 1542 East Fifty-seventh Street.<sup>4</sup> In 1918 at the Chicago Society of Artists he won the Fine Arts Building Prize and the Mrs. Julius Rosenwald Prize. Several years later he received the Clyde M. Carr Landscape Prize at the American Exhibition in Chicago.<sup>5</sup> From the U.S. Census in June of 1920 we learn that the Botkes were Chicago residents with two lodgers in their home and that Cornelius had become a naturalized citizen in 1917.<sup>6</sup>

After the Botkes first visit to Carmel in 1918 the couple decided to settle there in the late summer of 1919.<sup>7</sup> Their studio-home, which was located at San Antonio and Ocean Avenues, was completed in the spring of 1920.<sup>8</sup> The *Carmel Pine Cone* sent reporters twice to visit their atelier and provided charming descriptions of the Botkes and their art.<sup>9</sup> In addition to his other commitments, Cornelius was a generous contributor to the Annual and special exhibitions of the Arts and Crafts Club between 1920 and 1924.<sup>10</sup> At the Club's Fourteenth Annual Exhibition in 1920 his four submissions were entitled: *Rocks at Yankee Point*, *Towering Cloud*, *Spring*, and *Wasatch Range*. The latter two works were voted by the visiting public among the twenty best paintings.<sup>11</sup> In February of 1921 he and his wife staged joint exhibitions in Chicago and at the Milwaukee Art Institute.<sup>12</sup> For the 1921 spring Exhibition of Carmel Artists in the Stanford University Art Gallery he displayed seven works, including his *Golden Fog*.<sup>13</sup> That summer he contributed to the California State Fair and won a fifty dollar prize which brought an invitation to hold a joint show with his wife at the Crocker Art Gallery in Sacramento.<sup>14</sup> Concurrently, at the Carmel Arts and Crafts Annual his three contributions were: *The Last Snow*, *Moonlight Night* and *Pike's Peak*. He submitted that same *Moonlight Night* to the Thirty-fifth Annual of the Chicago Art Institute a year later.<sup>15</sup> At the Arts and Crafts Club's 1921 Fall Exhibition one of his submissions was entitled *The Old Rancho*. In April of 1922 at Stanford University he contributed nine works to the Exhibition of Paintings by Carmel and Monterey Artists: *Carmel River*, *Peaceful Hour*, *Moonlight*, *Cloudy Day*, *The Wasatch Range*, *Cloud Drama*, *A Summer Cloud*, *The Edge of the Forest* and *Mountain Ranch*.<sup>16</sup> For the Arts and Crafts Sixteenth Annual of 1922 he displayed *Spring*

*Plowing and Canyon Road*. That fall he used the inspiration of Point Lobos to make charcoal drawings for a series of forthcoming etchings.<sup>17</sup> His painting entitled *Autumn-Carmel Valley* appeared in 1924 at the Eighteenth Annual of the Arts and Crafts Club. He was widely celebrated for his paintings as well as his etchings.

Cornelius was far more involved with the affairs of the Carmel art colony than his wife and often donated his time and art to benefit the community. He served as chairman of the exhibition committee for the Arts and Crafts Club Annuals of 1921 and 1922.<sup>18</sup> In May of 1922 he executed a highly coveted poster for the Forest Theatre production of *Caesar and Cleopatra*.<sup>19</sup> Despite the fact that he was a master printmaker, Cornelius enrolled that spring in Ralph Pearson's Carmel etching class and made prints under the latter's supervision.<sup>20</sup> That June both he and his wife contributed to the etching exhibition organized by Pearson and Mary J. Coulter at the Arts and Crafts Hall.<sup>21</sup> Botke was an instructor in landscape painting for the 1922 Carmel Summer School of Art.<sup>22</sup> At that time he was selected to organize the exhibition of paintings at the Monterey Peninsula Industries and Art Exposition.<sup>23</sup> In December of 1922 he exhibited his etching *Carmel Mission* at Polak's Gallery and at the Arts and Crafts Hall where it was sold to raise money for the purchase of the Club etching press.<sup>24</sup> In February of 1923 he donated one of his etchings to raise funds for a new piano at the Arts and Crafts Club and a month later at that venue he organized an exhibition of the Print Makers of California.<sup>25</sup> As a replacement for Mary DeNeale Morgan he was appointed in May of 1926 the director of the Carmel Summer School of Art.<sup>26</sup> He advertised at his Carmel studio "private classes in painting, landscape composition, still-life drawing and etching" to be conducted after December of 1926.<sup>27</sup>

The Botkes departed for Europe in May of 1923 and a year later Cornelius exhibited at the Paris Salon.<sup>28</sup> During their travels the Botkes wrote to friends in Carmel of their progress in Europe and one of their letters was published on the front page of the *Pine Cone*.<sup>29</sup> They returned to Chicago in December of 1924 and to Carmel by 1925.<sup>30</sup> At that time he published his drawings of Point Lobos and an article on windmills in *Scribner's*. He and his wife held a joint exhibition at the University of Chicago in May of 1925.<sup>31</sup> In March of 1926 his painting entitled *The Days of Spring* was one of twenty-five selected for an exhibition of regional painters at the University of California in Berkeley.<sup>32</sup> That June his work was exhibited at the Del Monte Art Gallery and he displayed fourteen paintings and etchings in the foyer of Carmel's Golden Bough Theatre where two of his works, *Nocturne* and *December in Carmel Valley*, were especially popular and described in the *Pine Cone*.<sup>33</sup> In the summer of 1926 his show of drawings and etchings with Point Lobos and European scenes at the Paul Elder Gallery in San Francisco was said to be "of considerable size and embody much vigor of imagination and strength in drawing."<sup>34</sup> In September of 1926 he staged an exhibition of his drawings and small paintings at Myron Oliver's Mission Art and Curio Store in Monterey.<sup>35</sup> The following month he attended an artists' dinner given in the studio of Armin Hansen and displayed his new work at the Del Monte Art Gallery.<sup>36</sup> Between October of 1926 and May of 1927 he contribute to general shows at the private Carmel Art Gallery.<sup>37</sup>

He and his wife permanently left Carmel for Los Angeles in June of 1927 and two years later they moved to Wheeler Canyon in Santa Paula.<sup>38</sup> At the California State Fair in 1929 he won a first prize in the "decorative composition" category for *A Grove of Eucalyptus*.<sup>39</sup> The Botkes returned to San Francisco in early March of 1930 for a well-received joint exhibition at the Paul Elder Gallery.<sup>40</sup> He was a regular exhibitor with the Society of American Etchers in New York City and in 1935 was awarded the Henry B. Shupe Prize for his etching entitled *Sierra Peak*.<sup>41</sup> Botke periodically contributed to the California Society of Etchers from the 1920s through the 1930s.<sup>42</sup> His work frequently appeared at the Carmel Art Association.<sup>43</sup> His career outside of Carmel is far too complex to summarize here, but will be the subject of a forthcoming publication. Cornelius Botke died on September 16, 1954 in Ventura County.<sup>44</sup>

**ENDNOTES FOR C. BOTKE:** 1. TAT, September 3, 1926, p.13. / 2. CPC, April 7, 1921, p.4. / 3. U.S. Census of 1910 [ED 388, Sheet 4A]. / 4. AAA 16, 1919, p.315. / 5. DPT, April 13, 1922, p.2. / 6. U.S. Census of 1920 [ED 344, Sheet 5A]. / 7. AAA 18, 1921, p.358. / 8. CPC, March 25, 1920, p.1; Perry/Polk 1922-23, p.2. / 9. CPC, June 11, 1926, p.11; February 18, 1927, p.11. / 10. Appendix 2. / 11. CPC, September 9, 1920, p.3. / 12. CPC, January 13, 1921, p.2; April 7, 1921, p.4. / 13. DPT, June 3, 1921, p.8; CPC, June 30, 1921, p.10. / 14. CPC, September 1, 1921, p.6; September 8, 1921, p.4; October 27, 1921, p.1. / 15. CPC, November 18, 1922, p.8. / 16. Catalogue of the Exhibition; DPT, April 1, 1922, p.8; April 13, 1922, p.2; April 20, 1922, p.7. / 17. CPC, October 21, 1922, p.4. / 18. CPC, October 13, 1921, p.3; June 29, 1922, p.1. / 19. CPC, June 8, 1922, p.1. / 20. CPC, May 25, 1922, p.4. / 21. CPC, June 15, 1922, p.1. / 22. CPC, May 19, 1923, p.2. / 23. CPC, August 17, 1922, p.1; January 13, 1923, p.11. / 24. CPC, December 16, 1922, p.9; December 23, 1922, p.8. / 25. CPC, February 17, 1923, p.1; March 31, 1923, p.1. / 26. CPC, May 22, 1926, p.9. / 27. CCY, December 29, 1926, p.2; February 9, 1927, p.6; March 9, 1927, p.12. / 28. CPC, January 20, 1923, p.10; March 24, 1923, p.6; May 5, 1923, p.1; May 26, 1923, p.10; TAT, September 3, 1926, p.13. / 29. CPC, April 19, 1924, p.1. / 30. CPC, December 13, 1924, p.5; January 17, 1925, p.8; April 25, 1925, p.9; December 5, 1925, p.12. / 31. CPC, May 30, 1925, p.9; June 13, 1925, p.7; AAG, August 1925, p.7. / 32. CPC, March 13, 1926, p.6. / 33. CPC, June 18, 1926, p.10; June 25, 1926, p.11. / 34. TAT, September 3, 1926, p.13; cf. CPC, July 23, 1926, p.11; August 6, 1926, p.11; August 20, 1926, p.11; September 3, 1926, p.11. / 35. CPC, September 24, 1926, p.11. / 36. CPC, October 8, 1926, p.3; November 5, 1926, p.11. / 37. CPC, May 22, 1926, p.6; June 25, 1926, p.11; October 8, 1926, p.11; October 15, 1926, p.11; December 24, 1926, p.11; January 28, 1927, p.11; March 18, 1927, p.10; May 20, 1927, p.10; CCY, October 13, 1926, p.13; December 29, 1926, p.5; February 9, 1927, p.1. / 38. CPC, June 17, 1927, p.10; U.S. Census of 1930 [ED 56-33, Sheet 38B]; AAA 28, 1931, p.458; McGlauffin, p.54; Ball, p.81f. / 39. CPC, September 6,

1929, p.6; September 13, 1929, p.13. / **40. IAT**, March 15, 1930, p.13. / **41. NYT**: January 7, 1933, p.13; November 26, 1935, p.27. / **42. CPC**, September 24, 1926, p.7; **NYT**, June 12, 1935, p.19. / **43. Appendix 4**; **CPC**: June 8, 1928, p.4; March 29, 1929, p.17; May 2, 1930, p.5; June 12, 1930, p.6. / **44. MPH**, November 1, 1954, p.A-2; California Death Index; cf., Samuels, pp.59f; Falk, p.391; Jacobsen, pp.355f; Spangenberg, p.71; Hughes, p.130; Morrison, pp.5ff; Acton, pp.106f, 253.

**JESSIE HAZEL ARMS BOTKE** (1883-1971) was born on May 27<sup>th</sup> in Chicago, Illinois. According to the U.S. Census of 1900, William Arms, her Massachusetts-born father, managed a dry goods business and her New York-born mother, Martha Cornell Arms, was assisted at home by a servant.<sup>1</sup> Jessie began her training at the Chicago Art Institute in 1897-98 and from 1902 to 1905. While working for several interior design studios she continued her studies with Albert Herter and took summer classes from John C. Johansen and Charles Woodbury.<sup>2</sup> Following a short trip to Europe in 1909 she returned to her parents' Chicago residence and officially listed her profession as "artist, interior decorating."<sup>3</sup> She worked as a muralist in New York City during 1911 and in San Francisco between 1913 and 1914. Miss Arms became especially adept at rendering birds in friezes and tapestry cartoons. She married Cornelius Botke in April of 1915 and gave birth a year later to their only child, William. Between 1917 and 1920 she won four awards at competitive exhibitions. In addition to the Chicago Artists' Medal of 1919, she received at the Chicago Art Institute the: Englewood Woman's Club Prize of 1917, Martin B. Cahn Prize of 1918 and William O. Thompson Prize of 1920.<sup>4</sup> Her painting *Geese and Hollyhocks* was placed in the permanent collection of the Chicago Art Institute and she received important private commissions.

She moved to Carmel with her husband in 1919-20 and stayed until 1927, when they relocated to southern California.<sup>5</sup> She was an active contributor to the Annual and special exhibitions of the Carmel Arts and Crafts Club between 1920 and 1922.<sup>6</sup> At the Fourteenth Annual in 1920 her submissions were entitled: *White Ducks, The Return and Romance*. The last canvas was voted by the visiting public one of the twenty best paintings.<sup>7</sup> In 1921 at the same event she displayed: *White Peacocks, Peacock and Vine and The Reluctant Breakfast*. At that year's Fall Exhibition one of her entries was entitled *The Road*. Her two submissions for the 1922 Annual were *Peacock and Vase of Flowers* and *White Peacocks*. In June of 1921 she contributed four pieces – *Black Swans, Decorative Landscape with Birds, Reluctant Breakfast and Peacock and Vine* – to the Exhibition of Carmel Artists at the Stanford University Art Gallery.<sup>8</sup> The following January she displayed two landscapes and a decorative panel entitled *The Enchanted City* at the Exhibition of California Women Painters in the Stanford University Art Gallery.<sup>9</sup> In April of 1922 she returned to Stanford for an exhibition of Carmel and Monterey artists and displayed: *Caerleon, The Walled Town, An Ancient Garden, White Peacocks, Pelicans, Flamingoes, Peaceful Valley and Ducks*.<sup>10</sup> That summer she was placed on the selection jury of the Monterey Peninsula Industries and Art Exposition, but abruptly withdrew from that appointment without explanation.<sup>11</sup> Her professional activities were monitored in the Carmel press.<sup>12</sup> It was reported in the fall of 1922 that she was painting "an over-mantel flower and bird decoration in the Pebble Beach residence of Mrs. Rittenhouse."<sup>13</sup> At this time for the Thirty-fifth Annual of the Chicago Art Institute she displayed "a decorative landscape with pheasants."<sup>14</sup>

After her return to Carmel from Europe the *Carmel Pine Cone* continued to follow her progress with great interest. Early in 1926 at the Thirteenth Annual Exhibition of Chicago Artists she was awarded the first prize of five hundred dollars for her painting *The Uninvited Guest*.<sup>15</sup> That year she also contributed to several shows at the Del Monte Art Gallery.<sup>16</sup> In August of 1926 Jessie and her husband submitted twenty-four paintings to a traveling exhibition of Western and Midwestern museums; before its departure this exhibit was displayed at the Carmel Arts and Crafts Hall.<sup>17</sup> In October of 1926 the Botkes showed their works at the Inaugural Exhibition in Monterey's new Hotel San Carlos Art Gallery.<sup>18</sup> At this time she was traveling in Chicago.<sup>19</sup> Between October of 1926 and February of 1927 she exhibited at several shows in the private Carmel Art Gallery.<sup>20</sup> She was commissioned in December of 1926 to paint an over-mantel "swan mural" at the McNaughton House in Pasadena.<sup>21</sup> In February of 1927 she and her husband contributed to the Fifth Annual Exhibition at the Oakland Art Gallery.<sup>22</sup> That May the Botkes held a joint exhibition at the Stendahl Gallery in Los Angeles.<sup>23</sup>

She exhibited her decorative paintings, illustrations and prints in New York City to great acclaim. Of her many avian studies the *New York Times* declared that she "has a delightful sense of detail and patterns in compositions not only with distant landscapes, but with a thousand flowers that usually lead up like a procession to the central figure."<sup>24</sup> Her habitual venue for exhibition was the Grand Central Art Galleries.<sup>25</sup> In the fall of 1929 she was awarded an honorable mention at the National Association of Women Painters & Sculptors and eight years later the Tucker Prize with the same organization.<sup>26</sup> In 1933 she exhibited the oil entitled *King and Jester* at the State-wide Annual of the Santa Cruz Art League.<sup>27</sup> After her move to southern California she remained a popular figure in Carmel.<sup>28</sup>

Jessie was elected recording secretary of the California Art Club where she and her husband frequently exhibited.<sup>29</sup> In 1935 she was awarded a prize at the First Annual Exhibition of the Academy of Western Painters.<sup>30</sup> It is impossible to summarize here her vast corpus of work, her many exhibitions in southern California and the hundreds of citations in the *Los Angeles Times*. Her career will be the subject of a forthcoming publication. Jessie Botke died on October 2, 1971 in Ventura County.<sup>31</sup>

**ENDNOTES FOR J. BOTKE:** 1. U.S. Census of 1900 [ED 638, Sheet 5A]. / **2. CPC**, April 7, 1921, p.4. / **3. U.S. Census of 1910** [ED 1040, Sheet 15A]. / **4. AAA** 18, 1921, p.358; **DDA**, January 16, 1922, p.3; **DPT**, April 13, 1922, p.2; **AAG**, August 1925, p.7. / **5. AAA** 28, 1931, pp.458f; McGlauffin, p.54; Morrison, pp.5ff. / **6. Appendix 2**. / **7. CPC**, September 9, 1920, p.3. / **8. DPT**, June 3, 1921, p.8; **CPC**, June 30, 1921, p.10. / **9. CPC**, January 19, 1922, p.1; **SFC**, January 22, 1922, p.E-5. / **10. Catalogue of the Exhibition**; **DPT**: April 1, 1922, p.8; April 13, 1922, p.2; April 20, 1922, p.7. / **11. CPC**: August 17, 1922, p.1; August 24, 1922, p.1. / **12. CPC**: May 18, 1922, p.10; December 2, 1922, p.5. / **13. CPC**, October 28, 1922, p.8. / **14. CPC**, November 18, 1922, p.8. / **15. CPC**, February 6, 1926, p.2. / **16. CPC**: June 18, 1926, p.10; October 8, 1926, p.11; November 5, 1926, p.11. / **17. CPC**: August 13, 1926, p.11; August 20, 1926, p.11. / **18. CPC**, October 15, 1926, p.11. / **19. CPC**, November 5, 1926, p.5. / **20. CPC**: May 22, 1926, p.6; June 25, 1926, p.11; October 8, 1926, p.11; December 24, 1926, p.11; January 28, 1927, p.11. / **CCY**: October 13, 1926, p.13; December 29, 1926, p.5; February 9, 1927, p.11. / **21. CPC**, December 17, 1926, p.11. / **22. CPC**, February 25, 1927, p.10. / **23. CPC**, May 6, 1927, p.10. / **24. NYT**, October 18, 1925, p.9-13. / **25. CPC**: October 3, 1925, p.5; November 14, 1925, p.1; **CRM**, April 11, 1928, p.7; **NYT**: March 5, 1934, p.13; March 11, 1934, p.10-12; April 8, 1934, p.10-7; June 6, 1934, p.19; March 15, 1936, p.10-9; November 17, 1940, p.9-10; July 29, 1941, p.12; August 3, 1941, p.9-7; April 18, 1943, p.2-8; November 16, 1945, p.13. / **26. NYT**: November 8, 1925, p.8-12; January 15, 1933, p.2-6; January 9, 1934, p.24. / **27. Catalogue, Sixth Annual State-wide Art Exhibit of Paintings**, Santa Cruz Art League, February 5-19, 1933, p.2. / **28. CPC**: September 21, 1928, p.4; November 27, 1929, p.9; March 14, 1930, p.9; May 16, 1930, p.7; May 4, 1934, p.12; **CRM**, September 26, 1928, p.15. / **29. CPC**, November 15, 1929, p.3; **AAA** 26, 1929, p.61. / **30. CSM**, January 12, 1935, p.8. / **31. California Death Index**; cf., Patricia Trenton and Deborah E. Solon, *Birds, Bougths & Blossoms: Jessie Arms Botke, 1883-1971*, Carmel & Los Angeles, 1995; Kovicnik, pp.26f; Patricia Trenton in Trenton, pp.52-61; Falk, p.391; Samuels, p.60; Petteys, p.83; Hughes, p.130; Jacobsen, p.356.

**BURTON SHEPARD BOUNDEY** (1879-1962) was born on February 2<sup>nd</sup> near Oconomowoc, Wisconsin. He resided with his tradesman-father, William, his musician-mother, Isadora (Dora), and younger brother, George. At the age of twenty-one Burton listed his occupation as "road laborer."<sup>1</sup> In 1901 with the encouragement of his mother he moved to Chicago, supported himself with several part-time jobs and began his formal training at the Art Institute of Chicago. He transferred to the Smith Art Academy, the Chicago affiliate of the Académie Julian in Paris, to study drawing from live models. He reportedly worked as a janitor at the Academy "where he studied both day and night, and slept in a loft."<sup>2</sup> After three and a half years he left Illinois. In 1907 he moved to Portland, Oregon, where he painted theatre scenery. A year later he relocated to Monrovia in southern California and was elected to the Painters' Club of Los Angeles that July.<sup>3</sup> In the fall he exhibited with the Club at the Blanchard Gallery and sold at least one canvas. Early in 1909 he visited San Jose and then moved to New York City where he studied with both Robert Henri and George Bellows. In New York he became a close friend of Hovsep Pushman.<sup>4</sup> Due to his father's death he returned to Oconomowoc and listed himself as an "unmarried artist" in the U.S. Census of 1910.<sup>5</sup> Now responsible for his family he resided there for the next sixteen years and worked initially as a house painter and draughtsman for a landscape company.<sup>6</sup> During World War I he served in the Wisconsin National Guard and was employed in the Milwaukee shipyards. Boundey did not ignore his art career and devoted the difficult winter months to painting on the ice in a small studio mounted on a sled. In 1912 he exhibited at the First Salon of the Milwaukee Art Society and in 1919 he won a special award at the Milwaukee Art Institute for a group of seven black and white studies.<sup>7</sup> He sold his painting *Ice Boats on Lac La Belle* to the local public library. During his first recorded visit to the Monterey Peninsula in July of 1923, when he was accompanied by his fiancée, the *Carmel Pine Cone* observed that this "portrait and landscape artist . . . is mighty keen on Carmel. Another year and perhaps he will locate here permanently."<sup>8</sup> A year later he married the San Jose-born Laetitia Brown in Chicago.

After spending the winter of 1925-26 with Burton's brother in Casa Grande, Arizona, the couple moved to California and soon built a studio-home at 1334 Munras Avenue which at that time was an unincorporated part of Monterey.<sup>9</sup> Boundey reportedly studied art with Armin Hansen.<sup>10</sup> He was an early member of the Carmel Art Association (CAA) where sat on its board of directors in 1929 and between 1933 and 1942; he was returned to the board in August of 1945.<sup>11</sup> He was elected second vice president of the CAA in the summer of 1930, its first vice president in July of 1931 and its president between September of 1932 and August of 1934.<sup>12</sup> He served on two of the rare CAA juries in 1932 and 1934.<sup>13</sup> He was president when the property for the CAA Gallery was purchased "in the face of no little opposition and indifference."<sup>14</sup> He also became a member of the American Artists' Professional League.<sup>15</sup> Between September of 1937 and early 1942 he conducted free life-drawing classes with "professional nude models" in the evenings and portrait classes in the afternoons for the Adult Education Center at the Monterey Union High School.<sup>16</sup> Boundey taught outdoor sketching and painting from April of 1938 thru the summer of 1940 for the Carmel Art Institute which was under the direction of Kit Whitman.<sup>17</sup> At the start of World War II he and his wife sold their Monterey studio-home and assisted the National Park Service at the lookout stations on Carmel Mountain and on Chews Ridge in the Santa Lucia Mountains.<sup>18</sup> They occasionally traveled through the Southwest. Except for a brief period in the Carmel Valley during the 1950s the Boundeys lived in Pacific Grove from 1946 to 1962.

Burton Boundey was an occasional contributor to the general exhibitions at the Del Monte Art Gallery from the late 1920s through the 1930s; he displayed *Mesa* in September of 1929 and *Snow Scene* in

December of 1932.<sup>19</sup> Beginning in May of 1928 and through the 1950s he regularly contributed his oils, watercolors and drawings to the exhibitions at the CAA.<sup>20</sup> At the CAA Gallery in January of 1929 his *Red and Gold* was characterized in the *Pine Cone* as "a decorative and lovely thing . . . a reflective bit of autumnal coloring to delight the eye."<sup>21</sup> Two months later at that venue his "unusual" *Skating at Night* reportedly gave "the true atmosphere of a skating party on a clear winter night" under an artificial flood light.<sup>22</sup> His canvas *Del Monte Dunes* at the CAA show in May of 1929 was said to be poorly hung, but the *Pine Cone* concluded that its "tonal harmony of color, mass and line" was "full of rhythm and all detail is strictly repressed."<sup>23</sup> In June of 1930 at the private Carmel Art Gallery in the Seven Arts Court Building he displayed *Boats-Monterey* and *Sardine Boats*; there in November his marine scenes were said to possess "clarity of atmosphere" and "sunniness of color."<sup>24</sup> He returned in July of 1930 to the CAA exhibition and displayed *A Fishing Crew* and *Golden Hills*; the latter was called "a study of warm, golden-brown rolling hills" with a few green oaks.<sup>25</sup> In January of 1931 he became a founding member of the Monterey History and Art Association, Ltd.<sup>26</sup> That June at the CAA's Fourteenth Exhibition he contributed *Silent Hills*, a "complete success."<sup>27</sup> For the 1931 Monterey County Fair in October he exhibited *Ice Cutters* which depicted men "half frozen to death . . . keeping a passage open . . . for the transportation of next day's logs."<sup>28</sup> His canvas *The Boat Yard* with its "rusty red old tanker" was called "particularly good" at the Fifteenth CAA Exhibition.<sup>29</sup>

For the Seventeenth Exhibition of the CAA in June of 1932 Boundey showed *The Red House*.<sup>30</sup> He held his first one-man exhibition on the Monterey Peninsula at Carmel's Denny-Watrous Gallery that August.<sup>31</sup> Eleanor Minturn-James in her assessment for the *Pine Cone* declared that the Wisconsin native had successfully turned his childhood passion for the sea and its ships into successful works of art.<sup>32</sup> A far more helpful appraisal of this show appeared in *The Carmelite*:<sup>33</sup>

In this day of intense individualized expression, the paintings of Burton S. Boundey strike a contrasting note of gentleness and calm. He has subdued his form to meet the requirements of nature in her familiar aspects, and over all his canvases hangs the brooding veil of peace. He has discreetly submerged his own personality, concentrating with authentic fidelity and integrity of purpose upon presenting these tranquil moods of earth and hills, water and trees. The essence of all his canvases is static, directing one's mind irresistibly to a certain mural quality, more calming than emotionally stimulating.

His oils are toned in a low key, but his color range is wide and pleasing, the values remaining uniformly true. The water colors strike a higher note, painted directly and spontaneously, and with a free simplicity that makes an instantaneous appeal. In these his color is sparkling and vibrant, and the mood more sunny than generally reigns in his larger canvases. Naturally the material defines the expression, but it is interesting to note that the painter is capable of such versatility.

Many people will find it a relief in this day of strident personalities and bizarre forms to come upon such genuine expression. One cannot live constantly in a state of over-stimulus, the moment for letting down inevitably arrives, and then one seeks the quieter things suited to such moods – in that mood, painting like those of Boundey have a definite place.

In July of 1933 Josephine Blanch offered a brief biography of the artist and described several of the canvases in his solo exhibition at the Del Monte Art Gallery:<sup>34</sup>

. . . . The wonder of far-reaching valleys with gold of sunlight is told in his two largest canvases "Midsummer" and "Green Pastures." The beauty of blue and yet bluer seas framed by rock cliffs rising skyward is seen in his picture "Marine." Mountains with the glow of late afternoon sun crowing high peaks, and far below a valley across which one looks through a silhouette of dark waving Eucalypti, is the motif for his "Corral de Tierra." The coolness and depth of a rock-bound pool over which a solitary sea gull hovers, a fragment of Point Lobos is also depicted. Again mountains, "The Gabilans," snow capped, making a strong note against the somber, never-ending reach of moorland.

That December under the sponsorship of the federal Public Works of Art Project he was assigned to paint one of the murals, specifically a scene of the redwoods, in Monterey's Custom House.<sup>35</sup> In January of 1934 he donated one of his paintings to the benefit raffle in support of the CAA building fund.<sup>36</sup>

At the CAA's March 1935 exhibition of oils his *Rugged Hills* was described with: "the tender mauve of twilight is swallowing the harsh day shimmering on summer slopes. The picture has a somber majesty and sincere feeling of one of California landscape's most touching moods."<sup>37</sup> Also in March under the sponsorship of the SERA Art Project Boundey began painting for the Monterey Union High School a mural that was assessed in the *Pine Cone*:<sup>38</sup>

Burton Boundey is working on a scene reproducing historic life about the old custom house in the Spanish period. It is a simple, forthright composition, full of life, sun and exquisite bright color, with Spanish ladies, horsemen, a Yankee prospector with his burros, children, dogs, fighting cocks, even a cat. The process of preparing to paint a mural is no less arduous than the work itself . . . .

There was the purely subjective, imaginative part first, the decision of what sort of scene should be painted, and the approval of sponsors and artists' advisory committee to be secured. The composition was then sketched, carefully to scale of one inch to the foot – this was done three times as the idea matured. There are 19 figures in this mural, and individual sketches were made of each in its appropriate setting. The artist's helpers came into the picture here, to do the necessary research and produce careful and accurate drawings of costume details. Then all were redrawn to scale and cut out so that they could be moved about on a large crayon tentative drawing, to see how the figures could be most effectively and logically grouped. Then after sizing the great mural canvas, 9 x 13 feet, the artist was ready to proceed with the "real" work.

His mural was entitled *Old Monterey* and decorated the High School study room.<sup>39</sup> He also started a mural "depicting the coming of Vizcaino in 1602" for the "front entrance of the Pacific Grove High School."<sup>40</sup> In the spring of 1935 Boundey was appointed the supervisor of the Monterey Peninsula SERA Art Project.<sup>41</sup> To the July 1935 CAA exhibition he contributed *High Mountain*, "somber against a blue, cloud-ridden sky."<sup>42</sup> At that venue a month later his *White Yacht* was described as a "rocky headland with brilliant blue water and a trim white yacht well wedded to its element."<sup>43</sup> That September at the CAA his *Old Winery* was called "vigorous in drawing, reposeful in color treatment."<sup>44</sup> In November of 1935 at the CAA Gallery his *Muskrat Hunters* was said to have "action, excellent design and fine color pattern, and is one of his best canvases yet exhibited."<sup>45</sup> His painting *El Toro* appeared there in December.<sup>46</sup> He began the new year by showing at the CAA "a characteristic study of architectural detail" with his *Old Mining Town*.<sup>47</sup> In March of 1936 he exhibited a new subject at the CAA, "a very successful" still life.<sup>48</sup> Thelma B. Miller, art critic for the *Pine Cone*, evaluated his work at the CAA's Water Color Exhibition in May:<sup>49</sup>

Burton Boundey, inveterate painter of rugged California foothills, departs from his customary manner and subject, essays a happy study of the tranquil higher peaks; a sharp contrast of sun-washed, tawny gold foreground, bold pines in sun and shadow, mountains blue-hazed with distance. His little ranch scene shows a new eye for color, high-pitched and intense in foreground grasses, a little subdued in the more distant buildings. His "Salt Works" is a study in architectural angles, shadow and full light, bold and incisive in drawing.

She said of his "excellent" oil, *Cloud Shadows*, at that venue in June of 1936 that his "landscapes constantly become more confident and more satisfying."<sup>50</sup> Two months later at the CAA his *Barn Near Castroville* was praised for "its fine simplicity and utilitarian logic."<sup>51</sup> Also in August after several delays Boundey completed his Vizcaino mural for the Pacific Grove High School.<sup>52</sup> His watercolor, *Point Lobos*, at the CAA show in October of 1936 depicted a "dark cypress against a pale sea."<sup>53</sup> A month later Miller extolled his *Ice Boats* "in which the steely glitter of ice dominates a pattern of sails cleanly drawn" as well as his "pleasing still-life" of yellow Chrysanthemums in a green vase.<sup>54</sup> At the CAA in December his *Mountain Ranch* was praised for its "definiteness."<sup>55</sup>

Thelma Miller said of his contribution to the CAA in January of 1937 that "great feeling and vigor characterize the watercolor . . . of a fire in old New York. The street crowd is strongly patterned, the streaming hose and the fiery heart of the doomed building, a frowning background mass."<sup>56</sup> Four months later at that venue Virginia Scardigli, art critic for *The Carmel Cymbal*, observed of his two black and whites: "The larger piece seems to demand some of Boundey's fine earth colors to make it complete but the smaller is quite satisfactory as a finished two-tone composition."<sup>57</sup> In May of 1937 he became the director of Carmel's WPA Federal Art Project Gallery which provided monthly exhibitions of government funded artists as a stimulus for "the great democratic art movement already well under way in America;" Boundey resigned from that post in August and the Gallery closed in September.<sup>58</sup> In June of 1937 Miller said of his *Salinas Ranch* at the CAA Gallery show of oils: "Verging ever further toward modern treatment; abrupt angles, sudden transitions from plane to plane; good colors, mostly dusty green, lion tan, and biscuit, according to the intensities of light."<sup>59</sup> For the July show he exhibited the watercolor, *Wash Day*, "another of his old shacks . . . warm in color . . . vigorously composed."<sup>60</sup> In late August of 1937 he served on the "hanging committee" of the Monterey County Fair and exhibited at the same.<sup>61</sup> His Castroville watercolors, painted "with a disciplined yet sensitive hand," were highlights of the August and September CAA exhibitions; his September entry was entitled *Blue and Gold*.<sup>62</sup> At the October 1937 show in the CAA Gallery the critic for the local *Californian* said that "Boundey has a simplified ranch landscape nice in color but perhaps a little too simplified and lacking in contrasting textures."<sup>63</sup> At that same time he exhibited with the CAA members at the Stanford University Art Gallery.<sup>64</sup> At the CAA's November exhibit Rosalie James, art critic for the *Pine Cone*, described his two entries: "an oil, *Desert Mountains*, which, though arresting in form, is too smoothly painted, and *Oaks*, a water color, more firmly handled, with a fine massive tree-trunk in the foreground."<sup>65</sup> In February of 1938 James found his small oil, *Unloading Sardines*, to be a highly finished work "with considerable movement and feeling," while Sally Fry of *The Carmel Cymbal* praised the same study "done in soft grays" as well as his seascape "in beautiful greens and blues."<sup>66</sup> Also that February he contributed to the first CAA exhibition in Salinas.<sup>67</sup> For the March show at the CAA Gallery he submitted a "fine portrait" simply entitled *Head* and his "delicate yet

extremely strong" *Salinas Valley Ranch*.<sup>68</sup> During the CAA's April exhibition Fry called his *Houses of the Sea* "a small mellow canvas with good use of yellows and greens."<sup>69</sup> For the May show at the CAA Gallery he contributed *Circus Tent* and *Abandoned Farmhouse*; the latter stands out "in its simplicity" and "exemplifying the power of water color to master the crystal California air."<sup>70</sup> During the remainder of 1938 he exhibited the following titles at the monthly exhibitions in the CAA Gallery: *The Cove* in July; *Mouth of the Little Sur* in August; and *Church of Tres Pinos, North Pasture, North of Big Sur, Summer Hill* ("his mellow burnt palette landscape") and *Trees and Sea at Point Lobos* in September and October.<sup>71</sup> To raise additional funds for the new CAA Gallery Boundey donated one of his paintings to the 1938 Christmas exhibition raffle.<sup>72</sup>

In 1939 at the CAA Gallery some of his titles included: the oil *Mouth of Big Sur* in February; a barn scene as well as a stranded horse in *Tragedy on the East River* for the Drawing Exhibition in March; *Still Life* and *Coast at Highlands* in September; the atmospheric *Seaside Cottage* in October; and the shadowy *Road in the Dunes* in November.<sup>73</sup> In August of 1939 Francis L. Lloyd visited the "gentle, soft-spoken" Boundey, described several paintings in his high-vaulted studio and heard his complaints about the impending destruction of the Monterey wharf and old town, the very features that brought him to the Peninsula.<sup>74</sup> In August and September of 1940 his oils with "their glowing color and simplicity of pattern" were jointly exhibited with the watercolors of John O'Shea at the Del Monte Art Gallery.<sup>75</sup> Josephine Blanch reviewed Boundey's paintings:<sup>76</sup>

Burton Boundey's art has great scope and vitality. He paints with a seriousness and dignity that holds the attention of the casual observer to a deeper interest and more analytical scrutiny of his work. He feels sensitively the beauty of landscapes and goes further than the mere reproduction of its outward aspect. He is loyal at all times to the fundamental principles of art, yet is not an academic painter. He eliminates all unnecessary detail that might detract from the vitality of his picture. By his masterly treatment of wide areas of light and shadow, he gives breadth to his planes, and loses none of the balance of values in his composition. By this method he gains the simplicity of modern painting. He should be an example to those artists who would repudiate altogether the academic school and who express poorly the modern.

Boundey's methods are expressed through his three largest paintings at Del Monte – "Valley Scene-Midsummer," "Rolling Hills" and "Wide Pastures." Perhaps most expressive is "Valley Scene" where he portrays the charm and warmth of sunlight over a valley . . .

That Boundey is a painter of the sea as well as of landscape is proven in several strong marines. Especially liked by his artist friends is his "Inner Cove." It is of high cliffs framing an inlet of the sea.

That fall he contributed to the exhibition at the Monterey County Fair.<sup>77</sup> In 1940 at the CAA Gallery some of his exhibited titles included: *Still Life* and *Booth Cannery* in January; the oils *Monterey Wharf* and *Edge of the Town* as well as the watercolors *Patchwork Quilt*, *Fisherman's Wine Press* and *Fire on First Avenue* in March; the oil *Caledonia Street* and the watercolor *Street in Castroville* in May; the watercolors *San Benito Ranch* and *Coalinga Hills* in September; the watercolor *Sardine Cannery* in November; and the oil *Fall Plowing* in December.<sup>78</sup> In January of 1941 at the CAA Gallery Eleanor Minturn-James characterized his watercolor, *Fisherman*, in the *Pine Cone* thus: "Boundey has outdone himself in painting the doldrums. A becalmed rowboat, a stolidly waiting fisherman, immobile . . . in the heart of glamorous afterglow. Glassy water throwing back the prism fluttering of twilight's phantasmagoria."<sup>79</sup> That same work was assessed by Marjorie Warren in *The Carmel Cymbal*.<sup>80</sup>

Another surprise is Burton Boundey's "Fisherman." This man is a fine watercolorist but I have often felt that an unusually good technique was being wasted on insignificant subject material. This time he has painted a small skiff, a fisherman standing on it, the whole suspended in thin, colored light even to the boat and occupant's reflection, as wet and successful a one as I've seen since James Fitzgerald had a show. This picture is a gem and should be given a home.

A month later at that venue she said that his "little white snow scene is filled with the glitter of noon, biting Wisconsin wind and bright, sun-bidden color."<sup>81</sup> In April for the CAA show he displayed a "sun-scorched farm scene" in watercolor, *Barnes-Jack Ranch*.<sup>82</sup> He showed the paintings, *Trailers by the Sea*, *Moving the Boat* and *Monterey Coast*, at the CAA Gallery in May of 1942.<sup>83</sup> When he returned that July to the CAA, Pat Cunningham, director of the Carmel Art Institute and art critic for the *Pine Cone*, observed:<sup>84</sup>

Burton Boundey presents a very powerful and beautiful arrangement of lighthouse, sea and sky. This painter's effectiveness lies in a kind of subtle power which might not strike the observer at first glance. But after seeing his painting over a period of time, one is suddenly struck by a revelation of his quality.

In January of 1943 at the watercolor show in the CAA Gallery Cunningham remarked that "Burton Boundey's *Coalinga Hill* has a characteristic glowing warmth that this artist so often achieves successfully."<sup>85</sup> Four months later he displayed his work in the show of CAA artists at the Stanford University Art Gallery.<sup>86</sup> Also that May by popular vote his *California Landscape* won the second prize in the "conservative" division at the Artists for Victory

Exhibition in the CAA Gallery.<sup>87</sup> In August at the CAA's "Exhibit for Survival," a benefit exhibition-raffle to save its Gallery from bankruptcy, the artist Abel Warshawsky in his review for the *Pine Cone* characterized Boundey's *Bowl of Roses* as "vigorous in color and treatment. There is solidity and fine paint qualities in his work that is satisfying."<sup>88</sup> At the CAA's "Oil Show" in July of 1944 Cunningham described his *Lookout Station* as "especially enjoyable. Color, mood, subject are cleverly handled . . . the painting is one of the most convincing in the show. . . . Mr. Boundey has always had the courage to be very simple and direct . . . This approach is bound to lead to continually greater power because it demands a far greater design."<sup>89</sup>

His seascape at the CAA's watercolor show in February of 1945 again impressed Cunningham: "With great economy of means he tell us of the monumental beauty . . . his restraint in the selection of detail provides a more concentrated, and consequently, a more expressive design."<sup>90</sup> That July at the same event he displayed *Asilomar Dunes*.<sup>91</sup> For the CAA's exhibition of oils in August his *California Landscape* was called "powerfully organized and fairly burns with the hot sunshine color he so ably employs."<sup>92</sup> A month later at the CAA's watercolor show his *Cottages by the Sea* was "flooded with sunlight."<sup>93</sup> At a similar event in March of 1946 he displayed *The Quarry* and three months later *Incoming Tide* with its "convincing atmosphere of rocks and sea in beautifully manipulated washes and brush strokes."<sup>94</sup> That September at the CAA Gallery his "solidly painted" *Ice Cutters* was included in the American Artists' Professional League loan exhibition.<sup>95</sup> At the regular December exhibition of the CAA he displayed *Pacific Shore*.<sup>96</sup> In February of 1947 at the CAA's oil show Nancy Lofton, art critic for the *Pine Cone*, remarked: "Burton Boundey's large clean study of a street in New Monterey is bright and solid, and contains satisfying comments on morning light on house fronts."<sup>97</sup> That September Irene Alexander reviewed his small one-man exhibition at Myron Oliver's gallery in Monterey for the *Peninsula Herald*; Oliver's photo of the "distinguished Pacific Grove artist" accompanied the article:<sup>98</sup>

Twelve water colors fresh and vibrant, moving in design, and altogether exciting, form the one-man show . . . a group of his most recent paintings, inspired by this past summer's trip through Arizona, Texas, and New Mexico, which will undoubtedly add new luster to his name.

Water color . . . recording with greater spontaneity the dramatic cloud-effects, the vivid rock colorings, and the subtle moods inspired by heat-drenched desert sands, sleepy Indian villages, and the shadowed walls of an ancient Franciscan church.

Especially lovely are "Mountains and Foliage," made near Prescott, Arizona, in which the artist has caught the warm evening light flooding over the rocks, and his brilliant "Rainbow Mountain" with its accompaniment of magnificent sky. Boundey wields his brush with freedom and vigor, never sacrificing a unity of effect to a mass of unrelated detail. . . .

The fourth solo exhibition of his career, again on the Monterey Peninsula, was held in the George Beardsley Memorial Room at the CAA Gallery during the first two weeks of May in 1948.<sup>99</sup> Lofton observed:<sup>100</sup>

In the past several years Mr. Boundey's work seems to have taken on a richness and a depth which is particularly apparent in water colors of mountains in which details are ignored and the emphasis is placed on solid mass and vast distance and light. His distances are not the empty infinitely receding and sterile spaces of surrealism but are distances full of light and volume. His forms are generally at rest in space, though in several of his pictures he unites mountain and sky with a rhythmic movement from the folds of the hills to the swirls of clouds. There is a sense of order and reason in even his most shattered and sharpened rocks. He is able to express serenity and calm with violent forms and violent light.

There is a sense of sharpness and clarity in his work which seems to come more from his manner of seeing and feeling than from his manner of painting. He handles water color loosely and freely, with no insistence on technique or form, and achieves by his apparent simplicity of method a rich definition of volume and texture. His feeling for form and volume and light is apparent in his choice of subject matter. In the seeming sparseness of desert and mountain he finds an infinite and sustaining richness.

In August of 1949 at the Centennial Exhibition in the CAA Gallery he presented a painting of a ruined Franciscan mission.<sup>101</sup> His work appeared in Monterey with the "New Group" at the Modern Slant Art Gallery during the fall of 1951.<sup>102</sup> At the March 1955 CAA show his *Color Reflections* was praised for its "autumn tones" mirrored in calm waters.<sup>103</sup> In 1956 Boundey won a second prize at the Monterey County Fair. In January of 1959 he was made a life member of the CAA.<sup>104</sup>

In the fall of 1946 the CAA was asked to choose paintings and sculptures by its well-known artists for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This became an annual exhibition celebrated in a special supplement to the *Monterey Peninsula Herald*. Boundey's paintings were regularly selected and reproduced in the *Herald*. For the First Annual in November of 1946 his work was displayed at Montgomery Ward in Monterey; the *Herald* used his oil *Monterey Oaks* as an illustration and included a lengthy biography which noted that he occasionally completed a painting in "one go" but preferred to paint "from a series of studies, feeling the supreme importance of design."<sup>105</sup> At the Second Annual his work was displayed at Putnam &

Raggett in Carmel and praised for its "free, fresh touch and a sure sense of design which places him rather among the moderns."<sup>106</sup> His oils appeared in Gamble's Furniture store during the Third Annual in 1948 and the *Herald* reproduced his *Main Street* along with his article on "Painting is the Universal Language" which offered a somewhat tolerant assessment of art: "a painting does not have to be realistic. Some of the finest things ever painted were largely the product of the imagination."<sup>107</sup> Between 1949 and 1953 for the Fourth, Fifth, Sixth, Seventh and Eighth Annuals his paintings were displayed at the J.C. Penney Department Store; in the *Herald* his oil *Coast Highway* and his watercolor *Low Tide* served as an illustrations and a photograph of this "sincere and sensitive" observer of nature was included.<sup>108</sup> For the Ninth, Tenth and Eleventh Annuals of American Art Week between 1954 and 1956 his work was shown at Monterey's Casa Munras; his *White Cliffs-Death Valley* was reproduced by the *Herald* in 1954.<sup>109</sup> His paintings were displayed at the Twelfth Annual of 1957 in the Abinante Music Store.<sup>110</sup> A year later at the Thirteenth Annual Boundey's canvases adorned the walls of the First National Bank of Pacific Grove.<sup>111</sup> From 1959 into the early 1960s his work was selected for the Crocker Anglo National Bank during American Art Week.<sup>112</sup>

In northern California, outside of the Monterey Peninsula, his paintings were periodically exhibited and well received.<sup>113</sup> In February of 1929 one of his displayed works at the Second State-wide Annual of the Santa Cruz Art League, a "figure painting" entitled *Ice Cutters-Lac de Belle*, was selected for a traveling exhibition that visited the Oakland Art Gallery and San Francisco's East-West Gallery.<sup>114</sup> He contributed to the Jury-free Exhibitions of the Oakland Art League in the Oakland Art Gallery during the summer of 1929 and the late spring of 1931; at the former his canvas *Red and Gold* was among the top thirty in a combined vote of the visiting public and artists.<sup>115</sup> He exhibited at the Pasadena Art Institute in January of 1930.<sup>116</sup> He again contributed to the Santa Cruz State-wide Annuals between 1930 and 1932.<sup>117</sup> In February of 1933 he won the one-hundred dollar Woman's Club Purchase Prize at Santa Cruz for his painting *Golden Hills* which was priced in the catalogue at five hundred dollars. His two other submissions to that show were entitled: *In the Corral de Tierra* and *Monterey Coast*.<sup>118</sup> H. L. Dungan, art critic for *The Oakland Tribune*, described Boundey's winning painting as "California's golden hills . . . well-built hills and oaks in good form and shadow."<sup>119</sup> That September his art was displayed at the California State Fair.<sup>120</sup> Photographs of Boundey's mural in the Monterey Custom House were exhibited with reproductions of similar paintings in April of 1934 at the de Young Memorial Museum in San Francisco.<sup>121</sup> At that summer's State Fair he offered a canvas entitled *Reduction Plant* which he re-exhibited the following February at the Santa Cruz Annual where it was called a "simple and well-arranged study of buildings in good color."<sup>122</sup> In February of 1936 at the Ninth State-wide Annual in Santa Cruz he received an honorable mention for his watercolor entitled *Clouds* that was described as "freely handled."<sup>123</sup> A month later at the spring Annual of the Oakland Art Gallery he exhibited *Salinas Valley Ranch*, "wherein the artist has caught and held well the rays of a declining sun."<sup>124</sup> At that same Oakland venue in the fall of 1939 his work was displayed with the Bay Region Art Association which also exhibited his paintings in February of 1941.<sup>125</sup> In 1937 and 1940 he was awarded first prizes at the California State Fair where he occasionally exhibited as late as 1953; his winning painting in 1937 was *Salinas Valley Ranch*.<sup>126</sup> The title of his 1940 winning entry in the "marine" category was *Northwest Wind*.<sup>127</sup> Boundey exhibited at the San Francisco Art Association from 1935 to 1940 and at Golden Gate International Exposition in 1939-40.<sup>128</sup> In 1942 at the Thirteenth State-wide Annual in Santa Cruz his entry, *Chrysanthemums*, was characterized as "carefully painted and beautifully colored."<sup>129</sup> He contributed to that event the following year.<sup>130</sup> Except for a brief period in Milwaukee his art had little exposure beyond northern California. Burton Boundey died of a heart attack at his Pacific Grove home, 905 Del Monte Boulevard, on November 12, 1962.<sup>131</sup>

**ENDNOTES FOR BOUNDEY:** 1. U.S. Census of 1880 [ED 265, Sheet 39]; U.S. Census of 1900 [ED 133, Sheet 10B]. / 2. MPH, September 22, 1947, p.3. / 3. LAT, July 26, 1908, p.3-2. / 4. CPC: August 26, 1932, p.2; August 25, 1939, p.6; AAA 30, 1933, p.438; MPH: November 1, 1946, p.A-9; October 29, 1948, p.A-11; November 13, 1962, p.2; GMG, May 2, 1952, p.5. / 5. U.S. Census of 1910 [ED170, Sheet 8A]. / 6. WWDR, No.2351-2851, September 12, 1918; MPH, September 22, 1947, p.3. / 7. *The Racine Journal-News* (Wisconsin), February 10, 1912, p.10; MPH, November 1, 1946, p.A-9. / 8. CPC, July 7, 1923, p.12. / 9. *Casa Grande Dispatch* (Arizona): December 25, 1925, p.2; July 23, 1926, p.2; U.S. Census of 1930 [ED 27-28; Sheet 2A]; U.S. Census of 1940 [ED 27-31, Sheet 1A]; CPC, February 21, 1930, p.3. / 10. LAT, September 1, 1929, p.3-18. / 11. CPC: July 12, 1929, p.6; December 8, 1933, p.7; August 16, 1935, p.5; August 14, 1936, p.2; August 12, 1938, p.4; August 11, 1939, p.1; August 23, 1940, p.2; July 18, 1941, p.1; January 16, 1942, p.4; August 14, 1942, p.3; August 17, 1945, p.10; CSN, December 7, 1933, p.1; CCY: August 13, 1937, p.2; August 12, 1938, p.2. / 12. CRM: September 4, 1930, p.6; July 9, 1931, p.1; September 15, 1932, p.2; CPC: July 10, 1931, p.16; November 10, 1933, p.1; December 1, 1933, p.1 AAA 29, 1932, p.72. / 13. CPC: June 17, 1932, p.2; July 27, 1934, p.2. / 14. MPH, September 22, 1947, p.3. / 15. CPC, August 25, 1939, p.6. / 16. CCY, September 16, 1938, p.5; MPH, September 17, 1978, p.4. / 17. Descriptions of his classes and duties are in: CCY: April 8, 1938, p.15; April 15, 1938, p.1; May 6, 1938, p.8; July 22, 1938, p.2; August 26, 1938, p.3; CPC: April 8, 1938, p.1; May 6, 1938, p.8; June 2, 1939, p.7; June 9, 1939, p.2; April 19, 1940, p.4. / 18. CPC, July 21, 1944, p.3; MPH: November 1, 1946, p.A-9; October 31, 1950, p.A-8; GMG, May 2, 1952, p.35. / 19. The titles for most of his contributions are lacking [LAT, September 1, 1929, p.3-18; CPC: September 6, 1929, p.6; August 28, 1930, p.2; November 13, 1931, p.8; December 18, 1931, p.1; December 9, 1932, p.6; IOI, November 15, 1931, p.6-S; MPH, November 1, 1946, p.A-9]. / 20. The following citations give only the dates for his CAA exhibitions; titles and comments on his art are confined to the text: Appendix 4; CPC: March 30, 1934, p.6; June 22, 1934, p.5; October 19, 1934, p.4; January 11,

1935, p.3; February 8, 1935, p.8; June 7, 1935, p.10; August 23, 1935, p.11; October 11, 1935, p.9; February 7, 1936, p.10; July 10, 1936, p.10; December 11, 1936, p.16; October 8, 1937, p.6; December 10, 1937, p.7; April 29, 1938, p.16; November 11, 1938, p.6; May 12 1939, p.4; July 28, 1939, p.11; December 8, 1939, p.13; February 13, 1942, p.12; October 16, 1942, p.1; December 18, 1942, p.3; May 7, 1943, p.3; November 17, 1944, p.1; July 20, 1945, pp.1,3; October 19, 1945, p.2; November 23, 1945, p.5; December 21, 1945, p.14; February 22, 1946, p.5; April 26, 1946, p.9; June 28, 1946, p.9; August 9, 1946, p.7; April 11, 1947, p.5; October 3, 1947, p.1; November 7, 1947, p.5; December 12, 1947, p.11; April 2, 1948, p.1; August 6, 1948, p.5; CSN: April 19, 1934, p.4; June 21, 1934, p.1; August 2, 1934, p.3; TOT, March 31, 1935, p.7-S; CRN, July 7, 1937, p.8; CCY: October 8, 1937, p.5; December 17, 1937, p.4; June 10, 1938, p.12; May 12, 1939, p.3; July 7, 1939, p.3; July 14, 1939, p.26; October 13, 1939, p.10; November 17, 1939, p.3; September 13, 1940, p.7; November 8, 1940, p.12; December 6, 1940, p.14; May 15, 1941, p.9. / 21. CPC, January 11, 1929, p.3. / 22. CPC, March 15, 1929, p.6. / 23. CPC, June 14, 1929, p.13. / 24. CRM: June 12, 1930, p.6; November 13, 1930, p.6; CPC, November 14, 1930, p.14. / 25. CRM, July 24, 1930, p.7; CPC, July 25, 1930, p.1. / 26. MPH, January 20, 1931, p.1. / 27. CRM, June 8, 1931, p.3. / 28. CPC, October 9, 1931, p.8. / 29. CPC, November 27, 1931, p.8. / 30. CRM, June 23, 1932, p.3. / 31. CRM, September 1, 1932, p.2. / 32. CPC, August 26, 1932, p.2. / 33. CRM, August 11, 1932, p.7. / 34. CPC, July 14, 1933, p.5; cf. BDG, August 10, 1933, p.5. / 35. CPC: December 29, 1933, p.3; January 12, 1934, p.7. / 36. CSN, January 11, 1934, p.1; CPC, February 23, 1934, p.1. / 37. CPC, March 8, 1935, p.9. / 38. CPC, March 29, 1935, p.7. / 39. GMG, May 2, 1952, p.35. / 40. MPH, November 1, 1946, p.A-9. / 41. CPC, May 3, 1935, p.1. / 42. CPC, July 5, 1935, p.8. / 43. CPC, August 9, 1935, p.7. / 44. CPC, September 13, 1935, p.7. / 45. CPC, November 8, 1935, p.4. / 46. CPC, December 13, 1935, p.16. / 47. CPC, January 17, 1936, p.5. / 48. CPC, March 20, 1936, p.6. / 49. CPC, May 15, 1936, p.7; cf. BDG, May 14, 1936, p.9. / 50. CPC, June 12, 1936, p.9. / 51. CPC, August 21, 1936, p.4. / 52. Ibid., p.3. / 53. CPC, October 16, 1936, p.3. / 54. CPC, November 20, 1936, p.5. / 55. CRN, December 22, 1936, p.3. / 56. CPC, January 15, 1937, p.8. / 57. CCY, May 7, 1937, p.6. / 58. CPC: June 4, 1937, p.14; August 20, 1937, p.14; October 1, 1937, p.11. / 59. CPC, June 11, 1937, p.11; cf. CCY, June 4, 1937, p.7. / 60. CCY, July 16, 1937, p.17; CPC, July 16, 1937, p.13. / 61. CCY, August 30, 1937, p.3. / 62. CCY: August 13, 1937, p.7; September 3, 1937, p.10; CPC, September 10, 1937, p.3. / 63. CRN, October 6, 1937, p.9. / 64. CPC, October 29, 1937, p.1; TOT, October 31, 1937, p.5-S. / 65. CPC, November 12, 1937, p.7. / 66. CPC, February 11, 1938, p.14; CCY, February 11, 1938, p.6. / 67. CPC, February 18, 1938, p.7. / 68. CCY, March 11, 1938, p.9; CPC, March 18, 1938, p.2. / 69. CCY, April 8, 1938, p.13. / 70. CCY, May 6, 1938, p.10; CPC, May 20, 1938, p.6. / 71. CPC: July 29, 1938, p.10; August 26, 1938, p.14; September 16, 1938, p.6; October 14, 1938, p.3; CCY: August 8, 1938, p.2; September 9, 1938, p.7; October 14, 1938, p.5. / 72. CPC, December 23, 1938, p.1. / 73. CCY, February 10, 1939, p.10; CPC: February 17, 1939, p.2; March 31, 1939, p.12; September 29, 1939, p.3; October 20, 1939, p.12; November 10, 1939, p.4. / 74. CPC, August 25, 1939, p.7. / 75. CCY, August 16, 1940, p.12. / 76. MPH, September 24, 1940, p.7. / 77. CCY, October 4, 1940, p.7. / 78. CPC: January 12, 1940, p.2; March 8, 1940, p.3; May 17, 1940, p.12; September 6, 1940, p.7; November 8, 1940, p.16; December 6, 1940, p.9. / 79. CPC, January 24, 1941, p.5. / 80. CCY, January 17, 1941, p.7. / 81. CPC, February 28, 1941, p.10. / 82. CPC, April 11, 1941, p.5. / 83. CPC, May 22, 1942, p.3. / 84. CPC, July 24, 1942, p.5. / 85. CPC, January 22, 1943, p.4. / 86. TOT, May 16, 1943, p.B-3; CPC, May 21, 1943, p.10. / 87. CPC, May 21, 1943, p.1; MPH, November 1, 1946, p.A-9. / 88. CPC, August 13, 1943, p.12. / 89. CPC, July 21, 1944, pp.1, 3. / 90. CPC, February 23, 1945, p.4. / 91. CPC, July 27, 1945, p.1. / 92. CPC, August 10, 1945, p.12. / 93. CPC, September 21, 1945, p.15. / 94. CPC, March 22, 1946, p.1; June 7, 1946, p.7. / 95. CPC, September 13, 1946, p.6. / 96. CPC, December 6, 1946, p.9. / 97. CPC, February 7, 1947, p.5. / 98. MPH, September 22, 1947, p.3. / 99. CPC: April 23, 1948, p.3; April 30, 1948, p.7; cf. MPH, October 29, 1948, p.A-2. / 100. CPC, May 7, 1948, p.11. / 101. CPC: August 12, 1949, p.9; August 19, 1949, p.16. / 102. MPH, November 5, 1951, p.A-14. / 103. CPC, March 1955, pp.6f. / 104. CPC, January 22, 1959, p.9. / 105. MPH, November 1, 1946, pp.A-1, A-9. / 106. MPH, October 31, 1947, pp.A-1, A-6, A-9, A-23. / 107. MPH, October 29, 1948, pp.A-1, A-11. / 108. MPH: October 31, 1949, pp.A-1, A-14; October 31, 1950, pp. A-1, A-13; November 5, 1951, p.A-1; November 3, 1952, p.A-1; November 2, 1953, p.A-1; TAT, November 24, 1950, p.16. / 109. MPH: November 1, 1954, pp.A-1, A-15; October 30, 1955, p.A-1; November 3, 1956, p.A-1. / 110. MPH, November 2, 1957, p.A-2. / 111. MPH, November 1, 1958, p.A-1. / 112. MPH: October 31, 1959, p.A-1; October 29, 1960, p.A-1. / 113. McGlauffin, p.55; Ball, p.86. / 114. TOT, April 7, 1929, p.S-5; BDG, August 18, 1929, p.7; SFC, August 25, 1929, p.D-5; TWP: August 31, 1929, p.12; September 7, 1929, p.13. / 115. BDG, August 8, 1929, p.7; TOT: August 11, 1929, p.S-7; September 8, 1929, p.B-5; June 14, 1931, p.6-S. / 116. LAT, January 19, 1930, p.3-18. / 117. CPC, February 7, 1930, p.12; TOT: February 8, 1931, p.S-7; February 7, 1932, p.6-S. / 118. *Catalogue, Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, pp.1f; TOT: February 5, 1933, p.8-S; February 26, 1933, p.8-S. / 119. TOT, February 12, 1933, p.8-S. / 120. CPC, September 22, 1933, p.6. / 121. BDG, April 27, 1934, p.7. / 122. SFW: September 8, 1934, p.8; September 16, 1935, p.9; TOT, February 17, 1935, p.S-7. / 123. TOT: February 5, 1936, p.S-7; February 9, 1936, p.S-7; February 16, 1936, cf., SFW, February 8, 1936, p.7; BDG, February 13, 1936, p.7; TAT, February 21, 1936, p.21. / 124. TOT, March 22, 1936, p.B-5. / 125. TOT: November 26, 1939, p.B-9; February 23, 1941, p.B-7. / 126. SFW: September 4, 1937, p.7; September 7, 1940, p.13; BDG, September 9, 1937, p.7; CPC: September 10, 1937, p.10; July 29, 1949, p.3; TAT, September 17, 1937, p.17; TOT, September 10, 1939, p.B-7; MPH, November 1, 1946, p.A-9. / 127. TOT, September 8, 1940, p.B-7. / 128. SFAI; CPC, August 25, 1939, p.6; MPH, November 1, 1946, p.A-9. / 129. TOT, February 8, 1942, p.S-5. / 130. TOT, February 7, 1943, p.B-3. / 131. MPH, November 13, 1962, p.2; cf., Spangenberg, p.72; Samuels, p.59; Donovan and Nelson, pp.44f; Falk, p.396; Jacobsen, p.360; Hughes, p.131; Seavey, p.11.

**BERTHA MARGARET BOYE** (1883-1930) was born on May 5<sup>th</sup> in Oakland, California. According to the U.S. Census of 1900, she resided with her family at 1625 Hayes Street in San Francisco.<sup>1</sup> Both of her parents were German immigrants. Between 1899 and 1905 she studied at the Mark Hopkins Institute of Art where she graduated with a specialty in sculpture.<sup>2</sup> Boye was a pupil of Arthur Mathews and Douglas Tilden. In 1900 and 1902 at the Institute of Art student exhibitions she received awards for her sketches entitled *Life Class Studies*.<sup>3</sup> At those exhibitions in 1903 and 1904 she was awarded scholarships and honorable mentions for her drawings.<sup>4</sup> Boye was given the first prize in the California School of Design competition to design the cover for the 1904 San Francisco Art Association (SFAA) spring exhibition catalogue.<sup>5</sup> She was also recognized for her performance in *Pygmalion and Galatea* at the



School's end-of-term "high jinks" in 1900.<sup>6</sup> She helped organize the "jinks" in 1903.<sup>7</sup> Boye briefly maintained a San Francisco studio at 639 Kearny Street. She created a modest scandal with her threat to sue the "Blue and Gold" class book editors at the University of California for non-payment after they published her drawing of a young woman "in pensive mood and nonchalant attitude" waiting before the Greek Theatre.<sup>8</sup> Apparently, it had been a tradition not to pay student employees; her demand for twenty-five dollars was settled out of court. At the SFAA in 1906 she exhibited a plaster model for a fountain and four years later a bas relief entitled *Saddle Horse*.<sup>9</sup> The San Francisco Guild of Arts and Crafts sent three "charming" plaques by Boye to Los Angeles for exhibition in 1906.<sup>10</sup>

Prior to and immediately after the San Francisco earthquake she resided in Alameda.<sup>11</sup> By 1907 she had established the "Boye Studios" in Berkeley at 2121 Shattuck Avenue and in San Francisco at 2737 Clay Street.<sup>12</sup> That year Boye contributed sculptures to the Alameda County Exposition at Oakland's Idora Park.<sup>13</sup> She received attention in the press for her life-size "Baldwin memorial drinking fountain" which depicted in bronze a young boy holding a cup. When the fountain was ruined in the San Francisco earthquake while awaiting shipment, Boye was forced to rebuild the piece.<sup>14</sup> This work was eventually placed at the intersection of two main streets on the island of Maui in Hawaii. In 1907 and 1908 she was elected recording secretary of the San Francisco Sketch Club and later became its second vice president as well as a director.<sup>15</sup> She displayed a variety of portrait and animal studies in bas relief as well as sketches of still lifes and landscapes at the Sketch Club between 1907 and 1910.<sup>16</sup> Some of her titles included: *Pink Geraniums*, *Tamalpais*, *Hackney Ponies* and *Kittie*.<sup>17</sup> By 1908 she moved her residence back to the family home at 1673 Hayes Street in San Francisco and remained there for almost a decade.<sup>18</sup> She exhibited two "geese" plaques at the Second Annual of the Berkeley Art Association in 1908 where she was put in charge of the committee on sculpture.<sup>19</sup> In 1909 her work appeared at the Alaska-Yukon-Pacific Exposition in Seattle.<sup>20</sup> That year she drew the illustrations for the children's book, *Dotty Seaweed*; her sculptures also appeared at the San Francisco Institute of Art in 1910.<sup>21</sup> She actively supported the suffragettes and in 1911 won a design competition at the College Equal Suffrage League for her lithographic poster entitled *Votes for Women*; that poster was widely reproduced and appeared in many store windows and in the pages of *The Oakland Tribune*.<sup>22</sup>

In the fall of 1908 she was hired by the California School of Arts and Crafts in Berkeley as a temporary replacement for Elizabeth Ferrea and taught clay and wax modeling as well as freehand drawing.<sup>23</sup> Her name begins to appear on the society pages of the East Bay press.<sup>24</sup> With the return of Ferrea in the fall of 1909 Boye left the school but was so popular that she was hired back for the academic year 1914-15 when Ferrea resigned her position.<sup>25</sup> In the interim Bertha had studied in München at the Künstlerinnen-Verein under Hofer and Burmester from 1912 to 1913. The following year she worked as a designer in Copenhagen for Husflidens Venner. She sailed from Denmark on June 23, 1914, arrived in California later that summer in ill health and established a San Francisco studio where she entertained politically active women, including the members of the Daubersall Club.<sup>26</sup> In 1915 she exhibited three plaster reliefs, *Teck*, *Angora Hares* and *Russian Wolfhound*, and two portrait studies in the California Artists Exhibition at the Golden Gate Park Memorial Museum.<sup>27</sup> Three years later she exhibited at the SFAA's spring Annual a charcoal sketch of *Pet Dere* which Louise E. Taber of *The Wasp* called "mediocre."<sup>28</sup>

After several visits she decided in 1919 to move permanently to Ukiah, California, where she taught art at the Boye Studio, exhibited her sketches and sculptures of American Indians at the local Saturday Afternoon Club and became a society fixture with her frequent attendance at picnics, bridge clubs and dances.<sup>29</sup> In 1923 at San Francisco's Galerie Beaux Arts she not only contributed several of her paintings to a Christmas show, but she also staged a "comprehensive display" of her Indian portraits which Jennie Cannon characterized as having "supple, broad flat tones."<sup>30</sup> A year later in San Francisco she was commissioned to create figures and plaques for St. Mary's Catholic Church; Boye had attracted much attention for her *Indian Madonna*.<sup>31</sup> In November of 1927 she had life-threatening intestinal surgery, but apparently made a full recovery. Early in 1930 she traveled to Spain and by late summer arrived in Calais for an art class; she died there on September 2<sup>nd</sup> and was buried two days later.<sup>32</sup> She died intestate and her estate took six years to settle.<sup>34</sup>

**ENDNOTES FOR BOYE:** 1. U.S. Census of 1900 [ED 161, Sheet 7B]. / 2. Halteman, p.142. / 3. SFL: May 20, 1900, p.22; May 21, 1900, p.5; MHR, June, 1902, p.26. / 4. SFL, May 14, 1904, p.14; MHR: Summer, 1903, p.24; Summer, 1904, pp.29f. / 5. SFL, March 25, 1904, p.5. / 6. SFC, December 23, 1900, p.9. / 7. SFL, December 19, 1903, p.7. / 8. SFL: April 6, 1904, p.6; August 13, 1905, p.36; August 14, 1905, p.4; TOI, August 14, 1905, p.12. / 9. Halteman, p.1108. / 10. LAT, April 15, 1906, p.6-2. / 11. Polk: 1905, p.518; 1906, p.535; 1907, p.1322; 1908, p.1518. / 12. Crocker 1908, p.317. / 13. ICR, August 31, 1907, p.14. / 14. SFL: July 29, 1906, p.27; December 23, 1907, p.7; ICR, May 18, 1907, p.13. / 15. SFL, June 14, 1908, p.24; TOI, April 10, 1909, p.10; AAA: 6, 1907-08, p.247; 8, 1910-11, pp.251, 404; 9, 1911, p.261; 10, 1913, p.172. / 16. SFL: November 28, 1909, p.31; April 10, 1910, p.34; September 25, 1910, p.34; SFC: March 28, 1909, p.37; November 8, 1910, p.9. / 17. Schwartz, *Northern*, p.41. / 18. U.S. Census of 1910 [ED 172, Sheet 1A]; Crocker: 1910, p.310; 1913, p.1945; 1914, p.331; 1916, p.329; AAA: 7, 1909-10, p.98; 10, 1913, p.221. / 19. BAA2, p.4; Appendix 1, No.3. / 20. SFL: June 20, 1909, p.5-M; August 8, 1909, p.30. / 21. SFL, December 12, 1909, p.30; April 8, 1910, p.4; April 10, 1910, p.34. / 22. TOI, August 19, 1911, p.2. / 23. Edwards, p.13. / 24. TOI, March 27, 1909, p.8. / 25. CSAC, 1908-15. / 26. *New York Passenger Lists*, Copenhagen to New York City, June 23, 1914; T-715; TOI, April 14, 1915, p.8. / 27. Schwartz,

*Northern*, p.41. / 28. IWP, May 4, 1918, p.16. / 29. The following is a small selection of the many citations on Boye in the Ukiah press: *Dispatch-Democrat*, June 11, 1915, p.4; January 10, 1919, p.2; November 19, 1920, p.2; October 8, 1926, p.6; *Ukiah Press Republican*: October 18, 1922, p.4; October 3, 1923, p.4. / 30. BDD: December 8, 1923, p.5; December 29, 1923, p.5. / 31. *Ukiah Press Republican*, January 30, 1924, p.4. / 32. *Ibid.*, November 5, 1927, p.1. / 33. *Ibid.*: April 2, 1930, p.5; September 17, 1930, p.1; cf., Hughes, p.134; Jacobsen, p.370. / 34. *Dispatch-Democrat*, December 17, 1930, p.9; February 5, 1932, p.6; October 11, 1935, p.3; March 4, 1936, p.7.

**ELLIOTT RANDOLPH BRADLEY** (1891-1976) was born on December 6<sup>th</sup> in DeSmet, South Dakota. According to the U.S. Census of 1900, he resided in that city on Second Street with his Wisconsin-born parents, two sisters and a boarder.<sup>1</sup> By 1910 he relocated with his family to Jamesville, Wisconsin, where his father worked as a "cigar store salesman."<sup>2</sup> From his World War I draft registration card of 1917 we learn that he lived near Missoula, Montana, as a self-employed farmer and asked for a deferment "on account of a physical condition."<sup>3</sup> In the mid 1920s Elliott Bradley was employed as an illustrator in Los Angeles. In 1926 he exhibited with the local Painters and Sculptors Club. At this time he was an occasional summer resident on the Monterey Peninsula. In December of 1927 he contributed to the exhibition of "Thumb Box" Sketches at the Carmel Art Association (CAA) and to at least four subsequent shows at that venue.<sup>4</sup> At the CAA's Fourth Exhibition in March of 1928 his submission, *The Idealist*, was characterized by Alberta Spratt, artist and art critic for *The Carmelite*, as "a mental concept."<sup>5</sup> At that event he also displayed *Signal Arrow*.<sup>6</sup> Between 1929 and 1930 he relocated to New York City and resided in an apartment on Morningside Avenue with Bess, his wife of three years, and their son.<sup>7</sup> By early 1931 the Bradleys had returned to California and resided in Carmel on Carpenter Street at the corner of Third Avenue.<sup>8</sup> At the CAA's Fifteenth Exhibition that November he exhibited *West-wind* which was described as a "study of an old man's head . . . well modeled, the texture of the face, weathered and bronzed and aged, authentic."<sup>9</sup> In January of 1932 for the Sixteenth Exhibition he displayed an "imaginative painting" entitled *Peace*.<sup>10</sup> Elliott Bradley died on August 25, 1976 in Los Angeles County.<sup>11</sup>

**ENDNOTES FOR BRADLEY:** 1. U.S. Census of 1900 [ED 206, Sheet 5A]. / 2. U.S. Census of 1910 [ED 114, Sheet 3B]. / 3. WWDR, No.277-118, June 5, 1917. / 4. Appendix 4. / 5. CRM, March 7, 1928, p.7. / 6. CPC, March 9, 1928, p.7. / 7. U.S. Census of 1930 [ED 31-901, Sheet 2B]. / 8. Perry/Polk 1939, p.395. / 9. CPC: November 27, 1931, p.8; December 11, 1931, p.8. / 10. CRM, February 4, 1932, p.9. / 11. California Death Index; cf., Hughes, p.137; Jacobsen, p.377.

**MARY C. BRADY** (1867-1940) was born on February 16<sup>th</sup> in Ireland and immigrated with her family in 1870-71 to Massachusetts. According to the U.S. Census of 1880, she resided on Valencia Street in San Francisco with her mother, contractor-father, three brothers and two sisters.<sup>1</sup> She studied under Ernest Narjot, Thomas Hill, Amédée Joulain, Emil Carlsen and Virgil Williams at the local School of Design. There in December of 1886 she was awarded "a special mention for sketches."<sup>2</sup> In Paris she trained at the Académie Julian with Jean Paul Laurens and Benjamin Jean-Joseph Constant. According to the latter, this highly esteemed American "drew like an old master."<sup>3</sup> As a result of her several visits to the Giverny art colony in the late 1880s, Brady adopted the "Impressionist style." During her last visit there in 1892 she posed as a model for the American artist, Theodore Robinson, who immortalized Brady in his painting *November*.<sup>4</sup> At the 1896 Society of American Artists exhibition in New York City her rather provincial entry was criticized by the *New York Times* as "an uninteresting stretch of California sand dunes."<sup>5</sup> The reviewer for the *San Francisco Call* at this same exhibit referred to Brady as a "one-time Californian" and strangely described the identical *Sand Dunes* as "a distinct success . . . the light is very sharp and keen . . . remarkable."<sup>6</sup> In 1898 she exhibited her *Sand Dunes* at the San Francisco Art Association (SFAA) where a critic for the *Call* continued the praise:<sup>7</sup>

. . . Miss Mary C. Brady gives a very good example of the real impressionistic school. Her work is very clever indeed, showing some bold handling and luminous coloring. This picture will doubtless attract considerable attention from the artists.

At the SFAA two years later she displayed a portrait of *A Chinese* and a watercolor entitled *Begonias*.<sup>8</sup> By the late 1890s she began to concentrate on urban scenes, especially sketches from San Francisco's Chinatown.<sup>9</sup>

Between 1898 and 1904 she resided at 3417 Twenty-fourth Street on the corner of San Jose Avenue in San Francisco.<sup>10</sup> From the U.S. Census of 1900 we learn that she lived with her family and her official occupation was listed as "artist."<sup>11</sup> At this time one conservative San Francisco critic mocked her "outré" style:<sup>12</sup>

In another gallery is a curious study of sea and sand dunes by Mary C. Brady. As the phrase goes, there is "something to it," but it is a little difficult to decide what. It is certainly not the sea, which is entirely without drawing and resembles nothing so much as a disturbed mass of cotton batting; nor is it the immediate foreground, which, according to the treatment, is further away than the middle distance; it must therefore be the sunny forceful middle distance itself and a certain curious color harmony throughout. The style is the most outré impressionism and almost anything might be prophesied of its painter. If there were more mystery in the method, if one could not so plainly "see the wheels go round" at any point within the half-mile range, these attempts at texture and atmosphere would be of infinitely more interest.

Within the art establishment her talents were so highly regarded that she was appointed to the "judging committee" of a 1901 Water Color Exhibition

at the Mark Hopkins Institute of Art.<sup>13</sup> At the 1904 spring Annual of the SFAA her still life, *Chinese Lilies*, was said to be "the best of its kind in the exhibition."<sup>14</sup> Early in 1904 she advertised her residence as her studio, but later that year she apparently moved her professional address to 628 Montgomery Street.<sup>15</sup> About this time she provided illustrations to a variety of periodicals, including *Sunset* and *For California*.<sup>16</sup> In November of 1904 she was appointed to a "committee of investigation" at the Mark Hopkins Institute of Art to determine whether Armin Hansen and others were guilty of "hazing" and causing injury to a partially paralyzed Albert DeRome.<sup>17</sup>

Beginning in the 1890s she made summer excursions to the Monterey Peninsula where she stayed in Pacific Grove, collaborated with her friend, Evelyn McCormick, and painted quaint scenes of decaying architecture.<sup>18</sup> In 1905 during her prolonged summer stay she became a co-founder of the Carmel Arts and Crafts Club and was elected its "recording and corresponding secretary."<sup>19</sup> She returned to San Francisco soon after the great earthquake and fire of 1906, but during the second half of 1907 resided with friends in Berkeley and painted "many landscapes" of the East Bay hills which proved to be popular.<sup>20</sup> From 1908 thru 1913 her San Francisco studio was located in her residence on Twenty-fourth Street.<sup>21</sup> According to the U.S. Census of 1910, her father was prosperous enough to afford a Chinese servant.<sup>22</sup> At this time Brady declared her occupation to be an "illustrating artist;" she was not a naturalized citizen. In 1920 her official address was 1599 Nineteenth Avenue in San Francisco, the home of her brother, Matthew, and his large family.<sup>23</sup> In the Census of that year she was listed as a naturalized citizen with the occupation of "landscape artist." She often returned to the Monterey Peninsula for visits.

She contributed to the SFAA between 1898 and 1906 and to the California State Fair in 1900.<sup>24</sup> At both venues the subjects for her drawings, watercolors and oils were primarily still lifes of flowers, wild geese, street scenes in San Francisco and Monterey, and occasionally landscapes, such as her 1906 *Oaks near Monterey*. She also contributed to the Sketch Exhibition at the San Francisco Press Club in 1904,<sup>25</sup> Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity in 1905,<sup>26</sup> Second Annual Exhibition of the Berkeley Art Association in 1908,<sup>27</sup> Studio Building Exhibition of San Francisco in 1908,<sup>28</sup> Alaska-Yukon-Pacific Exposition of Seattle in 1909 and Del Monte Art Gallery from 1907 thru 1912.<sup>29</sup> Brady's drawings of pre-earthquake San Francisco appeared at Del Monte as did her sketch of *Telegraph Hill*.<sup>30</sup>

From 1902 thru 1912 Brady maintained a respectable schedule of exhibitions at the Sketch Club of San Francisco.<sup>31</sup> In 1906 her four submissions to the Sketch Club were entitled: *Still Life, Chinese Lilies, Narcissus and Orchids*.<sup>32</sup> Her five "pencil sketches" at that venue in 1907, *Telegraph Hill, Looking Over Old San Francisco, Shop in Chinatown, Alley in Chinatown and Portsmouth Square*, were praised for preserving historical views of pre-earthquake San Francisco.<sup>33</sup> Anne Bremer, the president of that Club, insisted on selling all five as a collection, preferably to the Golden Gate Park Museum. Anna Pratt Simpson, art critic for *The Argonaut*, declared that Brady was "such a superior draughtsman that a drawing by her is a rare possession. She invests her pencil work with strength and sentiment."<sup>34</sup> In 1908 at the Sketch Club Brady displayed *Berkeley Hills* and another Berkeley painting, *Roadside Oaks*. The latter, which was characterized not as an Impressionist work but as a semi-Tonalist painting that showed the "influence of Arthur Mathews," received the twenty-five dollar prize offered by the journal *Philopolis*.<sup>35</sup> One critic characterized this canvas as "striking and harmonious . . . The prevailing somberness of the composition is relieved by a bit of brilliantly blue sky . . . and the scene takes on a new meaning."<sup>36</sup> She served on the 1907 exhibition committee of the Sketch Club and was elected to the office of first vice president in June of 1908.<sup>37</sup> The following year she served on the Club's board of directors and exhibited her *Eucalyptus*.<sup>38</sup>

In 1914 she attended the William Merritt Chase Summer School of Art in Carmel.<sup>39</sup> One of the last documented public displays of her work during her lifetime was at the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club in 1924 when she submitted the canvas *Mission Portal-San Juan Bautista*.<sup>40</sup> In the mid 1920s Brady established for the first time her residence in Monterey. Between 1926 and 1930 her address varied from 516 and 536 to 552 Webster Street.<sup>41</sup> In the U.S. Census of 1930 she was listed as a "lodger" and "artist." By the mid 1930s Miss Brady had moved to Santa Clara where she died on February 23, 1940.<sup>42</sup>

**ENDNOTES FOR BRADY:** 1. U.S. Census of 1880 [ED172, Sheet 1]. / 2. *DAC*, December 11, 1886, p.1. / 3. *SFL*, July 22, 1907, p.6. / 4. Phillips, p.134. / 5. *NYT*, April 4, 1896, p.4. / 6. *SFL*, May 17, 1896, p.18. / 7. *SFL*, October 16, 1898, p.26. / 8. Halteman, p.1.109. / 9. *TAT*, March 20, 1899, p.15. / 10. Halteman, p.1.109. / 11. U.S. Census of 1900 [ED 110, Sheet 10B]. / 12. *SFL*, June 26, 1900, p.6. / 13. *SFC*, October 27, 1901, p.20. / 14. *SFC*, March 25, 1904, p.7. / 15. Crocker 1904, pp.323, 2024; Schwartz, *Northern*, p.41; Halteman, p.1.109. / 16. *SNT*: 14.2, 1904, p.156; 14.4, 1905, 409; 15.2, 1905, p.178; *SFL*, May 11, 1904, p.14. / 17. *SFL*, November 26, 1904, p.3. / 18. *SFL*, February 27, 1898, p.22; *QVM* 51, 1908, p.33. / 19. Chapter 2, note 116; *CPC*, August 13, 1926, p.1. / 20. *SFC*, June 20, 1907, p.5; *BKJ*, November 27, 1907, p.8. / 21. *AAA*: 7, 1909-10, p.98; 10, 1913, p.221. / 22. U.S. Census of 1910 [ED 135, Sheet 8A]. / 23. U.S. Census of 1920 [ED 354, Sheet 8A]. / 24. Halteman: pp.1.109, p.111.29; *SFC*: November 20, 1903, p.9; November 27, 1904, p.32; *SFL*: November 12, 1905, p.19; November 17, 1905, p.9; November 26, 1905, p.19; March 13, 1906, p.5. / 25. *SFL*: April 17, 1904, p.26; April 20, 1904, p.7. / 26. Schwartz, *Northern*, p.41; *TOT*, March 3, 1905, p.7; *SFC*, March 5, 1905, p.27. / 27. Appendix 1, No.3. / 28. *SFL*, December 19, 1908, p.35. / 29. Schwartz, *Northern*, pp.41f; *SFX*, April 21, 1907, p.43; *SFL*: April 22, 1907, p.6; April 19, 1908, p.19; Sept. 13, 1908, p.28; *TAT*, May 4, 1907, p.651; *TOT*: April 27, 1907, p.10; September 14, 1908, p.10. / 30. *SFL*, May 17, 1908, p.21. / 31. Schwartz, *Northern*, pp.41f; *TAT*, April 28, 1902, p.270; *SFL*: April 24, 1903, p.9; February 14, 1906, p.16; February 18,

1906, p.23; January 8, 1907, p.9; February 25, 1907, p.6; April 7, 1909, p.7; June 6, 1909, p.31; November 28, 1909, p.31; April 10, 1910, p.34; *SFC*, March 28, 1909, p.37. / 32. Schwartz, *Northern*, p.41; *TOT*, Feb. 1, 1908, p.3. / 33. *Ibid.*; *SFL*, March 11, 1907, p.6. / 34. *TAT*, March 30, 1907, p.558. / 35. *TAT*, Feb. 22, 1908, p.127; *AAA* 8, 1910-11, p.251. / 36. *SFL*, February 9, 1908, p.31. / 37. *SFL*: January 8, 1907, p.9; June 14, 1908, p.24. / 38. *SFC*, March 28, 1909, p.37; *TOT*, April 10, 1909, p.10. / 39. Appendix 3. / 40. Appendix 2. / 41. Perry/Polk: 1926, pp.160, 428; 1930, p.196; U.S. Census of 1930 [ED 27-22, Sheet 4A]. / 42. Falk, p.417; Petseys, p.91; Gerdt and South, pp.31, 250; Jacobsen, p.379; Hughes, p.138; Shields, pp.217-19, 319.

**ANNE MILLAY BREMER** (1868-1923) was born on May 21<sup>st</sup> in San Francisco where she studied at the Art Students League in the early 1890s under Emil Carlsen and at the Mark Hopkins Institute of Art between 1896 and 1898 under Alice Chittenden, Raymond Yelland, Amédée Joullin and Arthur Mathews.<sup>1</sup> In 1898 at the California School of Design student exhibition she was awarded an honorable mention with a certificate of proficiency in drawing and displayed a number of "figurative allegories."<sup>2</sup> In the San Francisco Directory of 1900 she listed her studio at 1228 Post Street and maintained her residence on Sutter Street.<sup>3</sup> Through 1905 her Sutter Street address alternated with 1345 (or 1545) O'Farrell Street.<sup>4</sup> In the first decade of the 20<sup>th</sup> century she specialized in portraits as well as landscapes and still lifes and even received recognition for her poster art.<sup>5</sup> By 1903 Bremer was the part-time instructor for a group of amateur women "society artists" known as the "Oakland Art Dabblers."<sup>6</sup>

Bremer's early exhibition record is extensive and includes the San Francisco Sketch Club from 1896 thru 1913.<sup>7</sup> She served on the Club's board and from 1905 to 1908 was its president as well as a juror and "hostess."<sup>8</sup> She designed the cover for the Club's exhibition catalogue in 1907.<sup>9</sup> Between 1899 and 1902 she exhibited at the California State Fair in Sacramento.<sup>10</sup> Bremer periodically contributed her watercolors, pastels and oils to the San Francisco Art Association (SFAA) from 1900 to 1922.<sup>11</sup> In 1900 her single exhibited piece at the Association was entitled *Spring Mists-Pacific Grove*, a product of her recent visit to the Monterey Peninsula. At the SFAA's spring Annual in 1905 the *San Francisco Chronicle* observed that her still life commanded attention because her "color sense is refined and her technique masterful."<sup>12</sup> By 1907 most of her ten contributions to this San Francisco Annual were Berkeley scenes. She displayed two works, *Lilies* and *Misty Spring Day*, at the First Exhibition of the California Society of Artists in 1902.<sup>13</sup> For the Fifth Annual Exhibition of the Oakland Art Fund at the Starr King Fraternity in 1905 she offered five works: *In Golden Gate Park, Carmel-Monterey, Charcoal Drawing, Still Life and Eucalyptus Grove*.<sup>14</sup> Between 1907 and 1921 she periodically exhibited at the Del Monte Art Gallery in Monterey with such titles as *The Blue Bay, Oaks, Yellow Corn, A Shaded Path and Gray Morning*.<sup>15</sup>

After the destruction of San Francisco in 1906 and the loss of her own work stored in the California Club, she appeared in the Berkeley Directory of 1907 as a student at the University of California.<sup>16</sup> Since Directory listings at this time had to be submitted in December prior to the year of publication, we can assume that she was in Berkeley in late 1906. She joined other Berkeley artists in early April of 1907 for a "sketching trip" to Monterey and Carmel.<sup>17</sup> A Berkeley newspaper reported in May:<sup>18</sup>

Miss Anne M. Bremer, president of the Sketch Club, has decided to summer in Berkeley and will reside at 2601 College Avenue. She will join the artists who form an interesting colony in Berkeley and who are devoting their time and talents in the picturesque spots of the hills.

Initially, the San Francisco press avoided any mention of Bremer's residence or studio in Berkeley.<sup>19</sup> According to one East Bay weekly, she was sharing in Berkeley with the artist Louise Mahoney "an improvised studio in a barn" and dividing her time between philosophy classes at the University and painting her "favorite subject," the eucalyptus trees.<sup>20</sup> By the fall of 1907 the *San Francisco Call* finally reported that she had "moved across the bay in the early part of the summer, with the intention of going to Europe before long, but the paintable qualities of the town [Berkeley] grew on her . . . [and] she has quite forgotten her longing to cross the sea."<sup>21</sup> During her Berkeley period she was a prominent contributor to the First and Second Annuals of the Berkeley Art Association in 1907 and 1908.<sup>22</sup> In February of 1908 she exhibited *The Red Bow* with its "dull tones" at the Sketch Club and in October contributed to Oakland's Idora Park show.<sup>23</sup>

By November of 1908 Anne had left Berkeley to establish in San Francisco a residence at 1721 Pacific Avenue and an atelier at 1369 Post Street, the new "Studio Building."<sup>24</sup> The latter was converted by Bremer and her wealthy philanthropist-cousin, Albert Bender, into several artists' lofts which were rented to aspiring painters, including Spencer Macky.<sup>25</sup> Bremer's official mailing address was "care of the Sketch Club, 220 Post Street."<sup>26</sup> Her December exhibition at the Studio Building received an extensive and highly flattering review by Lucy B. Jerome, art critic of the *San Francisco Call*, who praised the "intensely blue water" of her *Monterey Bay* and:<sup>27</sup>

. . . several canvases of undoubted originality and distinctive beauty. One of these is a color study of Lake Merritt in extremely delicate grayish purplish tones showing a dim expanse of lake, straight limbed tree groups on the shore, which merges into indefinite tints in the distance, a boat house idealized into a fairy structure, and a paling vista of trees and water. The tall straight shadows - the reflection of tree trunks in the still water give a touch of somber mystery to a scene which makes the painting a most unusual and effective production. The pearl and gray tones, with the underlying tints of pale yet glowing color, appeal to the imagination in

a way totally different from the strong, bright coloring of work carried out along other lines.

A second remarkable study is that of Berkeley oaks, which are shown in their distorted, bent, gnarled and crooked aspects so vividly as to suggest Walpurgis night and witches flying on broomsticks. The characteristic of this scene is the weirdness, the branches seeming almost alive.

"The Girl with Red Hair" forms the subject of a striking study from the nude. The figure is posed in a slightly awkward attitude, and the lines are far from perfect, so that the chief interest of the study lies in the wonderfully clear and delicate coloring of the close, smooth bands of vivid hair, and the freshness and glow of the flesh tints.

Miss Bremer believes in constant drawing from the nude in order to keep up the drawing proficiency and her studies of the human form in all poses, whether unusual or merely beautiful, are highly interesting and valuable.

"As musicians think in rhythm," declares Miss Bremer, "so all artists think in space. Look at Holbein. In the oval of an outlined face, the bony contour, the irregularities of the different parts of the countenance, the modeling of the chin are superbly yet delicately indicated by means of a simple curved line, inclosing the oval of the face. But what a line it is! Could one do that - merely indicate, suggest, and still have the whole creature there, with such admirable simplicity and charm, well -" and the artist's sigh was one of unfeigned longing.

Miss Bremer is now working on a decorative portrait which when finished is expected to be most interesting. The subject is a young girl seated at a piano; back of her is a dark red chair which is balanced in its color note by a pot of brilliant red geraniums growing on a high window ledge. The gown of the subject is white against the dark, glistening surface of the instrument and the whole composition is somewhat Japanese in style and treatment. Miss Bremer admits to a fondness for Japanese art.

The last picture viewed was one of blue-white moonlight, showing the mining building in Berkeley and the quality of the moon in its first stages. The effect is that of a lambent atmosphere or of a light without any visible source.

In October of 1909 at the art exhibit in the California Conservatory of Music, Margaret Doyle, art critic for the *San Francisco Call*, observed:<sup>28</sup>

Anne M. Bremer has two very effective little oils, "A Picnic" and "On the Beach-Santa Barbara." The latter shows just a stretch of sand and the deep blue of the ocean, with a sailboat or two to break the horizon line. A group of children are represented in the foreground.

Bremer sent regular accounts of her artistic progress in San Francisco to the Berkeley press which published these notices and reported on her showings in the East Bay, such as the winter exhibitions at Oakland's Rabjohn & Morcom Gallery.<sup>29</sup> Her paintings were not always well received and in 1909 one Berkeley critic at *The Courier* declared that her "*Cherry Blossoms* . . . should have graced the garbage dump."<sup>30</sup>

During her second trip to Paris in 1910-11 she studied with John D. Ferguson, Alcide Le Beau, André Lhote and Edmond Aman Jean, founder of the Salon des Tuileries. She was briefly associated with La Palette as well as the Académie Julian and Académie Moderne.<sup>31</sup> One of her pieces was accepted to the Salon d'Automne in 1911. She traveled to München for additional study. In Europe she abandoned the Tonalist approach to art and adopted the more radical styles of the Post-Impressionists.<sup>32</sup> On her return to the United States in early 1912 she briefly established a San Francisco address at 1625 California Street and claimed a residence at the Hotel Normandie.<sup>33</sup> By late 1912 she shared her atelier and home at San Francisco's Studio Building with Albert Bender; both registered on the local voter index as "Democrats;" Anne hosted society dinners at her studio.<sup>34</sup>

Her career now began to accelerate. In March of 1912 she staged at the Vickery, Atkins & Torrey Gallery the first solo exhibition in San Francisco of her "new work" which the *San Francisco Call* called a "decided innovation in the world of California art" and added:<sup>35</sup>

. . . . Miss Bremer is essentially a colorist, although perfection of draftsmanship, purity of tone, and quality of sunlight are also distinguishing characteristics of her work.

In her present display is "L'Enfant," the canvas that brought the artist fame as being the first work of an American woman artist exhibited in the Salon d'Automne. The painting shows a little girl resting from play in the threshold of an old monastery doorway. Clustering behind her are a group of red posies, and the sunlight plays on these, her pink dress and her flowing red gold hair.

Another beautiful study, "In an Old Monastery Garden," discloses a niche of the Virgin against the walls of the convent and, overhead, an archway formed by the interlacing branches of the trees. Again the sunlight is a feature.

The miraculous fountain of St. Jean du Doight is singularly pleasing as a study in composition. Others particularly worthy of mention are "Blossoms of Spring," "The Road to the Beach of St. Jean du Doight," "A Doorway in Barbizon," "A Japanese Print," "Ripe Corn" and all the still life paintings. In all there are 44 pictures on display, 39 in oils and five in pencil and crayon.

Anne's first and only solo exhibition in Carmel was in the summer of 1912 at the studio of Jennie V. Cannon and comprised her "new work."<sup>36</sup> Initially, her radical new approach to art did not sell well and she accepted commissions for "decorative" murals in private residences to make a living.<sup>37</sup> That fall she contributed an "impressive landscape" to the Century Club show and at the Sketch Club she displayed three outstanding drawings of nudes that Porter Garnett, art critic for the *San Francisco Call*, described as "simplicity . . . nothing more than swift outline sketches. . . . These drawings in their freedom from academic conventionality, express action . . . in a manner that more refined anatomical studies rarely if ever do. . . . Miss Bremer's drawings are . . . the refinement of art rather than the refinement of skill."<sup>38</sup> In December of 1912 at her exhibition of thirty-eight paintings in the St. Francis Hotel Garnett repeated many of the clichés from his review months earlier, but added with more coherence:<sup>39</sup>

Miss Bremer's paintings are essentially modern. She is the most "advanced" artist in San Francisco. She has brought us something with which our public is unfamiliar - for which it is unprepared. There will be some disposed to condemn it without trying to understand it, but the more discerning will feel when they view the pictures at the St. Francis that they are in the presence of notable expressions of art. . . . Miss Bremer is what may be termed a conservative post-impressionist; that is to say, she sees with an eye similar to the eye of Cezanne, but she is unwilling to wear the spectacles of Matisse.

The "advanced" styles and techniques which Miss Bremer has adopted present enormous difficulties and call for extraordinary directness. One of the canvases she is showing - a picture of a fountain in Brittany - is representative of her work; it is notably successful as a composition and as a piece of color. . . . There are a number of Monterey landscapes in the exhibition. In many of these the painting of the trees calls for special mention. Miss Bremer's trees live; they have sap in them. They are not literal or realistic; they are true. One sees into them and through them; they take their places in the picture; the light and the air flow around them; the other side of the tree exists. The shadows among the leaves recede as in nature. The values and relations of every plane are suggested. Subtlety of value is achieved with all the surface appearance of a rugged style. Miss Bremer's trees are painted with delicacy, but it is a delicacy achieved through means that render its expression enormously difficult. It is a delicacy of boldness.

In February of 1913 at the Sketch Club she started a "Croquis Class" that required the participants to make twenty-minute sketches from a model, "a practice in the fundamental expression of the human figure."<sup>40</sup> She reportedly tried to persuade the Sketch Club to buy a Gauguin, but was unsuccessful.<sup>41</sup> Early in 1913 she traveled to Los Angeles where she held a solo exhibition at the Friday Morning Club and accepted a portrait commission.<sup>42</sup> After exhibiting in March at the Sketch Club she spent a month on the Monterey Peninsula.<sup>43</sup> From April through June of 1913 her works were displayed at the Schussler Brothers Gallery in San Francisco.<sup>44</sup> She contributed to a "book plate exhibition" in May at Vickery's.<sup>45</sup> That fall she exhibited in San Francisco at the California Club and showed two paintings at the Sorosis Club: *Orange and Brown* and *Yellow Locusts*.<sup>46</sup>

In 1914 her large mural decoration, *The Years at the Spring*, was installed in the reception room of San Francisco's Mount Zion Hospital and was said to convey "a direct message of cheerfulness, of life at the spring, at the time of hope and buoyancy and energy."<sup>47</sup> Her paintings were displayed in the nation's capital by the Society of Washington Artists and in Philadelphia at the Pennsylvania Academy of Fine Arts.<sup>48</sup> In 1915 at the Panama-Pacific International Exposition she won a bronze medal for her five exhibited oils: *Isabella*, *Gladiolas*, *The Fur Collar*, *The Village of Good Cheer* and *Marigold and Primrose*.<sup>49</sup> At the same time two of her paintings, *White Leghorns* and *A Tall Pine-Monterey*, appeared at the First Exhibition of California Artists in San Francisco's Golden Gate Park Memorial Museum.<sup>50</sup> In January of 1916 she contributed to that group's Second Exhibition; thereafter she was elected to the board of directors of the SFAA and joined a campaign to save the Exposition's Palace of Fine Arts building.<sup>51</sup> That summer she completed for the reception room in San Jose's Young Women's Christian Association a "decorative" memorial panel for Dr. Howard B. Gates; this work on canvas used "pure color" to convey "her idea of proportion between the brilliance of pigments and a theme . . . filled with dignity."<sup>52</sup> Concurrently, her paintings appeared at the Jury-free Exhibition in San Francisco's Palace of Fine Arts and at the Woman's Exhibition in the Oakland Art Gallery; from the former one of her oils was selected for a traveling exhibition with stops in Cleveland, St. Louis, Milwaukee, Newark, Boston and New York.<sup>53</sup> That fall she exhibited a "pleasing" portrait at the SFAA's juried show in the Palace of Fine Arts and the Hill Toleron Gallery of San Francisco staged a solo exhibit of her "landscapes, flower and figure pieces and designs for mural decorations," including the "very interesting" *Green Gables* in the Walter Collection.<sup>54</sup>

In early March of 1917 she briefly traveled to New York City and contributed to the First Annual of the Society of Independent Artists that spring; she also arranged for a solo show with the Arlington Gallery in November and for an exhibit at the Folsom Galleries in December.<sup>55</sup> Just prior to her trip she visited friends in Berkeley and gave a lecture on art to the PTA at Berkeley High School.<sup>56</sup> Bremer's opinions on art were valued and carefully published in the East Bay press.<sup>57</sup> By late April of 1917 she was painting in Saratoga, California, and two months later she and Louise

Mahoney hosted a "tea" on their roof garden in the Studio Building for the young army officers from the Presidio; Anne spent most of the summer in the Carmel art colony and returned by September to act as co-hostess for an officers' dance.<sup>58</sup> Blanche Marie d'Harcourt, art critic for *The Wasp*, visited Bremer's atelier, praised her "unusual and poetic" landscapes from Saratoga and offered this critique:<sup>59</sup>

Other notable landscapes in Miss Bremer's studio are two or three Carmel subjects, in which the blue of the Bay, the rugged outline of the trees, and the solidity of the rock formation on the coast are expressed with great vitality and splendid technique; a Marin County hillside that is peculiarly Californian in its brown tones of midsummer, and a splendidly composed lake view, also in Marin County, each handled in a direct, simple manner that is most convincing.

Miss Bremer does not confine herself to landscape work, indeed she has been most successful with her figure work, painted out of doors and enriched with wonderful flower effects. Bremer is essentially a colorist and her still-lives and garden scenes are radiantly beautiful and rich in design.

One of the strongest canvases from Miss Bremer's brush is the *Portrait of a Young Lady* in which strength and character and splendid composition are strikingly evident. The building up of the flesh tints is a remarkably skillful piece of work, and the dash and verve of the whole figure, painted in a very broad, direct manner shows the artist to have long past the experimental stage, for every brush stroke is applied with a sure knowledge of its true value. This picture has never been exhibited in San Francisco, but was one of the important pictures at a large exhibition in New York in the spring. From this portrait, we should say that Miss Bremer would have immense success as a portrait painter if she ever cared to confine herself to this particular field.

But, notwithstanding our immense admiration of this splendid portrait work, we admire Miss Bremer's studies of still life almost more than anything else she has done, so rich and colorful and unusually artistic in arrangement are they. We know of no other local artist who has achieved such pure and sensuous designs – designs that please and charm one's senses as do the Persian rugs and illuminated manuscripts of the ancient people, whose art was not a performance of technical skill, but a sincere expression of emotional fervor. Miss Bremer's still-life subjects are beautiful objects of art, naturally arranged for their true values of color and richness of design, Oriental in their sumptuousness and symphonic in their rhythmic qualities. The writer was entranced with the loveliness of these still-life studies, and devotedly grateful to the artist for refraining from presenting the usual combination of dead fish, onions, dishes of fruit, and copper kettles which pass current in the art world for "still-life."

Bremer contributed in November of 1917 to the Second Jury-free Exhibition at the Palace of Fine Arts.<sup>60</sup> At the 1918 spring Annual of the SFAA she was awarded a bronze medal for *The Lacquer Screen*, "an interesting study in color harmony."<sup>61</sup> At that event she also exhibited *The Long String of Beads* and *The Green Cup*; the latter was reproduced in *The Wasp*.<sup>62</sup> She was one of the few California artists invited to contribute in May of 1918 to the opening of San Francisco's Spreckels Art Museum, the precursor to the California Palace of the Legion of Honor.<sup>63</sup> That summer her work was part of a show at the Hill Tolerton Gallery in San Francisco.<sup>64</sup>

In January of 1919 Bremer displayed two canvases, *Golden Glow* and *A Village of Good Cheer*, at an exhibition in Kansas and she offered her study *Pines at Pebble Beach* at the Loan Exhibition in the Palace of Fine Arts; the demanding critic for the *San Francisco Bulletin*, Willard Huntington Wright, reproduced her *Pines at Pebble Beach* and declared of the Loan Exhibition:<sup>65</sup>

Anne M. Bremer . . . reveals a charming and sensitive capacity for decoration. The lines of the hills in the picture here on view swing out from the left of the canvas and retreat in perspective, making a satisfying balance with the straight upstanding pines in the foreground. The general effect is somewhat Japanese in the best sense of the word. The coloring is delicate and sensitive; and when Miss Bremer has come to understand the functioning elements of color she will be able to intensify her designs in a way which will place her work in the front ranks of our modern decorative painters.

Thereafter she served on the hanging committee as well as the jury of the SFAA and was reelected for several years to its board of directors.<sup>66</sup> To the 1919 spring Annual of the SFAA she contributed five canvases: *Portrait Study*, *The Blue Coat* (portrait), *The Blue Bay*, *The Sentinels* and *Children Under an Apple Tree*; the latter was reproduced in the exhibition catalogue.<sup>67</sup> *The Sentinels* was described in *The Oakland Tribune* as "two giant trees rising monumentally from the rugged rocks beside the sea;" W. H. Wright offered this assessment:<sup>68</sup>

Anne Bremer is represented in the exhibition by five pictures of very uneven merit. In "Children Under an Apple Tree" she has signally failed in whatever it was (was it plain-air realism, perhaps?) she attempted. In this picture, as in her "Portrait Study," I doubt if she had a very clear conception of her objective; and the result, of course, is confused and unintelligible. But in "The Blue Bay" and "Sentinels" she reveals a charming and poetic feeling for sensitive decoration. These pictures are capable and pleasing as the

others are incompetent and unattractive; and they should demonstrate to their creator the lines along which she ought to proceed. For she has a rare and instinctive capacity for delightful and harmonic decoration in two dimensions, and an unfailing reaction to beauty in design. . . . When she learns the auxiliary capabilities of color her decoration will be wholly satisfying, and she will not be guilty of putting an indigo frame against blue-green water, as she has done in "The Blue Bay."

In the early spring of 1919 she attended the Artists' Ball of the Oakland Art Association and exhibited at the same; four years later her work was shown at a similar function in San Francisco.<sup>69</sup> She decorated the Red Cross tea rooms in March of 1919 in support of the war effort.<sup>70</sup> That fall Bremer's art was included in the: exhibition of Western Artists at the Los Angeles Museum in Exposition Park, watercolor display at the Oakland Art Gallery and Seattle show of California Artists sponsored by the Seattle Fine Arts Society.<sup>71</sup> At Rabjohn's in San Francisco she exhibited the following January a still life that included a "decorative group of zinnias."<sup>72</sup> According to the U.S. Census of 1920, this self-described "portrait painter" shared her residence with a maid and three lodgers, one of whom was Albert Bender.<sup>73</sup> The latter became an avid supporter of the local art community and one of her most conspicuous advocates.<sup>74</sup> Her immediate neighbors in the Studio Building were fellow artists Clark Hobart and Louise Mahoney. At the 1920 spring Annual of the SFAA her *Brass Bowl and Flowers* was called "a nice thing" by the art critic of *The Oakland Tribune*, Laura Bride Powers, who noted that one of Bremer's works, *A Study in Gray*, "would be a happier composition if the background were pushed back a bit."<sup>75</sup> That June Bremer was appointed to an organizing committee for the "benefit artists' ball and exhibit" in support of the building fund of San Francisco's War Memorial.<sup>76</sup> In February of 1921 her work was part of the McCann Building Exhibition in San Francisco and thereafter she spent the remainder of the spring in Carmel.<sup>77</sup> She frequently visited that art colony, where her brother Herman Bremer resided, and found the inspiration for many of her paintings along its coast.<sup>78</sup> During her absence in March of 1921 two of her still lifes and a landscape entitled *Marengo's Barn* were displayed at the Delphian Clubs exhibition in the Hotel Oakland. L. B. Powers said of her landscape here that "the bucolic theme finds the painter at her best – her command of color finding full play in the red door of the barn, the grass that crops up in the roadway, in the trees and the sky that is luminous and limpid."<sup>79</sup> Albert Bender gifted to the Oakland Art Gallery one of her still lifes in May of 1921; that fall Bremer exhibited at the Forty-fifth Annual of the SFAA and served on its committee of awards.<sup>80</sup>

Part of Bremer's later exhibition history includes the: Women Artists of California at San Francisco's Century Club in 1912,<sup>81</sup> Women Artists of San Francisco at the Cap and Bells Club in 1912,<sup>82</sup> California Club of San Francisco in 1913,<sup>83</sup> Hillside Club of Berkeley in 1914,<sup>84</sup> and Women Artists of the Bay Region in 1914.<sup>85</sup> Her paintings also appeared in solo exhibitions at the Helgesen Gallery in 1914 and at the Hill Tolerton Gallery in 1916 and 1922.<sup>86</sup> She exhibited at San Francisco's Palace of Fine Arts in 1919 and 1923; on the latter date in January her work was part of the traveling Western Painters' Exhibition.<sup>87</sup> In the spring of 1922 she contributed to the Shriners Exhibition at San Francisco's St. Francis Hotel; concurrently, at the California Loan Exhibition in the San Francisco Museum of Art she displayed *Pines at Pebble Beach* which L. B. Powers called "a piece of austere realism sans poetry and illusion . . . Miss Bremer has led us to look for color in her work, the arrangement of which she is adept. Let us hope she has not been lured to the School of Mud."<sup>88</sup> That October her work was included in the Inaugural Exhibition of the California Gallery of American Artists in San Francisco.<sup>89</sup>

In southern California she contributed her still lifes and landscapes to the California Art Club between 1915 and 1920 and to the Western Painters' Exhibitions sponsored by the Western Association of Art Museums in 1922 and 1923.<sup>90</sup> Among her titles at the California Art Club were: *The Fountain of Miracles*, *The Fur Collar*, *The Long Chain of Beads*, *Isabella*, *The Lacquer Screen*, *Pines at Pebble Beach* and *A Study in Gray*.

Miss Anne Bremer died of leukemia on October 26, 1923 in San Francisco.<sup>91</sup> The first of several memorial exhibitions was staged in early December of 1923 at The Print Rooms of San Francisco and included paintings that were privately held and those in her studio collection. One of the exhibited works, *Monterey*, was reproduced by *The Oakland Tribune*.<sup>92</sup> Immediately thereafter an enlarged commemorative exhibit was held at the Palace of Fine Arts.<sup>93</sup> According to Bremer's will, all of her unsold pictures and her studio furnishings were to be donated to the local School of Fine Arts.<sup>94</sup> As a tribute a Florentine marble fountain was dedicated in March of 1924 to the artist at Mills College in Oakland.<sup>95</sup> Several of her paintings were gifted to the Mills Art Gallery by Albert Bender who also gave one of her still lifes to the Palace of the Legion of Honor.<sup>96</sup> A marble "memorial" chair inscribed with the name of the artist was installed in the Greek Theatre at U.C. Berkeley.<sup>97</sup> Through the generosity of Bender, who dedicated the remainder of his life to memorializing Bremer, her name was attached to scholarships and a memorial library at the California School of Fine Arts and to two monetary prizes awarded by the SFAA.<sup>98</sup> Bender insured that her works were exhibited with living artists at San Francisco's Palace of the Legion of Honor and California School of Fine Arts into the 1930s.<sup>99</sup> When one of her still lifes was included in the 1939-40 Golden Gate International Exposition on Treasure Island, Alfred Frankenstein of the *San Francisco Chronicle* exclaimed: "despite its art-school atmosphere, [it] is one of the stronger pieces."<sup>100</sup>

**ENDNOTES FOR BREMER:** 1. SFC: June 5, 1892, p.12; August 6, 1893, p.4; Halteman, p.1.43. / 2. TAT, May 23, 1898, p.14; Halteman, p.1.65. / 3. Crocker 1900, p.1882; cf. MHR, Christmas, 1901, pp.39, 43; U.S. Census of 1900 [ED 203, Sheet 2]; Schwartz, *Northern*, p.42. / 4. Crocker: 1901, p.1927; 1902, p.1958; 1903, p.2002; 1904, pp.330, 2024; 1905, pp.366, 1999; MHR: December, 1900, p.35; December, 1902, p.37; Christmas, 1903, p.34. / 5. SFC, April 22, 1900, p.23. / 6. SFL, May 17, 1903, p.13. / 7. Schwartz, *Northern*, pp.42f; TOI: November 18, 1896, p.2; February 1, 1908, p.3; SFL: November 18, 1896, p.8; November 5, 1897, p.7; May 3, 1901, p.5; February 14, 1906, p.16; February 18, 1906, p.23; February 25, 1907, p.6; April 7, 1909, p.7; September 18, 1913, p.39; SFC: May 17, 1900, p.7; March 28, 1909, p.37; December 14, 1913, p.62; TAT: May 21, 1900, p.14; April 28, 1902, p.270; February 22, 1908, p.127. / 8. SFL: June 15, 1905, p.5; February 25, 1906, p.23; October 8, 1906, p.9; January 8, 1907, p.9; February 22, 1907, p.9; January 2, 1908, p.3; February 9, 1908, p.31; June 14, 1908, p.24; TOI: June 4, 1906, p.9; TCR: January 26, 1907, p.13; TAT, March 30, 1907, p.558. / 9. SFL, February 4, 1907, p.5. / 10. Halteman, p.III.29. / 11. SFAI; Halteman, p.I.110; SFC: November 20, 1903, p.9; November 27, 1904, p.32; April 6, 1913, p.27; BDG, April 1, 1905, p.8; SFL: November 26, 1905, p.19; March 29, 1908, p.2; April 6, 1913, p.30; TOI: December 2, 1917, p.21; October 16, 1921, p.5-5; November 26, 1922, p.7-3; SFB, March 24, 1919, p.15. / 12. SFC, March 31, 1905, p.9. / 13. Schwartz, *Northern*, p.42; MHR, June, 1902, p.22. / 14. Schwartz, *Northern*, p.42; SFC, March 5, 1905, p.27. / 15. Schwartz, *Northern*, pp.42f; TOI, July 4, 1920, p.5-5; SFC, August 8, 1920, p.E-3; MDC: June 30, 1921, p.2; July 7, 1921, p.4. / 16. SFC, June 4, 1906, p.5; Polk 1907, p.1536. / 17. SFL: April 1, 1907, p.6; April 8, 1907, p.6; TAT, April 6, 1907, p.574. / 18. BKR, May 7, 1907, p.8. / 19. SFC, June 20, 1907, p.5. / 20. TCR, October 12, 1907, p.16. / 21. SFL, October 7, 1907, p.9. / 22. Appendix 1, Nos.2-3. / 23. SFL, February 16, 1908, p.31; TOI, October 15, 1908, p.3. / 24. TCR, November 28, 1908, p.14; December 19, 1908, p.14; Crocker 1909, p.307. / 25. Macky, p.47. / 26. AAA 7, 1909-10, p.99. / 27. SFL: December 13, 1908, p.35; December 27, 1908, p.31. / 28. SFL, October 10, 1909, p.34. / 29. TCR: January 16, 1909, p.14; February 20, 1909, p.14; August 20, 1910, p.14. / 30. TCR, April 3, 1909, p.14. / 31. Bernier, p.167. / 32. Cf., TCR, April 4, 1908, p.11; SFL, November 24, 1912, p.33; AAD 18, 1923, pp.20, 73. / 33. Crocker 1912, pp.320, 1833; AAA 10, 1913, p.222. / 34. Crocker: 1913, pp.343, 1945; 1918, p.1836; 1919, p.1778; CVRI, City and County of San Francisco: 1913, 1916; AAA 14, 1917, p.435; TOI, September 9, 1916, p.6. / 35. SFL, March 17, 1912, p.55; SFC, March 24, 1912, p.30. / 36. Chapter 4, note 123 and the related text; SFL, June 9, 1912, p.34. / 37. SFL, October 27, 1912, p.36. / 38. SFL: September 26, 1912, p.13; November 3, 1912, p.65. / 39. SFL: December 1, 1912, p.49; cf. SFL, September 15, 1912, p.70. / 40. SFL, February 23, 1913, p.63. / 41. Macky, p.46. / 42. SFL, March 2, 1913, p.29. / 43. SFL, March 23, 1913, p.31. / 44. SFL: April 13, 1913, p.39; April 27, 1913, p.36; June 15, 1913, p.32. / 45. SFC, May 4, 1913, p.27. / 46. SFL, December 8, 1913, p.3; Schwartz, *Northern*, p.43. / 47. SFX, January 25, 1914, p.44. / 48. Bernier, p.167. / 49. Trask, pp.196, 210, 234, 292; SFC, July 25, 1915, p.17; CPC, July 28, 1915, p.4; AAA 12, 1915, p.330. / 50. Schwartz, *Northern*, p.43. / 51. SFC, January 22, 1916, p.8; TOI: April 2, 1916, p.13; April 9, 1916, p.13. / 52. SFC, August 20, 1916, p.26; the panel was reproduced in *The Wasp*: IWP, December 16, 1916, p.15. / 53. TOI: June 11, 1916, p.13; June 18, 1916, p.14; July 2, 1916, p.13; July 16, 1916, p.20; September 17, 1916, p.42; IWP: July 1, 1916, p.10; July 22, 1916, p.10; August 26, 1916, p.10; November 11, 1916, p.11. / 54. TOI: November 12, 1916, p.27; November 26, 1916, p.34; IWP, December 30, 1916, p.11. / 55. SFC, December 23, 1917, p.E-3. / 56. TCR, March 10, 1917, p.12. / 57. TOI, January 20, 1918, p.22. / 58. TOI: June 23, 1917, p.5; June 24, 1917, p.14; September 23, 1917, p.14; IWP, June 30, 1917, p.11. / 59. IWP, June 23, 1917, p.11. / 60. IWP, December 8, 1917, p.15. / 61. TOI: March 24, 1918, p.36; April 7, 1918, p.22; April 25, 1918, p.7; May 5, 1918, p.24; May 12, 1918, p.24. / 62. IWP, April 13, 1918, p.16f. / 63. SFX, May 30, 1918, p.52. / 64. SFC, July 28, 1918, p.E-3. / 65. TOI, January 26, 1919, p.6; SFB: January 25, 1919, p.6; January 27, 1919, p.11. / 66. SFC, January 26, 1919, p.6-S; TOI: April 10, 1919, p.3; April 13, 1919, p.10. / 67. SFAI; SFB, March 24, 1919, p.15. / 68. TOI, March 23, 1919, p.10; SFB, March 29, 1919, p.15. / 69. TOI: February 9, 1919, p.29; March 9, 1919, p.31; November 18, 1923, p.6-S. / 70. SFC, March 2, 1919, p.E-3. / 71. SFC: October 5, 1919, p.E-5; November 16, 1919, p.E-5; TOI: October 12, 1919, p.6-S; November 16, 1919, p.S-7. / 72. SFC, January 18, 1920, p.E-3. / 73. U.S. Census of 1920 [ED 396, Sheet 1B]. / 74. SFC, January 23, 1927, p.D-7. / 75. TOI, April 18, 1920, p.6-S. / 76. SFX, June 1, 1920, p.15. / 77. TOI: February 13, 1921, p.S-7; February 20, 1921, p.W-5; TAT, March 5, 1921, p.159. / 78. CPC: December 30, 1922, p.12; May 13, 1927, p.9. / 79. TOI, March 20, 1921, p.S-9. / 80. TOI: May 29, 1921, p.S-7; October 12, 1921, p.13; December 6, 1921, p.19. / 81. SFL, September 29, 1912, p.35. / 82. SFL, October 24, 1912, p.6. / 83. SFC, December 14, 1913, p.62. / 84. TCR, March 7, 1914, p.13; SFC, March 8, 1914, p.21; TOI, March 8, 1914, p.30; BDG: March 13, 1914, p.8; March 17, 1914, p.3. / 85. SFC, September 27, 1914, p.19. / 86. SFC: November 29, 1914, p.15; November 19, 1916, p.27. / 87. SFX, January 25, 1919, p.9; SFC, January 21, 1923, p.4-D; TOI, February 4, 1923, p.8-S. / 88. TOI: March 26, 1922, p.S-5; June 4, 1922, p.A-13; cf. SFC, September 17, 1922, p.4-D. / 89. TOI: October 22, 1922, p.7-S. / 90. Moure, p.B-35; LAT, August 13, 1922, p.3-27. / 91. SFX, October 27, 1923, p.7; CPC, December 8, 1923, p.3; AAD 18, 1923, pp.20, 73; AAA 21, 1924, p.283; cf., Helen Dare et al., *Tributes to Anne Bremer*, San Francisco, 1927, pp.1-31; Anne Bremer, *The Unspoken and Other Poems*, San Francisco, 1927; CPC, May 13, 1927, p.9; Hailey, vol.7, pp.88-128; Raymond Wilson in Westphal, *The North*, pp.38-41; Orr-Cahall, p.99; Susan Landauer in Trenton, p.23; Gerdtz and South, pp.67ff; Hughes, p.143f; Falk, p.430; Kovnick, p.29; Pettesy, p.93; Spangenberg, p.33; Jacobsen, p.390; Landauer, pp.14-16, 187. / 92. TOI: November 18, 1923, p.6-S; December 9, 1923, p.S-9. / 93. BDG, December 8, 1923, p.5; TOI: December 9, 1923, p.6-S; December 16, 1923, p.8-S; January 6, 1924, p.S-7. / 94. SFC: November 25, 1923, p.6-D; December 2, 1923, p.6-D. / 95. TOI, March 20, 1924, p.13; SFC, April 27, 1924, p.6-D. / 96. TOI: September 18, 1925, p.48; September 27, 1925, p.6-S; October 18, 1925, p.S-5; April 18, 1926, p.6-S; July 11, 1926, p.S-5. / 97. CPC, December 8, 1923, p.3. / 98. TOI: March 23, 1924, p.S-7; April 19, 1925, p.S-7; October 23, 1936, p.18; February 28, 1937, p.6-B; SFC, January 23, 1927, p.D-7; Macky, p.48; C. Giles in Baird, p.39. The SFAA initially offered the two Bremer Memorial Prizes in 1925 for the amounts of two hundred and one hundred dollars; in less than a decade the first and second prizes had increased to three hundred and two hundred dollars; separate Bremer awards were offered for watercolors. / 99. IWP: July 17, 1926, p.23; December 18-25, 1926, p.13; May 3, 1930, p.12; TOI, January 23, 1927, p.8-M; BDG, June 18, 1931, p.7; SFL, June 20, 1931, p.14; SFC, June 21, 1931, p.6-D; November 15, 1931, p.D-3. / 100. SFC, August 25, 1940, p.16-W.

**HENRY (Harry) JOSEPH BREUER** (1859-1932 / **Plate 3a**) was probably born in August in Philadelphia. Reliable information on his early life is difficult to obtain. According to the U.S. Census of 1880, he lived at a boarding house in Jamestown, New York, spelled his family name "Bruer" and listed his occupation as "artist, painter."<sup>1</sup> He claimed that he

and both of his parents were born in New York. Prior to this date he may have studied art in Buffalo.<sup>2</sup> While employed as a decorator at the Rookwood Pottery Company in the early 1880s, he may have attended the Cincinnati Art Academy. During his early years on the East Coast he worked as a ceramic decorator, lithographer, illustrator, and mural painter. In 1885 he rented a New York City studio at Fourteenth Street and Broadway and, according to a satirical article in the *San Francisco Call*, almost starved.<sup>3</sup> About 1889 he moved to San Francisco via Salt Lake City and became an art editor for *The San Francisco Chronicle* and a staff illustrator for *The Californian*. At the latter he gained some notoriety when he joined an undercover operation to photograph San Francisco's infamous Chinatown opium dens. While on assignment Breuer completed numerous drawings of sites in southern California, especially at Mission Santa Barbara. He left his position at *The Californian* before May of 1892.<sup>4</sup> He was first listed in the San Francisco Directory of 1890 with an address at 938 Howard Street and his family name given as "Brewer."<sup>5</sup>

Breuer's San Francisco address changed frequently between July 1, 1891, the date of his marriage to the Wisconsin-born artist Fanny (Fannie) A. Palmer, and 1898, but his longest stays were at 224 and 23 Post Street.<sup>6</sup> Between 1895 and 1900 he exhibited paintings in the subdued Barbizon style at the San Francisco Art Association (SFAA) with such titles as: *Marsh-lands*, *In the Woods*, *Meadow Land*, *Green Pastures*, *The Laurel Bush*, *Moonlight-Berkeley Hills*, *Along the Shore-Alameda* and *Sand Dunes*.<sup>7</sup> A fine example from this period is his *Sand Dunes and the Stormy Sea-1898*.<sup>8</sup> In April of 1895 the *San Francisco Call* reported that "H. J. Breuer and his wife are still camping near East Oakland and having, according to all accounts, a jolly time while doing hard work. Breuer is trying for atmosphere and light effects with good success."<sup>9</sup> In late 1896, when his studio was listed at 22½ Geary Street and his residence in Alameda, he contributed "one of his small palette knife pictures that are so pleasing" to the Ernest Narjot Benefit Exhibition and raffle at the Mark Hopkins Institute of Art.<sup>10</sup> At the Bohemian Club between 1897 and 1898 the often generic names for his oil paintings and watercolors were supplemented by a few titles that offer some idea as to the extent of his travels outside the San Francisco Bay Area: *Sonora-California* and *Foothills-Sierra Nevada*.<sup>11</sup> At this time his name appeared at society functions in San Francisco.<sup>12</sup> In April of 1898 a critic for the *Call* reproduced a detailed drawing of his painting *Early Morning* and observed:<sup>13</sup>

... Mr. Breuer may be rated as an obscure artist in the sense of not being known to the general public, although he has lived here some years and exhibited in an intermittent and desultory way. His pictures have been always good - subdued, full of repose and feeling - and frequently possessing the more solid qualities of proper values and correct drawing. But they appealed more to artists than to the general public.

The picture in question is, in most of the things which go to make great art, so far above his previous productions that it marks, it is to be hoped, the beginning of an epoch in his career, and is clearly worthy of remark as the possible bounding line of such a period. . . .

In handling, it is not as firm and sure as might be and there is a fiddling over detail that is not in strict harmony with the general repose of the work. But these are slight defects which should disappear with the confidence that comes with public approval and more work in the same vein. As it stands, it is poetic in the extreme and is a good picture to live with. There is a suggestion of Corot and a suggestion of A. P. Rider, the old American artist who rarely exhibits, but always sells to the inner circle of connoisseurs and amateurs. At the same time it is individual enough not to hint of undue influence of the work of any other artist. Mr. Breuer's picture work will be watched with much interest in the hope that there will be no falling off from the pace he has set for himself in "Early Morning."

In the late spring he donated his art to the Red Cross Benefit Exhibition at San Francisco's Press Club.<sup>14</sup> In September of 1898 it was reported that he painted "the cartoon for the midsummer high jinks" at the Bohemian Club.<sup>15</sup> When he displayed only a single landscape at the 1898 Fall Annual of the SFAA, one critic noted that he "disappoints many admirers. . . . memories of his beautiful pictures linger with us from past exhibitions and we regret not to see more."<sup>16</sup>

In 1899 Breuer and his wife traveled to England and France. According to Harriet Quimby, he spent a considerable amount of time in Barbizon where he painted the forest and haunts of Millet.<sup>17</sup> There he found many painters who came under the spell of Corot and his quiet palette. However, a prolonged stay in Paris also exposed Breuer to the bright aesthetics of the Impressionists. His painting of Millet's studio was sent for exhibition to the Bohemian Club in the fall of 1899.<sup>18</sup> Shortly thereafter the *Call* reproduced his canvas, *Fisherman's Cottage on North Beach*, and the Bohemian Club auctioned his donated work to help fund the purchase of the Bohemian Grove.<sup>19</sup>

On their return from Europe in 1900 the couple established a San Francisco residence at 576 Sutter Street.<sup>20</sup> According to the U.S. Census that June, Henry claimed that he was born in New York in August of 1859 and that his parents were both of German birth.<sup>21</sup> Soon he produced a number of landscapes of Marin County, including several views of Mt. Tamalpais.<sup>22</sup> At the Bohemian Club Annual in 1900 he displayed fifteen paintings, including two English subjects, *Near Wimbledon* and *Near*

the Thames, and at least four French landscapes.<sup>23</sup> At this time Breuer moved his studio to Fruitvale in Oakland, perhaps at the invitation of his friend Charles Chapel Judson, but within a year he had returned to San Francisco where he was preparing two large canvases for sale in New York.<sup>24</sup> Breuer's rather moody paintings, such as *Sand Lots near Presidio*, were reproduced in the press and quickly sold for "ready cash."<sup>25</sup> During the Bohemian Club winter Annual of 1901 his exhibited oils from the Monterey Peninsula, according to the local press, "won great admiration" as did his watercolors.<sup>26</sup> Six of his nine canvases were purchased in what was considered an unprecedented event.<sup>27</sup>

Henry Breuer was especially lucky, in fact he broke the record in the number of sales made, for out of nine canvases sent only three remained. The large California landscape which held the place of honor on the north wall was one of the first to change ownership. Of his others sold during the two weeks' exhibition were: "Sand Dunes Near Golden Gate Park," "Near Fruitvale California," "A Monterey Landscape," "A Gray Day," "Near Alameda" and "The Oaks." Those who had secured landscapes from the brush of Mr. Breuer may consider themselves lucky for the opportunity will not be presented again for several years.

At this time he shared a professional address at 424 Pine Street with Richard Partington, Anna Briggs and William Keith. In a jealous rage Keith reportedly removed Breuer from his studio for bragging about his financial success.<sup>28</sup>

In the early spring of 1902 the Breuers began an extended stay in Santa Barbara where Henry recuperated from a "severe illness." At this time he painted his large well-known canvas, *In Mission Canyon-Santa Barbara*. He used the Bohemian Club as his mailing address.<sup>29</sup> When the couple returned to San Francisco later that year, they established a new studio-residence at 49 McAllister Street.<sup>30</sup> After another prolonged visit to Santa Barbara Henry and Fanny returned in the fall of 1903 to San Francisco. He rented a studio at 728 Montgomery Street, an address that he shared with Maynard Dixon and Xavier Martinez.<sup>31</sup> For the 1902 and 1903 exhibitions at the Bohemian Club he was appointed to the selection jury.<sup>32</sup> At the SFAA spring Annuals in 1903 and 1904 he exhibited Santa Barbara landscapes for the first time along with such recent titles as *In the Forest of Fontainebleau* and *A Mountain and Clouds*.<sup>33</sup> In late 1903 his three displayed canvases at the Bohemian Club, which offered scenes of Santa Barbara and the Santa Inez Mountains, marked a "decided digression from the poetic style by which he was so well known a few years ago . . . [and are] altogether too literal."<sup>34</sup> These 1903 exhibitions were the first time that he publicly displayed his "new" art which adopted some of the principles of the French Impressionists. He was commissioned in early 1904 to paint several oils for the Louisiana Purchase Exposition in St. Louis.<sup>35</sup> Breuer contributed several paintings to the Fourth and Fifth Annual Exhibitions of the Oakland Art Fund sponsored by the Starr King Fraternity in 1904 and 1905.<sup>36</sup>

In February of 1905, shortly after the Breuers' return to San Francisco from Cincinnati and Pittsburg, he attended a reception at the Sequoia Club.<sup>37</sup> He was asked to "superintend the decorations" for the Mardi Gras Ball of the SFAA.<sup>38</sup> That spring it was announced in the *New York Times* and the local press that he had sold to Adolphus Busch of St. Louis a single "wooded scene of Fruitvale" in Oakland for the astonishingly high price of twenty-five hundred dollars.<sup>39</sup> The couple briefly established a studio-residence at 533 Kearny Street.<sup>40</sup> At the 1905 Annual of the SFAA his large canvas entitled *The Coast-Santa Barbara* was said by one outraged critic from the East Bay to have "raw color enough to 'kill' anything within the same visual angle."<sup>41</sup> The *San Francisco Chronicle* reported that the same painting "was done in the style recently effected by him. While this picture has technical value and a certain freedom of expression and daring treatment, it lacks utterly the charm and tenderness of Breuer's characteristic work."<sup>42</sup> The critics soon changed their tune about his new aesthetic. That summer Breuer allowed Theodore Wores to paint his portrait.<sup>43</sup> During the late fall at the Schussler Brothers Gallery in San Francisco he held his first solo exhibition "after an absence of several years." The reason for this hiatus was attributed to his preoccupation with "single orders" from wealthy clients.<sup>44</sup> He received rave reviews. Laura Bride Powers, the art critic for the *Call*, declared:<sup>45</sup>

The H. J. Breuer exhibition at Schussler's has been the most important presentation among the progressive painter folk during the month. And if you have not seen it, drop in there when you find a spare half-hour.

Particularly, let me commend to you "Berkeley Hills," as fine a thing in coloring, drawing and conception as the impressionist school of California painters has yet created. His "Sunset," a superb mass of clouds of molten gold aflame, rioting across a turquoise sky . . . This picture is the picture of the collection that lures me again and again, and haunts me when I leave.

Her reference to the "impressionist school" placed Breuer in the small ranks of the local avant-garde.<sup>46</sup> Powers chided critics who claimed that the artist created the effects in his "Sunset" with tricks and exaggeration. The reviewer of the Schussler exhibit in *The Argonaut* was effusive in his praise of the artist's "opulence and harmony of coloring" and reproduced Breuer's 1902 canvas *In Mission Canyon-Santa Barbara*.<sup>47</sup> This critic added:<sup>48</sup>

These paintings, as a whole, are on the grand style, not only as regards size, but in the matter of color and treatment. The effect, at first, of so many pictures of this character, their brilliant color

enhanced by bright gold frames under an intense light, is one of unquietness. But one quickly becomes conscious of the pleasing quality of many of the individual canvases. Particularly agreeable is "The Old Road" . . . very quiet, and carrying with it a real charm. . . . Of the larger canvases "The Road, Berkeley Hills" . . . is one of the best pieces of painting. In composition it is simpler than some others, even commonplace, but it is done effectively and with feeling. The distant trees, the road and the fore-ground, and the stretch of sunlit meadow are treated in a masterly manner. The difficult disposition of the sunlight, in its relation to the rest of the picture, is interesting, and excellently handled. No whit less important is the "Le Conte Memorial" . . . a bright tiny bit of sunlight, in which the lightness of the foliage is effectively expressed in the bold yet subtle brush work characteristic of Breuer's manner. "In the High Sierras" . . . is an excellent example of the artist's faithful reproductions of Nature.

Despite the accolades the Breuers left San Francisco.

Late in 1905 Henry and Fanny parked their mobile studio-residence, a one-ton covered wagon drawn by two horses, behind the Greek Theatre in Berkeley for what became a stay of approximately three years. He was familiar with the University town where he had painted since the mid 1890s.<sup>49</sup> Armed with his considerable reputation he quickly endeared himself to most Berkeleyans by essentially giving his painting *Berkeley Hills* to the McKinley Grammar School in the spring as part of a beautification project.<sup>50</sup> W. J. Weymouth's feature article in the *Call* described the importance of this donation to the school and included Oscar Maurer's photograph of Breuer as well as a reproduction of the donated painting.<sup>51</sup> The canvas, which was valued at seven hundred dollars, was framed by Breuer with the one hundred dollars donated by the students from their lunch money.<sup>52</sup> In response to this gift one hundred and thirty-five pupils sent letters thanking the painter. His work became the centerpiece of the school's fundraising exhibition, which included donated art by William Keith, James Griffin, Charlotte Colby, Katherine Newhall and Christian Jørgensen, as well as reproductions of "masterworks," all with musical accompaniment.<sup>53</sup> His preoccupation with Berkeley and sketching trips to southern California caused him to neglect his social commitments in San Francisco and on one occasion he merely sent a message to be read at the Bohemian Club anniversary banquet.<sup>54</sup>

Henry Breuer was one of the first artists to lease rooms for his "atelier" in Berkeley's new Studio Building and he contributed two works, *Seacoast* and *Evening*, to the December 1906 exhibition there.<sup>55</sup> His paintings were also displayed at the First Annual of the Berkeley Art Association in 1907 and at the local Hillside Club between 1911 and 1913.<sup>56</sup> In April of 1907 he contributed to the Inaugural Exhibition of the Del Monte Art Gallery as a "Berkeley" painter.<sup>57</sup> That fall he was conspicuous as an organizer of the Berkeley Art Association.<sup>58</sup>

Throughout 1907 he held public "reception days" at his Studio Building "gallery" where he exhibited his well-reviewed paintings of the Sierras, Santa Barbara, Santa Ynez, Owens Valley and the Bay Area.<sup>59</sup> His older Barbizon-inspired landscapes, which were also displayed, were popular with the art collectors in Berkeley.<sup>60</sup> He held a solo exhibition of his work that August in the Studio Building.<sup>61</sup> Hanna Larsen of the *San Francisco Call* lavished praise on the Berkeley artist:<sup>62</sup>

The virile and masterful genius of H. J. Breuer is adequately expressed in the collection of paintings, the result of his two years' work in the south, now to be seen in his gallery in the Studio building in Berkeley. The number of canvases is not large, for he has disposed of a great many, but each is characteristic and unique, each treats a different subject and treats it with unerring instinct in the way it demands. One admires the broad stroke of the brush that makes a jutting rock stand out big and bold in the foreground, the fine sure touch that brings the wind sighing in the seaweed, the wealth of the palette that makes the floating cloud a splendor of light. After searching for words with which to express the bigness, the reality, the tremendous convincing force of Breuer's art, the simplest of all expressions seems the most adequate, and one echoes the praise of his brother artists who refer to Breuer's work as "the real thing." There is no shuffling, no evasion, no hesitancy. Everything is sure and satisfying. The canvases glow with the colors of nature so vivid that a smaller artist would not have dared to attempt them, but the atmospheric depth with which nature redeems her gorgeous color effects from crudeness softens them and makes them beautiful. The sunlight lives in his pictures and the shadows are real that one can almost feel their solid coolness.

The most wonderful example of the artist's skill as a colorist and as a creator of atmospheric effects is a picture from the high Sierras showing the Owens valley in the late afternoon when the canyon is dim with the shadows that make travelers light their camp fires while the sun is still bright in the heavens above. There is a great wealth of color gathering into one resplendent glow, the play of light and shade in all the infinite variety and the infinitesimal gradations from the solid blue of the crevices to the vibrant rosy light of the mountain tops. . . .

A small canvas with a gray beach and gray breakers skirting a square rock is original in its treatment, and shows the Breuer can invest even the lightest and dimmest of colors with the same positive quality that characterizes his more warmly tinted canvases. There is no gliding uncertainty, but a sure and vital touch.

In addition to his new work Breuer has been commissioned to repaint a number of his pictures that were destroyed by the fire, a task which naturally gives him a particularly keen gratification, as it is proof that the people who have owned these pictures have developed a personal affection for them.

Apparently, much of this exhibited work was moved early in 1908 to the San Francisco home of Dr. Lomax who welcomed the public; this show received a favorable mention by Lucy B. Jerome.<sup>63</sup>

During his Berkeley period Breuer made sketching trips to Inverness in Marin County and to his favorite venue for privacy, the Santa Barbara region.<sup>64</sup> While visiting Pasadena in 1907 he exhibited at the Busch Galleries. Also that year he submitted watercolors to the SFAA and to the special Arts & Crafts Exhibition at the Alameda County Exposition in Oakland's Idora Park.<sup>65</sup> Early in 1908 he helped to plan the decorations for the Artists' Mardi Gras Ball at the Mark Hopkins Institute of Art. Henry left Berkeley in the spring of 1908 for reasons of health. According to a local weekly, he traveled to the Sierras to recover "from the attack of grip which had laid him low for some weeks."<sup>66</sup> The couple summered at the Solid Comfort Home Resort in Napa in between excursions to the mountains.<sup>67</sup> Henry described in a newspaper interview the profound spiritual impact that the Sierras had on his work and he lobbied for a studio building in San Francisco similar to the one in Berkeley.<sup>68</sup> Unlike the William Keith, the press enjoyed teasing Henry and reminded its readers how his "strong resemblance" to the portly King Edward VII created some amusing confusion in Paris.<sup>69</sup> In the fall of 1908 *The Oakland Tribune* recorded his participation in another Idora Park exhibition and gave his city of residence as Berkeley.<sup>70</sup> Although Breuer always regarded himself as a painter of the San Francisco Bay Area, his frequent visits to Santa Barbara led many in southern California to regard him as one of their local artists.<sup>71</sup> He was made an "honorary exhibitor" of the Fine Arts League of Los Angeles.<sup>72</sup>

By December of 1908 he had opened a studio on Van Ness Avenue in San Francisco.<sup>73</sup> The following March, when the *Call* reported on the Annual of the Bohemian Club, he was a member of its jury of selection and one of his entries, *In the High Sierras*, was called a:<sup>74</sup>

... landscape permeated with the most noble and virile qualities, and handled in Breuer's masterly fashion. The drawing of the high blue peaks is without flaw, and the coloring of the dazzling white of the snow against the deep blue of the mountains is true and wonderfully depicted.

When *In the High Sierras* was purchased at the Club by the influential Rudolph Spreckels for a phenomenal five thousand dollars, Lucy Jerome philosophized:<sup>75</sup>

Breuer's personality enters into his work. It is strong, serene and noble, and these qualities, united to the most masterly handling and a sense of the harmony and beauty of color shared by few, make this artist's work what it is – eminent among the great productions of the brush.

He apparently sold a similar painting for the same price in Pasadena.<sup>76</sup> Breuer was now the highest paid artist in California. In the spring of 1909 he made a "sketching trip" through Canada and Alaska.<sup>77</sup> According to one newspaper report Breuer "contents himself with producing only four or five canvases a year and one of his most recent is on exhibition at Courvoisier's."<sup>78</sup> In December of 1909 the prestigious New York journal, *International Studio*, reproduced two of his oils, *A California Sunset* and *Yosemite Falls*, with this highly laudatory assessment:<sup>79</sup>

... he has spent many years in California, where . . . he was . . . isolated to an extent from the "schools" and of necessity studied nature more than art. . . . Having a splendid eye for detail, he applied it with a creative imagination, evidenced in his synthetic method, which gives a balance and sense of completeness to his compositions. For instance, in the *Yosemite Falls* there is seen his truth to nature and mastery of detail worked out into a perfect whole that is satisfying to the eye and filled with poetic suggestion and imagination. In this picture he has marvelously suggested that recognition of an unseen, mysterious power which we all experience in the presence of nature in her grander moods, and has succeeded notably in suggesting the grandeur of nature without falling into the "grand style."

This article preceded his triumphal visits to New York City.

He and Fanny moved to Manhattan where the U.S. Census in April of 1910 recorded both as new residents.<sup>80</sup> At this time Henry listed his place of birth as Pennsylvania and claimed that his mother was born in Illinois and his father in Germany. That winter the Breuers returned to San Francisco. In early 1911 he and Fanny traveled via New Orleans, Florida and Washington, D. C. to New York City for another lengthy visit.<sup>81</sup> About this time he completed a series of canvases on the Sierras and the Canadian Rockies and deposited two "marvelous" examples, *Lake Louise* and *Mt. Sir Donald*, for exhibition at the Bohemian Club where they attracted large crowds.<sup>82</sup> In Manhattan he briefly opened a small studio and he was called "the greatest painter of mountains in existence" because of his ability to capture the inaccessible beauty of the rugged wilderness with his flawless, but "sympathetic technique."<sup>83</sup> In New York he routinely charged five thousand dollars per canvas. By August of 1911 he had fled the summer heat of the Atlantic seaboard and retired to the Bohemian Grove at Monte Rio. Thereafter he visited Moro Bay near San Luis Obispo and then established an address at 2110 California Street in San Francisco. Between 1909 and 1917 his primary studio was still listed at

728 Montgomery Street; at various times his immediate neighbors were Clarence Hinkle and Armin Hansen.<sup>84</sup> At the 1911 Annual of the Bohemian Club one of his large canvases, which showed "a stretch of bluff bound beach under a misty gray sky," reportedly displayed "faultless draftsmanship."<sup>85</sup>

In the early spring of 1912 Breuer served on the jury of the SFAA.<sup>86</sup> Shortly thereafter he exhibited five paintings at the Del Mar studio of his close Berkeley friend, Oscar Maurer. Antony Anderson, art critic for the *Los Angeles Times*, described these as "virile canvases . . . endowed with the poetic fancy that only the true artist can express."<sup>87</sup> By the summer four of these pieces had been moved to another southern California venue, The University Club.<sup>88</sup> About this time he was recorded as a member of The Tuna Club of Los Angeles.<sup>89</sup> By early August of 1912 he had returned to his San Francisco studio where he expected to finish "several large canvases" before his next wilderness trek. When interviewed by Porter Garnett, art critic for the *Call*, he was said to be "more disposed to talk about mosquitoes at the headwaters of the Missouri river," but a painting of the Canadian Rockies on his easel showed "the immediateness of the master hand."<sup>90</sup> That summer Breuer registered to vote as a "Republican" and gave his San Francisco residence as 522 Hyde Street.<sup>91</sup> In the fall he served on the hanging committee for the 1912 Bohemian Club Annual.<sup>92</sup> There Garnett characterized his large canvas of *Lake Louise* as one painted in his "grand style" with "colors that came for a moment just at dawn . . . passionately snatched from the drama of daybreak . . . fixed in the painter's finished work."<sup>93</sup> Likewise he praised his *Peak in the Selkirks*. However, Garnett felt that the "clarity of atmosphere" in Breuer's *Banff Falls* gave to "the forested hills an unpleasant quality of harshness and artificiality."<sup>94</sup> Breuer succeeded in selling his paintings at the Club's Annual.<sup>95</sup> In late December he vacationed in Pasadena and sublet his second studio in the Shreve building to Charles Rollo Peters.<sup>96</sup>

The evolution of his style and palette from the subdued poetic to the bright colorful drama of the Impressionists was again made apparent in 1913 when Schussler's exhibited one of his earlier works, *A Gray Day*: "while not divulging the brilliant tones of which this artist is such a master, it shows the keen perception for the fine shades in the depiction of a rain-charged atmosphere . . . the impression of moisture being so impelling . . . the entire subject is filled with truth to nature."<sup>97</sup> Also at this gallery the "soft tones" of his older canvas of sand dunes along the Monterey coast were contrasted with the "brilliant colors" of one of his recent Lake Louise studies.<sup>98</sup> For the spring Annual in 1913 at the San Francisco Institute of Art his three submissions, *Lake Louise*, *Sunset* and *Tree Tops at Evening*, were said to "command attention" and revealed the "artist's capacity for brilliancy of color."<sup>99</sup> In March of 1914 at Schussler's he exhibited his scenes from Lake Tahoe and Santa Barbara.<sup>100</sup> Shortly thereafter, when his "commanding canvas" of *Mt. Brewer in the High Sierras-Fresno County* was on display, he left for several months to explore the Canadian Rockies.<sup>101</sup> A year later he made what the art critic Anna Cora Winchell described as a rare showing of his "admired" canvases at Schussler's. One of the three exhibited pieces was a scene of the San Joaquin desert where "Breuer has created a wonderful glow, depicting a furnace-like brilliance which radiated a large area."<sup>102</sup> His two other "large pictures" depicted "the ice-clad mountains of the north."<sup>103</sup> One of these may have been his scene of *Mount Shasta*.<sup>104</sup> He displayed other recent work at that venue through December, including *Mount Assiniboine*.<sup>105</sup> At the Rabjohn & Morcom Gallery he exhibited an unusual view of Mt. Tamalpais "in the first faint light of dawn . . . [that] succeeded admirably in producing the desired effect."<sup>106</sup> He added a few months later his study of Mt. Tallac and a stunning Monterey-area scene entitled *Sand Dunes-Carmel*.<sup>107</sup> From April through December of 1915 he displayed his canvas *Lake Louise* at the First Exhibition of California Artists in San Francisco's Golden Gate Park Memorial Museum and the following January contributed another work to the Second Exhibition of that group.<sup>108</sup>

Near the height of his career Breuer had an impressive exhibition history. In 1895-96 his canvases were given a one-man show at the Keppel Galleries in Chicago. His "atmospheric" landscapes had been displayed throughout the Midwest, the Atlantic seaboard and by 1910 in München.<sup>109</sup> Two of his oils were shown at Berlin's Exhibition of American Masterpieces.<sup>110</sup> He became an exhibiting member of the Society of American Artists in Paris and of the English Art Club in London. In California his public exposure begins with the Mechanics' Institute Fair from 1889 to 1897,<sup>111</sup> SFAA between 1895 and 1914,<sup>112</sup> California State Fair in 1896,<sup>113</sup> Alameda Art League in 1897,<sup>114</sup> Century Club in 1899,<sup>115</sup> and Sorosis Club in 1901.<sup>116</sup> He won a first prize at the Bohemian Club where he periodically exhibited paintings from 1897 to 1928.<sup>117</sup> In 1904 he exhibited at the Gillespie Galleries in Pittsburgh, Pennsylvania, and at the Women's Club in Cincinnati, Ohio. In addition, he received a silver medal at the Alaska-Yukon-Pacific Exposition in Seattle in 1909 and a gold medal for his four exhibited oils at San Francisco's Panama-Pacific International Exposition in 1915.<sup>118</sup> The four were entitled: *Lake Louise*, *The Santa Inez Mountains*, *Mount Sir Donald* and *Mount Assiniboine*.

In January of 1916 several of his works appeared at Courvoisier's Gallery.<sup>119</sup> His new canvas of the Santa Barbara Mission had, according to A. C. Winchell, its "own peculiar atmosphere . . . Breuer is seldom seen in any subject but landscapes, pure and simple, and though he is not fully poised in this handling of the mission, the finger marks of the artist are unmistakable."<sup>120</sup> About this time he moved from painting large canvases to a "smaller type," which he produced with a "milder" palette in

greater quantity in order to reach a larger audience of collectors. These small canvases he habitually deposited at Schussler's.<sup>121</sup> In April of 1916 he donated his *Sketch of Mt. Tamalpais* to the exhibit and sale for victims of World War I; a month later Breuer's scene of *Death Valley* at Rabjohn's was praised in the press.<sup>122</sup> He contributed *Emerald Bay* to the Jury-free Exhibition at San Francisco's Palace of Fine Arts in the late spring.<sup>123</sup> By July of 1916 he had returned to San Francisco from a sketching trip to Arizona; he spent part of the summer painting near Mt. Shasta.<sup>124</sup> That October, when he registered to vote, he gave his San Francisco address as 728 Montgomery Street; two months later his work appeared at the Oakland Art Gallery.<sup>125</sup> His large "sand dune picture" at Gump's in the spring of 1917 was showered with compliments by Winchell.<sup>126</sup> That fall he donated one of his paintings to the exhibit and sale at the Red Cross Benefit "Auction Comique" in Oakland City Hall.<sup>127</sup> At this time he also completed his canvas, *Mount Tamalpais*.<sup>128</sup>

Between September of 1917 and mid 1919 Breuer traveled and presented no new works to the San Francisco Bay Area. He spent some of this period in the Southland where he exhibited his canvas *Lands End at San Francisco* at the 1918 California Liberty Fair.<sup>129</sup> That June his small canvas dated to 1905 appeared at Schussler's and was characterized by Winchell as "delicate in handling and subdued in color values . . . the sky is melancholy . . . and the poetic touch is most acceptable."<sup>130</sup> At that same venue in February of 1919 Breuer's highly detailed portrait of a "large sheep," which was painted in 1896, became another dramatic reminder to San Francisco of his long absence.<sup>131</sup> In the late spring of 1919 he returned from trips to Carmel and Morro Bay. According to the art critic for the *San Francisco Chronicle*, Breuer "claims the honor of being the first to discover this land-locked harbor [of Morro Bay] as an artist's mecca and for the past eight years has made annual pilgrimages there."<sup>132</sup> During his 1919 "pilgrimage" he painted a large panoramic view of Morro Bay which measures eighteen by forty-eight inches.<sup>133</sup> That June at Rabjohn's he exhibited a scene of blossoming sand dunes under the "uniform" azure haze of a placid Monterey coast.<sup>134</sup> Two months later his "recently finished marine done near Land's End" appeared at Helgesen's.<sup>135</sup> In February of 1920 at Rabjohn's his new Yosemite canvas of *El Capitan and Bridal Veil Falls* was described as "majestic and portrayed with the utmost faithfulness."<sup>136</sup> At that same gallery in September his just completed *Shell Beach-Inverness* was said to assume "a former style of treatment and coloring, through which his spirit has congenial outlet."<sup>137</sup> After another hiatus he contributed to the California Artists Exhibition at Rabjohn's in July of 1921 a single large canvas entitled *An Old Adobe Home in Santa Barbara* which the art critic for the *San Francisco Chronicle*, Norma Abrams, called "arrestingly powerful . . . in his handling of the eucalyptus trees the artist has used a broader treatment than is ordinarily encountered to secure his effect of parching sunlight."<sup>138</sup>

According to the U.S. Census of 1920, Henry and Fanny rented their San Francisco home.<sup>139</sup> At this time he stated his place of birth as Pennsylvania and claimed that his father was born in "Prussia, Germany" and his mother in Iowa. In 1920 he listed his San Francisco studio-residence at 376 Sutter Street in the voter registration index and under "professional artists" in the Directory.<sup>140</sup> By 1922 it had changed to 545 Sutter Street.<sup>141</sup> In 1924 the Breuers moved to the Monterey Peninsula where they registered to vote as "Republicans;" Henry opened a summer studio in Carmel.<sup>142</sup> He contributed a canvas entitled *Old Adobe* to the Eighteenth Annual Exhibition of the Arts and Crafts Club.<sup>143</sup> In 1925 he completed another canvas of *Mount Shasta*.<sup>144</sup> This painting and his canvases of the Monterey Peninsula, Mt. Tamalpais and Yosemite "with El Capitan in the foreground and Half Dome in the distance" were assembled in March of 1925 for a small solo exhibition at the opening of the art gallery in Howell's Book Shop on Post Street in San Francisco. Gladys Zehnder, art critic for the *Chronicle*, noted that Breuer, who was a life member of the San Francisco Institute of Art, came from "the old school and his work is very academic."<sup>145</sup> To the Bohemian Club Annual in February of 1927 he contributed a fine "beautifully handled" canvases.<sup>146</sup> In 1931 his work appeared in the Exhibition of Contemporary American Artists at Gump's.<sup>147</sup>

Henry Joseph Breuer died on February 19, 1932 in San Francisco.<sup>148</sup> In July several of his canvases appeared in a general show of turn-of-the-century painters at Gump's.<sup>149</sup> A memorial retrospective of what the *San Francisco Call-Bulletin* and *The Oakland Tribune* called his "conservative paintings" was held at the Palace of the Legion of Honor that summer.<sup>150</sup> In a review of this show the *Chronicle* recalled his treks into the mountains with only a sleeping bag, sketch book and "a few other necessities" as well as the journeys with his wife in a houseboat down the Allegheny and Ohio rivers.<sup>151</sup> Samples of his work continued to appear at Gump's.<sup>152</sup> In a nostalgic revival of Breuer's "heroic" masterworks two San Francisco galleries, Gump's and Graves, held successive retrospective shows in July and October of 1939.<sup>153</sup> During November of 1939 his paintings appeared at the San Francisco Museum of Art as part of the Sloss bequest.<sup>154</sup> In 1943 two of his "impressionistic pieces" were donated to the Mills College Art Gallery in Oakland.<sup>155</sup> His work was part of a California Historical Society exhibition in April of 1958.<sup>156</sup> During the summer of 1962 one of his paintings was included in a show of California artists at the Oakland Museum of Art.<sup>157</sup>

**ENDNOTES FOR BREUER:** 1. U.S. Census of 1880 [ED 53, Sheet 17]. / 2. Trask, pp.292f. / 3. *SFL*, February 13, 1898, p.23. / 4. *TCN*: March 1892, pp.326-34; May 1892, p.627; October 1892, p.663; June 1893, pp.92ff. / 5. Crocker 1890, p.236. As late as 1897 the *San Francisco Call* spelled his last name as "Bruer" (*SFL*, January 3, 1897, p.17). In 1898, when he exhibited at both the Century Club and the Bohemian

Club, his name was consistently cited as "Breuer" in *The Argonaut*, a local weekly (*TAT*: March 7, 1898, p.10; October 31, 1898, p.14; December 5, 1898, p.14). By December of 1899 that same publication listed the artist at the Bohemian Club as "H. J. Breuer" (*TAT*, December 11, 1899, p.15). One of his earliest dated paintings, *Sand Dunes and the Stormy Sea-1898*, clearly has his signature as "H. J. Breuer." Plate 3a; Appendix 6. / 6. Crocker: 1891, p.283; 1892, pp.287, 1501; 1894, p.284; 1897, pp.329, 1859; 1898, p.1813; 1899, pp.317, 1868; Halteman, pp.1.110f. In these local Directories his name is consistently spelled "Breuer." He is often difficult to distinguish from the "decorator and fresco painter," Henry Jacob Breuer. / 7. Halteman, pp.1.110f. / 8. Plate 3a; Appendix 6. / 9. *SFL*, April 21, 1895, p.9. / 10. *SFL*: December 28, 1896, p.9; January 3, 1897, p.17; February 7, 1897, p.8. / 11. *SFL*, December 2, 1897, p.8; Schwartz, *Northern*, p.43. / 12. *SFL*, October 10, 1897, p.9. / 13. *SFL*, April 2, 1898, p.7. / 14. *SFL*, June 10, 1898, p.10. / 15. *SFL*, September 8, 1898, p.6. / 16. *SFL*, October 16, 1898, p.28. / 17. *SFL*, December 8, 1901, p.18. / 18. *SFC*, October 15, 1899, p.25; *SFL*, December 5, 1899, p.11. / 19. *SFL*: March 25, 1900, p.3; April 19, 1900, p.7; *SFC*, April 20, 1900, p.5. / 20. CVRI, City and County of San Francisco, 1900. / 21. U.S. Census of 1900 [ED 261, Sheet 8B]; in this Census his family name was spelled "Brewer." / 22. *MHR*: September, 1900, p.40; December, 1900, p.35. / 23. Schwartz, *Northern*, p.43. / 24. *MHR* Christmas, 1901, p.37; Halteman, p.1.111. / 25. *SFL*, November 24, 1901, p.15; *SFN*, Christmas, 1901, p.48; cf. *SFC*, March 2, 1902, p.3. / 26. *SFL*: November 3, 1901, p.15; December 6, 1901, p.12. / 27. *SFL*: December 7, 1901, p.9; December 29, 1901, p.13. / 28. Chapter 3, note 73; *MHR* June, 1902, pp.25, 37. / 29. Crocker 1902, p.1960. / 30. *SFC*, February 9, 1902, p.14; *MHR* December, 1902, p.37; Crocker 1903, p.2003; Schwartz, *Northern*, p.43. / 31. *MHR* Christmas, 1903, p.34; Crocker: 1904, p.333; 1905, p.338. / 32. *SFC*, November 30, 1903, p.7. / 33. Halteman, p.1.111; *SFL*: March 21, 1903, p.9; March 25, 1904, p.5. / 34. *SFC*, December 9, 1903, p.13; cf. *SFL*, December 8, 1903, p.5. / 35. *TOI*, August 28, 1932, p.6-S. / 36. *BDG*, February 15, 1904, p.3; *TOI*, February 16, 1905, p.8. / 37. *SFL*, February 12, 1905, p.20. / 38. *SFL*: February 8, 1905, p.11; March 7, 1905, p.9; *TOI*, February 17, 1905, p.12. / 39. *BDG*, April 25, 1905, p.5; *NYT*, May 14, 1905, p.5-E. / 40. Halteman, p.1.111. / 41. *BDG*, April 1, 1905, p.8. / 42. *SFC*, March 31, 1905, p.9. / 43. *SFL*, July 23, 1905, p.19. / 44. *BDG*, December 5, 1905, p.3. / 45. *SFL*, December 17, 1905, p.39. / 46. Breuer had previously allowed the reproduction of the *Berkeley Hills* in the *San Francisco Call* [*SFL*, October 15, 1905, p.19]. / 47. *TAT*, September 11, 1905, p.208; cf. Halteman, p.1.111. / 48. *TAT*, December 11, 1905, p.473. / 49. Halteman, pp.1.110, III.29. / 50. *BDG*, March 8, 1906, p.3. / 51. *SFL*, October 6, 1907, p.5. / 52. *SFL*, January 15, 1911, p.40. / 53. *BKR*, April 3, 1906, p.5; *BDG*: April 3, 1906, p.5; April 5, 1906, p.5. / 54. *SFL*, April 15, 1906, p.45. / 55. *TCR*, August 17, 1907, p.13; *BDG*, December 3, 1906, p.9. / 56. Appendix 1, Nos.1-2, 7; *TCR*: April 6, 1912, p.7; March 15, 1913, p.14; *TOI*, March 10, 1913, p.10; *SFL*, March 16, 1913, p.31. / 57. *SFX*, April 21, 1907, p.43. / 58. *SFL*, November 4, 1907, p.8; *TWP*, December 14, 1907, p.15. / 59. *BDG*, October 23, 1907, p.5; *TCR*, November 2, 1907, p.16; B & B, November 23, 2009, No.105. / 60. Refer to narrative in Chapter 3. / 61. Appendix 1, No.9E. / 62. *SFL*, October 28, 1907, p.7. / 63. *SFL*, January 26, 1908, p.31; *TCR*, February 1, 1908, p.16. / 64. *SFL*: April 1, 1906, p.23; September 16, 1906, p.27; August 12, 1907, p.6; August 19, 1907, p.6; *TCR*, October 26, 1907, p.16; *BDG*, September 17, 1907, p.5. / 65. *TCR*: August 31, 1907, p.14; November 9, 1907, p.16. / 66. *TCR*, February 15, 1908, p.11; cf. *SFL*, February 9, 1908, p.31. / 67. *SFL*, July 5, 1908, p.27. / 68. *SFL*, August 23, 1908, p.31. / 69. *SFL*, February 7, 1909, p.28. / 70. *TOI*, October 15, 1908, p.3; cf. *SFL*, October 25, 1908, p.31. / 71. Moure, p.28; cf. *SFL*, June 28, 1908, p.4. / 72. *LAT*: March 14, 1909, p.2-6; March 21, 1909, p.3-2. / 73. *SFL*, December 6, 1908, p.29. / 74. *SFL*, March 4, 1909, p.7. / 75. *SFL*, April 18, 1909, p.31. / 76. *LAT*, July 16, 1909, p.2-10. / 77. *SFL*, May 29, 1909, p.31. / 78. *SFL*, September 12, 1909, p.31. / 79. *INS*, 39, 1909, p.lix. / 80. U.S. Census of 1910 [ED 1141, Sheet 4]. / 81. *SFL*, January 15, 1911, p.40. / 82. *TOI*, April 23, 1911, p.31; *SFL*, April 23, 1911, p.33; B & B: December 12, 1995, No.5006; November 24, 2008, No.2171. / 83. *SFL*: April 30, 1911, p.33; August 13, 1911, p.45. / 84. Crocker: 1909, p.309; 1912, pp.322, 1833; 1914, pp.345, 2018; 1915, p.2069; 1916, p.2069; 1917, p.2190; *AAA*, 14, 1917, p.435; *TOI*: October 29, 1916, p.29; February 4, 1917, p.24. From 1908 through 1911 he apparently subtlet the studio to Charles Dickman (*TOI*, December 31, 1911, p.23). / 85. *SFL*, December 10, 1911, p.37. / 86. *SFX*, April 5, 1912, p.11. / 87. *LAT*, April 21, 1912, p.3-21. / 88. *LAT*, September, 8, 1912, p.3-18. / 89. *LAT*, February 6, 1913, p.2-12. / 90. *SFL*, August 4, 1912, p.45; cf. B & B, June 24, 1992, No.6258. / 91. CVRI, City and County of San Francisco, August 3, 1912. / 92. *TOI*, November 19, 1912, p.10. / 93. *SFL*, November 3, 1912, p.65. / 94. *SFL*, November 17, 1912, p.61. / 95. *SFL*, December 8, 1912, p.31. / 96. *SFL*, January 12, 1913, p.36. / 97. *SFC*, April 27, 1913, p.27. / 98. *SFC*, May 18, 1913, p.27. / 99. Halteman, p.1.111; *SFC*, April 6, 1913, p.27. / 100. *SFC*, March 22, 1914, p.19. / 101. *SFC*, April 5, 1914, p.19. / 102. *SFC*, March 28, 1915, p.16. / 103. *SFC*, April 11, 1915, p.24. / 104. B & B: December 12, 1995, No.5005; June 12, 1996, No.1060. / 105. *SFC*: November 14, 1915, p.20; December 12, 1915, p.20. / 106. *SFC*, September 26, 1915, p.22. / 107. *SFC*: November 21, 1915, p.19; December 5, 1915, p.24; Christie's Auction, *California, Western and American Paintings, Drawings and Sculpture*, Catalogue of Exhibition and Sale, Los Angeles, May 3, 2000, No.6. / 108. Schwartz, *Northern*, p.43; *SFC*, January 22, 1916, p.8. / 109. *AAA* 12, 1915, p.331. / 110. Bernier, p.168. / 111. Halteman, p.1.133. / 112. *Ibid.*, pp.1.110f; *TAT*: November 18, 1895, p.14; December 31, 1900, p.14; *SFL*: November 27, 1896, p.11; December 14, 1900, p.9; *SFC*: November 16, 1900, p.7; December 25, 1900, p.10; March 25, 1904, p.7; April 5, 1914, p.19. / 113. Halteman, p.1.III.29. / 114. *ADA*, April 29, 1897, p.1. / 115. *TWV*, April 22, 1899, p.7. / 116. For the Sorosis exhibit he displayed *Sand Dunes near Golden Gate Park* [*TAT*, October 14, 1901, p.255; B & B, July 13, 1899, No.2597]. / 117. Schwartz, *Northern*, p.43; *SFC*: December 12, 1897, p.22; December 4, 1898, p.24; December 6, 1900, p.7; December 6, 1901, p.12; December 8, 1903, p.8; April 21, 1911, p.8; November 17, 1912, p.27; February 20, 1927, p.D-7; *TAT*: December 6, 1897, p.14; December 13, 1897, p.14; December 10, 1900, p.415; December 16, 1901, p.418; December 14, 1903, p.399; *SFL*: December 1, 1897, p.8; December 4, 1898, p.16; December 5, 1899, p.11; December 6, 1901, p.12; December 7, 1901, p.9; December 8, 1903, p.5; November 17, 1912, p.61; *BDG*, March 1, 1928, p.6. / 118. *SFL*, June 20, 1909, p.5; Trask, pp.200f, 230, 292f; *SFC*, July 25, 1915, p.17; *CPC*, July 28, 1915, p.1; *LAT*, August 1, 1915, p.3-4. / 119. *SFC*, January 9, 1916, p.24. / 120. *SFC*, January 30, 1916, p.19. / 121. *SFC*: March 12, 1916, p.19; August 20, 1916, p.26. / 122. *TOI*, April 30, 1916, p.48; *SFC*, May 14, 1916, p.26. / 123. *TOI*: June 11, 1916, p.13; June 18, 1916, p.14; *TWP*, July 22, 1916, p.10. / 124. *TOI*, July 19, 1916, p.6; *SFC*, July 23, 1916, p.19. / 125. CVRI, City and County of San Francisco, October 7, 1916; *TOI*, December 3, 1916, p.24. / 126. *SFC*, April 15, 1917, p.26. / 127. *TOI*: September 16, 1917, p.20; September 23, 1917, p.20; September 25, 1917, p.6; September 26, 1917, p.4; September 28, 1917, p.24. / 128. B & B, August 17, 2010, No.25. / 129. Moure, p.B-35. / 130. *SFC*, June 23, 1918, p.E-3. / 131. *SFC*, February 9, 1919, p.9-E. / 132. *SFC*, August 17, 1919, p.6-E. / 133. B & B, August 5, 2008, No. 211. / 134. *SFC*, June 22, 1919, p.6-E. / 135. *SFC*, August 17, 1919, p.6-E. / 136. *SFC*, February 15, 1920, p.E-3. / 137. *SFC*, September 26, 1920, p.8-S. / 138. *SFC*, July 3, 1921, p.E-3.



/ 139. U.S. Census of 1920 [ED 261, Sheet 7A]. / 140. CVRI, City and County of San Francisco, April 3, 1920; Crocker: 1920, p.1677; 1921, p.1602. / 141. Crocker 1922, p.1727. / 142. CVRI, Monterey County, 1924. / 143. Appendix 2. / 144. B & B, December 10, 2007, No.61. / 145. SFC: March 29, 1925, p.D-3; June 27, 1926, p.8-F. / 146. TOT, February 20, 1927, p.S-5. / 147. SFL: June 27, 1931, p.14; October 17, 1931, p.14. / 148. SFC, February 21, 1932, p.4; cf., Hailey, vol. 5, pp.64-94; Janet B. Dominik in Westphal, *The North*, pp.42-45, 194; Moure, p.28; Hughes, p.145; Falk, p.434; Wall Moure, pp.75f; Jacobsen, p.393; Samuels, p.64. The transcriptions in the anthology entitled *Press Notices, Criticisms and Comments on the Work of Henry Joseph Breuer of San Francisco, California*, (Stanley-Taylor Company San Francisco, n.d., pp.1-46) are muddled and incomplete. / 149. TAI, July 15, 1932, p.14. / 150. SFW, August 27, 1932, p.7; TOT: August 28, 1932, p.6-S; September 4, 1932, p.8-S; September 18, 1932, p.8-S; SFL: September 3, 1932, p.8; September 24, 1932, p.9. / 151. SFC, September 4, 1932, p.D-3. / 152. BDG, April 19, 1935, p.7. / 153. BDG, July 13, 1939, p.8; TAI: October 20, 1939, p.15; November 3, 1939, p.18. / 154. TOT, November 5, 1939, p.B-7. / 155. TOT, September 26, 1943, p.2-B. / 156. TOT, April 11, 1958, p.30-D. / 157. TOT, July 29, 1962, p.5-EL.

**ANNE (Annie) WARDOPE BRIGMAN** (1869-1950) was born on December 3<sup>rd</sup> in Oahu, Hawaii, and by the mid 1880s had relocated with her family to Los Gatos, California. In 1894 she married Martin Brigman, a Danish-born sea captain who was fourteen years her senior, and settled in Oakland. The couple lived in a cabin at 674 Thirty-second Street and separated before 1910.<sup>1</sup> She continued to live at that address with her dog "Rory" and dozens of tamed birds. Her artistic career began as a painter of "impressionistic landscapes" and a writer of plays and short stories.<sup>2</sup> Brigman first experimented with a camera in the late 19<sup>th</sup> century. In the Mark Hopkins Institute of Art she exhibited prints with other members of the California Camera Club at San Francisco's Second Photographic Salon in 1902.<sup>3</sup> Her *Portrait of Mr. Morrow* was singled out for its accomplished style and was reproduced in the popular monthly *Camera Craft*.<sup>4</sup> The editor of the latter said that Brigman's photographs at the Los Angeles Salon of 1902 showed "wonderful improvement . . . her exhibit was one of the best on the walls;" one print from that show, *The Great Interrogation*, also appeared in that journal.<sup>5</sup> Throughout the decade *Camera Craft* reproduced her prints: *The Mirror*, *Silhouette of Oscar Maurer and Wife* (departing for Europe), *Patricia*, *The Puritan Maiden Priscilla*, *Motherhood*, *Mother*, *Her Mother's Gown*, *Madonna* and *Pipes O' Pan*.<sup>6</sup> In 1903 she contributed to San Francisco's Third Photographic Salon. Brigman became a prominent "pictorialist fine-art photographer" of portraits and "symbolic nature studies" with a shared dark room (a converted barn) on Oakland's Brockhurst Street and a "teaching studio" in Berkeley.<sup>7</sup>

Her career quickly accelerated. In 1903 she was listed as an "Associate" (not a co-founder) of the Photo-Secession in New York, an elite group that was led by Alfred Stieglitz. It was not until 1908 that she became a "Fellow" of that organization.<sup>8</sup> She was the only Californian to achieve that distinction. Her "allegorical studies" appeared in *Photograms of the Year*. Her photographs of California celebrities, such as the rakish Herman Whitaker, were featured in two 1903 issues of *Sunset* magazine.<sup>9</sup> The Carnegie Institute in Pittsburgh and the Corcoran Art Gallery in Washington, D.C. staged in 1904 one-man exhibitions of her work. In 1904 and 1905 Anne Brigman joined the most prominent artists of northern California for the Fourth and Fifth Annual Exhibitions of the Oakland Art Fund sponsored by the Starr King Fraternity.<sup>10</sup> In her review of the Fifth Exhibition for *Camera Craft* Brigman praised the work of the Berkeley photographers Emily Pitchford and Laura Adams Armer.<sup>11</sup> At that show Brigman exhibited the "artistically beautiful" *Madonna of the Peach Tree*.<sup>12</sup> In 1905 she held solo exhibitions at Oakland's Palette, Lyre and Pen Club, where she was a member, and at the Vickery, Atkins & Torrey Gallery in San Francisco.<sup>13</sup> Also that year her photo entitled *Wier's Close-Edinburgh* was shown at the London Salon.<sup>14</sup> On November 24, 1905 her work was included in the exhibition at New York's Little Galleries which was operated by the Photo-Secession.<sup>15</sup> Her piece entitled *Vigil*, which was composed of "three shadowy, mystic heads," was "greatly admired" at the 1906 Arts and Crafts Exhibition in Los Angeles.<sup>16</sup> That year the Paul Elder Gallery in San Francisco staged a solo show of seventeen Brigman prints under the title *Lens Studies*.<sup>17</sup> She summarized her philosophy on the "art of photography" in October of 1906 at a well-attended public lecture for Berkeley's Town and Gown Club.<sup>18</sup> Along with Oscar Maurer, Adelaide Hanscom and Emily Pitchford she was a regular exhibiting member of the California Guild of Arts and Crafts in San Francisco.<sup>19</sup> In 1907 she had a solo show at the Oakland Club Room in the spring; Brigman contributed to the Alameda County Exposition in Oakland's Idora Park during September and three months later to the First Annual Exhibition of the Berkeley Art Association.<sup>20</sup> That year her work appeared at the prestigious Del Monte Art Gallery in Monterey.<sup>21</sup> Also in 1907 she was awarded a silver medal for *The Soul of the Blasted Pine* and an honorable mention for *The Dying Cedar* at the Twenty-second Annual of the Birmingham (England) Photographic Society.<sup>22</sup> Her "lens study" of *The Soul of the Blasted Pine* was previously shown at Paul Elder's Gallery.<sup>23</sup> She was elected to membership in the British art photographers' "Linked Ring" and exhibited two "dramatically poetic prints" at its Salon of 1908.<sup>24</sup>

In a full-page Sunday magazine article for the *San Francisco Call* entitled "Lens Studies of a Photo-Secessionist" Emily J. Hamilton assessed Brigman and many of her famous photographs in July of 1907:<sup>25</sup>

. . . . The winter and spring she spends illustrating poems and taking portraits, including studies of rising or famous men and women who live or sojourn here for a time.

During the summer and fall this poet of the lens no longer confines herself to recording personal dramas in the human face, or

to illustrating the poems of other bards, but she dwells in the deep solitudes of the mountains, making pictures that are poems in themselves.

Her realm is the portrayal of the spirit of the west made visible in mystic symbolism, the west in its freest, most elusive guise.

One of her studies most prized in the exhibit last fall at "the Little Galleries" in New York was called "Echo." It represents the illusive spirit emerging from the deep gloom of a cave, the print so deep toned that at first you see only a shadow embossed on a shadow. The exquisite figure of a nymph materializes before your gaze, and you feel that she is slowly coming toward you.

. . . one of these tragic studies [is] called "The Soul of the Blasted Pine." From the ruins of a noble tree the soul of the pine rises, a beautifully molded human figure, with arms flung aloft, straining upward from the breath of life, though in the grip of death. Combating the storm wind, she appears about to flit to some higher incarnation. It is a fantasy, the spirit of nature becomes visible.

Hamilton included a rather stark photograph of the artist and reproduced three of her lens studies: *Coquette*, *The Dryad* and *The Brook*. In 1907 Brigman completed eight illustrations for William E. Henley's poem *I Am the Captain of My Soul*. Her famous "artists' teas" in Oakland and Berkeley became an occasion for the Bay Area's prominent photographers, painters, literati and actors to mingle; among the guests were: Mary DeNeale Morgan, Emily Pitchford, Sally Daingerfield, Mrs. Charles Stanton, Charles Keeler, Perham Nahl, Herman Whitaker, Celia Seymour and Frances Campbell.<sup>26</sup> Adelaide Hanscom and Oscar Maurer were close friends and frequent visitors to her home. During summer vacations at the foot of Mt. Shasta she often invited several of her Bay Area friends.<sup>27</sup>

Her photograph entitled *The Kodak-A Decorative Study* was the prize winner selected for the cover of the 1908 Kodak catalogue.<sup>28</sup> Her work, which included *The Moon Cave*, was shown at the Worcester Art Museum's Fourth Annual Exhibition of Photographs.<sup>29</sup> During 1908 she had several successful showings at the Ebell Clubhouse in Oakland.<sup>30</sup> In the spring she played Sybil of Nepenthe in two Charles Keeler plays presented by the Studio Club of Berkeley in the Hillside Clubhouse.<sup>31</sup> That summer she also served as a "judge" in a baby beauty contest.<sup>32</sup> When her famous study of an "undraped" female nude, *The Soul of the Blasted Pine*, was criticized, sidelined and then removed from the 1908 Idora Park Exposition for being a vulgar photograph of a "scrawny dame," she angrily withdrew all of her pictures.<sup>33</sup> Two of her exhibited photographs at that venue, *The Spider's Web* and *The Witch Tree*, were the recent products of her summer vacation in Carmel with Laura Adams Armer.<sup>34</sup> True to her generous nature she praised in her review the work Maurer, Armer, Pitchford and Hanscom at the Idora Park show.<sup>35</sup>

As late as 1909, the year Brigman won a gold medal at the Alaska-Yukon-Pacific Exposition in Seattle, she was considered by Oakland's largest newspaper to be a "Berkeley artist," because she maintained her principal studio in the University town.<sup>36</sup> She contributed to exhibitions in London, Dresden and The Hague in 1909. That year another important event was the publication in *Camera Work*, the prestigious quarterly of photography, of five Brigman plates: *Soul of the Blasted Pine*, *The Dying Cedar*, *The Brook*, *The Source* and *The Bubble*.<sup>37</sup> In his commentary to those prints J. Nilsen Laurvik mused:<sup>38</sup>

With the advent of Annie W. Brigman a new note is introduced into modern pictorial photography. Living amidst the wonderful natural beauties of California, far from the noise and wrangle of cliques, she has quietly evolved an art that is expressive and thoroughly individual. . . . Certain of her prints are fraught with that same brooding, elemental feeling that distinguishes the speech and gestures of those old Viking heroes. While this is the dominant, prevailing characteristic of her work, there are not wanting touches of idyllic, almost lyrical beauty as is shown by the prints presented here; but always there is mystery and a sense of aloofness in her figures which have the added virtue of never seeming out of place in their setting. In Mrs. Brigman's work, the human is not an alien, has not yet become divorced by sophistication from the elemental grandeur of nature; rather it serves as a sort of climactic point, wherein all that nature holds of sheer beauty, of terror or mystery achieves its fitting crescendo.

Her printing medium was said to be "bromide and her originals are usually moderate enlargements made from small negatives."<sup>39</sup> At the insistence of Stieglitz she opened a large solo exhibition in the Photo-Secession's 291 Gallery on March 7, 1909.<sup>40</sup> Later that spring she returned to California and decided on a camping trip to Shasta County that resulted in this rather bizarre headline: **Mrs. Anne Brigman Heroine in Mortal Combat with Snake**. According to the *San Francisco Call*, she nearly stepped on a giant rattlesnake, "but defying all feminine precedent, instead of screaming hysterically or taking to inglorious flight, the plucky woman picked up a stick and engaged the monster in mortal combat . . . [she] coolly skinned her subdued adversary."<sup>41</sup> She later exhibited her conquest, which measured four and a half feet in length, with its thirteen rattles. Following a second exhibition in 1910 at the 291 Gallery she photographed the Maine coast and made a triumphant return to California after seven months on the Atlantic; her trips to the East Coast were always well-publicized in the Berkeley and Oakland press.<sup>42</sup> At the University of California an adoring cadre of co-eds studied the art of photography under her careful direction and volunteered to pose "in natural settings." Anne preferred to

photograph slim “unaffected” nude women in the rugged “dreamlike” landscapes of the Sierra Nevada, often in close proximity to her Lake Tahoe area campsites.<sup>43</sup> Brigman’s sister and fellow photographer, Elizabeth Nott, also served as a model. On April 15, 1911 Brigman was the *only artist* who attended the funeral of the venerable William Keith.<sup>44</sup>

This East Bay photographer had achieved global prominence and was represented at the International Photo-Secession Exhibition at Buffalo’s Albright-Knox Gallery in 1910. In April of 1912 five of her photographs were again featured in *Camera Work: The Cleft of the Rock, Dawn, Finis, The Wondrous Globe and The Pool*, the following October her photo entitled *Dryads* appeared in the same publication.<sup>45</sup> In June of 1913 Brigman was the subject of a feature article and extensive interview in the *San Francisco Call* where she offered revealing insights on the liberation of women; a photograph of the artist was also included.<sup>46</sup>

“Fear is the great chain which binds women and prevents their development, and fear is the one apparently big thing which has no real foundation in life. Cast fear out of the lives of women and they can and will take their place in the scheme of mankind and in the plan of the universe as the absolute equal of man. . . .

“Women are and always have been afraid . . . . They are afraid of their families when they are present and when they are absent. They fear to make changes and that is why they do not change, and why they do not develop. Intrinsically, women are exactly the equals of men, and men of women, but women are afraid and men are not. Part of the cure of fear in women is making changes. . . .

“My pictures tell of my freedom of soul, of my emancipation from fear. Why should I seek the artificial atmosphere of a court to secure a legal freedom from my husband when my soul is free without that relief? . . . .”

For the July 1914 issue of *Camera Work* she composed a very prosaic essay on “What 291 Means to Me.” Gallery 291 was the new name for the Photo-Secession’s “Little Gallery,” when it reopened in early 1908.<sup>47</sup> That September she completed the illustration for the title page of the first book published by the California Writers’ Club, *West Winds*, which also included art by Maynard Dixon, Alice Best, George Kegg and Perham Nahl.<sup>48</sup> Brigman was a co-organizer of the Photo-Secession display at San Francisco’s 1915 Panama-Pacific International Exposition. A year later she contributed to the Inaugural Exhibition at the Oakland Art Gallery and joined an organization to save the Palace of Fine Arts from demolition.<sup>49</sup> When she registered to vote in 1914, she listed her party affiliation as “Progressive” and her address as 683 Brockhurst Street in Oakland, but in 1920 changed her affiliation to “Democrat” and by 1926 to “Republican.”<sup>50</sup>

In 1917 she became a charter member of the Oakland Art Association, but that organization took three years to display her work.<sup>51</sup> In the early summer of 1917 the Oakland Art Gallery honored Brigman with a solo exhibition that elicited this rather naïve response from Laura Bride Powers, art critic for *The Oakland Tribune*. Powers’ views reflected a general bias against photography as “art.”<sup>52</sup>

The pictures are so interesting in conception and design that the question comes to the lips, “Why doesn’t the young woman express these things through a personal medium? . . . Why doesn’t she tell her story with a brush, or through etchings, where the artist may still retain the refined charm of black and white?”

. . . . The result on the surface is charming . . . . But there comes almost at once a reaction – that the means of telling the story is mechanical . . . . not a record of the fingers and brain in telling of the fantastic stories.

Shortly thereafter Brigman donated her work to Oakland’s Red Cross Benefit Auction Comique and joined the cast of Oakland’s Little Art Theatre; in May of 1920 she lectured, displayed her new series of “character studies” and was a guest of honor at Oakland’s Business and Professional Woman’s Club luncheon where it was declared: “Mrs. Brigman achieved distinction as an interpreter of the foreign-born who dwell in our midst.”<sup>53</sup> In August of 1921 she held a solo exhibition at the Gump Gallery in San Francisco and in almost every photograph “a nude figure has been utilized to accentuate the shadows and twisting of the trees.”<sup>54</sup> That October her prints, which carried such titles as *Sanctuary* and *The Storm Tree*, were included in the First Annual Oakland Photographic Salon.<sup>55</sup> In the spring of 1922 she exhibited the work of eight other photographers in her Oakland studio at 683 Brockhurst Street.<sup>56</sup> In the East Coast journal *Interpreter* her photos received a lengthy and very complimentary review which focused on the “subtlety” and “tender moods” of her print *Stardust*.<sup>57</sup> That fall in the San Francisco studio of Dorothea Lange she was a featured speaker at a symposium on the problems of pictorial photography.<sup>58</sup> Between 1923 and 1926 she displayed her “imaginative nudes” at the International Exhibitions of the Pictorial Photographic Society of San Francisco in the Palace of Fine Arts and the Palace of the Legion of Honor.<sup>59</sup> In her review for the *Berkeley Daily Gazette* of that Society’s Second International Exhibition Jennie Cannon said of Brigman that “The individuality of the works comes out quite as noticeably as in painting, sculpture and etching.”<sup>60</sup> In the spring of 1924 she was a featured lecturer at the California State Art Conference in San Francisco’s Museum of Fine Arts and had her own radio program of “readings” and “recitations.”<sup>61</sup>

During the mid 1920s Brigman frequently vacationed in Carmel where she exhibited her photos at several of the seaside salons.<sup>62</sup> She began to study etching in Carmel under the incomparable Blanding Sloan

in the summer of 1924 and exhibited her prints “of fine design and feeling” the following April with other Sloan students at the League of Fine Arts in Berkeley.<sup>63</sup> This show was moved several months later to the City of Paris Galleries in San Francisco.<sup>64</sup> In August of 1926 her photos were paired with the block prints of William Rice in a show at Morcom’s in Oakland; the following March she exhibited her photographs at the Fine Arts Society of San Diego.<sup>65</sup> At the Little Gallery in San Francisco’s Telegraph Hill Tavern she displayed in July of 1927, according to the *San Francisco Chronicle* art critic Gene Hailey, “rare and recent prints done according to her fresh understanding of modern art trends. Her subjects are portraits, nudes out-of-doors and still life.”<sup>66</sup> Brigman may have been a resident of Berkeley in April of 1928 when she gave her “lantern slide” lecture entitled *Glory of the Open Air* at the East-West Gallery of San Francisco; that summer she made the first of several lengthy trips to Covina in southern California.<sup>67</sup> In March of 1929 she submitted a photograph of “figures in a somber dance” to the Exhibition of Dance Art at the East-West Gallery.<sup>68</sup>

After the death of her beloved mother in 1929 she moved to Long Beach where she lived alone in her residence on Roswell Avenue.<sup>69</sup> When she registered to vote as a “Democrat” in 1934, she gave her profession as “photographer” and her Long Beach address as 10 Twelfth Place; two years later she resided as 1417 East First Street.<sup>70</sup> She found inspiration along the picturesque shorelines of southern California and held a major solo exhibition at the Bothwell and Cooke Galleries in January of 1936; the *Los Angeles Times* singled out *Wings, Design and El Dolor* as her “choicest” photographs.<sup>71</sup> In 1940 she lived in Los Angeles at 2040 Del Rosa Drive and gave her occupation as “writer.”<sup>72</sup> Within three years Brigman had returned to Long Beach where she listed her address as 7 Loma Avenue and her occupation as “artist;” in 1943 she was an active member of the Long Beach Poets’ Guild and the local Writers’ Market League.<sup>73</sup> At the latter she read her narrative “Deepwater Ships that Pass.” By 1946 she had moved to 621 Ranchito Street in El Monte.<sup>74</sup> In 1949 she published a collection of thirty-eight of her own poems along with thirty-eight photographs entitled *Songs of a Pagan*.<sup>75</sup> By 1949 she had joined the Long Beach Writers’ Club and displayed at the Long Beach Public Library five of her photographs: *The Breeze, The Hamadyads, The Dying Cedar, Fantasia* and *The Amazons*.<sup>76</sup> Although she was criticized throughout her career for “over-manipulating her negatives” to create a “soft effect” and habitually using a knife to remove unwanted features, she remains today one of the great pictorial photographers of the 20<sup>th</sup> century.

Anne Brigman died on February 18, 1950 at Eagle Rock near Los Angeles; a year later her *Songs of a Pagan* was placed on display at the Long Beach Public Library.<sup>77</sup> Her work was given solo exhibitions at the Metropolitan Museum of Art in New York City in 1971 and at the Oakland Museum of California in 1974.<sup>78</sup> In 1995 the Santa Barbara Museum of Art assembled a traveling retrospective and published a catalogue.<sup>79</sup> Two years later Brigman was the focus of an exhibition at the Oakland Museum of California.<sup>80</sup> Included in the latter exhibit were photographs by Hanscom, Maurer and Pitchford. For the 2004 Cornell University retrospective on early California photographers at the Johnson Museum of Art, entitled *California Dreamin*, Brigman’s photos were compared to the illustrations of Maxfield Parrish.

**ENDNOTES FOR BRIGMAN:** 1. U.S. Census of 1900 [ED346, Sheet 6]. / 2. *TCR* 12.6, 1907, pp.660-666. / 3. *SFL*, January 10, 1902, p.11. / 4. *CMC* 4, 1902, pp.170, 122. / 5. *CMC* 5, 1902, p.45. / 6. E.g., *CMC*: 5, 1902, p.161; 7, 1903, p.47; 9, 1904, pp.2, 24; 10, 1905, pp.201, 228; 13, 1906, p.389; 15, 1908, p.464. / 7. Polk 1905, p.110. / 8. *CMW*: 3, 1903, p.6; 6, 1904, p.53; 9, 1905, p.57; 14, 1906, p.46; 21, 1908, p.45; 25, 1909, p.49. / 9. *SNT*: 10.5, 1903, p.465; 11.4, 1903, p.389. / 10. *TOT*: February 20, 1904, p.5; March 8, 1905, p.6. / *SFL*, March 7, 1905, p.6. / 11. *CMC* 10, 1905, p.229. / 12. *SFL*, March 9, 1905, p.6. / 13. *SFL*: April 30, 1905, p.36; November 14, 1905, p.4; December 2, 1905, p.7. / 14. *CMW* 13, 1906, p.52. / 15. *CMW* 14, 1906, p.46. / 16. *LAT*, April 15, 1906, p.6-2. / 17. *CMC* 13, 1906, p.400. / 18. *TCR*, November 3, 1906, p.6; Brigman frequently lectured throughout her career on photography and women’s rights: *TOT*, October 19, 1920, p.17. / 19. *TCR*: December 22, 1906, p.13; March 30, 1907, p.13. / 20. *TCR*, May 18, 1907, p.11; *BDG*, September 2, 1907, p.5; Appendix 1, No.2. / 21. *SFL*, July 8, 1907, p.6. / 22. *CMC* 14, 1907, p.137. / 23. *SFL*, March 18, 1907, p.6; *TCR*, April 13, 1907, p.13. / 24. *CMW* 25, 1909, p.30. / 25. *SFL*, July 14, 1907, p.5-M. / 26. *SFL*, September 18, 1907, p.4; *TOT*: December 4, 1907, p.7; September 15, 1917, p.5; September 7, 1924, p.5-3. / 27. *TOT*, September 12, 1907, p.8; *SFL*, July 3, 1909, p.13. / 28. *CMC* 15, 1908, p.206. / 29. *Ibid.*, p.30. / 30. *TOT*: May 13, 1908, p.3; May 20, 1908, p.9; *SFL*, May 24, 1908, p.23; *TCR*: May 30, 1908, p.14; October 10, 1908, p.8; October 24, 1908, p.14. / 31. *TOT*, March 30, 1908, p.4. / 32. *SFL*, September 6, 1908, p.24. / 33. *SFL*, October 18, 1908, pp.17-19; *TOT*, November 11, 1909, p.7. / 34. *SFC*, October 19, 1908, p.5. / 35. *CMC* 15, 1908, pp.464-66. / 36. *TOT*, November 16, 1909, p.5. / 37. *CMW* 25, 1909, pp.3-13. / 38. *Ibid.*, p.47. / 39. *Ibid.*, p.48. / 40. *Cf.*, *TCR*, March 14, 1908, p.10; *BKR*, February 20, 1909, p.3. / 41. *SFL*, July 21, 1910, p.4. / 42. *SFL*: August 23, 1910, p.10; October 30, 1910, p.36; *CMW* 29, 1910, p.62; *cf.*, *TCR*: February 5, 1910, p.14; May 7, 1910, p.12; August 27, 1910, p.14; November 5, 1910, p.14; August 12, 1911, p.8; *TOT*, July 18, 1910, p.10 (*The Oakland Tribune* published a self-portrait photo of Brigman). / 43. *TOT*, July 4, 1911, p.12. / 44. *SFL*, April 16, 1911, p.59. / 45. *CMW*: 38, 1912, pp.3-14; 44, 1913, p.9. / 46. *SFL*, June 8, 1913, p.33. / 47. *CMW* 47, 1914, pp.17-20. / 48. *TOT*, September 23, 1914, p.14. / 49. *TOT*, January 28, 1916, p.5; February 2, 1916, p.4; April 9, 1916, p.13; *SFC*, February 20, 1916, p.24. / 50. CVRI, Alameda County: 1914, 1920, 1926, 1928. / 51. *TOT*: April 22, 1917, p.24; January 11, 1920, p.5-7. / 52. *TOT*: May 20, 1917, p.13; July 8, 1917, p.20. / 53. *TOT*: September 16, 1917, p.20; October 7, 1917, p.20; March 24, 1918, p.38; March 31, 1918, p.28; May 26, 1920, p.5. / 54. *SFC*, August 14, 1921, p.E-3. / 55. *BDG*: October 1, 1921, p.6; November 5, 1921, p.6; *TOT*: October 23, 1921, p.T-7; November 6, 1921, p.2-B. / 56. *BDG*, May 6, 1922, p.6. / 57. As cited in *TOT*, September 17, 1922, p.B-5. / 58. *SFC*, October 22, 1922, p.4-D. / 59. *TWP*, October 9, 1926, p.23; *TOT*: October 10, 1926, p.6-S; October 24, 1926, p.4-B; *SFC*, October 24, 1926, p.6-F; *C&M*, November 15, 1926, p.6. / 60. *BDG*, September 1, 1923, p.6; *cf.* *TOT*, September 2, 1923, p.B-3. / 61. *TOT*: April 16, 1924, p.13; May 25,

1924, p.S-7. / **62. TOI**: August 31, 1924, p.S-3; September 7, 1924, p.S-3. / **63. TOI**: April 26, 1925, p.6-S. / **64. TOI**: July 26, 1925, p.4-S; **SEC**, August 2, 1925, p.D-3. / **65. TOI**: August 22, 1926, p.S-5; **AAA** 24, 1927, p.64. / **66. SEC**, July 31, 1927, p.D-7. / **67. TOI**: April 29, 1928, p.8-M; cf. **BDG**, May 3, 1928, p.8; *The Covina Argus*: August 17, 1928, p.4; September 27, 1929, p.5; August 15, 1930, p.5. / **68. SEC**, March 3, 1929, p.D-5. / **69. U.S. Census of 1930** [ED 19-1077, Sheet 19A]. / **70. CVRI**, Los Angeles County: 1934, 1936, 1938; *Long Beach City Directory*: 1936, p.831; 1937, p.861; 1938, p.81, 1939, p.72. / **71. LAT**: January 12, 1936, p.3-9. / **72. CVRI**, Los Angeles County, 1940. / **73. Ibid.**: 1942, 1944; *Long Beach City Directory*: 1943-44, p.860; 1945, p.100; *Long Beach Independent*: March 21, 1943, p.18; October 31, 1943, p.12; December 24, 1943, p.6. / **74. CVRI**, Los Angeles County: 1946, 1948. / **75. Songs of the Pagan**, Caldwell, Idaho, 1949. / **76. Long Beach Telegram**: April 29, 1949, p.B-4; June 25, 1949, p.B-2; May 1, 1951, p.9; *Long Beach Independent*, May 23, 1949, p.11. / **77. Mautz**, p.83; *Palmquist, Directory*, pp.48-54; *Palmquist*, "100 Years," pp.210f, 305; *Orr-Cahall*, p.82; *Herny*, pp.80-83; "Annie W. Brigman" in M. and M. Auer, *Encyclopédie Internationale des Photographes de 1839 a nos Jours*, Genève, 1985; Jenny Stern, "Unleashing the Spirit: The Photography of Anne Brigman," *Art of California* 5.4, 1992, pp.58-61. / **78. Therese T. Heyman**, *Anne Brigman: Pictorial Photographer*, Oakland, 1974; **TOI**, October 6, 1974, p.11-ENT. / **79. Susan Ehrens**, *A Poetic Vision: The Photographs of Anne Brigman*, Santa Barbara, 1995. / **80. The Friends of Anne Brigman: Bay Area Pictorialists**, Oakland, 1997.

**JENNIE LOUISE WILLIS BROTHERS** (ca.1873-1950) was born on August 4<sup>th</sup> in Sacramento. According to the U.S. Census of 1880, she resided there with her father, William Willis, a local school teacher, her mother, Mary Willis, and younger sister, Theodora.<sup>1</sup> She migrated to Berkeley around 1898. From the U.S. Census of 1900 we learn that she was recently married to Amos J. Brothers, a clerk at the Southern Pacific Company.<sup>2</sup> At this time she lived with her husband's family on Russell Street and reportedly studied art with William Keith. By 1902 the young couple occupied their own residence at 2131 Ashby Avenue where "Mrs. Jennie L. Brothers" was listed as an "artist" in the local Directory.<sup>3</sup> In the U.S. Census of 1910 her occupation was entered as a painter of "watercolors & oils."<sup>4</sup> This "professional artist" had two sons, John and Stanley, and a daughter, Dorothy, all residing on Ashby Avenue.<sup>5</sup> She remained at the Ashby address her entire life; with only a few exceptions she registered on the voter index as a "Republican."<sup>6</sup>

Brothers' record of exhibitions is slight. In 1900 and 1902 she contributed to the California State Fair watercolors as well as pencil and ink sketches with such titles as *Big Trees*, *Sunset*, *Chrysanthemums*, *Fallen Giant*, *Mother of the Forest* and *Mountain*.<sup>7</sup> She exhibited at the First Annual of the Berkeley Art Association in 1907.<sup>8</sup> During her long career as an art teacher, first at the Whittier-University School and later at the Garfield and Washington Schools in Oakland, Brothers garnered such respect that she was appointed Superintendent of Art for the public school system of the State of California.<sup>9</sup> Jennie Brothers died in Berkeley at the age of seventy-seven on November 30, 1950 and was survived by three children, five grandchildren and a sister.<sup>10</sup>

**ENDNOTES FOR BROTHERS:** 1. U.S. Census of 1880 [ED 112, Sheet 9]. / 2. U.S. Census of 1900 [ED 395, Sheet 9]. / 3. *Polk*: 1903, pp.570, 650; 1906, p.645; 1910, p.985. / 4. U.S. Census of 1910 [ED 59, Sheet 5A]. / 5. U.S. Census of 1920 [ED 171, Sheet 4B]. / 6. *CVRI*, Alameda County, 1912-1944. / 7. *Haltzman*, p.III.30. / 8. Appendix 1, No.2. / 9. **TOI**, September 20, 1922, p.7; **BDG**, November 30, 1950, p.24. / 10. **BDG**, November 30, 1950, p.24; cf., *Hughes*, p.153; *Jacobsen*, p.421.

**HELEN CHENEY BROWN** (1854-1935) was born in New York on March 29<sup>th</sup> and in 1860 resided with both parents, a brother and sister in St. Joseph, Michigan. Her father, Alonzo Brown, listed his occupation as "fruit grower."<sup>1</sup> After training at the Art Institute of Chicago she studied in Paris and Italy. According to the U.S. Census of 1900, she still lived in St. Joseph with her widower-father, whose occupation was now given as "physician," and her married sister.<sup>2</sup> Helen's profession was listed as "art teacher." About 1915 she settled in Carmel.<sup>3</sup> Brown enrolled twice on the Carmel voter index as a "Republican."<sup>4</sup> From the U.S. Census of 1920 we learn that she owned her studio-home on Casanova Street between Tenth and Eleventh Avenues and resided alone.<sup>5</sup> She contributed to the Annual and special exhibitions of the Carmel Arts and Crafts Club between 1919 and 1922.<sup>6</sup> To the Fourteenth Annual in 1920 she displayed a canvas entitled *Fountain-Borghese Garden-Rome*. A year later at that event she exhibited two pieces: *Low Tide at Carmel* and *A Shady Pool*. For the Club's 1921 Fall Exhibition of Small Paintings she displayed several "fascinating" watercolors of Italy and France.<sup>7</sup> At the Sixteenth Annual in 1922 she contributed a work entitled *Above the Tides*.

Early in 1925 the Edwards Palace Gallery in Springfield staged a solo show of her work which received the following review in the *Illinois State Journal*:<sup>8</sup>

The group of water color sketches by Miss Brown is very delightful. Miss Brown has lived abroad many years and has portrayed in her sketches bits of the beauty and life she has seen about her in England, Belgium, France, Italy, Spain and from her own studio window in Carmel-by-the-Sea. . . .

Of the California sketches, one particularly lovely is "Flowered Fields," another called "Rocky Shore," with the foaming surging surf beating high over the rocks and the brilliant blue water and cloud flecked sky as a background. . . .

One of the most delightful is called "Ruined Castle" at Petit Andely. Miss Brown has caught the spirit of this old castle built at the very top of a rocky pinnacle with the wooded hillsides in the distance, and a very lovely sky against which the old castle looms.

In July of 1926 she held a joint exhibit with Elizabeth Strong at the Carmel Arts and Crafts Hall where Brown displayed water color sketches of the

Carmel coast and western Europe; her studies of French villagers and peasants were characterized as "particularly good."<sup>9</sup> From October of 1926 through February of 1927 she exhibited several "attractive water colors" at the private Carmel Art Gallery.<sup>10</sup> Some of her titles included: *Carmel Sands* ("lovely in bright blues and greens"), *Rouen Streets*, *St. Tropez Harbor* and *Drying the Sails* (a study of a sailing vessel at Santa Margherita, Italy). Brown staged in March of 1927 a two-week exhibition of primarily European subjects at Kay's Tea Shop in Carmel.<sup>11</sup> That May a reporter from the *Carmel Pine Cone* interviewed the artist in her atelier and published these observations:<sup>12</sup>

Helen Cheney Brown, Carmel's successful water-color artist, makes her home in a little studio house by the sea when she is not traveling in Europe.

Her landscapes glow with the brilliant warmth of nature and though most of her work centers about the colorful realms of the old world she has many paintings of Point Lobos and Carmel, rich in tone and forceful in composition. Miss Brown painted her first marine in Carmel.

"The color and majesty of the blue waters about Point Lobos compelled me to catch their image on my brush that I might transfer it, no matter in how small a way, upon my canvas. My first attempts were very feeble indeed, but I persisted and progressed."

Miss Brown handles her water-colors with daring skill - there is the same bold, heavy treatment in her work that one sees in the more massive medium of oils. In fact, her earlier canvases were done in oils. She transferred her interests to water-colors some years ago not because of a preference for that mode of expression but because the materials were so much more adaptable to carry about.

Finding her results in water-colors equally as satisfying as oils she adapted the lighter medium without relinquishing, however, the broad massive strokes of the painter in oils. Her work does not bear the painstaking details of most watercolor artists, consequently it is pleasing inasmuch as it bespeaks spontaneity and easy grace. Many of her paintings have been completed in one sitting . . . if she does not get the exact effect she is after in her first attempt she does not work over the painting . . . she blots it out and begins all over again.

"I do not like to put a feeling of labor into my work," says she: "If it has not the sense of pure inspiration I do not strive to put it there . . . I would rather not paint at all than have to force an idea."

Helen Cheney Brown although in her early seventies paints with the fervor of youth. She has been in Carmel for twelve years or more and will leave soon for the east where she will spend three months painting and visiting friends.

Her work was widely respected on the Peninsula.<sup>13</sup>

Brown was not a founding member of the Carmel Art Association (CAA), but frequently exhibited with that group.<sup>14</sup> In May of 1928 at the Fourth Exhibition of the CAA she displayed *Old Houses at Martigues* and *Harbor of St. Tropez*.<sup>15</sup> At the CAA's Tenth Exhibition in March of 1929 her earlier watercolor of a French village was said to be "more delicate" than her "make believe village" scene recently painted at Point Lobos with its "vivid coloring of local atmosphere."<sup>16</sup> That June at the CAA's Twelfth Exhibition she displayed *The Green Boat*.<sup>17</sup> In the early 1930s she listed her "art studio" on Casanova Street in the local Directory.<sup>18</sup> She displayed *A Mediterranean Port* in July of 1930 for the Thirteenth Exhibition at the CAA Gallery.<sup>19</sup> In June of 1931 at the Fourteenth Exhibition of the CAA Gloria Stuart, art critic for *The Carmelite*, observed that her two watercolors, *Old House-Martigues* and *Street Scene-France*, were "Nicely handled, the warmth so often lacking in the medium being accomplished by emphasis upon yellow sunlight."<sup>20</sup> That November she exhibited in the foyer gallery of Carmel's new Sunset School.<sup>21</sup> During her lifetime she made four trips to Europe, staying approximately two years on each occasion.<sup>22</sup> In May of 1934 she was listed in the *Carmel Pine Cone* as one of the "Twelve Women Who Have Helped Immortalize Carmel" and Mary DeNeale Morgan described her as "the most delightful lady! Looks like a piece of Dresden China . . . She has done many beautiful things of Carmel and some excellent foreign things in water colors."<sup>23</sup> Miss Brown died on January 23, 1935.<sup>24</sup>

**ENDNOTES FOR BROWN:** 1. U.S. Census of 1860 [ED Berrien Co., Sheet 206]. / 2. U.S. Census of 1900 [ED 78, Sheet 4B]. / 3. **CPC**: December 26, 1918, p.1; December 14, 1928, p.13. / 4. *CVRI*, Monterey County: 1920, 1928. / 5. U.S. Census of 1920 [ED 15, Sheet 5A]. / 6. Appendix 2. / 7. **CPC**, December 15, 1921, p.11. / 8. As cited in **CPC**, March 21, 1925, p.1. / 9. **CPC**: July 9, 1926, p.11; July 16, 1926, p.11. / 10. **CPC**: October 8, 1926, p.11; October 15, 1926, p.11; December 24, 1926, p.11; January 28, 1927, p.11; **CCY**: October 13, 1926, p.13; December 29, 1926, p.5. / 11. **CPC**, March 11, 1927, p.6. / 12. **CPC**, May 13, 1927, p.10. / 13. **CPC**, July 6, 1922, p.7; *Bostick*, p.58. / 14. Appendix 4. / 15. **CPC**, March 9, 1928, p.7. / 16. **CPC**, March 15, 1929, p.6. / 17. **CRM**, July 3, 1929, p.2; **CPC**: July 12, 1929, p.4; July 19, 1929, p.4; **SFC**, July 14, 1929, p.D-5. / 18. *Perry/Polk*, 1930, pp.423, 531. / 19. **CRM**, July 24, 1930, p.7. / 20. **CRM**, June 6, 1931, p.3. / 21. **CPC**: November 13, 1931, p.8; December 25, 1931, p.7. / 22. **CPC**, June 2, 1933, p.17. / 23. **CPC**, May 4, 1934, p.12. / 24. *Petteys*, p.100; *Hughes*, p.156; *Jacobsen*, pp.430f.

**MARGARET BELL BRUTON** (1894-1983 / **Plate 2b**) was born on February 20<sup>th</sup> in Brooklyn, New York, and returned soon thereafter with her mother to the family home in Alameda, California. Her father, Daniel Bruton, worked as an agent and depot manager for Marburg Brothers and later for the American Tobacco Company. He moved his family residence in 1885 from Ellis Street in San Francisco to Railroad Avenue in Alameda.<sup>1</sup>

By 1900 the Brutons had a splendid Alameda home at 1240 St. Charles Street; according to the U.S. Census of 1910, Margaret resided with her seventy-year-old retired father, her forty-year-old mother, Helen Bell Bruton, two younger sisters, Helen and Esther, and a servant.<sup>2</sup> Both parents were of Irish birth. In March of 1910 Margaret was confirmed in Alameda's Christ Episcopal Church; she was socially active and a graduate of Alameda High School.<sup>3</sup>

In 1907 Margaret Bruton began her art studies with the weekend "juvenile" classes at the San Francisco Art Institute and quickly advanced into regular courses with Charles Judson, Harry Alderson, Eugen Neuhaus, Alice Chittenden and Pedro Lemos. In the academic year 1912-13 she studied under Frank Van Sloun.<sup>4</sup> At the Institute's 1913 spring exhibition of student work Margaret was awarded an honorable mention in the "women's class."<sup>5</sup> She was also given a scholarship by the Institute for advanced training with Robert Henri and Frank DuMond at the Art Students League in New York City.<sup>6</sup> Her sisters also studied art at the League. Margaret returned to Alameda by 1917 and contributed to the Jury-free Exhibition of the San Francisco Art Association (SFAA) at the Palace of Palace of Fine Arts.<sup>7</sup> In support of the war effort she served as a "therapist" at the U.S. Army's Letterman Hospital in San Francisco between 1918 and 1919. At the 1919 spring Annual of the SFAA she displayed two paintings: *Portrait* and *Portrait of a Boy*.<sup>8</sup> From the U.S. Census of 1920 we know that the Bruton sisters continued to reside with their parents in Alameda.<sup>9</sup> Margaret was employed as a "vocational teacher," Helen as a "stenographer" and Esther as a private "tutor." Ten years later, when they were living with their widowed mother in Alameda, all three were listed as "professional artists."<sup>10</sup> Although the Brutons maintained their official residence at St. Charles Street into 1944, they established about 1922 a summer studio in Monterey.<sup>11</sup> According to the Alameda County voter index, Margaret registered, primarily as a "Republican," at her Alameda address between 1922 and 1944; the U.S. Census of 1940 placed her and her family in Alameda.<sup>12</sup> Only in 1924 and 1926 did she register to vote in Monterey.<sup>13</sup> In the fall of 1944 Margaret and Helen became permanent residents in their adobe home at 871 Cass Street in Monterey.<sup>14</sup>

By 1921 Margaret was thoroughly acquainted with the Peninsula as a student of Armin Hansen. At this time she contributed two works, *Old Houses* and *Morning on the Beach*, to the Fifteenth Annual Exhibition of the Carmel Arts and Crafts Club and reportedly painted in the Carmel Valley.<sup>15</sup> Margaret received the Hethel Prize in the spring of 1925 at the Sixth Annual Exhibition by the Painters and Sculptors of Southern California in the Los Angeles Museum for her painting, *The Bar Maid*.<sup>16</sup> Antony Anderson, art critic for the *Los Angeles Times*, described this work as having colors with "rich resonance" and "vibrating harmony."<sup>17</sup> That May she joined Hansen and nine of his former students in an exhibition of the "Ten Monterey Painters" at the Johan Hagemeyer Studio-Gallery in Carmel.<sup>18</sup> An unnamed reviewer in the *Monterey Peninsula Herald* said that Bruton's contribution, *Luzina*, was "by far the best portrait in the group. Here the background becomes a part of the whole in color as well as line."<sup>19</sup> In the summer of 1925 Esther and Margaret Bruton traveled to Europe for a year and studied in Paris at the Académie de la Grande Chaumière; they painted in France, Italy and the Alps.<sup>20</sup> Margaret's enthusiasm for Native Americans led to the creation of a four-panel screen entitled *Carmel Valley*. This work received rave reviews in 1926 at the Seventh Annual Exhibition by the Painters and Sculptors of Southern California in the Los Angeles Museum and was reproduced by the *Los Angeles Times*.<sup>21</sup> A year earlier, when she first displayed this screen along with her oil *Aholah* at the Forty-eighth Annual of the SFAA, it was given only polite attention.<sup>22</sup> On August 26, 1926 the Carmel Arts and Crafts Club staged a solo show of her work.<sup>23</sup> The *Carmel Pine Cone* noted:<sup>24</sup>

... She is a painter of great originality and sense of color and has mastered the art of drawing. She is an ultra-modernist in some aspects of her work, but her splendid imagination will delight all who see her paintings. Of course the most noticeable piece of work was a screen, "Carmel." Its bold handling and brilliant coloring is a delight. We see four panels, with several Indian figures in the foreground. In the distance is the blue sea, and the sparkling yellow hills. The way the paint is handled is a delight, a fearless stroke, in a bold flat method which is new and effective. The color delights you, it is invariably well proportioned. The third panel is not as perfect as the rest; the second one with children playing on the grass is a fine pictorial bit. Miss Bruton's other paintings, especially the figures, are well done and show fine draughtsmanship. Her use of color is distinguished, and put on with a sure and fluid brush.

That October she contributed to the Inaugural Exhibition at Monterey's new Hotel San Carlos Art Gallery.<sup>25</sup> In the late spring of 1927 at the Eighth Annual of the Painters and Sculptors in Los Angeles her painting *Rosie* received a second honorable mention and was displayed that July at the exhibit of Western Women Artists in the Oakland Art Gallery.<sup>26</sup> Florence W. Lehre, the reviewer for *The Oakland Tribune*, reproduced this piece, which was executed primarily in reds and greens, and compared its "decided feeling of solidity and the third dimension" to Gauguin.<sup>27</sup> That December she contributed to the Christmas Exhibition at San Francisco's East-West Gallery.<sup>28</sup> The Bruton sisters traveled often to the Southwest and Mexico between 1926 and 1934 to sketch the indigenous peoples.

Margaret began her long association with San Francisco's Galerie Beaux Arts in December of 1926 when several of her small pictures were shown at its members' exhibit.<sup>29</sup> The following January that

organization staged a major solo exhibition of her paintings and drawings which included "a screen of the Spanish Monterey Peninsula," portraits and "crisply handled" European and California subjects.<sup>30</sup> In Gene Hailey's review for the *San Francisco Chronicle* it was noted that her "most recent canvas of the church at Castroville will interest the ultra-modern art seeker, while her other oil landscapes will be acceptable to the ultra-conservative art lover."<sup>31</sup> Hailey reproduced her portrait of *Rosie* and added that Bruton "approaches planes and color from the modern viewpoint and in black and white simulates color in deft treatment."<sup>32</sup> The exacting art critic for *The Argonaut*, Junius Cravens, offered this evaluation:<sup>33</sup>

The paintings and drawings by Margaret Bruton . . . are rife with the atmosphere of French and Italian villages and countryside. Nor has she neglected her native land, one canvas being called "Carmel Hills." There are also some portraits and other figure subjects, and one painted screen.

Miss Bruton's work is not original in a sensational sense, nor is it without evidence of extraneous influences, but back of it one feels the force of originality working its way to the surface, strength of purpose and a striving for stability. She is still self-conscious at times but her salvation lies in the fact that she will ultimately realize that one paints only to satisfy oneself.

Although her figure work has great interest for its simplicity and directness, she seems happiest in the village streets, to which subjects she responds sympathetically and in which she frequently attains an unusually fresh, vibrant quality. "Route des Alps," "Steep Street, Positano," "The Road to Sorrento," and "Rue des Barricades" are outstanding canvases. Only in "Castroville Church" does she resort to cheap, sensational methods for an effect. It is the least interesting of her creations. . . .

There are a number of black and white landscape drawings in the exhibition and among them is to be found some of her most interesting work. . . .

The decorated screen is a pastoral subject, the landscape and figures being remotely suggestive of Gauguin and the South Seas. . . .

H. L. Dungan of *The Oakland Tribune* also reproduced *Rosie* and noted:<sup>34</sup>

I doubt if extreme modernism has anything to offer that would improve Miss Bruton's art. It is satisfactory as it stands now, occupying a somewhat middle position between the new and the old. She has achieved the "organization," so dear to the hearts of the moderns, without their distortion.

In the spring of 1927 at the Galerie Beaux Arts she contributed to what was probably the last exhibition of the short-lived "Monterey Group" which was formerly the "Ten Monterey Painters;" included were Ina Perham, Lucy Pierce, C. S. Price, Julian Greenwell, R. V. Howard, August Gay and Flora M. Johnstone.<sup>35</sup> Among Bruton's displayed works with the "Group" was *Cass Street* which failed, according to *The Argus* art critic J. B. Salinger, "to show the qualities which one knows she has."<sup>36</sup> However, Dungan said of the same show that she had "three unusual drawings" and among her landscapes was "a good blending and flow of color in *Steep Street*, and a good arrangement of stone stairway and houses with a spot of sky."<sup>37</sup> Bruton also donated one of her larger paintings to the annual drawing offered to the "patron members" of the Beaux Arts Club.<sup>38</sup> Every December between 1927 and 1932 she contributed wood block prints to the Christmas Exhibition of "small pictures" at the Galerie Beaux Arts.<sup>39</sup> In February of 1928 the *San Francisco Chronicle* reproduced Margaret's woodblock print of the *Carmel Mission* from the Beaux Arts' Black and White Exhibition.<sup>40</sup> She exhibited at that venue her canvas entitled *Church* at the summer Annual of 1928 and donated to the patrons' drawing her painting *Acacia*, a Cubist-influenced oil on canvas dominated by greens, yellows and browns.<sup>41</sup> At the Beaux Arts show in September of 1929 she displayed several pieces, including an "amusingly fanciful" still life called *New Mexico Window* and a "somewhat dolorous figure painting," *Indian Woman*.<sup>42</sup> Three months later she held a joint exhibition at that venue with her sisters, Helen and Esther. At this time Margaret's canvas entitled *Taos Woman* was singled out as "solid, sure and clean . . . an exceptionally expressive work, standing as a very symbol, despite its realism, of the hopeless, patient stolidity of a dying race . . . the Pueblo woman of today . . . gazing hopelessly into a future which does not exist."<sup>43</sup> Aline Kistler, art critic for the *San Francisco Chronicle*, offered this unusual evaluation:<sup>44</sup>

Margaret Bruton, "the tall one" - or is she really taller than Helen - devotes her attention primarily to painting. The canvases and wash drawings shown here are all the result of her past summer in New Mexico, where she painted the Indians and the streets and one landscape. She seems to be the most sensitive of the three sisters. She withdraws into herself and is almost timid in her contact with the outside world.

This sensitiveness is shown in her paintings in a rather unusual way. She seems to grasp the world of her own making with a firm grip to compensate for her evasion of actual things. In all but one painting she emphasizes the substance of the thing she has created. But this emphasis carries a strong element of truth with it. Her Indians are apathetic aborigines - not romantic figures or people struggling to adjust to life - just beings who find themselves in the world and don't bother even to wonder about it all.

In January of 1930 Margaret displayed an oil entitled *The Highway*.<sup>45</sup> At the Beaux Arts' spring Annual she exhibited *Indian Avenue* and returned

late that summer to contribute to the reopening of the Galerie and to its December show where she submitted a still life with "delicate colors."<sup>46</sup> She again contributed in June and September of 1931.<sup>47</sup> In the spring of 1932 her painting *Cass Street* reappeared at the Beaux Arts.<sup>48</sup> At this exhibit Junius Cravens described one of her "brilliant" landscapes in tempera as "a painting in which the background is notably well handled, but which falls short of being an outstanding work because the foreground has been left undeveloped."<sup>49</sup> At this time one of her exhibited still lifes became an entry in the patrons' day drawing.<sup>50</sup>

At the Forty-Ninth Annual Exhibition of the SFAA in the spring of 1927 *The Argus* declared Bruton's *Portrait of My Father* the "finest" such work of the whole exhibit with the "breadth and solidity both in lines and colors. It is realistic without exaggeration and the sentiment expressed is reserved."<sup>51</sup> In 1928 at the Fiftieth Annual of the SFAA she displayed, according to *The Oakland Tribune*, her "simple, forceful and altogether admirable" portrait entitled *My Mother* which possessed "good design worked out with the lines of an old-fashioned horse-hair sofa."<sup>52</sup> J. B. Salinger offered this critique:<sup>53</sup>

Margaret Bruton, who recently attracted a great deal of attention with several of her paintings, has just finished a large portrait of her mother. In this canvas she seems to have purposely created difficulties and problems for herself for the sheer purpose of solving them successfully. Her sitter wears a black gown and is sitting on a sofa covered with black satin. The background is as austere: a screen of neutral shade where only grayish blue predominates. The only cheerful notes are given by a green ginger jar turned into an attractive lamp which stands on a small table of mahogany, and a light green pillow on which the subject is reclining. It is a rich piece of work and worthy of the "Portrait of My Father" . . .

The artist Alberta Spratt in her review for *The Carmelite* called *My Mother* "a sympathetic likeness . . . solid and convincing."<sup>54</sup> Margaret also contributed to the Fifty-third Annual in 1931 and the Fifty-fifth Annual in 1933; in December of 1932 she displayed her *Mining Mountain Landscape* at an Exhibition of Watercolor Paintings in the Palace of the Legion of Honor.<sup>55</sup> In the fall of 1936 Miss Bruton received the SFAA's Anne Bremer Memorial Purchase Prize of one hundred dollars for her tempera scene, *Night Fiesta*, at the Second Annual Water Color Exhibition of the SFAA.<sup>56</sup> This painting was described as a "merry-go-round with some tables, one after another, in the foreground and much tent top hanging in folds from beneath the upper frame of the picture. There are persons and wooden horses here and there."<sup>57</sup>

From 1927 thru 1948 Margaret's work appeared at the exhibitions of the San Francisco Society of Women Artists in various venues.<sup>58</sup> In the fall of 1928 the Society's Third Annual was held in The Emporium and Margaret exhibited a "broad and finely sensitive" portrait in oil of a white-haired lady entitled *At (or By) the Window*.<sup>59</sup> The painting was awarded an honorable mention.<sup>60</sup> At the Annual in 1929, which was held coincidentally at the Galerie Beaux Arts, she received the "ribbon of honor" (i.e., an honorable mention) for her portrait entitled *Augustine*.<sup>61</sup> This work was characterized as "a vividly dramatic picture . . . the tension had been partly created by the use of many colors, subtly applied, now in harmony and then in contrast."<sup>62</sup> In the fall of 1930 her *Rancho* and *Tulips* were said to "contain warmth of color, and in a simplified treatment are direct and convincing."<sup>63</sup> Her painting *Amusement Park* at the 1931 Annual of the Society of Women Artists in the Palace of the Legion of Honor was characterized as "one of the outstanding canvases."<sup>64</sup> At that same event she also displayed two Indian portraits.<sup>65</sup> From the 1932 Annual at the Palace of the Legion of Honor her "modernistic study of Virginia City ruins" entitled *Retrospect* was reproduced in the *San Francisco Call*.<sup>66</sup> In 1935 she and her sister, Esther, staged a special exhibit of their mosaics for the Society.<sup>67</sup> The following year in November at the San Francisco Museum of Art the Society of Women Artists awarded Bruton a third prize of twenty-five dollars for her oil on paper entitled *Mexican Street Scene*.<sup>68</sup> She also exhibited an oil at the Society's Annual in 1937; she served on the juries of selection and awards for that organization in: 1930, 1933, 1935, 1937 and 1941.<sup>69</sup> At the Twenty-third Annual of the Society in the fall of 1948 she won the Louise S. Ackerman Award in Decorative Arts for her terrazzo creation entitled *Scylla and Chrydis*.<sup>70</sup>

At the First Annual State-wide Exhibition of the Santa Cruz Art League in February of 1928 she received the first prize in oils and one hundred dollars for her painting entitled *Monterey Landscape*, "a very forceful, rugged composition, vital in color and mass handling."<sup>71</sup> At the same event she was also given a "special mention" for *Luzina*.<sup>72</sup> Florence Lehre reproduced *Monterey Landscape* in *The Oakland Tribune* and observed that this "large painting exemplifies form and mass rather than line. Done in a naturalistic sense, yet quite abstract in conception. . . . clouds and building are accorded almost equal importance in the organization."<sup>73</sup> Regarding this winning canvas J. B. Salinger, now the art critic of the *San Francisco Examiner*, remarked that it conveyed "the severe feeling and robust qualities of color and atmosphere . . . a composition of solid masses and hard tones with low threatening clouds rolling over stern roofs and a harsh green hillside;" Bruton's later painting, *California Rolling Hills*, is far more expressive in structure, tonality and dramatic theme.<sup>74</sup> At the same time as the State-wide Exhibit Margaret made her first and only contribution to the Del Monte Art Gallery.<sup>75</sup> In the fall of 1930 she was one of the few northern Californians whose work was selected for a show of Pacific artists in the new California Room at the Palace of the Legion of

Honor.<sup>76</sup> On four occasions between 1928 and 1935 Bruton exhibited with the Painters and Sculptors of Southern California at the Los Angeles Museum the following works: *Portrait of My Father*, *Augustine*, *Mining Mountains* and *Clearing Skies*.<sup>77</sup> In January of 1929 *The Carmelite* published her linocut entitled *Carmel Valley*; in 1935 at the Academy of Western Painters she displayed *Taos Youth*.<sup>78</sup>

As a result of her recent travels through the Southwest she was given a special joint show in early 1930 with her sisters in the Little Gallery at Bullock's Wilshire of Los Angeles. Arthur Millier, art critic for the *Los Angeles Times*, said that "Margaret has many portraits of Indians worked out in clear design and strong simple tones. Her charcoal drawings of the same sitter are particularly impressive."<sup>79</sup> The *Times* reproduced her charcoal entitled *Hopi Policeman*. In June and July she was invited to contribute to the Exhibition of San Francisco Bay Region Women Artists at the Stanford University Art Gallery.<sup>80</sup> The Bruton sisters staged a joint exhibition at the Kingsley Art Club of Sacramento in October of 1930; a year later at the Studio Shop exhibition in Burlingame sponsored by the Galerie Beaux Arts the trio displayed prints and Margaret specifically contributed *Carmel Mission*.<sup>81</sup> Margaret also received national recognition in New York City for her woodcuts.<sup>82</sup> In April and May of 1932 the three sisters held a joint exhibition at Carmel's Denny-Watrous Gallery where Margaret's work, according to *The Carmelite*, was entirely in color: "a thin oil-wash on paper. It is strong in conception, yet restrained. There is a piquant sense of contrasting forms, of the play of tone against tone."<sup>83</sup> Margaret's total contribution here consisted of five paintings in tempera which did not please the *Carmel Pine Cone* art critic, Marjorie Tait.<sup>84</sup> That November Bruton was an important contributor to the Black and White Exhibition at the Carmel Art Association (CAA), her first display with that group.<sup>85</sup> In August of 1932 her oil of "old Monterey" at the Palace of the Legion of Honor was praised by an *Oakland Tribune* critic who also noted that Margaret was painting murals in the "new" fashion that was introduced to California by Diego Rivera.<sup>86</sup> The following spring she contributed the "outstanding" painting, *Mining Mountains*, to the First Annual Water Color Show at Gump's.<sup>87</sup> Also in 1933 her work appeared at the California Society of Etchers.<sup>88</sup> That year she was appointed a member of the "radical" jury for the Oakland Art Gallery and to the Oakland Annual she submitted *Retrospect*, a work "influenced" by surrealism.<sup>89</sup> In the fall of 1933 the Bruton sisters exhibited jointly in southern California.<sup>90</sup> Early in 1934 Margaret displayed a "most notable" painting at the Seventh Annual State-wide Exhibition in Santa Cruz.<sup>91</sup> During the spring of 1934 in New York City's Museum of Modern Art her work entitled *On the Comstock Lode* was exhibited and elicited this response in the *Christian Science Monitor*: "its numerous houses remind us of cubist post-impressionism and the Oriental painter's essence of life."<sup>92</sup> Margaret had employed elements of the Cubist aesthetic as early as 1928.<sup>93</sup> Her work was included in 1934 in a traveling exhibition sponsored by the Western Association of Art Museums with venues in San Diego, Seattle, Honolulu and San Francisco's Palace of the Legion of Honor.<sup>94</sup> That year in a combined vote of visitors, artists and jurors at the Oakland Art Gallery's spring Annual she won the first prize of one hundred dollars for her Virginia City scene of *Mining Mountains* which depicted "a warm colorful view of . . . mining dumps" with a "golden glow of summer heat" and "austere mountains" in a work of "good design."<sup>95</sup> Regarding her winning entry Glenn Wessels, art critic for *The Argonaut*, offered this assessment:<sup>96</sup>

. . . Technically it is precisely painted and brush freedom is closely curbed. The color is flatly luminous and rather warm; the treatment almost "postery." The scene is taken in Virginia City, where Miss Bruton, along with several others of the East Bay group, spent some time this spring. Pictorially the town must be rich in material, for several of the . . . paintings in this show were executed there.

This award guaranteed an invitation as the "guest exhibitor" at the Oakland Art Gallery in March of the following year.<sup>97</sup> In October of 1934 H. L. Dungan praised her canvas *On the Comstock Lode* at the Palace of the Legion of Honor as "the best painting I have seen . . . It is a picture that grows on you as only a sound work can."<sup>98</sup> Concurrently, for the Second Annual of the Progressive California Painters and Sculptors at San Francisco's Joseph Danysh Galleries on Geary Street she exhibited *Ghost Town*.<sup>99</sup> The Bruton sisters collaborated on two large mosaic wall panels for the loggia in the Mother House of San Francisco's Fleishhacker Zoo. One panel was a "representation of Francis of Assisi as patron saint of the animal kingdom."<sup>100</sup>

In January of 1935 for the joint exhibition of the Bruton sisters at the Danysh Galleries Margaret submitted "numerous small landscapes in gouache" of Virginia City scenes that possessed a "delightful sense of humor" as well as the "dramatic" print entitled *Tailings*; from this exhibit *The Wasp*, a San Francisco weekly, reproduced her etching, *Zero Weather*.<sup>101</sup> Concurrently, one of her canvases was among the "forty Western oil paintings" on display at the Mills College Art Gallery in Oakland.<sup>102</sup> While exhibiting her "Mother Lode" paintings and prints in a solo show at Gump's that spring, Margaret also displayed "a group of five oil paintings on paper of the Nevada mining country" in the Oakland Art Gallery.<sup>103</sup> With the addition of more of her "mining town" canvases in April the Oakland show became a sort of Margaret Bruton "retrospective" that Junius Cravens, now the critic for *The San Francisco News*, found a "bore" because the scenery had been worked to death, but he praised her execution as "beyond reproach."<sup>104</sup> Glenn Wessels, artist and art critic, said that her style "varies between true painting in her oils and a sort of graphic design in her

sketches. It is color rather than light which intrigues her, and pattern above all."<sup>105</sup> In spring of 1935 she received an honorable mention at the Annual Exhibition of the Bay Region Art Association in the Palace of the Legion of Honor.<sup>106</sup> That June at the exhibition of "Twenty San Francisco Artists" in the San Francisco Museum of Art she displayed her Oakland prize-winner, *Mining Mountains*.<sup>107</sup> She was awarded in September a first prize in the "landscape category" at the California State Fair for the same *Mining Mountains* which was reproduced in *The San Francisco News*.<sup>108</sup> In December of 1935 at the Exhibition of Nineteenth and Twentieth Century Prints in the San Francisco Museum of Art Junius Cravens observed:<sup>109</sup>

Margaret Bruton's "Potato Face" and "Zero Weather" are noteworthy among the local etchings. In "Potato Face," three wistfully curious little girls stand looking at a beggar of grotesque visage. The work, combines restrained humor with pathos, but without sentimentality. "Zero Weather" is a nicely composed snowscape.

Concurrently, her contribution to the Twenty-second Annual Exhibition of the California Society of Etchers at the San Francisco Museum of Art, *Zero Weather*, was reproduced in the *San Francisco Chronicle*.<sup>110</sup>

In the fall of 1936 she served on the jury and displayed her *Mexican Street Scene* at the Fifth Annual Exhibition of Water Colors, Pastels, Drawings and Prints in the Oakland Art Gallery.<sup>111</sup> A month later she exhibited *Buyer and Sellers* at the Bay Region Art Association Annual in Oakland.<sup>112</sup> Also in 1936 her *Mining Mountains* won a prize at the invitational All-American Exhibition in the Rockefeller Center of New York City.<sup>113</sup> In January of 1937 Margaret had a "one-man" exhibition at the Women's City Club of Berkeley, which included her *Mexican Street Scene* and *Mining Mountain*, and received a second honorable mention in the exhibition of Western Women Artists at the Oakland Art Gallery.<sup>114</sup> By the late 1930s mosaic design and murals consumed much of her time. The Bruton sisters reportedly learned mosaic techniques from Italian craftsmen employed at the Hearst castle. In the fall of 1937 and 1939 they were prominent in the exhibitions of "Mural Conceptualism" at the San Francisco Museum of Art.<sup>115</sup> Early in 1938 she served on the jury of the SFAA and in the spring exhibited in Berkeley at "An Artist's Place," a private local gallery; that fall she was given a "one-man" show at the San Francisco Museum of Art under the auspices of the SFAA.<sup>116</sup> In December of 1938 at the Berkeley Women's City Club she contributed two works, *Plaza Fiesta* and *Mexican Street*, to a show of California artists who had recently visited Mexico.<sup>117</sup> Her work was included in a joint exhibition of graphic art by "modern" artists and architects at the San Francisco Museum of Art in the fall of 1939.<sup>118</sup> For the Exhibition of Contemporary American Art at the New York World's Fair in 1939 she displayed an oil painted on paper entitled *Saint Casa of Humboldt*, a careful, colorful and very representational depiction of the ecclesiastical statuary in a vaulted niche.<sup>119</sup> This painting was later added to the collection of the San Francisco Museum of Art. On Treasure Island for the Golden Gate International Exposition in 1939-40 she and her sisters created in the Court of the Pacifica on the west wall gigantic bas reliefs and "murals in marble, metal, enamel and glass, symbolizing religions in the East and West" entitled *The Peace Makers*.<sup>120</sup> These murals comprised over three hundred panels, collectively measured fifty-seven feet by one hundred and forty-four feet and were elevated fifteen feet above ground level to maximize the visual impact from a distance. This project required a warehouse that extended half a city block. For this commission the sisters were reportedly paid twenty thousand dollars. Also at the Exposition Margaret offered a public demonstration of "construction in painting" sponsored by the San Francisco Society of Women Artists.<sup>121</sup>

In 1941 Margaret was placed on the jury of selection at the Annual of the SFAA; a year later she served on the jury of awards at the Oakland Art Gallery and on the selection jury for ceramics at the Seventeenth Annual Exhibition of the San Francisco Society of Women Artists.<sup>122</sup> She contributed to the Eleventh Annual Exhibition of Water Colors and Prints at the Oakland Art Gallery in the fall of 1943.<sup>123</sup> She co-designed with her sister Helen in the late 1940s the glass mosaic mural in the dining room of the luxury liner S.S. Lurline. Margaret's two largest solo projects were the forty-seven terrazzo table tops for the Lanai Room of the Royal Hawaiian Hotel in Honolulu and the gigantic terrazzo "Money Mural" in the lobby of Standard Federal Savings & Loan Association in Los Angeles.<sup>124</sup> The latter, which was executed in warm hues of green and yellowish brown with accents of gold, measured thirty-two by twelve feet and depicted the symbolic evolution of money with a dozen "irregular shapes, cast separately and then attached to the wall; and numerous replicas of coins or symbols of materials used in exchange."<sup>125</sup> In May of 1949 Margaret contributed "tables" to an exhibition at the San Francisco Museum of Art "devoted to the display of objects and furnishings portraying the taste and finesse with which we approach the art of modern living;" three years later she designed the tables for the Museum's new lounge.<sup>126</sup> The Gump Gallery staged in September of 1949 a display by the three sisters of mosaics that included religious art.<sup>127</sup> The *Monterey Peninsula Herald* reproduced one of Margaret's "Stations of the Cross."<sup>128</sup> The Bruton sisters jointly worked in 1956 on large decorative mosaic screens for the Matson Liners SS Mariposa and the SS Monterey.<sup>129</sup> In 1960 they completed twenty-two large terrazzo maps of military campaigns for the World War II Memorial at the U.S. Cemetery in Manila.<sup>130</sup> These maps are mounted on the walls of the four galleries of the soldiers' museum and each measures ten feet in height and vary in length from ten to thirty feet.<sup>131</sup> In the summer of 1963 the sisters each executed a statue of Buddha for the Universal Church of Buddha in San Francisco; Margaret's

contribution, which was the largest, depicted the prophet at the age of forty and was placed over the main altar.<sup>132</sup> In the interest of preserving regional art history Margaret and her sister, Helen, interviewed Louis B. Siegfried in July of 1972.<sup>133</sup> Margaret Bruton died in a Monterey convalescent hospital on August 29, 1983.<sup>134</sup>

**ENDNOTES FOR BRUTON:** 1. Crocker: 1883-84, p.269; 1890, p.251; 1896, p.331; Polk: 1886-87, p.585; 1897, p.518. / 2. Polk: 1900, p.504; 1904, p.502; 1906, p.537; 1909, p.1257; 1913, p.25; 1918, p.254; U.S. Census of 1910 [ED 12, Sheet 12B]. / 3. *TOI*: March 23, 1910, p.10; February 1, 1912, p.12; September 22, 1912, p.30. / 4. Halteman, p.1.39. / 5. *SFC*, May 18, 1913, p.27. / 6. *TOI*: April 4, 1913, p.14; April 5, 1913, p.14. / 7. *TOI*: December 2, 1917, p.21; December 11, 1917, p.6. / 8. *SFAI*; *SFB*, March 24, 1919, p.15. / 9. U.S. Census of 1920 [ED 16, Sheet 2A]. / 10. U.S. Census of 1930 [ED 1-224, Sheet 4A]; cf. Polk: 1923, p.369; 1935, p.173; 1938, p.157; 1940, p.148. / 11. Polk 1943, p.160. / 12. *CVRI*, Alameda County: 1922-1944; U.S. Census of 1940 [ED 1-33, Sheet 4B]. / 13. *CVRI*, Monterey County: 1924, 1926. / 14. Ball, p.100; *CVRI*, Monterey County, November 7, 1944; *MPH*, December 18, 1977, p.1-C. / 15. Appendix 2. / 16. *Moire*, p.B-36. / 17. *LAT*, April 12, 1925, p.3-34. / 18. *CPC*, May 9, 1925, p.1; *TOI*, May 10, 1925, p.6-S. / 19. *MPH*, May 16, 1925, p.1. / 20. *CPC*, August 6, 1926, p.11. / 21. *LAT*, April 11, 1926, p.3-28; cf. *CPC*, August 27, 1926, p.11; *Moire*, p.B-36. / 22. *TOI*, May 3, 1925, p.S-7; *SFAI*, / 23. *CPC*, August 27, 1926, p.11. / 24. *CPC*, September 3, 1926, p.11. / 25. *CPC*, October 15, 1926, p.11. / 26. *TOI*, July 17, 1927, p.S-5; *Moire*, p.B-36. / 27. *TOI*, July 24, 1927, p.4-S. / 28. *TOI*, December 11, 1927, p.8-S. / 29. *SFC*, December 19, 1926, p.6-F; *CPC*, December 24, 1926, p.11. / 30. *TOI*, January 9, 1927, p.6-S; *SFC*: January 16, 1927, p.12-D; January 30, 1927, p.D-7; February 6, 1927, p.D-7; *CPC*, February 4, 1927, p.11; *CCY*, February 9, 1927, p.6. / 31. *SFC*, January 23, 1927, p.D-7. / 32. *SFC*, January 30, 1927, p.D-7. / 33. *TAI*, January 29, 1927, p.16. / 34. *TOI*, January 23, 1927, p.8-M. / 35. *TOI*, April 24, 1927, p.5-S; *BDG*, April 30, 1927, p.6; *SFC*: May 1, 1927, p.D-7; May 15, 1927, p.D-7; *CCY*, May 4, 1927, p.4; *TAI*, May 7, 1927, p.13. / 36. *ARG*, June 1927, p.1. / 37. *TOI*, May 15, 1927, p.8-B. / 38. *SFC*, May 29, 1927, p.D-7; *BDG*, June 4, 1927, p.6. / 39. *SFC*: December 11, 1927, p.D-7; December 25, 1927, p.D-7; December 23, 1928, p.D-7; December 6, 1931, p.4-D; December 11, 1932, p.D-3; *TOI*: December 11, 1927, p.8-S; December 25, 1927, p.S-3; December 16, 1928, p.S-7; *TAI*: December 17, 1927, p.13; December 8, 1928, p.6; *BDG*, December 15, 1928, p.7. / 40. *SFC*, February 26, 1928, p.3-RP. / 41. *SFC*: June 10, 1928, p.D-7; June 24, 1928, p.D-7; *TOI*, June 17, 1928, p.5-S; *BDG*, June 21, 1928, p.7; *TAI*: June 23, 1928, p.13; B & B, August 7, 2006, No.1278. / 42. *TAI*, September 28, 1929, p.11; cf., *SFX*, September 15, 1929, p.10-E; *SFC*: September 15, 1929, p.D-5; September 22, 1929, p.D-5; *CPC*, September 27, 1929, p.4. / 43. *TAI*, December 7, 1929, p.5. / 44. *SFC*, December 1, 1929, p.4-D. / 45. *SFC*, January 19, 1930, p.D-5. / 46. *SFC*: June 8, 1930, p.D-5; June 15, 1930, p.D-5; June 22, 1930, p.D-5; September 28, 1930, p.4-D; *BDG*, June 12, 1930, p.8; *SFL*, September 13, 1930, p.8; September 20, 1930, p.8; *SFW*, December 5, 1930, p.12. / 47. *SFC*, June 14, 1931, p.6-D; *TOI*, September 27, 1931, p.6-S. / 48. *SFC*, May 29, 1932, p.D-3; *BDG*, June 2, 1932, p.7; *TOI*, June 12, 1932, p.8-S. / 49. *TAI*, May 27, 1932, p.6. / 50. *SFW*, June 18, 1932, p.7; *SFC*, June 19, 1932, p.D-3. / 51. *ARG*, April 15, 1927, p.2; cf., *BDG*, March 26, 1927, p.7; *TWP*, April 2, 1927, p.23. / 52. *TOI*: April 22, 1928, p.8; April 29, 1928, p.8-M; cf. *TAI*, May 12, 1928, p.5. / 53. *ARG*, November 1927, p.10. / 54. *CRM*, April 25, 1928, p.7. / 55. *SFC*, April 19, 1931, p.D-7; *CRM*, April 23, 1931, p.10; *LAT*, October 22, 1933, p.2-4; B & B, October 4, 1992, No.228. / 56. *SFW*, November 7, 1936, p.13; *SFC*, November 8, 1936, p.D-7; *TOI*, November 8, 1936, p.6-B; *TAI*, November 13, 1936, p.15; *SFX*, November 15, 1936, p.E-7. / 57. *TOI*, November 15, 1936, p.6-B. / 58. *TWP*, February 26, 1927, p.23; *TAI*, February 26, 1927, p.13; *TOI*: February 27, 1927, p.5-S; March 13, 1927, p.5-S; March 20, 1927, p.5-S; November 10, 1929, p.5-B; *CCY*, March 16, 1927, p.7; *SFC*, March 20, 1927, p.D-7. / 59. *SFX*, November 4, 1928, p.E-9; *SFC*, November 4, 1928, p.D-7; *BDG*, November 8, 1928, p.6; *TWP*, November 10, 1928, p.13. / 60. *SFC*, November 8, 1928, p.D-7; *BDG*, November 22, 1928, p.7. / 61. *TAI*, November 9, 1929, p.5; *SFC*, November 10, 1929, p.D-5; *BDG*, November 14, 1929, p.7. / 62. *SFX*, November 10, 1929, p.10-E. / 63. *SFC*, November 9, 1930, p.4-D; *TOI*, November 9, 1930, p.6-S; *BDG*, November 15, 1930, p.7. / 64. *TOI*, November 8, 1931, p.6-S. / 65. *SFC*, November 15, 1931, p.D-3. / 66. *SFL*, December 3, 1932, p.9; cf. *TOI*, November 13, 1932, p.6-S. / 67. *TOI*, March 3, 1935, p.S-7. / 68. *BDG*, November 5, 1936, p.7; *TAI*, November 6, 1936, p.9; *TOI*, November 8, 1936, p.6-B. / 69. *TOI*, October 10, 1937, p.S-5; cf., *SFL*, October 25, 1930, p.14; *BDG*: November 15, 1930, p.7; May 4, 1934, p.15; November 1, 1935, p.7; September 30, 1937, p.8; October 14, 1937, p.7; *TOI*: November 19, 1933, p.8-S; November 26, 1933, p.8-S; October 10, 1937, p.5-S; September 21, 1941, p.C-3; *TAI*, November 1, 1935, p.18; *SFW*, October 2, 1937, p.7. / 70. *TOI*, November 14, 1948, p.C-11. / 71. *CRM*, February 15, 1928, p.7; cf., *LAT*, January 31, 1928, p.1-9; *TOI*, January 31, 1928, p.19; *SFC*, February 5, 1928, p.D-7; *ARG*, February 1928, p.6. / 72. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, pp.3f, 11. / 73. *TOI*, February 5, 1928, p.S-5; cf. *TOI*, February 12, 1928, p.S-7. / 74. *SFX*, February 12, 1928, p.10-E; Plate 2b and Appendix 6. / 75. *CPC*, February 10, 1928, p.4. / 76. *TWP*, November 22, 1930, p.12; *TOI*, November 16, 1930, p.S-7. / 77. *Moire*, p.B-36. / 78. *Ibid.*; *CRM*, January 2, 1929, p.1. / 79. *LAT*, February 2, 1930, p.3-18. / 80. *DPT*, June 14, 1930, p.3; *BDG*, June 19, 1930, p.7; *SFL*: June 28, 1930, p.6; July 12, 1930, p.19; *CPC*, July 4, 1930, p.4; *SFC*, July 20, 1930, p.D-5; *TOI*, July 27, 1930, p.6-S. / 81. *SFC*, October 19, 1930, p.4-D; *SMT*: November 17, 1931, p.6; December 21, 1931, p.4. / 82. *NYT*, August 7, 1932, p.8-7. / 83. *CRM*: April 28, 1932, p.4; May 12, 1932, p.3. / 84. *CPC*, May 6, 1932, p.7. / 85. Appendix 4. / 86. *TOI*, August 18, 1932, p.15. / 87. *SFL*, March 11, 1933, p.16; *TAI*, March 17, 1933, p.14. / 88. *LAT*, October 22, 1933, p.2-4. / 89. *TOI*: February 26, 1933, p.8-S; April 2, 1933, p.8-S; *TAI*, August 7, 1933, p.13; *SFW*, May 11, 1934, p.8. / 90. *LAT*, October 8, 1933, p.2-5. / 91. *SFW*, February 10, 1934, p.11. / 92. *CSM*, April 7, 1934, p.8. / 93. Refer to note 41 above. / 94. *SFC*, October 7, 1934, p.D-3. / 95. *SFW*, March 17, 1934, p.11; *TOI*: February 25, 1934, p.12-S; March 25, 1934, p.10-S; April 8, 1934, p.12-S; cf. *BDG*, April 13, 1934, p.7; *LAT*, April 15, 1934, p.2-8. / 96. *TAI*, April 27, 1934, p.13. / 97. *TOI*: February 24, 1935, p.S-7; March 17, 1935, p.S-7; *TAI*: March 29, 1935, p.14; May 10, 1935, p.20; *BDG*, April 19, 1935, p.7. / 98. *TOI*, October 21, 1934, p.8-S. / 99. *TOI*: October 27, 1934, p.12; November 3, 1934, p.12. / 100. *SFW*, March 24, 1934, p.8; *SFC*, January 13, 1935, p.D-3. / 101. *SFW*: January 5, 1935, p.9; January 12, 1935, p.9; *TOI*: January 6, 1935, p.S-7; January 13, 1935, p.S-7; *TWP*: January 12, 1935, p.12; January 19, 1935, p.13; *SFC*, January 13, 1935, p.D-3. / 102. *TOI*, January 9, 1935, p.D-7. / 103. *SFW*, March 16, 1935, p.20; *TOI*: March 17, 1935, p.S-7; April 21, 1935, p.S-7; *TAI*, March 22, 1935, p.12; *TWP*: March 23, 1935, p.12; April 27, 1935, p.12. / 104. *SFW*: April 20, 1935, p.10; April 27, 1935, p.20. / 105. *TAI*, April 26, 1935, p.20. / 106. *TOI*, April 28, 1935, p.S-7; *BDG*, May 23, 1935, p.7. / 107. *SFW*, June 29, 1935, p.7; *TOI*, July 21, 1935, p.S-7. / 108. *TOI*: September 1, 1935, p.4-A; September 8, 1935, p.S-7; *SFW*, September 7, 1935, p.7; *LAT*, September 8, 1935, p.2-9. / 109. *SFW*, December 28, 1935, p.7. / 110. *SFC*, December 15, 1935, p.D-6. /

111. *TAI*, October 9, 1936, p.22. / 112. *TAI*, November 20, 1936, p.13. / 113. *BDG*, January 21, 1937, p.5. / 114. *TOT*: January 17, 1937, p.4-S; January 22, 1937, p.10-D; *BDG*, January 21, 1937, p.5. / 115. *BDG*, November 4, 1937, p.7; *TOI*, November 7, 1937, p.5-S; *TAI*, November 3, 1939, p.18. / 116. *TAI*: January 1, 1938, p.20; February 4, 1938, p.19; May 20, 1938, p.15; September 23, 1938, p.20; *TOT*, March 20, 1938, p.10-S; *BDG*: April 29, 1938, p.7; October 6, 1938, p.7. / 117. *TOT*: November 30, 1938, p.8; December 18, 1938, p.8-B-7; *BDG*, December 8, 1938, p.9. / 118. *TOT*: November 12, 1939, p.8-9; December 3, 1939, p.8-9. / 119. B & B, February 17-18, 1988, No.4253. / 120. *TAI*, May 13, 1938, p.20; *BDG*, May 13, 1938, p.8; *CSM*, October 26, 1938, p.13; *SFC*, October 30, 1938, p.28-W; *MPH*, November 1, 1946, p.A-7; Susan Landauer in Trenton, 1938, p.277, note 64. A photo of the sisters behind the relief was published in *The San Francisco News* (*SFN*, August 27, 1938, p.15). / 121. *TOT*, September 17, 1940, p.1-S. / 122. *TOT*: August 31, 1941, p.4-S; February 22, 1942, p.5-S; November 8, 1942, p.5-S. / 123. *TOT*, November 7, 1943, p.2-B. / 124. The artist posed with one of the tables in a 1947 photo (*MPH*, October 31, 1947, p.A-12; cf. *MPH*: October 29, 1948, p.A-14; October 31, 1950, p.A-9). / 125. *MPH*, November 2, 1953, p.A-15; the *Herald* reproduced a drawing of the "Money Mural." / 126. *TAI*, May 27, 1949, p.17; *SMT*, April 12, 1952, p.6. / 127. *BDG*, September 1, 1949, p.18; *TOT*, September 11, 1949, p.12-C; cf. *MPH*, October 30, 1955, p.A-6. / 128. *MPH*, November 1, 1954, p.A-3. / 129. *MPH*, November 3, 1956, p.A-6. / 130. *MPH*: December 7, 1960, p.13; December 14, 1966, p.41; the *Herald* included a photo of the three sisters at work. / 131. *MPH*, October 3, 1959, p.A-11; the *Herald* published a snapshot of Esther and Margaret at work on the project in their Alvarado-Street studio and an aerial photo of the Manila Memorial Cemetery. / 132. *TOI*, September 25, 1963, p.14-D. / 133. *Louis B. Siegfried, A Conversation*, Tape Recorded Interview conducted by Helen and Margaret Bruton on July 21, 1972, Archives of California Art, The Oakland Museum of California. / 134. *MPH*, September 1, 1983, p.4; California Death Index; cf., Hailey, vol. 16, pp.1-30; Kovicnik, p.34; Samuels, p.72; Petteys, p.104; Falk, p.486; Jacobsen, p.454; Hughes, p.162; Seavey, p.12; Spangenberg, p.62.

**LOUIS ALEXANDER BUCHANAN** (ca.1867-19??) was born in Missouri where he apparently had his earliest training as "a pattern-maker and machinist."<sup>1</sup> Thereafter he studied engineering and art at Washington University in St. Louis where he "won honors through his still life pictures."<sup>2</sup> For five years he was an instructor of mechanical drawing. By 1890 he was a graduate student at Stanford University and taught there for three years after receiving his M.E. In 1894 he was appointed "head of the Department of Mathematics" at San Francisco's Lick School, also known as the California School of Mechanical Arts.<sup>3</sup> In the late spring of 1895, when Cogswell Polytechnic College reopened, Buchanan was named the principal and a science instructor.<sup>4</sup> He was professionally and socially prominent in educational circles.<sup>5</sup> He gained a reputation as a progressive and purchased the most modern equipment for the College.<sup>6</sup> His dislike of the founder, H. D. Cogswell, and financial problems at the institution led to his resignation in June of 1896; at this time the *San Francisco Call* reproduced a sketch of the handsome young teacher.<sup>7</sup> In the fall of 1897 he applied for the directorship of the Wilmerding School in San Francisco, but was not hired.<sup>8</sup> Thereafter he was employed at technical schools in Santa Rosa and Stockton. He taught architectural perspective, was an authority on Patent Office applications and published *The Algebraic Solution of Equations of Any Degree* in 1899.<sup>9</sup> In the early 1900s he was the Supervisor of Manual Training in the Fresno Public Schools, but abandoned science to devote his life to painting and art education.

He arrived in Berkeley by the fall of 1906 and took the position of "drawing instructor" at Berkeley High School. With his close friend, Carl C. Dahlgren, he established an art school in Suite 24 at 2150 Center Street and located his private studio there.<sup>10</sup> Buchanan was described as a "painter of no little talent" and an expert draftsman. At his atelier, which was open Mondays, Wednesdays and Fridays to the public, many canvases were hung on the "artistically draped" walls.<sup>11</sup> His fruit studies attracted much favorable comment, "especially his grapes, for their fresh coloring and transparency . . . as near as it is possible for man to paint." He sold his paintings in St. Louis and New York. In 1907 he exhibited six oils in Oakland at the Tearoom Gallery of Newman's College Inn and contributed to the First Annual Exhibition of the Berkeley Art Association.<sup>12</sup> His only listing in the Berkeley Directory placed his residence at 2534 Ridge Road.<sup>13</sup> When his studio rent became too exorbitant, he moved in 1908 with Dahlgren to the Tribune Building in Oakland and left Berkeley.<sup>14</sup> By or before 1910 he had returned to Fresno where he taught in the local public schools and resided at 1435 K Street.<sup>15</sup> According to the U.S. Census of 1920, he lived in Coalinga City, Fresno County, with his wife, Laura, son, Robert, and mother.<sup>16</sup>

**ENDNOTES FOR BUCHANAN:** 1. *SFL*, June 22, 1895, p.14. / 2. *ICR*, December 28, 1907, p.16. / 3. *SFL*: December 31, 1894, p.3; January 4, 1895, p.3; June 30, 1896, p.16. / 4. *SFL*: June 22, 1895, p.14; June 23, 1895, p.22. / 5. *SFL*: March 6, 1896, p.13; December 30, 1898, p.4; July 15, 1899, p.3. / 6. *SFL*: July 28, 1895, p.12; April 27, 1896, p.12. / 7. *SFL*, June 30, 1896, pp.7, 16. / 8. *SFL*, September 29, 1897, p.12. / 9. *SFL*, October 8, 1899, p.30. / 10. *BDG*, June 1, 1907, p.5; cf. *ICR*, June 1, 1907, p.13. / 11. *ICR*, September 28, 1907, p.14. / 12. *TOI*, Dec. 20, 1907, p.2; *ICR*, December 28, 1907, p.16; Appendix 1, No.2. / 13. *Polk*, 1907, p.1540. / 14. *ICR*, January 11, 1908, p.17. / 15. *CVRI*, Fresno County, 1910-12. / 16. U.S. Census of 1920 [ED 58, Sheet 3B].

**FERDINAND (Ferdy) BURGdorFF** (1881-1975 / **Plate 3b**) was born on November 28<sup>th</sup> in Cleveland, Ohio.<sup>1</sup> His father, Frederick, was a Hamburg-born watchmaker and his mother, Ida Burgdorff, was of Prussian birth.<sup>2</sup> William and Louisa were his two older siblings; his younger sister, Sophie, was born in the mid 1880s. Ferdinand began his career at the Cleveland School of Art "winning all available scholarships, finding inspiration in the contemporary Indians of Frederick Remington."<sup>3</sup> He briefly attended medical school where he studied anatomy.<sup>4</sup> During most of 1906 he traveled and studied informally in northern Europe. His oil, *A Woman in a Folk Dress Knitting*, dates from this period and shows that Burgdorff had already adopted the bright palette that became his hallmark.<sup>5</sup>

In 1907 he traveled to New Mexico where he intended to write a series of articles on the Old West and execute numerous illustrations; he sold his first canvas to the Santa Fe Railroad "which used his painting of an Indian in flat-topped hat and long tan leggings as a feature in its book, *Indians of the Southwest*."<sup>6</sup> Thereafter he settled briefly in San Francisco. He was a permanent Carmel resident between 1908 and 1911. He was first introduced to this seaside hamlet by George Sterling.<sup>7</sup> In October of 1908 Burgdorff joined landscape artist Ferdinand Lundgren on a sketching vacation through the deserts of Arizona. During this trip he sketched a scene in pencil at Redlands, California.<sup>8</sup> The following March Lucy Jerome, critic for the *San Francisco Call*, wrote this evaluation of his art:<sup>9</sup>

The work of Ferdinand Burgdorff, a young Cleveland painter, is compelling interest and attention from the local art world in a marked degree. Burgdorff is in his early twenties, but the three exquisitely toned water color canvases displayed at the exhibition of the Bohemian Club last week evince mature qualities. These three pictures were readily sold, and the 20 or more which the artist intends taking to Portland this week to place on exhibition give indications of rare talent.

Particularly is this true of the several water color sketches made in the environments of Monterey and Carmel. . . . It is not the technical execution which one sees in these delicate, sensitive paintings; rather is it the rendering of an emotion, transient or lasting, which gives to these scenes their force.

. . . . For his sketches of sunset skies, Monterey rocks and bay, and the lonely pines and cypresses, there can be nothing but commendation. The tonal quality of these water colors is extraordinary, the artist not hesitating to paint a sky in a single sweep of yellow gold, or the Carmel coloring in deep blues almost unrelieved.

Not confining himself to water colors, Burgdorff has used oil, and also has cast a large piece of statuary in plaster. He has dabbled in metal work, too, being so successful in each branch that he could possibly arrive at ultimate success in any line of art he chose to pursue.

. . . . C. S. Aiken, who has given him much encouragement and has introduced him to the people who will aid him in his work, among them being Charles Dickman, C. R. Peters, Stewart White and Ferdinand Lundgren of Santa Barbara, all of whom speak in warm terms of the artist's possibilities.

He exhibited forty to fifty canvases in Portland, Oregon, as the protégé of Charles S. Aiken, the editor of *Sunset* magazine, where his paintings were often reproduced.<sup>10</sup> From 1909 thru the late 1950s he periodically contributed his "atmospheric" paintings, drawings and etchings to the Bohemian Club exhibitions.<sup>11</sup> One entry in March of 1909, *The Pines-Point Lobos*, was "quickly sold" and described as "an exquisite fantasy picturing a dark witchlike tree on the edge of a gloomy mass of hill with a fairy glow of yellow suffusing tree, hill and sea."<sup>12</sup> Burgdorff regularly attended the annual "jinks" at the Bohemian Grove.<sup>13</sup> He returned to Carmel by April of 1909 as the roommate of Henry Laffer.<sup>14</sup> Lucy Jerome reported that Burgdorff rented space in the Carmel Arts and Crafts Clubhouse for his public studio-gallery and found "the gray atmosphere which enraptures the town" inspiring.<sup>15</sup> That August he exhibited at the Schussler Brothers Gallery of San Francisco "six most fairylike and charming small paintings . . . [that] bear the imprint of a mind which sees exquisitely, feels understandingly and executes boldly."<sup>16</sup> Two months later he displayed at the Vickery, Atkins & Torrey Gallery in San Francisco eight oils, which included *Eucalyptus Walk* and a New Mexico scene, *Sunshine and Wind*, where the shadows were animated with "dazzling light effects."<sup>17</sup> His work was hung in a "distinctive place" at the 1909 Newton J. Tharp Memorial Exhibition in San Francisco.<sup>18</sup>

Early in 1910 Burgdorff was established as a major figure on the regional art scene with back-to-back one-man exhibitions at two of the most prestigious galleries in San Francisco, Rabjohn & Morcom and Vickery's. A series of reviews by Margaret Doyle for the *San Francisco Call* were decidedly enthusiastic; the first on January 2<sup>nd</sup> observed that:<sup>19</sup>

A number of delightfully delicate and ethereal water colors and oils in the softest of tones and colorings, the work of Ferdinand Burgdorff, have been sent from Pacific Grove and are on view . . . . Burgdorff is doing excellent work that promises big and interesting things for the future. Moreover, it is absolutely original, and is seen and painted with the truest appreciation of the beauties of nature in her tenderest moods.

One of the most exquisite of these late scenes is a quiet stretch of bay and sandy beach at Carmel, painted with the soft afternoon lights that go with a summer sunset in sky and water. The gray beach is in two shades of the most delicate and elusive tone, against a pale blue green sea in which is reflected a glow of pink and a touch of yellow from the cloud touched sky above. The horizon line is in tones of purple, silver and lavender. Altogether it is one of the most beautiful canvases for daintiness of touch and scene and exquisiteness of coloring on display in the city.

Seven weeks later he sent additional paintings in which Doyle observed a significant change in style:<sup>20</sup>

. . . . One or two of these late paintings on display are a departure, and while there is a delightful charm and elusiveness to his silvery toned landscapes and marines, peculiarly his own, his

bolder and more vivid work shows him up just as strongly in another light.

An admirable example of this is his oil scene of a little cove in Carmel bay, showing the water in the near foreground as a deep indigo . . . The sand and the nearby rocks, with their rich brown and yellow tones, are wonderfully handled. . .

Doyle offered further reflections on his expanded show of thirty paintings:<sup>21</sup>

. . . . Among the most interesting of the pictures to be displayed is the series of desert scenes in oils – the “Painted Desert,” as it is called, as the whole gamut of color is brought into play, from the pale pinks and blues and lavenders of the distant mesas in the early morning to the deeper tints of violet and rose as the day advances, which by sunset become a flaming red.

The first of the series, called “The End of the Day,” shows an Indian camp on the desert still lighted with the silver blue of the afterglow. . . . the charm of the picture may be said to be the planet Venus painted in clear silver on the deep tinted sky.

Burgdorff’s larger canvas, called “Venus,” shows the planet painted over the water at Carmel, and the contrast of the atmospheric effect is brought out marvelously. The tone of the second picture is in the deep, quiet shades of blue and gray, serving as a background to the planet and its long, clear reflection in the crested waves of the ocean and wet sand.

The second of the desert scenes is called “Before Sunrise.” In the cold morning air, sharp and light as only unobstructed desert air can be, the colors of the landscape stand out, in deep rich tones, startlingly clear.

One of his most ethereal watercolors, *Blue Twilight*, was included in the Rabjohn show.<sup>22</sup> About this time Burgdorff donated an oil to the Charity Raffle at the San Francisco Institute of Art.<sup>23</sup> In the spring of 1910 he sketched in the Southwest where he executed the watercolor *Canyon de Chelley*.<sup>24</sup> He exhibited in May his deserts scenes with the San Francisco Artists’ Society in the Palace Hotel.<sup>25</sup>

From U.S. Census in April of 1910 we learn that he was an unmarried “landscape painter” and a Carmelite.<sup>26</sup> In his satiric commentary on Carmel’s “art colony” Willard H. Wright of the *Los Angeles Times* referred to Burgdorff’s hair as “pale saffron down,” his temperament as slightly “peevish” and his allergy to poison oak as unfortunate.<sup>27</sup> At his seaside cottage Burgdorff entertained a number of famous artists, including the photographer W. E. Dassonville. Arthur Vachell was his frequent sketching partner.<sup>28</sup> He also performed and painted scenery in the Forest Theatre, donated his art to benefit auctions at the Carmel Arts and Crafts Club and assisted with such undertakings as the “Carmel Whirl” which was both a festival and the title of the first local newspaper in 1909.<sup>29</sup> He was included in the social events at the Del Monte Art Gallery and as the “colorist of Carmel” he was identified as one of the Peninsula’s most important artists.<sup>30</sup> Between 1909 and 1924 Burgdorff exhibited at no less than eight of the Annual Exhibitions at the Carmel Arts and Crafts Club.<sup>31</sup> At the Seventh Annual in 1913 he displayed a piece entitled *Point Lobos*. At present, we have the following titles for his other Carmel Annuals: 1921 – *Venus and Gold to Rose*; 1922 – *Pines and Sea and Rocks and Surf*; 1923 – *Patriarch-Cypress*; and 1924 – *Late Afternoon and Southward*. His 1921 watercolor *Venus* was described as “the lovely star glittering in a dark blue sky. . . with the bent tree . . . showing black in the pale starlight . . . [Burgdorff] works smoothly, almost photographically, yet withal his pictures are so charmingly mystical.”<sup>32</sup> His *Patriarch-Cypress* in 1923 was characterized as “beautiful and subtle.”<sup>33</sup> From 1908 through 1928 his paintings, which included such titles as *Monterey Pines*, *Scene in Mexico*, *Dry Camp*, *Abandoned Road*, *Parthenon in Sunset Glow* and *From Gold to Violet*, were periodically added to the Del Monte Art Gallery.<sup>34</sup>

In September of 1910 Burgdorff again left on a trip to the Navajo and Hopi reservations with Ferdinand Lundgren and by mid December had returned to his Carmel studio to prepare for a major San Francisco exhibition.<sup>35</sup> On April 3, 1911 he opened the spring season at Vickery’s with twenty-five vibrant canvases that elicited this response from Katherine C. Prosser, art critic of the *San Francisco Call*:<sup>36</sup>

Burgdorff’s work is growing; with each new output there is an added quality, and he is one of the coming great painters.

“At Sunrise” is among the most beautiful of the lot. Looking across the Rio Grande river, one sees the Manzanita mountains silhouetted against the early morning sky. The rich purple of the hills is brought out with clean cut distinctness against the golden glow which foretells the approach of dawn. . . .

In “The Dusty Afternoon” Burgdorff takes a bit of roadway near Carmel and depicts it wrapped about with the intense heat of a summer day. . . .

. . . . When he is not trailing about over the desert or spending a few days in town he is busy at work in his studio at Carmel. This is one of the most delightful places in the famous seaside town and from being an up to date little bungalow has been converted into an artist’s dwelling with studio lights and all the accessories attendant upon the most approved type. Fronting the ocean, there is a wonderful view from every direction. . . .

From April thru May of 1911 the Santa Barbara artist John Gamble was Burgdorff’s house guest in Carmel.<sup>37</sup>

Over the next few years Burgdorff traveled extensively, but he always managed to return to California for inspiration and exhibitions.<sup>38</sup> In

the fall of 1911 he visited Cleveland for a very profitable one-man show and the following spring applied for a passport with the intent of traveling abroad for at least two years.<sup>39</sup> At this time he was described as five feet six inches tall with blond hair, blue eyes and a “Roman nose.” In Paris he reportedly studied with René Ménard and Florence Este; later he visited Spain, Portugal, Italy, Egypt and Greece, including three months in Athens.<sup>40</sup> For unexplained reasons he returned to San Francisco in November of 1912 and exhibited his European scenes of “classical architecture,” which included the Parthenon columns at various times of the day, with the Bohemian Club.<sup>41</sup> In 1913 he traveled to the Philippines and spent six months in Manila before returning home via Shanghai, Peking, Nagasaki and Port Arthur. During his absence two of his New Mexico canvases at Schussler’s were said to be “smooth, pliable and gifted with freshness . . . and the brilliance of atmosphere.”<sup>42</sup>

Burgdorff reappeared in San Francisco by April of 1914 to exhibit at Vickery’s “a score of new paintings . . . the subjects spread from Egypt to California . . . from Spain to Italy.”<sup>43</sup> His “fetching glimpse of road and hills in Mill Valley” was exhibited at Rabjohn’s in May of 1914.<sup>44</sup> He also displayed a “prairie-like view of New Mexico” at Schussler’s.<sup>45</sup> In November of 1914 he joined the Artists of California, an ultimately unsuccessful group that was created to lobby the directors of the Panama-Pacific International Exposition to establish a separate exhibition space for California artists.<sup>46</sup> At this time he was commissioned by Richard Hotaling, the wealthy friend of Maren Froelich, to paint a series of panels in his “country home.” He copied onto canvases details from the murals, primarily sunny scenes from Marin County, and exhibited these at the Courvoisier Galleries in San Francisco.<sup>47</sup>

In March of 1915 he again exhibited his Southwest paintings at Schussler’s.<sup>48</sup> Two of his small seascapes in oil were shown at Gump’s a month later.<sup>49</sup> He returned to Carmel in May and stayed at La Playa.<sup>50</sup> Later that year his canvas of a wind-torn, but “truly effective” Monterey pine at Schussler’s was said to possess “the mournfulness of a blue-gray stormy day.”<sup>51</sup> Three of his works, *Evening Clouds*, *Golden Hills* and *Venus*, were displayed in 1915 at the First Exhibition of California Artists at San Francisco’s Golden Gate Park Memorial Museum.<sup>52</sup> The following January he contributed to the Second Exhibition of that group at the same venue.<sup>53</sup> The Memorial Museum solicited one of his canvases for its permanent collection.<sup>54</sup> In the early spring of 1916 he deposited another painting at Schussler’s and left for a six-month visit with his parents in Cleveland.<sup>55</sup> At that city’s Gage Galleries he held an important solo exhibition.<sup>56</sup> He sent his work that year to the Jury-free Exhibition at the Palace of Fine Arts.<sup>57</sup> At Rabjohn’s in December of 1916 he exhibited a small desert scene, *The Garden of Allah*, which was inspired by his travels through Algeria and north Africa.<sup>58</sup> After vacationing in Cleveland and Florida he returned to California in May of 1917.<sup>59</sup> Between 1917 and 1920 he listed his address as P.O. Box 1165 Mill Valley, California, and registered to vote as a “Republican.”<sup>60</sup> He took a sketching trip to the Southwest in October of 1917 and made plans for a display of his Florida scenes in the early winter.<sup>61</sup> That November he returned to Carmel for a long weekend at La Playa to “acquire material for his work.”<sup>62</sup> In January of 1918 Josephine Blanch assessed one of these works at the Del Monte Art Gallery: “Burgdorff’s effective water color is unusual in composition and color harmonies. It is almost Japanese in design. A lone cypress tree, beautifully drawn, sharply outlined against the yellow and rose of a sunset sky.”<sup>63</sup> That March the Bohemian Club established a permanent art gallery and he was included among the very select group of exhibitors.<sup>64</sup> At this time two of his Monterey Peninsula canvases, one of which bore the title *Ostrich Tree*, appeared at Schussler’s.<sup>65</sup> At the spring Annual of the San Francisco Art Association (SFAA) Louis E. Taber of *The Wasp* said of his watercolor *Venus at Twilight*: “the sky is lovely in the soft luminosity of blue.”<sup>66</sup> In June one of his watercolors was added to Schussler’s.<sup>67</sup> This work may have been *Windblown Pines*.<sup>68</sup> At the California Liberty Fair of 1918 in southern California he exhibited *Lemon Sunrise on Painted Desert*.<sup>69</sup>

After a course of military training in Marin County Burgdorff was recommended for a commission in the artillery corps of the U.S. Army in October of 1918.<sup>70</sup> Because of the timely end of World War I, he never saw active duty on the front. In April of 1919 one of his “new” canvases from New Mexico appeared at Schussler’s.<sup>71</sup> At San Francisco’s Helgesen Gallery that August he displayed the *Painted Desert* and a coastal scene of Pebble Beach, entitled *Gold and Purple*.<sup>72</sup> Two months later at Rabjohn’s he exhibited a “long panel, showing a narrow strip of Monterey shore with a stiff, lone cypress at the edge . . . in the sky three clouds tinged with luminosity.”<sup>73</sup> Laura Bride Powers, art critic of *The Oakland Tribune*, described his 1919 entry at the Bohemian Club as “a desert canvas that shows a great stride from his early postery things, rendering a very personal view of the white wastes spotted with color, running back to the hills which catch the rays of the lowering sun.”<sup>74</sup> Burgdorff’s increasing use of hyper-bright contrasting colors attracted attention. In the late fall and early winter he made several desert excursions including a stay in Death Valley where “the coloring is indescribable and surpasses that of any other desert region in variety and beauty.”<sup>75</sup> The following March his Death Valley landscapes appeared at Helgesen’s and several small watercolors of “weird” trees against a pastel sky were hung at Schussler’s.<sup>76</sup> At the latter venue he displayed three months later a “highly decorative” seascape-mural that featured a “weirdly gnarled branch from an otherwise invisible tree . . . the artist having asserted his own imagination with a



clarity impressive to the viewers.<sup>77</sup> Over the summer and fall of 1920 he added several desert canvases to Schussler's.<sup>78</sup> In October at Rabjohn's he displayed a "romantically melancholy" landscape with a moon piercing through deep blue clouds.<sup>79</sup> By 1920 Burgdorff had established his residence in Carmel Highlands while maintaining a mailing address at San Francisco's Bohemian Club and a membership in New York's Salmagundi Club.<sup>80</sup> During the summer of 1921 he briefly used the studio near Point Lobos that was once occupied by William Ritschel.<sup>81</sup> That fall he acted in Carmel's Serra Pageant.<sup>82</sup> In 1921 and 1922 he contributed to the California State Fair.<sup>83</sup> By June of 1922 he had relocated to his new home and "attractive studio" at Pebble Beach; the tiles and stucco exterior were said to be "unusually full of charm."<sup>84</sup> That same month he served on the exhibition committee for the Annual Exhibition of the Carmel Arts and Crafts Club.<sup>85</sup> From the mid 1920s into the 1940s he was consistently registered in the voter index as a "Republican;" his sister Sophie resided with him.<sup>86</sup> His home was located on Ronda Road and had a plan approved by Bernard Maybeck. He built a new studio there in 1931.<sup>87</sup>

In December of 1922 he donated his etching of the old *Sherman House* to a subscription "benefit" that raised funds to purchase an etching press for the Carmel Arts and Crafts Club.<sup>88</sup> This etching was also exhibited locally at Polak's Gallery and at the Arts and Crafts Hall.<sup>89</sup> Between 1923 and 1940s he was an exhibiting member of the California Society of Etchers at venues that included San Francisco's Vickery, Atkins & Torrey Gallery, Gump Gallery, de Young Memorial Museum, and Museum of Art at the Civic Center as well as regional locations such as the Stanford University Art Gallery, Oakland Art Gallery, Casa de Mañana in Berkeley and Mills College Art Gallery in Oakland.<sup>90</sup> In 1923 he again toured the Southwest and painted his large oil on canvas, *Golden Morning-Grand Canyon*, and another of the San Francisco Mountains; both were purchased by the Santa Fe Railroad.<sup>91</sup> That fall he contributed a "marine" to the Jury-free Exhibition at the Auditorium in San Francisco.<sup>92</sup> In April of 1924 he returned to Carmel after visits to Cleveland, New York and the Southwest.<sup>93</sup> He toured the latter with James Swinnerton and "witnessed the snake dance rites of the Hopi villagers at Walpi and Araibi, and then went on to the Grand Canyon" for three months.<sup>94</sup> Swinnerton was an occasional visitor to Carmel. Burgdorff's 1924 contribution to the Los Angeles Friday Morning Club was described as "a brilliant blue and orange desert picture."<sup>95</sup> He returned to that venue two years later.<sup>96</sup> At the Bohemian Club Annual in March of 1925 his *Arizona Glow* was called by H. L. Dungan, art critic for *The Oakland Tribune*.<sup>97</sup>

a canvas of dazzling sunlight. The horizon is very low, a mere streak of land in the foreground. At the lower right corner there starts the sky in glowing yellow that vibrates up through soft greens into nearly pure blue. The sky is dotted with amazing cloud forms all beautifully placed and wonderfully shaped with relation one to the other. Artificial landscape, yes; a decoration, true enough, but there is a mighty sweep of clouds and a dancing glow in the sky that makes the canvas a very live thing.

In late August of 1925 he and Ira Remsen began a two and one half month "motor trip to Arizona" and the Grand Canyon which was devoted to sketching.<sup>98</sup> They visited Swinnerton at his Hopi camp.<sup>99</sup>

In January of 1926 the *Los Angeles Times* declared Burgdorff's work at a joint exhibition of "Canyon and Desert Paintings" with Gunnar Widforss in the Stendahl Gallery to be "poetic . . . full of the brooding enchantment . . . of a fine colorist."<sup>100</sup> Some of his exhibited titles included: *Corral in the Moonlight*, *Rain Clouds*, *Desert Storm* and *Arizona Golden Rocks*. That same month he displayed "a colorful and dignified study of pines and hills and blue water" entitled *Bay of Carmel* at the Hotel Claremont Art Gallery in Berkeley.<sup>101</sup> In February at the Bohemian Club his *Arizona Morning* had a "sky as glistening blue as a porcelain plate; some clouds with one giving off rain; much red and purple."<sup>102</sup> He hung his "nocturne of the Carmel Mission" that May at the offices of the Carmel Land Company.<sup>103</sup> By late June of 1926 he was finishing for the tower room in the newly refurbished Del Monte Hotel a mural-size "canvas of decorative quality" which he exhibited that fall in the Hotel's Art Gallery.<sup>104</sup> Gene Hailey described this mural for *The Carmel Cymbal* as "a splendid rendering of the night encased shores . . . with subtle gradation, between the tree strewn shore line, the ocean and the sky, he has woven a luminous color, not too fantastic and yet not ponderous. This is a normal romancing with the Carmel shore, that should pretend no more weight than that of interpretation."<sup>105</sup> Burgdorff enjoyed working on a large scale and later accepted a commission to paint the dioramas for the "life zone cases" in the Museum of the Yosemite National Park.<sup>106</sup> In the late summer of 1926 he won a silver medal at the California State Fair where he exhibited *Golden Fog* and *Arizona Morning*.<sup>107</sup> He continued to exhibit at the State Fair into the late 1930s.<sup>108</sup> Between May and December of 1926 he displayed several paintings at the private Carmel Art Gallery, including *Venus* and *The Patriarch*; the latter was described as a silhouette of an oak against a late sunset on the ocean and was said to have clouds that "produce an inspiring effect."<sup>109</sup> That fall he contributed to the Inaugural Exhibition at Monterey's new Hotel San Carlos Art Gallery and purchased as his "traveling studio" a new Dodge coupe; a photograph of the latter with Burgdorff posing near Carmel appeared in *The Oakland Tribune*.<sup>110</sup>

In February of 1927 at the Bohemian Club Annual he again displayed *Golden Fog* with its view "straight into the sun" and "good reflections on cypress trees."<sup>111</sup> That April the *Carmel Pine Cone* dispatched a reporter to interview the artist at home.<sup>112</sup>

It was a long and winding trail to Ferdinand Burgdorff's studio above Pebble Beach and we were lost. Lucky for us that the alert, sturdy fellow who had come swinging down the road knew where the artist lived. "Next place up the hill," he said with a wave of his hand. He questioned, we stated our mission and he hopped up on the running board - "I'm he," he said, "I haven't any story but I'll go back with you and show you what there is in the studio."

His keen eyes were as blue as the turquoise in the silver ornament at his neck. Another turquoise to match was set in an oddly wrought ring which he wore. We should have known at once that this was a man who knew Arizona, loved it and painted it. We reached the studio, he threw open the great door and we entered. Sea sketches and happy visions of the desert on the walls, an unfinished sketch for an arched panel on the easel; an etching press in one corner. "I have to fight to make myself paint. I want to be making etchings," said the artist. "I love copper!" And he actually fondled a sheet of the glowing metal as he proceeded to explain the many processes of producing an etching. This artist does not like stories about himself so this ceases to be an interview at this point, but we deem the following . . . valuable, so repeat them. They are grains of wisdom sowed by a master mechanic who is an artist.

"When you paint or draw be decisive. Know what you are going to do exactly before you begin and then DO IT . . . Use clean colors . . . keep your mind clean (Not speaking of morals now), see clearly what you will place on your canvas . . . a successful artist in etching must first of all be a mechanic . . . when you see a graceful bit of branch sketch it immediately, the wind may blow it down before tomorrow. . . . Nature waits for no one . . . It is well to go alone to paint . . . then there is no conflicting mentality present . . ."

Burgdorff speaks, moves, acts and works with a grim determination that knows no defeat. The very Hopi arrows (made by a skilled medicine man) that are driven into the wall of the artist's studio are a "well aimed" example of his directness and force. He aims straight to the point and seldom misses.

That September at the Annual of the California Society of Etchers his entry, *The Crane*, was reproduced in the *San Francisco Chronicle* and was characterized in the *Carmel Pine Cone* as "a weird expression of the etcher's art, a huge crane with a dragging chain outlined against the sky."<sup>113</sup> His work was displayed in April of 1928 at the Fourth Annual of Berkeley's All Arts Club in the Northbrae Community Center.<sup>114</sup> That December the *Pine Cone* reported that he frequently shuttled "between his Carmel studio and the land of the Hopi."<sup>115</sup> In January of 1929 at the benefit "Drama Tea" in San Francisco's Fairmont Hotel he lectured on "The Drama of the Tree, illustrating his talk with crayon sketches" and providing a display of his "portraits of theatrical personages."<sup>116</sup> At the Bohemian Club Annual that March he displayed *Moonlight Rainbow* with its "mystic effect in sky and trees."<sup>117</sup>

In June and December of 1930 Burgdorff contributed prints to general shows at Gump's.<sup>118</sup> His work was accepted in February of 1930 and 1931 to the Third and Fourth State-wide Annuals of the Santa Cruz Art League.<sup>119</sup> At the Bohemian Club in early 1931 he displayed two "ghost town scenes," *Piper's Opera House* and *St. Mary's-Virginia City*, as well as *Golden Cottonwoods* which was characterized in *The Wasp*, a San Francisco weekly, as "a pleasing essay in color."<sup>120</sup> That spring as a member of the Bohemian Club he was included in the Inaugural Exhibition at the Alma de Bretteville Art Gallery in San Francisco.<sup>121</sup> The Courvoisier Gallery staged in May of 1931 a one-man exhibition of his paintings, one of which, *Golden Poplars*, was reproduced in the *San Francisco Call-Bulletin*.<sup>122</sup> John E. Gerrity, art critic for the *Call-Bulletin*, waxed joyfully:<sup>123</sup>

Nature's vivid beauty - Lyric, poetic, exultant -

Expressed in technique understandable to all, in warm and living colors - that's the common content of paintings of Ferdinand Burgdorff . . .

Like the candle of Shakespeare's play, shining "like a good deed in a naughty world," Burgdorff's philosophy of beauty and its presentation in these canvases gleams warmly for the layman in art against a background of understandable abstractions.

Material for Burgdorff's canvases is drawn from the rolling mountains and blossom filled valleys, from the green and flower strewn oceanside, and from the southwestern desert.

"I hope I may always see sanely and that I may choose the beautiful and pleasant subjects," Burgdorff says, summing up his artistic philosophy.

"I would rather have my pictures cherished in some sickroom than win all the prizes in the world."

The *San Francisco Chronicle* was equally appreciative:<sup>124</sup>

As nearly as a man can express a philosophy through his painting, the canvases of Ferdinand Burgdorff bear evidence of this artist's faith in a good and true world. In spite of the distractions of a sophisticated civilization, he is intent upon one mission - the presentation of sheer beauty. . . .

This artist's aim in painting and etching is not to attract attention to himself by spectacular method, but rather to use a reasonable technique that permits the public to ignore the method entirely and see only the subject. And the subject, he insists, shall be one of beauty. He chooses his material from the green country of the ocean side and the gold and red of the California deserts.

Not that the mere picture of a place or tree is enough to satisfy the artist. He feels there should be a special meaning behind the form of things. He is interested in the oft-recurring analogies between nature and human life. "What could better parallel human life than the story of a tree - drawn and painted with full appreciation of the meaning of every line and curve, of every wound and fracture? Even a pile of used brick lighted by the sun, can be made to impart the impression of honest service to others. Surely nature and its relationship to human beings is the all-absorbing theme. . . ."

Grace Hubbard, art critic for *The Wasp*, was more succinct: "This artist avoids the eccentric techniques affected by many painters in the modern trend, preferring to concentrate the onlooker's attention rather on the subject than on his method of interpreting it."<sup>125</sup> He was not a founding member of the Carmel Art Association (CAA) and in its early years he contributed only once in June of 1931. At this exhibit his canvas, *Pyramid Lake-Nevada*, was said to possess a "formalized composition" colored "in the spirit of Maxfield Parrish . . . brilliant and at the same time with pastel distance back of two strangely yellow poplars."<sup>126</sup> In October of 1931 his unconventional rendering of the *Carmel Mission* was displayed at the Monterey County Fair.<sup>127</sup> A month later he contributed to the exhibition of local artists in the foyer gallery of Carmel's new Sunset School.<sup>128</sup> At the Bohemian Club Annual in February of 1932 he exhibited *Venus and the Patriarch* which led H. L. Dungan to note that "Venus is the planet and the patriarch is an ancient tree; a purple blue night scene . . . You are apt to view the picture several times and still be uncertain about it."<sup>129</sup> Also at that show his "high key" Yosemite scenes and his drypoints of the Carmel coast and Grand Canyon were displayed; a year later at the Bohemian Club he submitted another *Yosemite*.<sup>130</sup> His large "masterpiece" of Pyramid Lake received in September of 1932 a well-publicized exhibition at Reno's Desert Inn.<sup>131</sup> In early 1933 he displayed his painting entitled *Two Cottonwoods* at the Sixth State-wide Annual in Santa Cruz.<sup>132</sup> That March his work was included in the spring Annual of the Oakland Art Gallery.<sup>133</sup> He contributed late that summer to the Self-portrait Exhibition at the Palace of the Legion of Honor.<sup>134</sup> The year 1933 also marked a change in his attitude toward the CAA where he was elected to its board of directors and contributed to its Twentieth Exhibition in December.<sup>135</sup> Thereafter he served continuously on the CAA board into the mid 1940s.<sup>136</sup>

Burgdorff donated one of his paintings and "five of his famous etchings" to the benefit exhibition-affle in support of the CAA Gallery in January-February of 1934; one of his etchings was a "prize" at the CAA bridge party.<sup>137</sup> He displayed frequently his oils, watercolors, drawings and etchings at the CAA exhibitions through the 1940s.<sup>138</sup> In the spring of 1934 two of his murals, one depicting Mt. Tamalpais and the other Carmel Bay, were installed in the wardrobe of the new U.S. Navy cruiser *San Francisco*.<sup>139</sup> In January of 1935 at the CAA's Water Color Exhibit Thelma B. Miller, art critic for the *Carmel Pine Cone*, observed that "another pleasing conception of nature all smiling is given in the pastel delicacy of Ferdinand Burgdorff's *On a Gentle Morning*. This effect of more or less placidity goes well in water-colors."<sup>140</sup> At the Bohemian Club Annual that March he exhibited *Yosemite Falls* which H. L. Dungan characterized as beautiful, "but in the colors of a maiden's boudoir."<sup>141</sup> At the July show of oils in the CAA Gallery Miller remarked:<sup>142</sup>

Ferdinand Burgdorff has a memorable canvas which fellow-artists variously describe as "modern" and "inspired by old Japanese prints." It has an oriental economy of detail; a modern use of bold and startling line, and is perhaps the painting to which your eye turns oftenest in this display. It was painted at Mono Lake in the early dawn, with the planet Venus dominating the scene with her green glow and her reflection in the still waters of the lake. The artist has accomplished a gradation of color from the yellow green of the horizon, outlined by low sleeping hills, to a vibrant blue still reminiscent of midnight. An idea of his own was the watchful pelican which allows him impudently to name the composition "Waiting for Breakfast." "Venus," however, is the more appropriate title which appears in the catalogue.

A month later at that venue his canvas *Merced River in October* was called "a dramatic presentation of a golden tree, bathed in a shaft of sun against a crepuscular forest background;" he also displayed "a sentimental conception of Carmel Mission."<sup>143</sup> For the CAA's November show he submitted *Desert Storm* in which "vastness and space are well suggested" but "with a design a bit too tidy and well-balanced."<sup>144</sup> In December of 1935 at the Annual of the California Society of Etchers in the San Francisco Museum of Art he displayed, according to *The San Francisco News*, one of the outstanding prints, entitled *Intrepia*.<sup>145</sup> At that same time his study of "a single mutilated cypress against billowing clouds" at the CAA Gallery was called striking "in its all-enveloping glow of sunset gold."<sup>146</sup> For the CAA show in March of 1936 he exhibited *Mono Lake* and an arid scene with flowering brush and a glimpse of bright sea.<sup>147</sup> Thelma Miller noted at the exhibit of etchings in the CAA Gallery that April:<sup>148</sup>

Ferdinand Burgdorff's gift is for dramatic organization of material, of which one is sometimes conscious in his paintings, but this is more strikingly evident in his black and whites. Bold in conception are "Shadow of the Cross," two views of the Grand Canyon, with the cloud-castles rising high above the desert's harshness. Two interesting portraits are also in the collection.

For the June exhibit at that venue he displayed a new interest in seascapes with that "proclivity for dramatic marshaling of material and a touch of

fantasy;" a month later he offered "a tidy garden scene."<sup>149</sup> In August of 1936 his large oil at the CAA, *Yosemite Falls*, had, according to Miller, the "sweep and grandeur, and the tenuous, vibrant shading upward to the zenith which he loves to employ."<sup>150</sup> At the CAA's Christmas show that year Miller's praise was mixed with some criticism:<sup>151</sup>

Ferdinand Burgdorff has five canvases in the show, three of them studies in that half-light, either dawn or dusk, which he likes so much. One of them is at the same time one of the loveliest and one of the most irritating pictures I have ever seen. He calls it "A Miner's Hope;" it is a bit of gallows frame on the brow of a towering hill, silhouetted against a sky so deeply blue, so luminous and lovely and with such depth that it catches you in the throat. Then if he didn't go and perch his inevitable star just to right of center; that star he uses as if he were in some way ashamed of the perfect beauty of the skies he creates, and, like a bad, saucy little boy, puts in the star to make a joke of the whole thing. He seems under some peculiar compulsion to make beautiful and original paintings look like picture-postcards by the addition of some over-dramatic after-thought. Someone should gently but firmly remove them from his easel just before he thinks they are finished. His two desert twilight skies are lovely, and have that same exquisite depth and unusual coloring, and, praise be, are free from extraneous detail.

Thelma Miller continued to admire his work.

In January of 1937 she was pleased with his contributions to the CAA monthly exhibit: "Burgdorff shows an interesting group of heads, studies of Taos Indian types; inscrutable faces framed in tight-wound braids; portraiture directly executed and unadorned."<sup>152</sup> That June at the CAA show of oils he displayed *Spring Shore* and *Spring Ocean*, both combining surf and poppies, as well as an exceptional *Patriarch Among Poppies*, an oak with flowers in "cool, soft colors, of quarter-tone intensity . . . a notable luminescent quality to the whole."<sup>153</sup> A month later at that venue he exhibited *Autumn Poplar* and *Yellow Lupin Time*.<sup>154</sup> Of his two contributions to the CAA August show Virginia Scardigli, art critic for *The Carmel Cymbal*, had a decidedly mixed opinion:<sup>155</sup>

. . . . "Carmel Valley Oak," an oil by Ferdinand Burgdorff, is the most pleasing, clearest painting in the show and one of the finest Burgdorffs we have seen. It gives full play to the color which Burgdorff knows how to use, although he sometimes belies this knowledge as in the case of his other picture in the show, "Waterfall," which is one of the messiest painted canvases we have seen for some time. It is not surprising that an artist should paint both good and bad pictures, but it is rather a mistake to show them in the same exhibit side by side.

Also that month he served on the "hanging committee" of the Monterey County Fair art exhibit and displayed *High Sierras* which "showed good composition and painting."<sup>156</sup> In September at the CAA his *Silver Lining* was said to have "an unusual shade of taupe."<sup>157</sup> His work also appeared with the CAA Exhibition at the Stanford University Art Gallery in October of 1937.<sup>158</sup> That same month at Carmel's CAA Gallery he displayed "one of his oak trees handled in his strong decorative flat manner."<sup>159</sup> When CAA artists exhibited for the first time in Salinas during February of 1938, his paintings were included.<sup>160</sup> That March at the Bohemian Club Annual his three paintings were said to have dominated the show.<sup>161</sup> In June and July he exhibited at the CAA Gallery: *Robles del Rio*, *Pebble Beach* and *Cathedral Peak*.<sup>162</sup> Between August and October of 1938 he displayed these titles at the CAA: *Golden Roadside*, *A Gate in Carmel* and the "cheerful, bright" *Point Lobos*.<sup>163</sup> That December he donated one of his paintings to the Christmas exhibition-affle in support of the building fund for an expanded CAA Gallery.<sup>164</sup> Between the summer of 1938 and early 1939 he exhibited with the "prominent conservative painters," a group that included Arthur Hill Gilbert, Percy Gray and Charles C. Judson, at the Graves Gallery in San Francisco.<sup>165</sup> He contributed his oil entitled *Forty Centuries* to the CAA Gallery in February of 1939 and a month later he exhibited at the prestigious Springville Annual in Utah.<sup>166</sup> That September at the art exhibit of the Monterey County Fair Burgdorff's *Venus over the Pacific* tied for second place in the popular vote.<sup>167</sup> Concurrently, in the CAA Gallery his *California Coast* with its overhanging pine bough was called "a pleasing bit of composition, suggestive of the Japanese."<sup>168</sup> In November at the CAA he displayed his "symbolic composition in blues" entitled *Venus*.<sup>169</sup> In 1939-40 he exhibited at the Art Institute of Chicago, Philadelphia Print Club and Golden Gate International Exposition on Treasure Island.<sup>170</sup> At the latter he sat on the jury of selection for the Monterey Peninsula and contributed to a display in the "graphic section."<sup>171</sup> During the summers of 1939 and 1940 his work was shown at the Second and Third Annual Exhibitions of the conservative Society for Sanity in Art at the Palace of the Legion of Honor and at the Women's Club on Treasure Island.<sup>172</sup> In 1940 at the CAA Gallery his exhibited titles included: *Cliff Dwellers* in January; the oil *Purple Lupin* and the watercolor *Golden Glow* in March; the oil *Pebble Beach* in May; and his panoramic view of the Pacific from San Simeon, *Blue Lupin*, in December.<sup>173</sup> Both he and Mary DeNeale Morgan donated their art to an American Red Cross auction for French war relief in August of 1940 and a month later they exhibited at the Monterey County Fair.<sup>174</sup> At that year's California State Fair his entry received a fourth prize in the "decorative" category; he exhibited oils there in 1948 and in 1949 displayed metal work as well.<sup>175</sup>

Burgdorff maintained a respectable schedule of exhibitions through the 1940s. His *Moonlight-California Ranch* was exhibited in May of

1942 at the CAA Gallery.<sup>176</sup> In February of 1943 at the Fourteenth Annual State-wide Exhibition of the Santa Cruz Art League he displayed a "strong" marine.<sup>177</sup> Three months later his *Golden Rain-Arizona* was said "to dominate the far wall" of the CAA Gallery.<sup>178</sup> Burgdorff offered free sketching classes at this time to the servicemen at nearby Fort Ord.<sup>179</sup> During World War II he gifted many of his canvases to the USO, Red Cross nurses' quarters and several hospitals; he presented his painting of Yosemite valley to the destroyer tender named "Yosemite."<sup>180</sup> To the CAA's "Exhibit for Survival" in August of 1943, a fundraiser-raffle to prevent the bankruptcy of the Gallery, he donated two large canvases as well as two etchings and served on the exhibition committee.<sup>181</sup> That September at the CAA Gallery he displayed his canvas entitled *August*.<sup>182</sup> In November of 1944 and March of 1946 he served on the hanging committee for the exhibit at the CAA-USO "Artists' Ball" and contributed his art to the same.<sup>183</sup> To still another CAA benefit exhibition-raffle in July of 1945 he donated several etchings and his "strong and colorful portrait of a mighty oak," *Patriarch Among the Poppies*.<sup>184</sup> In 1944-45 he gifted paintings to the Carmel High School and the Harrison Memorial Library.<sup>185</sup> In addition, Burgdorff gave illustrated lectures on the Hopi Indians at the CAA Gallery in the spring of 1945 and on etching and lithography at the Carmel High School in 1949.<sup>186</sup> As a member of the American Artists' Professional League his work was included in its loan exhibition that visited the CAA Gallery in September of 1946.<sup>187</sup> Through the 1940s he maintained his membership in the Cleveland Society of Artists.<sup>188</sup> For the CAA's February 1947 show he exhibited *Trees and Cowslips*.<sup>189</sup> In March of 1948 he sat on one of the infrequent CAA juries and contributed to that month's exhibit.<sup>190</sup> Also that March at the Annual of the Bohemian Club he exhibited "three striking canvases from Pebble Beach," one of which, *Green Pool*, was described by John Garth of *The Argonaut* as "a charming, secluded, woodland-crowned curve in his beloved Monterey Bay coastline, shimmering with light [that] asserts instant appeal."<sup>191</sup> He served as an honorary pallbearer at the funeral of Mary DeNeale Morgan in October of 1948.<sup>191</sup> At the CAA Gallery a month later Mary-Madeleine Riddle, art critic for the *Carmel Pine Cone*, observed that "Burgdorff's *Yosemite Rapids* uses green with such disciplined restraint, one is aware only of what variations are possible with purples."<sup>193</sup> A month later at that venue Riddle said that his *Fishermen at Sunrise* leans "to the milky yellow and pink tones of opal."<sup>194</sup> Also that December he purchased and donated twenty-five new chairs to the CAA Gallery.<sup>195</sup> It was not until March of 1949 that Burgdorff was given his first one-man show at the CAA Gallery. According to the artist E. Cashion MacLennan of *The Carmel Spectator* it was devoted to:<sup>196</sup>

... Old Wharf, Monterey, with its colorful ever-changing pageantry of visitors, fishermen and boats, against the background of vibrant water.

The most dramatic canvas in the group is "Monterey Boat in 1920" [reproduced by MacLennan in this review] – a white blue-trimmed boat on the stocks, against white clouds with a strip of rich blue water below. The same general composition is used in two other canvases, "Boat Repairs, Monterey Boat Yard," with the glow of sunset permeating the painting, and "Up for Painting" a white boat against a brilliant blue sky and water.

The "Fish Dealer" and "Returning Boats, Morning" are particularly pleasing in light and color; in fact warm vibrant color is characteristic of all the paintings.

In her review for the *Pine Cone* Riddle was enthusiastic:<sup>197</sup>

The surprise comes in the fact that Burgdorff's work is quite different from the big scenic canvases you have been accustomed to seeing in the regular member shows. Here is a change of techniques: the plural is used because there are actually four variations in approach in this group of paintings, as done as recently as last year.

The over-all reaction when you walk into the alcove is one of pleasure in the "clean" painting, the fresh clear colors, the quality of clean and clear air and sunlight. Then you observe that there are several pictures in the design bracket, several boats with sharp clear blues, several realistic dock scenes, and a number picturing figures in action on the wharf, done with that deceptively free sketchiness of figure accuracy which takes so many years to achieve.

*Sun Through Fog* shows two gulls perched opposite each other on jutting boards against a misty glowing sky in a way that provokes pleasant kinship to both Chinese and modern. *Lighthouse*, which really shows the pattern of the searchlight beams, rather than the structure itself, is another design piece; this is more recognizably Burgdorff from the treatment of the tree branch.

Talking with him at the Gallery I said that I just couldn't go for the rainbow in *The Pot of Gold*, but due to previous talks realized that its unreality was because I had not experienced it. Burgdorff makes the point that the nature painter must be like a fireman, and even more alert, sensing from weather changes what is likely to occur and heing himself to the spot in time to catch it happening. . . .

He made the point that certain sky effects of local painters are typically Western. The painting of a boat called *Home*, for instance, records an Alpine glow in the sky, with a cold blue at the horizon pushing up rose. This is not postcard sentimentality; it is reporting, for that's the way it was.

I kept wanting to say hurrah, we've finally got some people in pictures. I think you'll enjoy the skillful ease of their

accurately depicted movements as well as the artist's use of color. I particularly liked *Fish Dealer*, which is just the back of a man leaning on a banister and looking out at the water from a shed, because it had a kind of tender harshness unrelieved by the soft colors of women's dresses.

At the Bohemian Club Annual in April of 1949 John Garth provided descriptions of Burgdorff's three submissions:<sup>198</sup>

Ferdinand Burgdorff has come up from Pebble Beach with three colorful paintings. His "Monterey Boats," painted this year, presents bright sunlight against intense blue sea; his study of a lone Nevada popular shows the graceful tree rising into the sunset; the foliage, cool green at the base, blending in gradual transition into flaming rose and gold at the tip, against an opalescent sky. His "Nocturne" is one of his most effective paintings in the show, one side of a wide ranch gate swinging free, pale blue-green in the moonlight, stars sparkling in the midnight sky like drops of white fire, a single orange glow from a distant ranch-house window completing a most romantic composition.

That same month Mary Caluori, art critic for the *Carmel Pine Cone*, said that his *Nocturne* "has a mystic quality. Everything speaks, the lone star, the shadowy strange tree branch, the deep atmosphere."<sup>199</sup> He was sued that June by several plaintiffs for his failure to pay thousands of dollars in royalties for oil and gas leases that he sold.<sup>200</sup> In July of 1949 his work was part of the Annual Exhibition at the Marin County Art & Garden Center and a month later he contributed two paintings, *Old Custom House* and a dramatic tableau *Christ on the Cross*, to the Centennial Exhibition at the Carmel Art Gallery.<sup>201</sup> That October he accepted a commission to create "a four by six feet painting of Pico Blanco in the Big Sur country . . . for the Big Sur Grange" and was given a one-man exhibition at Myron Oliver's Gallery in Monterey.<sup>202</sup> In March of 1951 his work was included in the "Pioneer Artists" exhibition at the Carmel Art Association.<sup>203</sup> Two months later *The Argonaut* reproduced his canvas entitled *Old Mail Box*.<sup>204</sup> He contributed in July of 1952 to the conservative Society of Western Artists exhibition at the Sonoma County Fair.<sup>205</sup> During the mid 1950s he began a project to paint all thirty-two manned lighthouses in California.<sup>206</sup> He was made a "life member" of the CAA in January of 1959.<sup>207</sup>

In the fall of 1946 the CAA was asked to choose paintings and sculptures by its well-known artists for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This became an annual exhibition that was celebrated in a special supplement to the *Monterey Peninsula Herald*. For many years Burgdorff's art was selected for the event. In 1946 his paintings were displayed at Marianna's in Monterey and the *Herald* reproduced his oil *Carmel Mission by Starlight* with a succinct biography.<sup>208</sup> A year later at the Second Annual his work appeared at the Abinante Music Store in Monterey and the *Herald* replicated his oil *Moonlight-California Ranch* and a photograph of his etching press with a biography.<sup>209</sup> For the Third Annual of 1948, when his canvases were displayed at The Hour Glass in Carmel, the *Herald* reproduced one photograph of the artist standing next to his oil, *Monterey Boat*, and another of Burgdorff painting at the Monterey wharf where he found new inspiration for his "pageant" of colors in the ever dwindling number of old boats. According to Shirley Stoddard of the *Herald*, he made at least one hundred drawings of a harbor subject the day before he applied the "foundation coat" to a canvas and painted it in "clean" colors; Burgdorff declared that the "number one axiom of drawing is that the shadows make the light. The light, then, will take care of itself."<sup>210</sup> Between 1949 and 1952 Monterey's Casa Munras exhibited his work during American Art Week and the *Herald* published an informative biography and reproduced three of his oils, *Adobe Scene*, *Sunset* and *Desert in the Winter*, all of which reflected the continued simplification of his subjects with fewer extraneous details and an almost "retro" stylization.<sup>211</sup> After a long hiatus his art returned to the Casa Munras in October of 1960 for the Fifteenth Annual American Art Week Exhibition.<sup>212</sup> During April of 1958 his paintings were included in an exhibition at the California Historical Society in San Francisco; in July of 1961 and July of 1965 his oils were given solo shows at Villa Montalvo in Saratoga.<sup>213</sup> Ferdinand Burgdorff died on May 12, 1975 in the Monterey County Hospital.<sup>214</sup> In 1990 the CAA staged a solo show of his work.

**ENDNOTES FOR BURGDRORFF:** 1. His date of birth was also given as November 7, 1883; Ball, p.104. / 2. U.S. Census of 1880 [ED 13, Sheet 24]. / 3. Bernier, p.168; MPH: November 1, 1946, p.A-11; October 31, 1950, p.A-13. / 4. CPC, August 25, 1939, p.18. / 5. B & B, June 11, 2003, No.4227. / 6. SFM, October 24, 1907, pp.4f; MPH, November 1, 1946, p.A-11. / 7. MPH, October 29, 1960, p.A-4. / 8. B & B, July 13, 1989, No.2304. / 9. SFL, March 14, 1909, p.33. / 10. TCR: March 20, 1909, p.14; May 1, 1909, p.14; SNT: 21.5, 1908, p.374; 21.8, 1908, p.688; 22.3, 1909, p.113; 22.5, 1910, p.125. / 11. Schwartz, *Northern*, p.45; SFL: March 4, 1909, p.7; May 29, 1910, p.39; January 29, 1911, p.30; April 16, 1911, p.72; December 10, 1911, p.37; November 17, 1912, p.61; December 8, 1912, p.31; February 14, 1931, p.14; November 5, 1932, p.10; SEC: November 17, 1912, p.27; November 28, 1915, p.24; February 6, 1916, p.19; December 2, 1917, p.S-8; January 28, 1923, p.4-D; June 10, 1923, p.6-D; March 30, 1924, p.6-D; March 15, 1925, p.14; February 20, 1927, p.D-7; February 23, 1930, p.6-D; February 19, 1933, p.D-3; SEF: November 30, 1913, p.34; November 28, 1920, p.4-D; March 14, 1925, p.5; TOT: November 29, 1920, p.2; December 5, 1920, p.6-S; January 28, 1923, p.6-B; March 22, 1925, p.S-5; February 8, 1931, p.S-7; March 10, 1935, p.S-7; March 1, 1936, p.S-7; February 21, 1937, p.6-B; February 20, 1938, p.S-5; February 26, 1939, p.B-7; March 24, 1940, p.B-7; CPC: December 2, 1920, p.8; February 25, 1927, p.10; February 28, 1930, p.9; BDG: March 1, 1928, p.6; February 28, 1936, p.9; April 20, 1950, p.24; CRM, February 26, 1930, p.2; SFW: February 13, 1932, p.7; February 11, 1933, p.7; February 13, 1937, p.15; TAT: October 28, 1932, p.18; March 6, 1936, p.17; April 2, 1943, p.18; April 16, 1954, p.20. / 12. SFL, March 4,

1909, p.7. / **13. CPC**: August 4, 1923, p.10; August 2, 1924, p.8. / **14. SFL**, April 25, 1909, p.31. / **15. SFL**, May 16, 1909, p.31. / **16. SFL**, August 22, 1909, p.31. / **17. SFL**, October 3, 1909, p.29. / **18. TOT**, January 27, 1909, p.12; **SFL**: November 28, 1909, p.51; January 22, 1910, p.13; November 23, 1910, p.30. / **19. SFL**, January 2, 1910, p.28; cf. **SFL**, January 16, 1910, p.30. / **20. SFL**: February 20, 1910, p.67. / **21. SFL**, February 27, 1910, p.35. / **22. Plate 3b**; Appendix 6. / **23. TCR**, January 29, 1910, p.14. / **24. B & B**, February 15, 1989, No.2277. / **25. SFL**: May 22, 1910, p.42; May 29, 1910, p.39. / **26. U.S. Census of 1910** [ED 12, Sheet 7B]. / **27. LAT**, May 22, 1910, p.2-8. / **28. MDC**: May 8, 1910, p.1; June 12, 1910, p.1; **DMW** 2.29, 1911, p.6. / **29. SFL**: July 25, 1909, p.41; August 1, 1909, p.32; July 3, 1910, pp.37f; **MDC**: July 6, 1910, p.1; July 20, 1910, p.1; **CPC**: December 27, 1929, p.20; February 21, 1930, p.9. / **30. DMW**: 1.30, 1910, p.5; 2.1, 1910, p.11; **SFL**, May 19, 1910, p.39. / **31. Appendix 2**. / **32. CPC**, August 11, 1921, p.6. / **33. CPC**, August 11, 1923, p.2. / **34. Schwartz, Northern**, p.45; **MDC**: October 15, 1910, p.1; June 30, 1921, p.2; July 7, 1921, p.4; **SFL**: October 16, 1910, p.45; **TOT**: December 20, 1910, p.6-S; October 9, 1921, p.8-S; July 3, 1921, p.5-S; **SFC**: November 12, 1911, p.29; May 27, 1928, p.D-7; **TWP**, November 10, 1917, p.13; **BDG**: June 25, 1921, p.6; September 9, 1922, p.6; October 23, 1926, p.5; June 1, 1928, p.11; **CPC**, January 27, 1928, p.4. / **35. SFL**: September 18, 1910, p.40; September 25, 1910, p.34; December 18, 1910, p.43; February 12, 1911, p.33; March 5, 1911, p.30. / **36. SFL**, April 2, 1911, p.56; cf., **SFL**: April 9, 1911, p.33; April 16, 1911, p.72; **DMW** 2.29, 1911, p.6. / **37. SFL**, May 28, 1911, p.35. / **38. MDC**, August 21, 1910; **SFX**, April 5, 1914, p.31. / **39. U.S. Passport Application No. 72745**, issued on May 9, 1912 in Cleveland, Ohio; cf. **MPH**, October 29, 1960, p.A-4. / **40. MPH**, November 1, 1946, p.A-11. / **41. SFC**, November 17, 1912, p.27; **Schwartz, Northern**, p.45. / **42. SFC**, December 21, 1913, p.20. / **43. SFX**, April 5, 1914, p.31; **SFC**, April 12, 1914, p.19. / **44. SFC**, May 31, 1914, p.30. / **45. SFC**, June 7, 1914, p.27. / **46. SFC**, November 15, 1914, p.15. / **47. SFC**, December 20, 1914, p.28. / **48. SFC**, March 28, 1915, p.16. / **49. SFC**, April 4, 1915, p.24. / **50. CPC**, May 5, 1915, p.1. / **51. SFC**, December 5, 1915, p.24. / **52. Schwartz, Northern**, p.45. / **53. SFC**, January 22, 1916, p.8. / **54. SFC**, April 9, 1916, p.23; May 7, 1916, p.22. / **55. SFC**, March 5, 1916, p.19. / **56. SFC**, April 2, 1916, p.19. / **57. TOT**: June 11, 1916, p.13; June 18, 1916, p.14. / **58. SFC**, December 24, 1916, p.23. / **59. SFC**, May 13, 1917, p.33. / **60. AAA**: 14, 1917, p.441; 16, 1919, p.325; CVRI, Marin County, 1918-1920; WWDR, No.2853-2313, September 12, 1918. / **61. SFC**, October 7, 1917, p.E-3. / **62. CPC**, November 1, 1917, p.3. / **63. TWP**, January 5, 1918, p.16. / **64. SFC**, March 3, 1918, p.7-S. / **65. SFC**, March 10, 1918, p.E-8. / **66. TWP**, May 4, 1918, p.16. / **67. SFC**, June 23, 1918, p.E-3. / **68. B & B**, December 11, 2006, No.168. / **69. Moore**, p.B-38. / **70. SFC**, October 20, 1918, p.2-E; **CPC**, October 24, 1918, p.1. / **71. SFC**, April 6, 1919, p.E-3. / **72. SFC**, August 10, 1919, p.6-E. / **73. SFC**, October 19, 1919, p.10-S. / **74. TOT**, December 7, 1919, p.B-1. / **75. SFC**, February 8, 1920, p.E-3. / **76. SFC**, March 7, 1920, p.E-3. / **77. SFC**, June 13, 1920, p.E-3. / **78. SFC**: July 11, 1920, p.E-3; August 1, 1920, p.E-3; November 28, 1920, p.10-S; **CPC**, December 2, 1920, p.8. / **79. SFC**, October 10, 1920, p.S-6. / **80. AAA** 18, 1921, p.369. / **81. BDG**, July 2, 1921, p.6. / **82. CPC**, Oct. 6, 1921, p.7. / **83. DPT**, September 1, 1921, p.8; **TOT**, September 2, 1922, p.12. / **84. CPC**, June 29, 1922, p.5; **AAA**: 20, 1923, p.461; 30, 1933, p.450; Perry/Polk: 1926, p.415; 1928, p.513; 1930, p.508. / **85. CPC**, June 29, 1922, p.1. / **86. CVRI**, Monterey County: 1928-1944; U.S. Census of 1940 [ED 27-36, Sheet 15A]. / **87. TWP**, May 9, 1931, p.12. / **88. CPC**, December 16, 1922, p.1. / **89. CPC**: December 16, 1922, p.9; December 23, 1922, p.8. / **90. BDG**: June 9, 1923, p.6; April 19, 1928, p.7; May 24, 1928, p.7; September 19, 1929, p.7; September 4, 1930, p.7; September 17, 1931, p.7; November 3, 1933, p.5; April 5, 1934, p.5; December 24, 1936, p.6; October 28, 1937, p.7; October 27, 1938, p.7; October 12, 1939, p.8; October 25, 1940, p.8; **TAT**: October 2, 1926, p.16; October 13, 1939, p.25; **TOT**: November 21, 1926, p.S-5; September 16, 1929, p.D-5; September 21, 1930, p.6-S; February 14, 1932, p.6-S; November 5, 1933, p.8-S; November 4, 1934, p.S-7; December 20, 1936, p.7-B; October 24, 1937, p.5-S; October 30, 1938, p.4-B; October 8, 1939, p.7-B; October 27, 1940, p.7-B; **SFC**: May 20, 1928, p.D-7; November 11, 1928, p.D-7; December 23, 1928, p.D-7; September 14, 1930, p.4-D; September 28, 1930, p.4-D; December 14, 1930, p.4-D; November 12, 1933, p.D-3; December 22, 1935, p.D-6; **TWP**: May 26, 1928, p.23; November 3, 1934, p.13; **DPT**, December 11, 1928, p.6; **CPC**, December 14, 1928, p.16; **SFL**, August 30, 1930, p.8; **TAD**, January 15, 1937, p.24; **SEW**, October 23, 1937, p.7. / **91. Daily Arizona Sun** (Flagstaff): October 11, 1973, p.15; October, 12, 1973, p.9; B & B, June 25, 1998, No.5459. / **92. SFC**, November 25, 1923, p.6-D. / **93. TOT**, April 27, 1924, p.S-3; **MPH**, November 1, 1946, p.A-11. / **94. MPH**, November 1, 1946, p.A-11. / **95. LAT**, June 8, 1924, p.3-29. / **96. LAT**, June 13, 1926, p.3-37. / **97. TOT**, March 22, 1925, p.S-5; cf. **CPC**, April 11, 1925, p.7. / **98. CPC**: August 22, 1925, p.10; November 7, 1925, pp.1, 4; *Arizona Daily Sun* (Flagstaff), October 27, 1975, p.B-5. / **99. CPC**, July 16, 1926, p.3. / **100. LAT**, January 31, 1926, p.3-35. / **101. BDG**, January 6, 1926, p.6; cf. **TOT**: January 10, 1926, p.8-S; January 17, 1926, p.6-S; January 31, 1926, p.S-3; **TWP**, January 16, 1926, p.23; **SFC**, January 17, 1926, p.D-3; **CPC**, January 23, 1926, p.10. / **102. TOT**, February 28, 1926, p.10-M. / **103. CPC**, May 22, 1926, p.9. / **104. SFC**, June 20, 1926, p.8-F; **BDG**, October 23, 1926, p.5; **CPC**, November 5, 1926, p.11. / **105. CCY**, July 20, 1926, p.3. / **106. MPH**, November 1, 1946, p.A-11; McGlauffin, p.69. / **107. Catalogue, Annual Exhibition of Paintings**, California State Fair, Sacramento, September 4-11, 1926; **IOI**: September 7, 1926, p.13; September 26, 1926, p.4-S; **LAT**, September 19, 1926, p.3-30. / **108. MPH**, August 25, 1927, p.1; **CPC**: September 2, 1927, p.7; September 22, 1933, p.6; **SFC**, September 8, 1929, p.D-5; **TOT**: July 15, 1934, p.8-S; September 10, 1939, p.B-7. / **109. CPC**: May 22, 1926, p.6; June 25, 1926, p.11; October 8, 1926, p.11; October 15, 1926, p.11; December 24, 1926, p.11; **CCY**: October 13, 1926, p.13; December 29, 1926, p.5. / **110. CPC**, October 15, 1926, p.11; **IOI**, December 19, 1926, p.2-O. / **111. TOT**, February 20, 1927, p.S-5. / **112. CPC**, April 22, 1927, p.10. / **113. CPC**, September 17, 1926, p.11. / **114. BDG**, April 19, 1928, p.7. / **115. CPC**, December 14, 1928, p.15. / **116. CPC**: January 18, 1929, p.13; January 25, 1929, p.13; **SFC**, January 20, 1929, p.D-5. / **117. CPC**, March 1, 1929, p.7. / **118. BDG**, June 19, 1930, p.7; **SFL**, December 20, 1930, p.14. / **119. CPC**, February 7, 1930, p.12; **TOT**, February 8, 1931, p.S-7. / **120. TWP**, February 21, 1931, p.12. / **121. SFL**, April 25, 1931, p.8; **SFC**, May 3, 1931, p.4-D. / **122. SFL**: May 2, 1931, p.8; May 16, 1931, p.12; cf. **CPC**, May 1, 1931, p.14. / **123. SFL**, May 9, 1931, p.12. / **124. SFC**, May 3, 1931, p.4-D. / **125. TWP**, May 9, 1931, p.12. / **126. Appendix 4**: cf. B & B, July 31, 1991, No.2137. / **127. CPC**: October 9, 1931, p.8; October 23, 1931, p.7; **CRM**, October 8, 1931, p.7. / **128. CPC**, November 13, 1931, p.8. / **129. TOT**, February 21, 1932, p.6-S. / **130. SFL**, February 13, 1932, p.10; **IOI**, February 19, 1933, p.8-S. / **131. REG**, September 17, 1932, p.5. / **132. Catalogue, Sixth Annual State-wide Exhibit of Paintings**, Santa Cruz Art League, February 5-19, 1933, p.3. / **133. CPC**, March 24, 1933, p.8. / **134. SEW**, September 16, 1933, p.5; **BDG**, September 21, 1933, p.9. / **135. CSN**, December 7, 1933, p.1; **CPC**: December 8, 1933, p.7; Appendix 4. / **136. CPC**: August 24, 1934, p.27; August 16, 1935, p.5; August 14, 1936, p.2; August 12, 1938, p.4; August 18, 1939, p.12; August 23, 1940, p.2; July 18, 1941, p.1; January 16, 1942, p.4; August 14, 1942, p.3; August 13, 1943, p.12; August 18, 1944, p.1; **CCY**: August 13, 1937, p.2; August 12, 1938, p.2. / **137. CSN**: December 14, 1933, p.1; January 11, 1933, p.1; **CPC**, February

23, 1934, pp.1, 6. / **138.** The titles of his submissions and any commentaries are inserted in the text; the following references provide some of the dates of his participation in CAA exhibitions: **CSN**: June 21, 1934, p.1; July 7, 1937, p.8; **CPC**: June 22, 1934, p.5; September 7, 1934, p.9; February 7, 1936, p.10; November 20, 1936, p.5; October 8, 1937, p.6; November 12, 1937, p.7; November 11, 1938, p.6; May 12, 1939, p.4; July 28, 1939, p.11; February 13, 1942, p.12; December 18, 1942, p.3; March 17, 1944, p.12; May 26, 1944, p.4; July 21, 1944, p.3; August 10, 1945, p.12; August 17, 1945, p.10; October 19, 1945, p.2; December 21, 1945, p.14; February 22, 1946, p.5; April 26, 1946, p.9; June 28, 1946, p.9; August 9, 1946, p.7; November 7, 1947, p.5; December 12, 1947, p.11; February 6, 1948, p.8; March 12, 1948, p.5; March 26, 1948, p.12; May 7, 1948, p.13; June 4, 1948, p.5; August 6, 1948, p.5; April 15, 1949, p.15; **CCY**: April 16, 1937, p.7; February 10, 1939, p.10; March 31, 1939, p.12; May 12, 1939, p.3; July 7, 1939, p.3; July 14, 1939, p.26; October 13, 1939, p.10; November 17, 1939, p.3; December 6, 1940, p.14; April 18, 1941, p.12; May 15, 1941, p.9. / **139. TOT**, April 8, 1934, p.12-S. / **140. CPC**, January 11, 1935, p.3. / **141. TOT**, March 10, 1935, p.S-7. / **142. CPC**, July 5, 1935, p.8. / **143. CPC**: August 9, 1935, p.7; August 23, 1935, p.11. / **144. CPC**, November 8, 1935, p.4. / **145. SFW**, December 21, 1935, p.8. / **146. CPC**, December 13, 1935, p.16. / **147. BDG**: March 19, 1936, p.5; April 17, 1936, p.12; **CPC**, March 20, 1936, p.6. / **148. CPC**, April 24, 1936, p.16. / **149. CPC**: June 12, 1936, p.9; July 10, 1936, p.10. / **150. CPC**, August 21, 1936, p.4. / **151. CPC**, December 11, 1936, p.16; cf. **CRN**, December 22, 1936, p.3. / **152. CPC**, January 15, 1937, p.8. / **153. CPC**, June 11, 1937, p.11; cf. **CCY**, June 4, 1937, p.7. / **154. CCY**, July 16, 1937, p.17; **CPC**, July 16, 1937, p.13. / **155. CCY**, August 13, 1937, p.7. / **156. CCY**, August 30, 1937, p.3; cf. **LAT**, August 8, 1937, p.M-7. / **157. CPC**, September 10, 1937, p.3. / **158. CPC**, October 29, 1937, p.1; **TOT**, October 31, 1937, p.S-5. / **159. CRN**, October 6, 1937, p.9. / **160. CPC**, February 18, 1938, p.7. / **161. CPC**, March 18, 1938, p.11. / **162. CCY**, June 10, 1938, p.12; **CPC**, July 29, 1938, p.10. / **163. CPC**: August 26, 1938, p.14; September 16, 1938, p.6; October 14, 1938, p.3; **CCY**: September 9, 1938, p.7; October 14, 1938, p.5. / **164. CPC**, December 23, 1938, p.1. / **165. BDG**, July 1, 1938, p.8; **TAT**, January 20, 1939, p.20. / **166. CPC**, February 17, 1939, p.2; **SLT**, March 8, 1939, p.7-E. / **167. CPC**, September 22, 1939, p.3. / **168. CPC**, September 29, 1939, p.3. / **169. CPC**, November 10, 1939, p.4. / **170. SEW**, June 17, 1939, p.12; **TAT**, June 23, 1939, p.16. / **171. SFC**, July 16, 1939, p.20; **TOT**, May 12, 1940, p.B-7. / **172. SEW**: August 5, 1939, p.6; August 17, 1940, p.15; **TOT**: August 6, 1939, p.B-7; June 16, 1940, p.B-7; August 18, 1940, p.B-7; August 29, 1940, p.25-B. / **173. CPC**: January 12, 1940, p.2; March 8, 1940, p.3; May 17, 1940, p.12; December 6, 1940, p.9. / **174. CPC**, July 12, 1940, p.15; **CCY**, October 4, 1940, p.7. / **175. SEW**, September 7, 1940, p.13; **TOT**, September 8, 1940, p.B-7; **CPC**: August 13, 1948, p.3; July 29, 1949, p.3. / **176. CPC**, May 22, 1942, p.11. / **177. TOT**, February 7, 1943, p.B-3. / **178. CPC**, May 7, 1943, p.3. / **179. CPC**, July 23, 1943, p.5. / **180. MPH**, November 1, 1946, p.A-11. / **181. CPC**: August 13, 1943, p.12; August 27, 1943, p.1; September 3, 1943, pp.1, 12. / **182. CPC**, September 24, 1943, p.4. / **183. CPC**: November 10, 1944, p.10; March 1, 1946, p.6. / **184. CPC**, July 20, 1945, p.3. / **185. CPC**: June 9, 1944, p.11; March 2, 1945, p.6. / **186. CPC**: April 13, 1945, p.13; May 11, 1945, p.7; May 22, 1949, p.6. / **187. CPC**, September 13, 1946, p.6. / **188. Ball**, p.104. / **189. CPC**, February 7, 1947, p.5. / **190. CPC**, February 27, 1948, p.11; **CCY**, March 4, 1948, p.9. / **191. IAT**, April 9, 1948, p.16. / **192. CPC**, October 15, 1948, p.5. / **193. CPC**, November 5, 1948, p.8. / **194. CPC**, December 3, 1948, p.5. / **195. CPC**, January 21, 1949, p.13. / **196. CSP**, March 24, 1949, p.8; cf. **MPH**, October 31, 1949, p.A-2. / **197. CPC**, March 25, 1949, p.5. / **198. IAT**, April 22, 1949, p.16. / **199. CPC**, April 22, 1949, p.20. / **200. CPC**, June 24, 1949, p.4. / **201. DJJ**, July 15, 1949, p.2. / **CPC**: August 12, 1949, p.9; August 19, 1949, p.16. / **202. MPH**: October 31, 1949, p.A-2; October 31, 1950, p.A-13. / **203. MPH**, October 29, 1960, p.A-7. / **204. IAT**, May 4, 1951, p.16. / **205. IAT**, July 25, 1952, p.14. / **206. MPH**, October 30, 1955, p.A-7. / **207. CPC**, January 22, 1959, p.9. / **208. MPH**, November 1, 1946, pp.A-1, A-11. / **209. MPH**, October 31, 1947, pp.A-1, A-9f. / **210. MPH**, October 29, 1948, pp.A-1, A-7, A-8. / **211. MPH**: October 31, 1949, pp.A-1, A-11; October 31, 1950, pp.A-1, A-13, A-15; November 3, 1952, pp.A-1, A-14; **IAT**, November 24, 1950, p.16. / **212. MPH**, October 29, 1960, p.A-1. / **213. TOT**: April 11, 1958, p.30-D; July 4, 1965, p.7-EN; July 11, 1965, p.12-EN; **SMT**, July 25, 1961, p.14. / **214. MPH**, May 17, 1975, p.4; California Death Index; cf., *Ferdinand Burgdorff 1881-1975: A Legacy*, Exhibition Catalogue of the Carmel Art Association, Carmel, 1990; Falk, p.505; Samuels, pp.75f; Spangenberg, p.32; Jacobsen, p.476; Hughes, p.170; Seavey, p.15.

**JOAN A. BURKE (Shaw)** (1904-1985) was born on September 2<sup>nd</sup> in Sydney, Australia. After studying art in München and London she immigrated with her parents, Alfred and Emily Burke, to San Francisco in 1915; the Burkes resided as renters at 2300 Jackson Street.<sup>1</sup> Her father was an "import & export merchant." In September of 1925 she exhibited with the California Society of Etchers at San Francisco's Vickery, Atkins & Torrey Gallery. That year she also contributed to the San Francisco Art Association.<sup>2</sup> In 1929 she established her home in Mill Valley and exhibited with both the Marin Art Association and the Women's City Club of San Francisco.<sup>3</sup> By the late 1920s she had a second residence in Carmel where she lived alone in rented accommodations on Casanova Street and listed her profession as "independent artist."<sup>4</sup> Her "dog portraits" were occasionally reproduced in local publications, including *The Carmelite*.<sup>5</sup> She exhibited once at the Carmel Art Association in July of 1930 at the Thirteenth Exhibition; her two contributions were entitled *Jay-Airedale* and *Jimmie-Boston Terrier*.<sup>6</sup> That October her "portrait drawings of dogs" were displayed at San Francisco's Junior League Gallery.<sup>7</sup> Burke also contributed to the State-wide Annual of the Santa Cruz Art League in 1931.<sup>8</sup> In Mill Valley she maintained a "Kennel of Scotties" who often served as her subjects in animal portraiture.<sup>9</sup> After her marriage she eventually relocated to Ukiah, California. Joan Burke died there on September 24, 1985.<sup>10</sup>

**ENDNOTES FOR BURKE:** 1. U.S. Census of 1920 [ED 151, Sheet 12B]. / 2. **TOT**, June 7, 1925, p.6-S. / 3. **TOT**, June 2, 1929, p.S-5. / 4. U.S. Census of 1930 [ED 27-44, Sheet 8A]. / 5. **CRM**, September 18, 1930, p.8. / 6. Appendix 4; **CRM**, July 24, 1930, p.7; **CPC**, July 25, 1930, p.1. / 7. **SFC**, October 19, 1930, p.4-D. / 8. **TOT**, February 8, 1931, p.S-7. / 9. **CPC**, December 19, 1930, p.26. / 10. California Death Index; cf., Hughes, p.171; Falk, p.508.

**MABEL L. BURNETT** (1881-19??) was born in California. Her name first appeared in the Berkeley Directory of 1902 as a resident of 1801 Euclid Avenue where she lived with her mother and sisters.<sup>1</sup> Mildred, the eldest sibling, employed Mabel as a "clerk" in her own real estate firm.<sup>2</sup>

From what appears to be a new home at 2502 Bancroft Way the family again relocated in 1909 to 2935 Pine Avenue where Mabel Burnett was listed as an "artist."<sup>3</sup> A local newspaper announced the "extended trip" of this "art photographer" to Mexico in the spring of 1907.<sup>4</sup> The praiseworthy results were shown at the First Annual Exhibition of the Berkeley Art Association that fall.<sup>5</sup> After a long absence Mabel reappeared in Berkeley's 1917 Directory.<sup>6</sup> It seems that Miss Burnett never established a commercial photographic studio and ceased to exhibit her work after 1907. From the U.S. Census of 1920 we learn that she was still living with her mother and sister at 2403 Telegraph Avenue in Berkeley.<sup>7</sup> Thereafter her trail is lost.

**ENDNOTES FOR BURNETT:** 1. Polk 1902, p.539. / 2. Polk: 1905, p.620; 1908, p.1241. / 3. Polk 1910, p.989. / 4. *BKR*, March 29, 1907, p.8. / 5. Appendix 1, No.2. / 6. Polk 1917, p.276. / 7. U.S. Census of 1920 [ED 177, Sheet 9A].

**FREDERICK STEWART BUTLER** (1849-1918) was born in Brooklyn, New York, and migrated with his family to Sacramento where his father served as the chief architect for the State capital. In 1859 at the age of eleven young Frederick displayed two of his drawings at the California State Fair: *Comanches Throwing the Lasso* and *A Comanche Catching Wild Horses*.<sup>1</sup> The following year at that venue he was awarded the prize for the "Best Drawing in India Ink." His rendering, which encompassed both architecture and landscape, was declared to be "remarkably correct."<sup>2</sup> At the State Fair of 1865 he received a prize for the "Best Specimen of Ornamental Penmanship."<sup>3</sup> That year he was also given a medal at the Mechanics' Institute Fair in San Francisco for a "specimen of penmanship."<sup>4</sup> His "pen sketch" reproduction of Lincoln's "Emancipation Proclamation," which was also exhibited at the State Fair, was purchased by and displayed in the California State Senate.<sup>5</sup> According to the U.S. Census of 1870, Frederick resided with his family in San Francisco and was employed locally as a clerk.<sup>6</sup> He reportedly studied art in San Francisco and taught drawing there. He was a prominent exhibiting member of that city's Graphic Club which included in its ranks: William Hahn, Edwin Deakin, Thaddeus Welch, and Christian Jørgensen.<sup>7</sup> He was also an exhibiting member of the Bohemian Club from 1898 to 1900.<sup>8</sup> The titles of his contributions to the Bohemian Annuals reflected his love of hunting and dogs: *Champion Collies*, *Old Monarch*, *California Snipe Shooting*, *Buck and Doe*, *Duck Shooting-Suisun Marshes*, *Deerhound and English Setter*.<sup>9</sup> His work also appeared at the Century Club in 1899 and the San Francisco Art Association in 1897 and 1900.<sup>10</sup> At the turn of the century he had several studio addresses in San Francisco, including: 238 Montgomery Street, the Safe Deposit Building and 2426 Jackson Street.<sup>11</sup>

He moved to Berkeley in 1904 and established his residence at 2525 Virginia Street.<sup>12</sup> Within two years he relocated to 2313 Hearst Avenue and then to 1809 Walnut Street.<sup>13</sup> He was an active member of the local art colony and exhibited his portraits of dogs at the three Annuals of the Berkeley Art Association from 1907 through 1909.<sup>14</sup> Butler died on August 29, 1918 at the age of 69 somewhere in Alameda County and was survived by his wife, Ida, and eight children.<sup>15</sup>

**ENDNOTES FOR BUTLER:** 1. Halteman, p.III.34. / 2. *SDR*, September 28, 1860, p.3. / 3. Halteman, p.III.34. / 4. *Ibid.*, p.II.41. / 5. *DAC*, December 21, 1863, p.1; *SDR*, January 28, 1864, p.4. / 6. U.S. Census of 1870 [ED 10<sup>th</sup> Ward, Sheet 31]. / 7. *SFN*, May 23, 1874, p.5. / 8. *IAT*: December 5, 1898, p.14; December 11, 1899, p.15; December 10, 1900, p.15; *SFL*, December 5, 1899, p.11. / 9. Schwartz, *Northern*, p.46. / 10. Halteman, p.I.119; *TAI*, April 10, 1899, p.10; *SFC*, December 6, 1900, p.7. / 11. Crocker: 1899, p.1876; 1900, p.1883; Schwartz, *Northern*, p.46. / 12. CVRI, Alameda County, 1904; Polk 1905, p.620. / 13. Polk: 1906, p.648; 1907, p.1544; 1910, p.990. / 14. Appendix 1, Nos.2-3, 5. / 15. *BDG*, August 30, 1918, p.2; cf. Hughes, p.178; Falk, p.526; Jacobsen, p.498.