

Avenue.² The *New York Times* described her in 1914 as one of the Carmel artists who was doing "excellent work in etching."³ She enrolled on the Carmel voter index as a "Republican" in 1914 and as a "Democrat" in 1920.⁴ In 1922 the MacDougals relocated to a more spacious home in the Carmel Highlands.⁵ According to the U.S. Census of 1920, which was completed at Tucson, Louise continued to list her occupation as "none."⁶ Her husband was appointed director to the Carnegie Laboratory in Carmel.

Aside from her joint exhibitions with Jennie Cannon in Tucson and Carmel, Louise contributed to the Annuals of the Carmel Arts and Crafts Club between 1909 and 1919.⁷ At the Seventh Annual Exhibition in 1913 she displayed three paintings and a collection of drawings: *Oaks, Indian Girl, Landscape* and *Group of Pencil Sketches*. At that same venue three years later she exhibited: *Pt. Lobos, Hill Quarry* and *The Desert*. By the early 1920s she was often absent from Carmel because of her husband's infidelities. His lengthy affair with the writer Mary Austin was the subject of gossip on the Peninsula and reportedly caused Mrs. MacDougal's serious "nervous disorder." She did attend social functions on the Peninsula and even managed in the late summer of 1922 to be present at a "tea" given by Austin for Mr. MacDougal and the Carnegie staff at Carmel's Mission Tea Room.⁸ Louise MacDougal died at the Monterey Peninsula Community Hospital on August 9, 1947 of a heart attack.⁹

ENDNOTES FOR MacDOUGAL: 1. Refer to narratives in Chapter 2 and 4; U.S. Census of 1910 [ED 95, Sheet 4B]. / 2. CPC: September 1, 1915, p.4; November 22, 1916, p.4; April 25, 1918, p.1; Perry/Polk 1916-17, p.3. / 3. NYT, February 1, 1914, p.M-15. / 4. CVRI, Monterey County: 1914, 1920. / 5. CPC, May 18, 1922, p.5; Perry/Polk: 1922-23, p.8; 1930, p.441. / 6. U.S. Census of 1920 [ED 90, Sheet 14A]. / 7. Appendix 2. / 8. CPC, September 7, 1922, p.12; TOI, August 1, 1926, p.S-5. / 9. CPC, August 15, 1947, p.18; California Death Index; cf. Hughes, p.710.

EDITH (Mollie / Molly) BETHUNE MAGUIRE (1861-1946 / **Plate 10b**) was born on March 14th in Ireland and studied at the South Kensington Art School in London. She was a pupil of M. R. Guinness and exhibited her watercolors at the Royal Hibernian Academy of Arts. Edith's work appeared at the Walker Art Gallery in Liverpool prior to her immigration to the United States via Canada in 1891.¹ She was a resident of Provo, Utah, in December of 1895 when she exhibited at the Third Annual of the Society of Utah Artists in Salt Lake City; through most of the first decade of the 20th century she continued to reside in Provo.² In the U.S. Census of 1910 she gave her address as 337 Second Avenue in Salt Lake, her age as "43" and her occupation as "artist" in a home studio; the local press reported that she was socially active and a member of the Girls' Friendly Society.³ She sketched her famous watercolors as far away as Colorado Springs. In the fall of 1914 she moved to Berkeley; the local Directory advertised her studio-home between 1915 and 1918 at three different addresses: 2212 Bancroft Way, 1073 Henry Street and 2211 Atherton Street.⁴ Her first public exhibition in California was in June of 1914 at Miss Hankin's Antique Shoppe near the U.C. campus.⁵ Her displayed watercolors were of Western landscapes, including Colorado and Utah, as well as University buildings and views of Santa Cruz. By 1915 her name began to appear on the society pages of the East Bay newspapers.⁶ From the U.S. Census of 1920 we learn that she still rented her studio-residence on Atherton Street in Berkeley.⁷ At this time she listed her age as "45" and her year of immigration as 1898. She had become by 1919 a regular summer visitor to the Monterey Peninsula. In 1922 she relocated her home to Monterey. Here she studied with Armin Hansen and was active in the local art scene.⁸ She opened her first studio in March of 1923.⁹ In 1926 her Monterey address was at 102 Webster Street; between 1930 and 1946 her studio-home was at 717 Madison Street.¹⁰ The U.S. Census of 1930 shows that Maguire owned her Madison-Street home, which was valued at thirty-five hundred dollars, and was an unmarried naturalized citizen with her age listed as "60."¹¹ Prior to 1926 her participation in exhibitions on the Monterey Peninsula was limited to Carmel. She contributed to the Annual Exhibitions of the Carmel Arts and Crafts Club in 1920, 1921 and 1924.¹² At the Fourteenth Annual of 1920, when her name was incorrectly spelled in the catalogue as "Edith Magnin," she displayed a work entitled *Cabrillo Point-Monterey*. This was followed a year later by *Del Monte Rancho* and *Carmel Hills*. At the Club's Eighteenth Annual in 1924 Maguire exhibited four works: *Sketch-Rocks, Monterey Garden, Fisherman* and *Sketch*. At that venue her work appeared at the Holiday Exhibition of 1920 and the Fall Exhibition of 1921. In October of 1926 she exhibited at the opening of the short-lived art gallery in Monterey's new San Carlos Hotel.¹³ In 1928 and 1929 she displayed watercolors of boats at the Del Monte Art Gallery.¹⁴

Outside the Monterey Peninsula her work was frequently displayed and received many awards. In July of 1923 she held a well-attended one-man show at the Arts and Crafts Shop in Berkeley.¹⁵ A year later Maguire's work was accepted at the spring Annual of the San Francisco Art Association.¹⁶ She became a charter member of the San Francisco Society of Women Artists in April of 1925 and contributed in November to its Inaugural Exhibition in the Clark Hobart Gallery.¹⁷ That December, when she displayed her work at the opening of the Hotel Claremont Art Gallery in Berkeley, H. L. Dungan, art critic for *The Oakland Tribune*, characterized Maguire's watercolors thus: "Turmoil of breakers against the crags of the Monterey coast in her *Rock and Sea*, and a fine marine with splendidly handled water in her *Fishing Boats-Monterey*."¹⁸ Also in December of 1925 she exhibited at San Francisco's Galerie Beaux Arts paintings that were "remarkably well done."¹⁹ The following February her work was included in the "Picture Week" Exhibition in San Francisco.²⁰

LOUISE FISHER MacDOUGAL (1862-1947) was born on January 1st in Ohio. At the turn of the century she studied in New York City at the National Academy of Design and at the New York School of Art under William Merritt Chase. She attended classes at both institutions with Jennie V. Cannon. At the latter's invitation Louise first visited Carmel in 1908 with her husband, Daniel, who was then the director of the Carnegie Laboratory in Tucson. From the U.S. Census of 1910 we learn that the couple was married in 1892, still resided in Tucson and had one child, Alice, who was born in Ohio in 1899.¹ Louise listed herself in the Census without an occupation. In 1911 the couple became permanent Carmel residents in their newly built bungalow on Dolores Street and Twelfth

Throughout 1926 she was a frequent and popular exhibitor at the Hotel Claremont where she held a solo show in October and November.²¹ H. L. Dungan reproduced in *The Oakland Tribune* her watercolor *Fishing Boats at Wharf* and said of her one-man show that there "are few artists who handle water color with such bigness, such simplicity and with such splendid results. . . . in *Storm Clouds Over Carmel* . . . nothing needed has been left out, and nothing unnecessary has been put in. . . . There is color in the white and movement in the shadows."²² Dungan added:

Here is *Sunburst Hills*. That's California in the Fall. A purple shadow in the foreground and rich red, brown and yellow hills. And this small marine here is something that you will return to. Notice the transparency of the wave as it rises to break over those rocks. Notice the movement of the water in the foreground and how few brush strokes there are, but each put in the only possible place to get the desired result. Yonder is *Beached Boat*, there is plenty of color in it. The painting received first prize in the ultra-modern class at the State Fair. But that's nothing against it, nor is it an ultra modern. It's just a boldly handled painting and a mighty good one.

The review of this same exhibition in the *Berkeley Daily Gazette* was equally enthusiastic:²³

. . . . It's a wide field that Edith Maguire's brush covers, and covers amazingly well. Bold and colorful, there is no slightest trace of weakness that was once associated with the medium; these water colors have the virility and amazing color of oils . . .

Facing the entrance door is Miss Maguire's "Fishing Boats at the Wharf," a painting of far more than ordinary size - it is a 32 by 24 - and splendidly representative of her handling. The swirling tide with its distorted reflections of riding boats is masterly in its treatment; the whole canvas is beautifully patterned with a daring yet satisfying use of color. . . .

. . . . the artist leaves the sea for a cabin beneath a blossomed tree; a cabin against whose walls lie sun and shade in intricate pattern, where purple iris thrust their heads and where the peace of April morning reigns. Against an end wall is a large aquarelle, unframed, which gives one to think of Thad Welch; for its subject, not for its manner. "Cattle at Noontime" . . . presents a small band of cattle coming down from the pastured hills to the tank for their noontime drink. It is one of the most pleasing things in the show.

There's a portrait bit or two. "Patsy" is a charmingly colorful handling of light and shade; a young girl crouching on a window seat against a background of cool hangings, a proof again . . . of the artist's sound draftsmanship. "Stevenson's House," "Carmel Mission," "Surf," - lovely in its green simplicity! - there is scarcely a painting in the exhibit that is not worthy of mention, worth seeing and studying again and again.

In a second critique the *Berkeley Daily Gazette* noted that "Miss Maguire has attained a splendid directness and simplicity of treatment and this showing definitely places her with the public as one of the foremost watercolorists of the West, a fact which her modesty has hitherto kept unapparent . . . certainly no other painter in this medium has . . . the strength and range . . . [and is] so generally met with the approbation of artist-critic and public alike."²⁴ By popular demand the solo show at the Claremont was extended.²⁵ Maguire's work also appeared at Berkeley's All Arts Club in the Northbrae Community Center.²⁶ She exhibited at the San Francisco Society of Women Artists in 1926 and 1927.²⁷ At the former she offered *Springtime* and *Beaches Boats*.²⁸ At the latter H. L. Dungan said that Maguire's painting of *Mission Carmel* did "not come up to her usual powerful water color."²⁹

Maguire often exhibited at the California State Fair in Sacramento and at the State-wide Annual in Santa Cruz from 1926 to 1939.³⁰ One of her two submissions to the 1926 State Fair was entitled *Beached Boats*.³¹ This painting won the first prize in the "ultramodern" category and was reproduced in *The Oakland Tribune*.³² In 1932 her *Lake Walker-Nevada* won a third prize at the State Fair.³³ She again won a third prize in watercolor at the 1937 Fair.³⁴ In February of 1928 her three displayed works, *Sketch*, *Springtime* and *Abandoned*, received a "special mention" at the First Annual State-wide Exhibition of the Santa Cruz Art League.³⁵ Florence Lehre of *The Oakland Tribune* referred to *Abandoned*, an old boat resting on the shore, as "a strong watercolor, but Miss Maguire has done better work."³⁶ A year later at the State-wide Annual her watercolor entitled *Monterey Fishing Wharf* won the second prize of fifty dollars and was reproduced twice in the *San Francisco Chronicle*.³⁷ Thirty-five of the best paintings from this 1929 Annual, which included Maguire's prize winner, were sent by the Western Association of Art Museum Directors on a traveling exhibition that included the Oakland Art Gallery and the East-West Gallery in San Francisco.³⁸ Her work appeared at the Third State-wide Annual of 1930 and the following year her watercolor entitled *Monterey Orchard* won the second prize of fifty dollars at the Fourth State-wide Annual.³⁹ She contributed to this event in 1932 and 1933; at the latter she exhibited: *Close View on Mount Lassen*, *Old Door San Juan Mission* and *Lake Walker*.⁴⁰

In March of 1929 she displayed two paintings, *Spring Blossoms* and *Spring Day*, with the Exhibition of Utah Artists at Weber College near Ogden.⁴¹ That year from September thru December Edith contributed to the exhibits of "Regional Artists" at the Newhouse Gallery in Salt Lake City.⁴² Her work appeared at a show in the University of Utah Art Gallery

during January of 1931 and a month later for the Weber College Annual the local newspaper ran the following:⁴³

Edith Maguire's "Monterey Village Market" is a beautiful water color showing the foreign quarters of Monterey, Calif. The colored costumes of the Asiatics, the gables of the old houses with the strong vigorous masses of shadow create a striking if not distinguished water color.

In the spring of 1931 she exhibited at the Annual of the Oakland Art Gallery.⁴⁴ She returned to the Newhouse Gallery in February of 1932 and November of 1933; she was also invited in January of 1933 to exhibit at the Utah Art Institute.⁴⁵ Her *Boats at Monterey*, painted "in vivid broken-up color effects," was contributed to the First Competitive Water Color Exhibition at San Francisco's Gump Gallery in March of 1933.⁴⁶ When seventeen of her watercolors were given a solo exhibition that fall at Keeble's Gallery in Palo Alto, the local press reported:⁴⁷

Most of the subjects are bits of color around Monterey and Carmel. A scene in Fisherman's Wharf, for instance, illustrates the effectiveness with which she uses water colors to catch that characteristic effect of old paint half sunk into old wood. As the worker in oils presents the glowing, sun reflected brightness of the country, Miss Maguire interprets another mood, in which colors are not iridescent but subtle and blended.

That she can bring vivid hues out vividly in her medium is illustrated, however, by the still life studies, particularly a round floral plaque. Those who like above all to find atmosphere hovering over their pictures, will enjoy "San Juan Valley."

After the close of this show no records for her exhibitions in the San Francisco Bay Area have at present been found. However, in Utah during 1935 she exhibited at the Fourteenth Annual in Springville and her *Still Life* at the Utah Artists' Annual was reproduced in *The Salt Lake Tribune* with this generous commentary:⁴⁸

Another attractive still life is by Edith Maguire, whose strong watercolors are usually landscape or seacoast themes. Her individual arrangement of fruit and bric-a-brac on a lace cloth, in which a black vase of bronze-brown leaves make a note of unusualness, occupies no lesser a place than her vivid depictions of mountain lakes and harbor scenes.

In 1936 it was reported that a Utah painter was studying with Edith in Monterey; a year later her work was selected for Idaho's Heyburn Annual.⁴⁹

From the early 1930s Carmel became the primary venue for the public display of her watercolors in California. She first exhibited with the Carmel Art Association (CAA) in November of 1931 at the show of "Thumb Box" sketches in Grey Gables and continued to contribute her work to that organization through 1941.⁵⁰ Some of her exhibited titles at the CAA Gallery included: *Petunias* in January of 1935, *Desert Landscape* in July of 1939, *Wild Azaleas* ("colorful and beautifully painted") in October of 1939, *Old Timer* in March of 1940, *Flower Study* in September of 1940, *Fishing Boats* in November of 1940 and *Tulips* in January of 1941.⁵¹ In January of 1934 and December of 1938 she donated her watercolors to the exhibition-raffle in support of the new CAA Gallery.⁵² In December of 1934 her first "one-man" show in Carmel at the Denny-Watrous Gallery featured watercolors with such titles as *Monterey Bay* and *Wharf*: "the little fishing boats, clustered in bold and brilliant design against the old wharf; and an interesting view of the Monterey sky-line and bay which is as full of romance as some foreign city." The *Carmel Pine Cone* continued with this ebullient assessment:⁵³

Clear, brilliant color and boldness of execution are the distinguishing features of this artist's work. She is versatile in choice and subjects, but the stamp of her definite technique is over all. Particularly decorative are her paintings of flowers; a study of begonias is a feast of soft pure color and a painting of a mixed bouquet is graceful in design and glamorous in its wealth of hues. Skiffs drawn up on the sands form a significant pattern in the artist's interpretation; doorways are painted for their beauty of design, a farm-stead nestles in the shade of towering yet friendly hills; an old cypress is painted against the background of tawny hills beloved of Californians.

But always pre-eminent is color and for this reason the whole effect is stimulating and gay; it is a happy exhibit, as if the artist had given to it much of her own vibrant spirit and love of life.

For the Watercolor Show at the CAA Gallery in September of 1935 she had three submissions: "a bright arrangement of cattle in a watering place, a hillside scene and water-front study with boats in forceful design."⁵⁴ At that venue in December she displayed two works: "a cabin sheltered by a giant eucalyptus and a bowl of magnificent roses."⁵⁵ In May of 1936 at the CAA Thelma B. Miller, art critic for the *Pine Cone*, provided this appraisal: "Edith Maguire presents a lively water-front scene, lively not because of human activity, but through the force and vitality of color and drawing."⁵⁶ During February of 1938 Maguire's work was included in the first exhibit of CAA artists in Salinas at the Women's Club.⁵⁷ At the July 1940 CAA show Marjorie Warren, art critic for *The Carmel Cymbal*, observed:⁵⁸

Edith Maguire has a small gem there, to my way of thinking. It's called "Salton Sea" and it's wet, and blue, and lonely, and has other qualities which would endear it to the owner as time goes on.

Her work was displayed in the art exhibition at the 1940 Monterey County Fair.⁵⁹ That November Warren declared her two marines at the CAA to be

"gems."⁶⁰ In the 1920s and 1930s Maguire was without a doubt one of the most respected female artists residing in Monterey. In January of 1931 she was a founding member of the Monterey History and Art Association.⁶¹ Miss Edith Maguire died in Monterey County on April 3, 1946 and was survived by a sister-in-law and three nephews who all resided in Charleston, South Carolina.⁶²

ENDNOTES FOR MAGUIRE: 1. *BDG*, July 7, 1923, p.6. / 2. *SLT*: December 8, 1895, p.10; December 20, 1903, p.24; U.S. Census of 1900 [ED 164, Sheet 27A]. / 3. U.S. Census of 1910 [ED 187, Sheet 4B]; *The Salt Lake City Tribune*: August 25, 1912, p.20; November 17, 1912, p.8; November 24, 1912, p.16; May 29, 1913, p.15; June 1, 1913, p.31; June 8, 1913, p.31. / 4. *The Salt Lake City Tribune*, October 18, 1914, pp.25f; Polk: 1915, p.1002; 1916, p.1073; 1917, p.869; 1918, pp.746, 1208. / 5. *BDG*, June 1, 1914, p.4; *SFC*, June 7, 1914, p.27. / 6. *TOT*, May 26, 1915, p.9. / 7. U.S. Census of 1920 [ED 183, Sheet 4B]. / 8. *AAA* 22, 1925, p.588. / 9. *CPC*: March 10, 1923, p.6; December 6, 1924, p.8. / 10. Perry/Polk: 1926, p.200; 1928, p.236; 1930, p.240; 1937, pp.237, 620; 1939, p.252; 1941, p.295; *MPH*, April 4, 1946, p.2. / 11. U.S. Census of 1930 [ED 27-24, Sheet 21A]. / 12. Appendix 2. / 13. *SFC*, October 24, 1926, p.6-F. / 14. *SFC*, May 27, 1928, p.D-7; *BDG*, June 1, 1928, p.11; *MPH*, March 8, 1929, p.7; *CPC*, March 15, 1929, p.18. / 15. *BDG*, July 7, 1923, p.6. / 16. *CPC*, May 10, 1924, p.3. / 17. *BDG*: April 16, 1925, p.6; November 14, 1925, p.6. / 18. *TOT*: December 6, 1925, p.S-5; December 13, 1925, p.S-7. / 19. *TOT*, December 13, 1925, p.S-7. / 20. *SFC*, February 14, 1926, p.D-3. / 21. *TOT*: January 17, 1926, p.6-S; February 21, 1926, p.S-5; May 16, 1926, p.S-9; August 29, 1926, p.S-7; October 17, 1926, p.S-5; October 23, 1926, p.M-3; December 12, 1926, p.10-S; *SFC*: May 23, 1926, p.8-F; October 24, 1926, p.6-F; *CPC*: September 3, 1926, p.11; October 22, 1926, p.11. / 22. *TOT*, October 24, 1926, p.4-B; cf. *CPC*, October 29, 1926, p.11. / 23. *BDG*, October 23, 1926, p.5; cf. *BDG*, October 14, 1926, p.11. / 24. *BDG*, November 12, 1926, p.9. / 25. *TOT*: November 7, 1926, p.S-5; November 14, 1926, p.5-7; *BDG*, December 11, 1926, p.7. / 26. *BDG*, April 29, 1926, p.6. / 27. *TOT*: May 2, 1926, p.S-7; December 5, 1926, p.6-S; March 13, 1927, p.S-5; *SFC*: December 5, 1926, p.6-F; December 14, 1926, p.6-F; March 20, 1927, p.S-5; *CPC*, December 10, 1926, p.11. / 28. *SFC*, April 25, 1926, p.8-F. / 29. *TOT*, March 20, 1927, p.S-5. / 30. *MPH*, August 25, 1927, p.1; *CPC*: September 2, 1927, p.7; September 22, 1933, p.6; *TOT*: September 11, 1927, p.6-S; September 9, 1934, p.8-S; September 10, 1939, p.B-7; *SFC*, September 8, 1929, p.D-5. / 31. *Catalogue, Annual Exhibition of Paintings, California State Fair, Sacramento, September 4-11, 1926*. / 32. *SFC*, September 12, 1926, p.F-5; *CPC*, September 17, 1926, p.11; *LAI*, September 19, 1926, p.3-30; *TOT*: September 7, 1926, p.13; September 26, 1926, p.4-S; November 7, 1926, p.S-5. / 33. *LAI*, September 18, 1932, p.3-16. / 34. *BDG*, September 9, 1937, p.7; *CPC*, September 10, 1937, p.10; *TAT*, September 17, 1937, p.17. / 35. *Catalogue, First Annual State-wide Art Exhibit of Paintings, Santa Cruz Art League, February 1-15, 1928*, pp.6, 11; *TOT*: January 31, 1928, p.19; February 5, 1928, p.S-5; *BDG*, February 1, 1928, p.6; *ARG*, February 1928, p.6. / 36. *TOT*, February 12, 1928, p.S-7. / 37. *SFC*: February 17, 1929, p.D-5; February 24, 1929, p.D-5; September 1, 1929, p.D-5; *LAI*, February 24, 1929, p.3-11; *BDG*, March 7, 1929, p.7; *ARG*, March 1929, p.11. / 38. *TOT*, April 7, 1929, p.S-5; *BDG*: April 18, 1929, p.7; August 30, 1929, p.9; *SFC*, August 25, 1929, p.D-5; *TWP*: August 31, 1929, p.12; September 7, 1929, p.13. / 39. *CPC*, February 7, 1930, p.12; *SFC*, February 1, 1931, p.D-5; *TOT*: February 1, 1931, p.S-7; February 8, 1931, p.S-7; *BDG*, February 6, 1931, p.9; *TWP*, February 7, 1931, p.12; *AMG* 22, 1931, p.316. / 40. *TOT*, February 7, 1932, p.6-S; *Catalogue, Sixth Annual State-wide Art Exhibit of Paintings, Santa Cruz Art League, February 5-19, 1933*, p.8. / 41. *OSE*: March 24, 1929, p.14; March 26, 1929, p.10; *SLT*, March 24, 1929, p.12. / 42. *SLT*: September 1, 1929, p.10; December 15, 1929, p.5. / 43. *OSE*, February 27, 1931, p.19; cf. *SLT*, January 18, 1931, p.2-E. / 44. *TOT*, March 1, 1931, p.S-11. / 45. *SLT*: February 7, 1932, p.2-M; January 22, 1933, p.2-M; November 5, 1933, p.2-M. / 46. *TWP*, March 18, 1933, p.12; *SFC*, March 19, 1933, p.D-3. / 47. *DPT*, November 22, 1933, p.6; cf. Plate 10b. / 48. *SLT*, December 8, 1935, p.4-M; *Provo Evening Herald*, March 28, 1935, pp.1,3. / 49. *SLT*: June 14, 1936, p.14-D; February 21, 1937, p.14-D. / 50. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when she exhibited at the CAA: Appendix 4; *BDG*, May 14, 1936, p.9; *CPC*: May 20, 1938, p.6; November 11, 1938, p.6; February 17, 1939, p.2; July 28, 1939, p.11; *CCY*: February 10, 1939, p.10; September 13, 1940, p.7; January 17, 1941, p.7. / 51. The following citations provide some of the titles of her paintings and the dates of exhibition without any useful commentaries: *CPC*: January 11, 1935, p.3; March 8, 1940, p.3; September 6, 1940, p.7; November 8, 1940, p.16; January 24, 1941, p.5; *CCY*: July 14, 1939, p.26; October 13, 1939, p.10. / 52. *CSN*, January 11, 1934, p.1; *CPC*: February 23, 1934, p.1; December 23, 1938, p.2. / 53. *CPC*, December 21, 1934, p.11; cf. *CPC*, December 14, 1934, p.20. / 54. *CPC*, September 13, 1935, p.7. / 55. *CPC*, December 13, 1935, p.16. / 56. *CPC*, May 15, 1936, p.7. / 57. *CPC*, February 18, 1938, p.7. / 58. *CCY*, July 5, 1940, p.4. / 59. *CCY*, October 4, 1940, p.7. / 60. *CCY*, November 8, 1940, p.12. / 61. *MPH*, January 20, 1931, p.1. / 62. *MPH*, April 4, 1946, p.2; California Death Index; cf., Kovicnik, p.201; Hughes, p.716; Jacobsen, p.2108.

LOUISE (Louisa) HARRIETT MAHONEY (1867-1925) was born on June 11th in California to an Irish father, who was an engraver at the U.S. Mint, and to a wealthy Canadian mother. In 1880 the family, including siblings George, Emma and Laura, resided on Eighth Street in Oakland.¹ In 1900 Louise, George and Emma maintained a separate Oakland address at 1360 Webster Street and kept a servant.² During the next decade Louise and Emma occupied a number of swank residences in the East Bay, including the Hotel Metropole.³ From the constant reports on the two sisters in the local newspapers we learn that they were affluent, moved in the highest social circles and devoted much of their time to charities, debutant balls, clubs, teas, dinners, dances and posh vacations from Santa Barbara to Kyoto, Japan.⁴ Amid this social whirl Louise found the time to pursue serious art studies from teachers Charles P. Neilson and Clark Hobart. By 1905 Louise maintained her own art studio on Grant Avenue in San Francisco. After the 1906 fire destroyed her life's work she fled to Berkeley and shared "an improvised studio in a barn" first with Blanche Letcher and then with Anne Bremer.⁵ At this time Louise made a success of her bookplates.⁶ When she and Emma moved their residence to the Berkeley Inn, an Oakland newspaper lamented their loss.⁷ There was certainly no hiatus in their attendance at social functions.⁸ The sisters spent their summers in the local Claremont Country Club.⁹ Louise's brief arrest for accidentally killing several mules in her chauffeur-driven car

never dampened her popularity in society.¹⁰ After her return from a trip to Santa Barbara she exhibited at her studio and at the First Annual of the Berkeley Art Association in 1907.¹¹

In 1910 Louise left Berkeley and moved with Emma into a studio-apartment on California Street in San Francisco.¹² Here the sisters presided over elaborate receptions where Louise's paintings were unobtrusively sold to society matrons.¹³ The Mahoneys made two long trips to the Orient in 1912 and 1914-15.¹⁴ By late 1913 Louise relocated to the Studio Building at 1367 Post Street.¹⁵ Her immediate neighbors were old friends Clark Hobart and Anne Bremer.¹⁶ On one occasion she and Bremer served as "hostesses" for an open house at that venue.¹⁷ She enrolled on the voter registration index in 1916 using Post Street as her official residence, but by late 1920 had moved to 1815 Broadway and registered as a "Democrat."¹⁸ In 1914 Louise rented a Carmel cottage for the summer and entertained Lucy Pierce, Betty de Jong and Isabelle Percy.¹⁹ Mahoney did not attend the Chase Summer School in Carmel.

She exhibited her collection of bookplates as well as her pastels and oils with such titles as *Lake Merritt* and *Row of Poplars near 16th Street-Oakland* at the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity in 1905.²⁰ Between 1911 and 1913 she displayed her still lifes and sketches of Berkeley at San Francisco's Sketch Club.²¹ Mahoney also contributed to the Senefelder Club of San Francisco in 1914,²² Oakland Art Gallery in 1916,²³ and San Francisco Art Association between 1916 and 1920.²⁴ In 1915 when illness confined her to a wheelchair, she still toured the Panama-Pacific International Exposition and executed a number of pastels.²⁵ Anna Cora Winchell, the art critic for the *San Francisco Chronicle*, said of these pastels:²⁶

This artist has a pleasing and an adaptable color sense to the extent that her reproductions convey a real meaning to the viewer. For that reason Miss Mahoney has been asked to paint several private gardens in this city and some in the environs. In the near future she will make pastel drawings of the gardens of Mrs. John Buck and Mrs. Leon Roos.

In July of 1916 she completed for a luxury home in Pebble Beach a large triptych in pastel that depicted Mt. Tamalpais from Mare Island.²⁷ She spent part of that summer sketching gardens in St. Helena.

One year later Mahoney donated her art to the exhibition and sale at the Red Cross Benefit "Auction Comique" in the Oakland City Hall.²⁸ In November of 1917 at the Jury-free Exhibition in the California Palace of Fine Arts Louise E. Taber, art critic for *The Wasp*, observed:²⁹

Louise Mahoney's "Pastel" is a delightful reminiscence of the Exposition in its heyday, with heraldic banners hanging in the still dusk and the pool in front of the Palace of Fine Arts limpid in the glow of the receding sun. The quiet beauty is restful and the drawing and perspective quite true, which may not be said of many pictures which evoke dreams of the architectural beauty of the "Evanescence City."

She opened her Post-Street studio for a show of her pastels, including garden scenes, in December of 1918.³⁰ The portrait of Mahoney, which was executed by Clark Hobart, was displayed in the 1919 exhibition at the Golden Gate Memorial Museum.³¹ At this time she attended the Artists' Ball of the Oakland Art Association and exhibited with the same.³² That summer she studied in Monterey with Armin Hansen.³³ She held an important solo exhibition of her pastels and watercolors, primarily garden scenes and cityscapes, at the Schussler Brothers Gallery in San Francisco in the fall of 1919.³⁴ Among her subjects were the Sutro gardens in Piedmont as well as Old St. Mary's and Chinatown in San Francisco. This show was moved the following month to the Oakland Art Gallery.³⁵ Miss Louise Mahoney died in San Francisco on March 21, 1925.³⁶ She was survived by two sisters, a brother and a business partner who all received bequests from her substantial estate.³⁷

ENDNOTES FOR MAHONEY: 1. U.S. Census of 1880 [ED12, Sheet 36]. / 2. U.S. Census of 1900 [ED 369, Sheet 3A]. / 3. Polk: 1905, p.307; 1906, p.315; 1907, p.715; 1909, p.594; 1910, p.591; Schwartz, *Northern*, p.83. / 4. Between 1902 and 1927 there are over two hundred references in Bay Area newspapers to the Mahoneys' social activities; the following is a small sampling: *SFL*: November 30, 1902, p.37; August 22, 1903, p.11; January 22, 1904, p.6; July 14, 1907, p.33; January 30, 1908, p.6; February 18, 1908, p.4; *TOT*: January 18, 1905, p.3; January 16, 1905, p.7; January 17, 1905, p.4; February 4, 1905, p.5; February 22, 1905, p.5; July 12, 1905, p.9; June 28, 1905, p.9; October 7, 1905, p.14; October 28, 1905, p.15; May 28, 1906, p.6; July 13, 1906, p.7; September 7, 1906, p.9; September 21, 1906, p.7; November 12, 1906, p.5; November 28, 1906, p.4. / 5. *TOT*, June 5, 1907, p.4; *SFL*, October 7, 1907, p.9. / 6. *BDG*, June 4, 1907, p.5; *TCR*, October 12, 1907, p.16. / 7. *TOT*, November 17, 1906, p.11. / 8. *TOT*: February 9, 1907, p.8; March 30, 1907, p.8; April 3, 1907, p.11; April 21, 1907, p.10. / 9. *TOT*, October 5, 1909, p.8. / 10. *TOT*, July 27, 1907, p.5; *SFL*, July 27, 1907, p.7. / 11. *TWP*, December 8, 1906, p.185; Appendix 1, No.2. / 12. U.S. Census of 1910 [ED 302, Sheet 6A]. / 13. *TOT*: January 15, 1910, p.7; March 29, 1910, p.8; March 30, 1910, p.8. / 14. *TOT*: March 17, 1912, p.7; August 6, 1912, p.8; March 8, 1915, p.8; *California Passenger Lists, 1893-1957*, Hong Kong to San Francisco, arrived December 2, 1912. / 15. Crocker: 1910, p.1095; 1914, p.1197; 1918, p.1836; 1919, p.1778. / 16. U.S. Census of 1920 [ED 396, Sheet 1B]. / 17. *TOT*, April 7, 1918, p.12. / 18. CVRI, City and County of San Francisco: 1916-1923. / 19. *TOT*, August 22, 1914, p.8. / 20. *TOT*: March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16; Schwartz, *Northern*, p.83. / 21. *SFC*, December 14, 1913, p.62; Schwartz, *Northern*, p.83. / 22. *TOT*, January 31, 1914, p.8. / 23. *SFC*, February 20, 1916, p.24; *TOT*: February 2, 1916, p.4; February 20, 1916, p.48. / 24. *TOT*, December 2, 1917, p.2. / 25. *TOT*, November 21, 1915, p.24. / 26. *SFC*, March 12, 1916, p.19. / 27. *SFC*, July 16, 1916, p.24. / 28. *TOT*: September 16, 1917, p.20; September 23, 1917, p.20; October 17, 1917, p.20. / 29. *TWP*, December 8, 1917, p.15. / 30. *SFC*, December 8, 1918, p.10-S. / 31. *SFC*, February 16, 1919, p.3-E. / 32. *TOT*: February 9, 1919, p.29; March 9, 1919, p.31. / 33. *TOT*, July 13, 1919, p.11. / 34. *SFC*: November 16, 1919, p.E-5; November 30, 1919, p.E-5; November 23, 1919, p.E-5; *TOT*: November 23, 1919, p.8-X; November 25, 1919, p.3; November 30, 1919,

p.S-7. / 35. *TOI*, December 14, 1919, p.6-S. / 36. *SFC*: March 22, 1925, p.14; March 23, 1925, p.6; *SFX*: March 22, 1925, p.14; March 23, 1925, p.4. / 37. *SFX*, April 1, 1925, p.20; cf. Hughes, p.716; Falk, p.2161; Jacobsen, p.2109.

IDA M. MANCHESTER (1875-1915) was born in Croydon, Surrey, England. According to the 1901 England Census, she resided in Epsom with her father, Mark Manchester, who was a "clerk in bank."¹ She had her early training in crafts and painting at London's South Kensington School of Arts in 1902-03. She immigrated with her father to the United States in early 1904 and within months was employed in San Francisco and had a residence in Berkeley. She lived with her brother, Walter Manchester, who was a professional violinist, and his wife, Sarah, at 2360 Ellsworth Street for almost ten years.² She was welcomed into Berkeley society with a well-publicized reception and regularly attended social events.³ By the fall of 1907 Ida had enrolled at the California School of Arts and Crafts (CSAC) where she studied design and drawing with Isabelle Percy and Perham Nahl. She was listed with other student-organizers for the end-of-term "jinks" in the local newspaper and was a co-hostess for a student reception there.⁴ Her class work and exhibited drawings were so impressive that she received a scholarship in the spring of 1909.⁵ She graduated with honors that December and was elected vice president of the CSAC students' association.⁶

In the summer of 1910 Manchester was hired by Frederick Meyer as an "assistant teacher" in design at the CSAC.⁷ In addition to the elementary design course, she taught floral drawing (i.e., "plant analysis"), stenciling and block printing.⁸ According to the U.S. Census of 1910, Ida was not married.⁹ Her only known exhibit locally was the Third Annual of the Berkeley Art Association in 1909.¹⁰ At this time she also functioned as a committee chairman for the same organization.¹¹ By the end of the spring term in 1911 she resigned her teaching appointment to pursue a career in textile design. In 1912 she was elected secretary to the newly formed alumni association of the CSAC and donated "three framed carbon prints of classic subjects" to that organization.¹² Her plans to visit England were ended by the outbreak of World War I.¹³ After her brother moved to San Francisco the Berkeley Directory of 1915 gave her new address as The Southgate Apartments at 2240 Telegraph Avenue.¹⁴ Miss Ida Manchester died of unknown causes at the Berkeley home of Mrs. Henry Waltman on August 15, 1915.¹⁵

ENDNOTES FOR MANCHESTER: 1. England Census of 1901, RD: Epsom, p.2. / 2. Polk: 1906, p.710; 1907, p.1659; 1908, p.1369; 1911, p.1122; 1912, p.169; 1914, p.1150. / 3. *BDG*: July 6, 1904, p.6; July 28, 1904, p.8; *TOI*: July 28, 1904, p.5; September, 15, 1908, p.7; *SFL*, July 29, 1904, p.6. / 4. *BDG*: November 20, 1907, p.2; December 16, 1907, p.3; *TOI*, September 6, 1908, p.26. / 5. *TOI*, May 31, 1908, p.31; *BDG*, May 20, 1909, p.5; *TCR*, May 22, 1909, p.14. / 6. *TOI*: December 2, 1909, p.10; December 21, 1909, p.10; *SFL*, December 21, 1909, p.8. / 7. CSAC, 1910-11. / 8. *TCR*, August 27, 1910, p.14. / 9. U.S. Census of 1910 [ED 65, Sheet 1A]. / 10. Appendix 1, No.5. / 11. *TOI*: October 18, 1909, p.20; November 13, 1909, p.14; *TCR*, October 23, 1909, p.14. / 12. *TOI*, May 18, 1912, p.14; *ATC* 5, 1917, p.21. / 13. *ATC*: 2, 1914, p.14; 3, 1915, p.21. / 14. Polk 1915, p.1003; *ATC* 3, 1915, p.22. / 15. *BDG*, August 16, 1915, p.1; *ATC* 4, 1916, pp.18-20.

XAVIER (Javier) TIZOC (Timoteo) MARTINEZ (y Orozco) (ca.1869-1943 / **Plate 14a**) was born on February 7th in Guadalajara, Mexico, where he studied at the Liceo de Varónes, a private all-boys school.¹ He developed a taste for fine literature, especially the German and French poets, in the bookstore of his father, Margarito Martinez y Suarez, who was also a craftsman bookbinder.² Following graduation he held the position of clerk in the local postal service; because of his poor skills in mathematics, he chose not to follow a career in architecture, as his father recommended, but one in art. In 1892, six years after the death of his mother, Trinidad Orozco y Zúñiga, he journeyed to San Francisco to join his patrons and unofficial "foster parents," Señor Alexander Coney, the Mexican Consul-General, and his wife, Rosalia La Bastida de Coney.³ There he was tutored by Arthur Mathews, Oscar Kunath, Amédée Joullin, and Raymond Yelland at the Mark Hopkins Institute of Art between 1894 and 1897.⁴ Because of his rather colorful attire, Martinez received the nickname "Duke."⁵ He evidently had a very respectable baritone voice for he was asked to sing at the school's "jinks programme."⁶ At the Institute's 1894 spring Annual he submitted "pretty landscapes and marines" of San Francisco and its environs as well as "a number of composition pieces, including *Fairy Tales*."⁷ In 1895 he and Maynard Dixon drove to Carmel and Point Lobos in a horse and buggy hired in Monterey.⁸ From 1895 to 1897 he maintained a mailing address and perhaps a studio at 1522 Post Street. After a difficult start at the School of Design due to language problems and a rebellious character, he not only received in 1895 an honorable mention in drawing from life and the prestigious Avery Gold Medal "for excellence in oil painting," but he was also given favorable exposure in the local press.⁹ Pierre N. Boeringer in his *Overland Monthly* article on "Some San Francisco Illustrators" called Martinez the "most promising rising young illustrator in San Francisco" and added that his sketches of figures, four of which he reproduced, had "more true art and feeling . . . than any published in this article."¹⁰ The *San Francisco Call* reproduced Martinez's drawing entitled *A Mexican Study*.¹¹ In 1895 he exhibited at the San Francisco Art Association (SFAA) a work entitled *Twilight-Monterey Bay*.¹² In addition to two pieces entitled *Mexican Girl* and four Monterey scenes, he contributed to the SFAA's 1896 spring and winter Annuals the following: *Golden Gate Park*, *At the Park*, *Offering to Chac-mol-God of Fire of Aztecs* and *An Indian Sculptor*. The last painting was described as "an especially clever study" in the *Call* which concluded

that all his work was "excellent."¹³ A sketch of his *Offering to Chac-mol* was reproduced in the *Call* and that work was characterized thus:¹⁴

What appears to be the best thing from the pupils is in the conservatory. This is the mysterious painting by J. Martinez, a medalist, *Offering to Chac-mol*, the Aztec fire god. There is something of weirdness in the subject and the treatment of it that causes people to stop before the picture. An Aztec kneels before a stone altar covered with character writing, and above is Chac-mol . . . Over all there is expressed a deep feeling. The picture has already been sold.

At this time he received a sizable bequest from Mrs. Coney to study abroad. After his arrival in France he displayed at the SFAA's 1897 spring show another Aztec piece: *Flowers to Huizilopochtli-God of War*.¹⁵

In Paris he reportedly spent time at the ateliers of James McNeill Whistler and Théophile Alexandre Steinlen, but the vast majority of his training was with the vocal anti-Impressionist Jean Léon Gérôme at the École Nationales et Spéciale des Beaux Arts where Martinez enjoyed the company of fellow student Henri Matisse and graduated in 1899.¹⁶ If his canvas of that year, *Paris Street Scene*, is representative of his output, then he strictly adhered to Mathews' Tonalist school which was characterized by long melded strokes of dark tepid colors.¹⁷ A year later his *Flower Merchant in Paris* is more daring in its use of bright hues.¹⁸ His reputed fondness for the styles of Cézanne and van Gogh never influenced his early work.¹⁹ He resided at rue Champagne Première 9 and even found the opportunity in 1898 and 1899 to send paintings for exhibition to San Francisco's Bohemian Club which he had joined before leaving.²⁰ His five works displayed at the Club in 1898 had the following titles: *Garden of the Luxembourg*, *Near Pont Neuf*, *Flower Market at Cemetery Montparnasse*, *Ile de Corbeau-near Charenton* and *Market in Arcueil-Cachan*.²¹ In 1900 he studied with Eugène Carrière. At that year's Exposition Universelle in Paris his *Portrait of Miss Marion Holden* – a very Tonalist version of Whistler's mother – received an honorable mention in the Mexican display.²² Concurrently, he sent a work entitled *The Offering* for exhibition at the SFAA.²³ He was also well known in the Latin Quarter and befriended many of the intellectuals, including Claude Debussy, Isaac Albéniz, Diego Rivera and Romain Rolland. He traveled through Europe, especially to Italy and Spain. On one occasion he journeyed to Bayreuth to enjoy several Wagnerian operas.²⁴

After his arrival in San Francisco on December 15, 1900 he immediately advertised the raffle of fifty-one of his paintings. His intent was to finance a return to Paris for portrait commissions. His stay in France was met with disappointments and he quickly sailed home to establish a sterling reputation. He shared a studio with Gottardo Piazzoni at 728 Montgomery Street, the recently vacated digs of Amédée Joullin.²⁵ He became an American citizen on February 20, 1901 and in 1904 he registered to vote.²⁶ In September of 1901 the *Call* not only reproduced his sketches of a Mexican romance and scenes of Paris, but enlarged across an entire page his rendering of the San Francisco artist Marion Holden with the heading: **Prize Picture of Paris Salon**.²⁷ Martinez, who was immensely proud of his Indian heritage, began work at this time on three large paintings that depicted the Mayan, Toltec and Aztec epochs.²⁸ In 1901 at the SFAA he displayed *At Lake Texcoco-Mexico* along with four French scenes; all were listed as watercolors.²⁹ He contributed his Holden portrait along with a head study, two lake scenes, *Le rêve* and *New Year in Chinatown* to the 1902 spring Annual in the Mark Hopkins Institute of Art. He also exhibited seventeen works, primarily French studies that "won a multitude of admirers," at the first showing of the "secessionist" California Society of Artists, an organization that he helped to establish with Charles P. Neilson, Piazzoni and others in opposition to the SFAA.³⁰ He boycotted the exhibitions of the latter between 1903 and 1917.³¹ Perry Newberry visited the artist in his eight-dollar-a-month Montgomery Street studio and discovered that Marty, Martinez's customary nickname, habitually devalued his canvases for quick sale.³² By 1902 the press began to notice his "new" approach to art:³³

Xavier T. Martinez has jumped from the "usual" in his picture-portraits. One cannot look to Martinez for anything but the unconventional. He has one canvas that is a somber-looking affair, but nevertheless it is a picture to the life of a well known artist in this city. Martinez has caught not alone the attire but the character and pose of his man. The style of the artist is not to embellish or adorn his subject. It may not be the most popular or ideal way of placing a subject upon canvas, but, nevertheless, it comes mightily near the natural. Side by side with the idealized portraits the manner of Martinez may look odd. But what of it? He presents a good picture. One reviewer at Oakland's Starr King Fraternity Annual in February of 1904 took umbrage at his canvases that "attracted much attention" and declared them "four weird pictures, breathing loneliness and desolation."³⁴ Eighth months later Laura Bride Powers, the new art critic for the *San Francisco Call*, observed at his studio exhibition:³⁵

But it's in his serious, thoughtful work that Martinez shows what's in him - depth of feeling, poetic conception and mysticism. Yes, and color too, for, like Whistler, he confines himself to low tones and oftentimes to monotones. But, as in Gregorian chant, the sameness of tone brings strength.

An interesting fellow is this same Martinez - with revolutionary ideas as to what constitutes art, manifested strongly in his drawings done in Paris under the eyes of Gérôme. . . .

Powers reproduced his poignant work entitled *Le manchon de Francine*. In the fall of 1904, after Marty's return from Mexico, Maynard Dixon moved from his studio at 604 Merchant Street into Martinez's Montgomery-Street atelier.³⁶ Their joint studio exhibitions were usually held on Saturdays. Martinez earned enthusiastic reviews in the press and this growing fame led Ada Romer Shawhan to paint his portrait; *Sunset* magazine purchased his drawings.³⁷ The local newspapers now reported on his attendance at Bohemian Club banquets, beach parties and the fashionable "salons" of several society artists, including Eva Withrow and Jules Mersfelder.³⁸ His sketching trip thru Arizona and Guadalajara in March and April of 1905 with Dixon garnered much attention for his paintings.³⁹

Martinez became the unofficial leader of a clique of young artists, but he and his work were often ignored by San Francisco's very conservative art patrons. The review of the 1904 Bohemian Club Annual in *The Wasp* noted:⁴⁰

. . . . Martinez was present, and in the center of a circle of Bohemian friends who were congratulating him on his work, which, by the way, is not generally appreciated by the public. He had to give up his studio and go back to the humdrum work of a commercial decorative artist. His younger brethren of the brush, however, praise everything he does. By them he is almost considered the most talented man in the city, excepting of course, Keith. He looks like a cross between a Japanese and a Spaniard, and Tuesday night, when wearing a scarlet cravat, he certainly was a very noticeable figure in the conventionally attired crowd. The picture of his which pleased those present most was the portrait of a girl; but another canvas, of a tramp on a bench in the park, was also much admired.

His six displayed works at the Club were entitled: *Portrait of Miss F.*, *The Quail-Paris*, *The Outcast-Paris*, *A Voix Interieur*, *Across the Bay* and *Paris La Nuit*.⁴¹ He became such a prominent personality in the Bohemian Club that he was called upon to give speeches.⁴² In 1903-04 Martinez was teaching art, became an associate member of the San Francisco Press Club and was working as an illustrator for the advertising firm Barnhart & Swasey. His billboard designs were so difficult to create that he had to paint them himself and consequently was required to join the Sign Painters' Union. After some initial trouble he mastered the scaffolding and completed twenty large advertisements for Marquette Rye Whiskey.⁴³ Unfortunately, he was compelled in 1904 to sue Barnhart for back pay due to the early termination of his contract.⁴⁴ According to Perry Newberry, Marty's "bad business sense" led him to accept a settlement of five hundred dollars, one-third the amount his lawyer could have negotiated.⁴⁵ In August of 1905 his drawings appeared in *Sunset* magazine as illustrations for N. V. McGlashan's article, "The Legend of Tahoe," that December he designed the magazine's cover in the "Christmas spirit" with a Navajo Madonna.⁴⁶ On occasion he composed "socialist" poetry as well as art reviews for the *Revista de Occidente*, a Spanish-language periodical; years later he wrote for San Francisco's Hispanic-American Newspaper. He was regular customer at Coppa's "Bohemian" restaurant where he was credited with painting the upper register frieze of prowling black cats.⁴⁷ Here he recited poetry, sang revolutionary songs and mingled with the literati, including George Sterling, Harry Lafler, Jimmie Hopper, Isabel Fraser, Perry Newberry, Ambrose Bierce and Gelett Burgess.⁴⁸ Marty painted on one of the restaurant's walls a mural of his "reserved table" with the above mentioned friends in attendance.

Martinez also mingled in East Bay society with the cultural elite, including Charles Lombard and Herman Whitaker, as well as with the famous watercolorist, Charles P. Neilson.⁴⁹ Martinez and Neilson exhibited at Oakland's short-lived Palette, Lyre and Pen Club and joined its unsuccessful effort to establish an East Bay art gallery.⁵⁰ Both artists contributed to the first exhibition at Oakland's Nile Club in June of 1905.⁵¹ The two men had been close friends for years and in 1902 Martinez even exhibited his portrait of Neilson at the Bohemian Club Annual.⁵² Martinez reportedly exchanged several of his canvases for the finely made corduroy suits of Mr. Hahn, who displayed the paintings in his Oakland clothing store window along with the canvases of other well-tailored artists; Hahn later exhibited Martinez's oil, *The Pool*, in the Oakland Art Gallery.⁵³

In late July of 1905, when L. B. Powers published a photograph of his studio and a caricature of the artist, she declared that his recently completed canvas (later entitled *The Prayer of the Earth*) was.⁵⁴

. . . . a masterpiece among us – a great, simple, appealing canvas that goes straight to the heart and the understanding. It is an epic of the brown earth; of its promise to man through his labor; of the burden of the ox, and the still weightier burden of the plowman, bent and weary; of the unloading of the burden when the Angelus rings from the village church tower; the momentary flight of the spirit from the toil bent body when the human prayer is uttered. O the tale it tells – the physical woe of it, and the spiritual hope of it – told in simplest manner, haunts me as I write. . . . a masterly conception, masterly, and suggestively handled for in none of Martinez's work is there aught of the obvious – and therein lies much of the charm. Subtlety and suggestion are the characteristics of his work

That fall his solo show at San Francisco's Vickery, Atkins & Torrey amazed Porter Garnett of *The Argonaut*.⁵⁵

In describing Martinez's pictures we have used the word "distinguished" advisedly. They have the quality of distinction in its

best sense. They are reserved, and express a very high order of art – an intensely artistic feeling.

Martinez's manner is impressionistic, but it is not the impressionism of trickery coupled with an inadequate knowledge of drawing; it is rather an absolute quality-painting of a sensitive artist, who works with feeling, knowledge, and mastery.

The paintings are all low in key; they are painted with extremely thin color, and, invariably, on a dark base. A nice sense of values is shown in the low tones employed, and the handling is such that both atmosphere and quality result. Warmth and vitality they have also. For example, Martinez succeeds in giving to such a picture as the portrait of "Rose" all the freshness, the blood, of youth, although it is painted from a somber palette in tones that would baffle and stultify a user of raw color.

Although these canvases are not the work of a "luminist," they are remarkable for their light and suggestion of light. There is more subtlety and skill in the brushwork which produces these effects than the casual observer will guess. And the effects are as varied as they are masterful. There are the luminous clouds in a picture of a Mexican church, the glare of the lights that surround a Paris merry-go-round, the glow of shop windows on Kearny Street, and the column of ascending sparks from the campfire in the Bohemian Grove.

In "Le Quai" the subtle mysteries of evening lights and shadows are rendered with great art. "Notre Dame" and the "Mexican Market-Place" are effective after the same manner.

His most important canvas the painter calls "The Prayer of the Earth." Another canvas of great importance – perhaps the artist's highest achievement – is the "Portrait of a Child." This picture has a museum quality; it is very beautiful, and, more than any other, perhaps, it is a painter's painting.

An East Bay reviewer noted that most of the exhibited canvases were "done during Martinez' years in Paris" and added that the show "rates as high as any ever shown in the city, but placing the work of this year beside that of Paris forces the conclusion that Martinez has not brought his recent work, as important as it is, up to the standard as that done abroad."⁵⁶ The popularity of this Tonalist show, especially the canvas *Prayer of the Earth*, brought invitations to exhibit collections of his work at Macbeth's Gallery in New York City.⁵⁷ Those shows in 1905 and 1906 proved to be very profitable.⁵⁸ Other than William Keith, Martinez was the only California artist to have his photograph on permanent display at Macbeth's; that gallery reportedly had a "standing order" for his paintings into the mid 1920s.⁵⁹ In 1906 he also visited Carmel. George Sterling records several two-day trips there by Martinez in the company of Charles P. Neilson and Maurice Del Mue.⁶⁰ Martinez, Sterling and Jack London maintained a close friendship for many years.⁶¹

After the 1906 earthquake and fire destroyed most of his worldly possessions, except for the bulk of his paintings, Martinez settled in the East Bay; despite persistent rumors, he decided not to reoccupy his San Francisco studio.⁶² He initially resided with long-time friends in the Oakland-Piedmont area – first with the Bakewells and then most notably with the writer Herman Whitaker who also gave temporary shelter to Harry Lafler and Porter Garnett.⁶³ By August of 1906 Xavier had built a primitive one-room studio-residence out of "eucalyptus boughs" on the Whitaker property and declared his intention "to form the nucleus for a Bohemian colony in Piedmont."⁶⁴ He repaid his friends that October by hosting a lavish dinner at the new Coppa's restaurant in San Rafael; among the guests were Porter Garnett, Mr. and Mrs. Joseph Baker and their young daughter Gene as well as Herman Whitaker with his daughter Elsie.⁶⁵ At this time he continued to produce and sell paintings and he even provided three illustrations for Agnes Buchanan's *Pacific Monthly* article, "The Famous Colony of Western Writers and Artists," in which Martinez himself was discussed.⁶⁶ A year later he and his friends erected a slightly larger house on a Piedmont lot that he had acquired from Wickham Havens in exchange for a painting. Frederick Meyer designed in late 1908 more spacious accommodations for Martinez and his new wife at 27 Scenic Avenue.⁶⁷ By 1915 his Piedmont address had changed to 816 Scenic Avenue.⁶⁸ From this residence he registered on the local voter index as a "Republican."⁶⁹ Before 1932 his house number was changed to 324 Scenic, but it was still known locally as "Tecoiote Pec;" in 1936 he began to register as a "Democrat."⁷⁰ According to Junius Cravens, the art critic for *The Argonaut*, he chose the isolation of the Piedmont hills due to his "dislike for noise and his contempt for conventional social usages; San Franciscans called Martinez the 'Piedmont recluse' because he was reluctant to visit their city even to paint commissions."⁷¹ Martinez continued his periodic vacations to the Monterey Peninsula.⁷² In April of 1907 he was one of the artists who helped to organize and jury the formal opening of the Del Monte Art Gallery where he also exhibited.⁷³ At that time he contributed two landscapes, not of the Monterey Peninsula, but of the East Bay hills.⁷⁴ His large scene of Piedmont was declared by Anna Pratt Simpson, the art critic for *The Argonaut*, to be "beautiful simplicity."⁷⁵ Again in 1908 he exhibited at that venue and continued to serve on the jury.⁷⁶ He periodically contributed to the Del Monte exhibitions into the early 1930s.⁷⁷ He also gave his valuable time as a juror to such institutions as the: Bohemian Club, Guild of Arts and Crafts, Oakland Art League, San Francisco Art Association and Berkeley Art Association.⁷⁸ Stylistically, he

was included prior to 1918 among the "low key" disciples of Arthur Mathews, but his work remained popular.⁷⁹

The prestige of the Berkeley art colony was substantially enhanced when Martinez agreed to teach at the California School of Arts and Crafts (CSAC).⁸⁰ Initially, he was hired by Frederick Meyer, the director of the CSAC, as a substitute teacher for the drawing and life classes in the summer of 1909, when Perham Nahl decided to take a prolonged vacation in Mexico.⁸¹ That July he gave a public lecture at the school entitled: "Personal Reminiscences of Whistler and Rodin." He taught as a permanent member of the faculty from late August of 1909 thru early September of 1942.⁸² In the beginning his title was "Instructor for Still Life and Landscape Painting in Oil" and his students were primarily from the third year. In 1910 and 1911 he taught a Saturday class. Portraiture as well as watercolor was now included in his instruction.⁸³ His CSAC summer class of 1913 with fourteen students met in Monterey where he had informally taught in the summer of 1910.⁸⁴ In 1914 his Berkeley class encamped in Carmel so that the students might take advantage of the presence of William Merritt Chase.⁸⁵ Martinez had previously directed Carmel summer classes in 1911 and 1912 from a rented cottage.⁸⁶ He played the role of the Third Assassin in Carmel's 1912 Forest Theatre production of *The Toad* and made props and costumes as well; he and his wife, who played the chief lady in waiting, even toured with this production when it performed in Berkeley's Greek Theatre.⁸⁷ Perry Newberry reported that Martinez found so many distractions in Carmel during the summer of 1912 that he failed to complete a single painting and had to delay his announced solo exhibition that fall; after 1914 his visits to the Monterey Peninsula were infrequent.⁸⁸ By the fall of 1913 he was including "composition" (i.e., designs for commercial illustration) in some of his Berkeley courses. From 1915 thru the late 1920s he instructed his summer class at his Piedmont studio. This six-week course in landscape painting became so prestigious that it was advertised separately in the *American Art Annual*.⁸⁹ He was a popular instructor, but a disciplinarian with his students; he insisted on "anatomy, the rules of composition and the laws of perspective."⁹⁰ Martinez taught courses on historical costumes and a sketch class at the California School of Fine Arts during the summers of 1916 and 1917, but apparently left when his "flamboyance" annoyed the school's director, Pedro Lemos.⁹¹ His short articles on art history in the CSAC alumni magazine display a depth of learning and a definite romanticism. In his commentary on "Cosmic Geometry" he defined classical Greece as the "greatest of all civilizations, with its sublime instinct for harmony, its products of transcendental works, this mighty race passed beyond good and evil, as truly supermen."⁹² He also gifted art to the CSAC and its alumni magazine.⁹³ He was made "Professor of Painting" in 1927. In 1934 he was listed as teaching "life drawing and landscape painting."⁹⁴

Marty carefully cultivated his image as "the most picturesque figure in the art world" and the sophisticated hard-working "Bohemian with idealistic tendencies."⁹⁵ He frequently encouraged the Berkeley and Oakland newspapers to report on his very private vacations and parties, including the reunions of the Montgomery Street Bohemia.⁹⁶ Arnold Genthe recalled that "Every Sunday he kept an open house in his home . . . where there was always a big caldron of spaghetti or chili con carne on the stove and plenty of red wine to drink it down . . . Hot arguments on any subject which came into our minds were the order of the day."⁹⁷ Gene Baker McComas listed among the habitual guests: Jack and Charmain London, Harry Lafter, George Sterling, Jimmy Hopper and Joaquin Miller.⁹⁸ The society writer A. F. Buchanan interviewed Martinez on the subject of the "Ten Greatest Painters" while the artist was preparing a dinner of "frijoles;" the conversation was so entertaining that it was published in the Sunday edition of the *San Francisco Call*.⁹⁹ Martinez once posed for his portrait-caricature in Berkeley's literary weekly, *The Courier*, which playfully satirized his crop of overflowing black hair, broad-brimmed hat, bulbous velvet pantaloons and ridiculously large red cravat.¹⁰⁰ The fact that *The Wasp*, a somewhat pretentious San Francisco weekly, took vehement umbrage at *The Courier's* "unsanctified" coverage of Martinez's private life, only delighted Berkeleyans all the more.¹⁰¹ His "un-chaperoned" courtship, eventual marriage (on October 17, 1907) and prolonged Carmel honeymoon with the barely eighteen-year-old Elsie Whitaker, whose influential literary father supposedly voiced strong disapproval at a time when his own scandalous indiscretions were in the press, became succulent fodder for the society pages.¹⁰² Comparisons were drawn between the pale Miss Whitaker, "a very young girl of an unusual type of beauty" and Martinez: "His Aztec blood shows in his dark coloring."¹⁰³ It was widely reported that Xavier was only three years younger than Elsie's father.¹⁰⁴ Martinez, who reveled in publicity, even volunteered to be a judge in a competition for the most beautiful female arms in Oakland and on two separate occasions juried "baby beauty contests," one sponsored by *The Oakland Tribune* and the other by the Berkeley Federation of Mothers' Clubs; to the latter he donated one of his paintings as first prize.¹⁰⁵ He certainly attracted attention when he served as a pallbearer at the funeral of Betty de Jong who shocked San Francisco with her suicide; her revealing portrait of Marty wearing a vermillion tie was a popular addition to the Oakland Art Gallery.¹⁰⁶ Martinez, the etcher, illustrator and renowned painter of poetic Tonalist landscapes, quickly endeared himself to the local population. An effort to name a Berkeley avenue after the painter was endorsed, but never officially approved.¹⁰⁷

In the early years Pelly – his nickname for Elsie – was a frequent model in his portrait work. One of her most famous scenes was a

seated Whistleresque profile, now incorrectly titled *Afternoon in Piedmont*.¹⁰⁸ This painting, which was completed before February of 1909, was described in detail by Lucy B. Jerome, art critic for the *San Francisco Call*, and was apparently the most impressive work in Martinez's long anticipated solo exhibition:¹⁰⁹

Xavier Martinez will hold one of his rare exhibitions at Vickery's sometime in February . . . Martinez has not exhibited anywhere since the fire and his collection of some twenty pictures will be viewed with undoubted interest. While the landscapes are largely scenes of the Piedmont hills in their wonderful setting of mountain and shining bay there will be also several fine examples of figure work. The largest and the most interesting perhaps will be a setting of a long window seat with the curtains of pale amber slightly parted disclosing an enchanting glimpse of mountain and bay, with the principal object in the picture, the figure of a young girl seated profile-wise against the window, her graceful head bent over the book she holds. The simplicity of this figure almost merits the word austere, and might not do so were it not for the innocence, purity and charm which breathe in every line of the pose and in the smooth folds of drooping hair that partly conceal the face. The picture is dryad-like in its suggestion of wood, and sky and running streams. It is known that the model is the wife of the artist and that he owes to her many of his most alluring and charming conceptions.

The landscapes exhibited will be in Martinez' most felicitous manner, being portrayals of nature among the hills in her more somber moods. The gray effects so noticeable in California scenery are particularly well rendered, always with the suggestion of mystery and savagery that appear to mark the artist's work. Lowering, sublime skies; glints of somber, lurid coloring: long lines of violent orange, or purple or tawny streaks of light, all subdued to a fine harmony and melting into each other, are characteristic of these scenes. The towering limbed eucalyptus trees, their bending branches reflected in still shadowed pools, or waving against a darkening sky, or rising in majesty into the clear lights of sunset, their glistening leaves radiating the prismatic glow, are symbols of forest power and strength.

The opening of this exhibit was delayed over a month. When Martinez donated his talents to the English Club on the U.C. campus and designed a poster for their 1908 production of Shakespeare's *The Winter's Tale*, he used his wife's features in the profiles of the two heroines, Perdita and Hermione.¹¹⁰ The *Call* reproduced this poster.¹¹¹ The New York artist, Arthur Bowen Davies, asked Martinez to send him six portraits of Western men and women for exhibition. His subjects were to include the notables: Gelett Burgess, Porter Garnett, George Sterling, Anna Stronsky, Jack London and Francis McComas.¹¹² By April of 1907 he had completed only the portrait of McComas which he exhibited two years later at the Sketch Club.¹¹³ His study of Jack London was eventually finished.¹¹⁴ In January of 1908 his collection entitled *Sketches of the Luxembourg Gardens* was exhibited at Honolulu's Kiloana Art League along with paintings by Will Sparks, Rollo Peters, John Gamble and Maynard Dixon.¹¹⁵ In October of 1909 he contributed to the California Conservatory of Music Exhibition in San Francisco *The Ball* which Margaret Doyle of the *San Francisco Call* said was "painted in a hasty effect that often marks his work, and makes it distinctly original."¹¹⁶ On the advice of his patron Carley Sutro and to avoid the final weeks of his wife's pregnancy, he scheduled a sketching trip to the Southwest in the spring of 1913 with Francis McComas. However, this was delayed due to the latter's philandering and ended abruptly in the enervating heat of Arizona with much ill-feeling that was played out in the press with information supplied by Elsie.¹¹⁷ One reason given for Martinez's early departure was the birth of his only child, Micaela Marie Martinez or "Kai," on August 26, 1913.¹¹⁸ This adored daughter became the model for many of his child studies. Believing that high school had little practical value, Martinez enrolled her at the CSAC at the age of fifteen.¹¹⁹ He and Elsie had a difficult marriage and briefly parted in 1919; they were "officially" living together for the U.S. Census of 1920.¹²⁰ They began divorce proceedings after her return from a tour of Europe in 1923, but they never legally separated.

In the second decade of the twentieth century Martinez reached the zenith of his career and became something of an icon in the art world. Porter Garnett, the respected art critic for the *San Francisco Call*, offered this even-handed assessment of the artist in 1912:¹²¹

The high standing of Xavier Martinez among local artists is generally acknowledged, but not generally understood. Painting under the canon of Whistler and more or less in the manner of Carrière, Martinez has a distinct individuality and, at his best, a control of color, value and technique which makes admiration imperative. No painter hereabouts has more closely approached universality in his art. None represent a particular school more completely.

Martinez is not painting today any better than he painted ten or fifteen years ago. Pictures he painted in those days are among the best that have been produced by any California artist. He had already found himself then, and, having found himself, there was no reason why he should change his style. His best pictures are perfectly delivered and it is this perfection of delivery, combined with the poetic quality and an unflinching artistic vision, that makes them the masterpieces they are. If his work has not always been up to this

standard it is because he has not been at all times capable of a perfect delivery, which, however laboriously achieved, has the effect of immediateness and mastery. Some of his pictures have left his easel when they were not good, but merely – good enough. Martinez is too sincere a painter ever willfully to slight his work, but the perfect art of his best achievement does not always emerge gloriously upon the canvas. He has at present a number of paintings that have not been publicly shown, and is at work on a large picture for Mr. Wickham Havens showing the bay and Lake Merritt from the Piedmont hills. This and the painting of a Piedmont quarry promise wonderfully, and may prove, when finished, to possess the qualities which give his best work its inevitable distinction.

Throughout Marty's life he maintained what all artists desire, a loyal core of patrons who purchased his paintings and commissioned new works. He refused to pander to the art market and never hesitated to absent himself from a major annual, such as the Bohemian Club, when his best work was not ready.¹²² According to the consistently positive reviews in the press, one of Martinez's more important solo exhibitions was his "Impressions of the Hopi Indians" rendered in both oil and charcoal at the Charles Rollo Peters' California Studios in April of 1914. *The Wasp* declared that: "In San Francisco, it is well recognized that whenever Martinez holds an exhibition of his pictures, western art is advanced another degree . . . [so too in] his treatment of the great Arizona Desert in its mystic atmosphere and vastness."¹²³ Michael Williams, the art critic for the *San Francisco Examiner*, proclaimed that his many "subtle and individual interpretations of the southwestern desert have attracted wide and approving attention."¹²⁴ In her review for the *San Francisco Chronicle* Anna Cora Winchell focused on the exotic qualities of his charcoals that had titles such as: *Three Pueblos*, *The Court of the Snakes* ("an eerie spot suggestive of unpleasing orgies") and *Shupla-High Priest of the Snake Clan* ("a dignified straight-standing Indian)."¹²⁵ The latter work, which was reproduced in her review, bore the characteristics of the European Symbolists.¹²⁵ This show was followed in December and January at San Francisco's Helgesen Gallery by his one-man exhibition of monotypes, a technique in which he was "an acknowledged master . . . one who sees opalescent visions of the ecstatic beauty."¹²⁶ Winchell noted that his subjects dealt with landscapes "which may be seen in the region of Berkeley and Piedmont . . . pictures in the true sense – in conception, color and poetic feeling."¹²⁷ At the Panama-Pacific International Exposition of 1915 he received an honorable mention in etching for three monotypes entitled: *Valkyrie of the Sea*, *Peace and California Landscape*. He also displayed three paintings entitled: *Head of a Girl*, *The Storm* and *Land of Silence*.¹²⁸ In addition to the honorable mention, he also claimed a share of Frederick Meyer's gold Medal of Honor for Design that was awarded by the Exposition.¹²⁹ In October of 1915 the Hill Tolerton Print Rooms staged a modest display of twelve of his landscape drawings and published a four-page catalogue with an introduction by Porter Garnett.¹³⁰ Also that year he contributed to the Fourth Annual of the California Society of Etchers a silverpoint entitled *Head* and two monotypes: *Painted Desert* and *Piedmont Hills*.¹³¹ When he began to emphasize one medium over another, such as charcoal, the press took notice.¹³² In the spring of 1916 one of his paintings was solicited as a purchase for the permanent collection of San Francisco's Golden Gate Park Memorial Museum.¹³³ At that year's Jury-free Exhibition in the California Palace of Fine Arts critics still marveled that Martinez was always "the center of a group wherever he moved through the galleries;" his display of monotypes at that venue during the late summer attracted much attention.¹³⁴ One of his contributions to the abovementioned Jury-free show was selected for a traveling exhibition of California Art with stops at museums and municipal galleries in Cleveland, Chicago, St. Louis, Kansas City, Milwaukee, Boston, New York City and elsewhere.¹³⁵ When his masterpiece *Elsie*, the 1908-09 portrait of his wife, was re-exhibited at the Loan Exhibition in the Palace of Fine Arts, Willard Huntington Wright, the demanding critic at the *San Francisco Bulletin*, celebrated the passing of Whistler's influence in American art and then mused:¹³⁶

But in "Elsie," by Xavier Martinez, there is a suave and sophisticated quality, combined with a really adept capability for sheer painting which goes far in counteracting that etiquette of flat brown and mincing design which was so popular in the [18]80s.

At the Annuals of the SFAA he displayed in 1918 *The Quarry* and in 1919 *The Bay*; the latter was reproduced in the exhibition catalogue and in *The Oakland Tribune*. In 1921 he served on the SFAA jury, but did not exhibit.¹³⁷

By the end of the decade he became very selective as to where he exhibited and volunteered his time. In the spring of 1918 he was one of the few artists chosen to exhibit at the Bohemian Club's permanent art gallery. However, when the quality of the Club's juried Annual in 1919 was so decidedly poor that L. B. Powers exclaimed "Xavier Martinez saved the exhibition from total depravity," he refused to exhibit at that venue the following year in protest.¹³⁸ In February of 1919 his presence on the organizing committee for the Artists' Mardi Gras Ball at the Hotel Oakland generated considerable publicity, especially when he painted the walls on the theme of "La Bohème" and posed for photos with his fellow Bohemians.¹³⁹ When his conspicuous absence was noticed at the Del Monte Art Gallery in 1920, Powers quipped that "he is not a heavy producer" of art.¹⁴⁰ Despite his aloofness he was unquestionably one of the most popular artistic figures in the East Bay in the 1920s.¹⁴¹ When several of his canvases, including his *Elsie*, *Apache Dance*, *Golden Gate* and *The*

Bridge, were eventually gifted by William S. Porter and others to the Oakland Art Gallery, Powers ran very laudatory reviews which included reproductions of his paintings *The Bay* (or *From Piedmont Hills*) and *Notre Dame*.¹⁴² In 1922 the artist Ray Boynton wrote an extensive commentary on Martinez's philosophy of art and theories on education:¹⁴³

. . . . He retains an elasticity of mind that does not crystallize into formulas and theories but remains constantly able to adjust himself to the external changes of art and to form clear judgments in the perspective of contemporary work.

. . . . He has been able to vision in the newer forms of art the quality that unifies all art. His work has the same clarity and sincere conviction that characterizes his opinions.

This championing of contemporary art is a magnet to young and adventurous spirits, and Martinez finds himself the guide, philosopher and friend of youth in art.

"Modern," however, is a word he would taboo, for he says, "The work of Giotto is modern today, and Cezanne, who is our contemporary, is already a classic." . . . Martinez claims the honor of being one of the first apostles to preach the greatness of Cezanne in this part of the world. . . .

As a teacher for three and a half decades he had a profound impact on the development of art in California.

Although the quantity of his work may have declined at this time, he never stopped reinventing himself with artistic experiments that had fresh appeal in the art market.¹⁴⁴ At his 1921 exhibition of charcoals, monotypes and silverpoints in The Print Rooms, Marjorie C. Driscoll, art critic of the *San Francisco Chronicle*, observed that his pictures ranged:¹⁴⁵

. . . . widely in type from the massive studies of the American pueblos to delicate silverpoint impressions of the artist's little daughter, caught in dance poses.

The charcoals, some of which are augmented with color, show glimpses of the deserted cliff dwellings of Arizona, ancient ruins huddled in crevices of vast cliffs. Some show native life of the present day, this set including a number of vigorous little figure studies of Indians in the poses of the snake dance.

The monotypes in color are suffused with clear opalescence and pure brilliancy of color. They are California landscapes, glimpses of the sea and the bay, bits of hillside or scattered tree clumps.

The silverpoints, Martinez' own contributions to art mediums, are unusual in quality. They are all figure studies – twelve of the little daughter, several model sketches and two whimsical "self-portraits." The treatment of the figures is strongly futuristic, particularly in the casual indication of the faces and the rounded muscles.

The artist Jennie V. Cannon reviewed the same exhibition for the *Berkeley Daily Gazette* and briefly added:¹⁴⁶

If one may make a surface judgment one ventures to guess that the work of Carrière exerted much influence on this artist's work. One has yet to find in either black and white or color a bit of work done by Martinez that is not poetic and artistic.

L. B. Powers, who twice reviewed this show for *The Oakland Tribune*, praised his return to the public stage:¹⁴⁷

. . . . The painter has found a naïve pleasure in his delicious little monotypes that are rich in color and engaging in movement. And his silverpoints – white-line drawings on a blackened surface – seemingly are his special predilection. . . .

They comprise portraits and studies of dancing girls in a manner quite new to the Poet-painter of Piedmont.

Archaic in execution, the fact is presented at the outset that Matisse, Van Gogh, and Gauguin and the Italian Futurists have been filtering through his consciousness. But they are Martinesque in their theme and presentation, terse, alert, artistic and not a verbose line in them, save in one or two studies of dancing girls, where he adds a bit too much flesh to the little figures by the superfluous strokes. . . .

And as for the monotypes, they are fresh, joyous things with all the spontaneity that must accompany a successful expression in this playful method of telling a story. Three or four of the little pictures are gems – brown and red earth upholding two slender eucalypti to a blue sky, one of them; and the sweep of red hill with a yellow field another – loosely painted, rich in texture and happy in spirit.

Also in 1921 he became a member of the American Federation of Arts. Of his four exhibited paintings at the Bohemian Club in January of 1922, one, *Old Alcaiseria*, was in his "Parisian method, low in key," but his three others, *Green Moon*, *Arizona* and *Walpi*, "are in the newer manner, and wholly delightful."¹⁴⁸ Two months later at The Print Rooms he staged a solo exhibition of his Tonalist paintings and his "new" canvases. Of the latter L. B. Powers advised: "let us look at the *Mesas*, so fresh in color, so akin to the true effect of sunlight upon nature – the heritage of those scientist-painters, the Impressionists led by Monet and his group."¹⁴⁹ In December of 1924 Ada Hanifin, art critic for *The Wasp*, called him "a painter with the soul of a poet. His charming lyrics in paint have a distinct individual appeal and have won him notable recognition."¹⁵⁰ His continued work in even higher "keys" resulted in his masterpiece, *The Water Hole*, which is soaked with contrasting hyper-bright colors that reflect the

influence of the Post-Impressionists.¹⁵¹ When Martinez exhibited this canvas at the Bohemian Club Annual in February of 1927, it was said to be a "fine straight painting" by the progressive critic for the *San Francisco Chronicle*, Gene Hailey, who characterized his *Aztec Madonna* at the same show as "formalized."¹⁵² From this same Annual H. L. Dungan of *The Oakland Tribune* praised his three drawings entitled *Indian Madonna* that "are reduced to the last line when it comes to simplicity; no line or part of a line could be left out and no line has ever been introduced that is not necessary. The drawings remind me somewhat of Diego Rivera's work, except that Martinez' is better."¹⁵³ At this time Martinez served on the Club's "committee for selection and hanging." At the Annual of the SFAA in March of 1927 H. L. Dungan noted that Martinez "is back after several years' absence with a watercolor and a wood block print that are among the finest things in the exhibition," a few artists in the late 1920s unfairly characterized his work as old fashioned and some in the Society of Six called him "the tobacco-juice painter."¹⁵⁴

In the fall of 1930 the Mills College Art Gallery displayed a small collection of his monotypes and watercolors next to the work of Matisse, Winslow Homer, Robert Howard, Clark Hobart, William Clapp and others.¹⁵⁵ During his artistic explorations Martinez adopted many of the tenets of the Fauvists as seen in his masterful canvas *Mill Valley-California*.¹⁵⁶ Here the elements of the landscape have become mere splotches of strong disharmonious color and are only defined by black outlines; modeling and perspective have been minimized. In what was probably his last exhibition at the Hotel Del Monte Art Gallery in November of 1931 his "charming portrait" entitled *Rose* was said to "stand out gently and provocatively in the midst of much landscape."¹⁵⁷ As late as 1935 a highly modified Totalism reappeared in his work, as seen in the oil on canvas board entitled *San Francisco Bay*.¹⁵⁸ This work, which captures an expansive view across the water to Mt. Tamalpais, reduces the city in the foreground to rectangular dabs while the bay and sky become a streaking blend of white and blue. Bands of violet in the clouds are reflected in the hills below; a harmonious tonality is the message. H. L. Dungan chided the artist for neglecting his painting and noted that his submission to the 1936 Bohemian Club Annual, *San Francisco Bay at Sunset*, was a "small oil, but done with feeling and appreciation of the sunsets Martinez sees from his home high in Piedmont."¹⁵⁹ As a fitting tribute near the close of his career he was honored at the site of the 1939 New York World's Fair for his "outstanding contribution to American culture" and his name was inscribed among the six hundred citizen recipients on the walls of the "American Common."¹⁶⁰ *The Oakland Tribune* published his photo along with his long-time friend Maynard Dixon as a nostalgic look at two great figures from "the old days."¹⁶¹

In San Francisco Martinez exhibited at the: San Francisco Art Association from 1895 to 1902 and from 1918 to 1935,¹⁶² Bohemian Club between 1898 and 1937,¹⁶³ Sorosis Club in 1901,¹⁶⁴ California Society of Artists in 1902,¹⁶⁵ Sequoia Club from 1904 to 1910,¹⁶⁶ California Guild of Arts and Crafts from 1904 to 1907,¹⁶⁷ Vickery, Atkins & Torrey Gallery between 1905 and 1909,¹⁶⁸ San Francisco Artists Society in 1905 and 1910,¹⁶⁹ 1905 Subscription Exhibition,¹⁷⁰ Sketch Exhibition of 1906 at the Press Club,¹⁷¹ 1908 Studio Building Exhibition,¹⁷² Sketch Club between 1909 and 1912,¹⁷³ California Conservatory of Music Exhibition in 1909,¹⁷⁴ California Club in 1908 and 1909,¹⁷⁵ 1909 Newton Tharp Memorial Exhibition,¹⁷⁶ California Artists Exhibition at the St. Francis Hotel in 1913 and 1914,¹⁷⁷ One-man show of Hopi Indian "Impressions" at Charles Rollo Peters' California Studios in 1914,¹⁷⁸ Helgesen Gallery between 1912 and 1919,¹⁷⁹ First and Second Exhibitions of the California Artists at the Golden Gate Memorial Museum in 1915 and 1916,¹⁸⁰ The (Hill Tolerton) Print Rooms between 1915 and 1922,¹⁸¹ California Society of Etchers between 1915 and 1916,¹⁸² Palace of Fine Arts in 1916 and 1919,¹⁸³ Jack London Memorial Library Benefit Exhibition of 1920 at the St. Francis Hotel,¹⁸⁴ Shriners Exhibition of California Artists at the St. Francis Hotel in 1922,¹⁸⁵ California Gallery of American Artists in 1922,¹⁸⁶ Galerie Beaux Arts in 1924,¹⁸⁷ Gump Gallery in 1931 and 1932,¹⁸⁸ First Annual Graphic Art Exhibition of the SFAA in 1935 at the San Francisco Museum of Art,¹⁸⁹ Exhibition of California Paintings at the California Palace of the Legion of Honor in 1936,¹⁹⁰ and Golden Gate International Exposition of 1939-40 on Treasure Island where his portrait of *Elsie* was lent by the Oakland Art Gallery.¹⁹¹

Outside of San Francisco he exhibited at the: California State Fair between 1895 and 1929,¹⁹² Second and Fourth Annuals of the Oakland Art Fund sponsored by the Starr King Fraternity in 1902 and 1904,¹⁹³ Nile Club of Oakland in 1905,¹⁹⁴ Palette, Lyre and Pen Club of Oakland in 1905,¹⁹⁵ Macbeth Gallery of New York City in 1905-06 and 1914,¹⁹⁶ 1906 Studio Building Exhibition in Berkeley,¹⁹⁷ First and Second Annuals of the Berkeley Art Association in 1907 and 1908,¹⁹⁸ Alameda County Exposition of 1907 at Oakland's Idora Park,¹⁹⁹ Piedmont Art Gallery between 1907 and 1910,²⁰⁰ Rabjohn & Morcom Gallery in Oakland from 1908 to 1909,²⁰¹ Alaska-Yukon-Pacific Exposition of 1909 in Seattle,²⁰² Hillside Club of Berkeley from 1909 through 1920,²⁰³ 1910 Orpheum Theatre Gallery Exhibition in Oakland,²⁰⁴ Thirteenth Annual Philadelphia Watercolor Show in 1915, Oakland Art Gallery between 1916 and 1918,²⁰⁵ 1917 Red Cross Benefit "Auction Comique" in Oakland,²⁰⁶ California Federation of Women's Clubs at the Hotel Oakland in 1918,²⁰⁷ Hotel Oakland in 1919,²⁰⁸ Porter Collection Exhibition at the Bakersfield Woman's Club in 1922,²⁰⁹ 1922 Annual at the Chicago Art Institute,²¹⁰ Benefit Exhibitions between 1924 and 1926 for the California School of Art and

Crafts at the Hotel Oakland,²¹¹ Annual Faculty Exhibitions at California School/College of Arts and Crafts between 1934 and 1964,²¹² Mills College Art Gallery of Oakland in 1930-31 and 1934,²¹³ and California-Pacific International Exposition at San Diego in 1935. In April of 1941 he, E. Charlton Fortune and other Peninsula artists contributed to the Shriners Exhibition in the Carmel Mission.²¹⁴ At the last solo exhibition in his lifetime, which was a "retrospective" given at Oakland's California College of Arts and Crafts (CCAC) in the spring of 1941, he declared: "There is no such thing as modern art, it is all contemporary art. . . . art has always followed movements. . . and each has fallen."²¹⁵

He officially took a one-year leave of absence in the spring of 1942 from the CCAC after suffering a massive heart attack. When released from the hospital, he could no longer care for himself. That August Xavier Martinez moved to Elsie's home in Carmel where she and Micaela had been seasonal residents from the late 1920s.²¹⁶ Shortly thereafter his biography appeared in the *Carmel Pine Cone* and included the following short interview with his expanded definition of "modern" art:²¹⁷

"Art doesn't grow old," he said, "Expression sometimes diverges but esthetics remain the same. Everything that we know about art is all there in a portfolio of Egyptian art, in the Alta Mira caves in Spain which were done 17,000 years ago. It is surprising the way they managed their spaces. That is the most profound and sophisticated art you could have. Not one of our moderns could do more.

"There is no primitive art. Art was art from the beginning. I remember when they used to call Giotto primitive, can you believe?"

"Matisse, who is of course considered one of the leaders of modern art, once said to me, 'All this talk about modern art is getting my goat.'

"In school Matisse drew so excellently it was photographic. The so-called moderns are nothing but apes of Picasso and Matisse.

"Art always reflects the period and ours in the machine age does, but to call it modern is preposterous, I can't stand that adjective."

Marty's latest work has been a series of cloud drawings, . . . he plans soon to begin painting the Carmel river bed as he sees it from the Martinez home on the Point.

He lived by and often repeated the immortal words of Debussy: "We must seek discipline in liberty; accept the advice of no man but hearken to the passing wind which will relate to us the history of the universe, if we listen intently."²¹⁸ In December of 1942 he visited the Pebble Beach studio of his former student, Gene McComas, and expressed great admiration for her work.²¹⁹ Xavier Martinez died in Carmel on January 13, 1943.²²⁰ He was interned in Monterey's Catholic Cemetery. A requiem mass was said on January 19th at the Carmel Mission; the choral work included Gregorian chants and a composition by Gounod.²²¹ The Fifty-fifth State Assembly of the State of California adjourned on January 19th "out of respect to the memory of California's great artist, Xavier Martinez" and adopted a special tribute as House Resolution No.55.²²² For decades the Peninsula press treated his death as the passing of their most famous native son.²²³ For *The Oakland Tribune* four of his colleagues from the CCAC, Frederick Meyer, Hamilton Wolf, Glenn Wessels and Louis Miljarak, wrote moving and appreciative obituaries.²²⁴ The artist John Garth penned another for *The Argonaut*.²²⁵ A memorial Mexican ash tree was planted on the CCAC campus by president Frederick Meyer; a building at that institution was eventually named in his honor.²²⁶ Marty's daughter, Micaela Martinez, married then divorced Staff Sergeant Ralph Du Casse, and established her own successful career as an artist.²²⁷ In February of 1943 the Oakland Art Gallery hung five of his paintings in memoriam and the Gallery's director, William Clapp, commented on the "unfortunate fact that they are fading, rather, getting dark. In his early days Martinez mixed his paints with kerosene or whatever was handy and the colors rebelled."²²⁸ His paintings were included with the "Art Movements and Public Taste" exhibition at the San Francisco Museum of Art in May of 1950.²²⁹ The Oakland Art Gallery/Museum displayed the work of Martinez from its permanent collection and loans in December of 1951, April of 1953, March of 1955 and July of 1970.²³⁰ Major retrospectives of his work were held at the CCAC in 1967 and at the Oakland Museum in 1974.²³¹

ENDNOTES FOR MARTINEZ: 1. WHOA, vol.15, 1928-29, p.1388. / 2. *TAT*, April 2, 1927, p.16; *IOI*, January 14, 1943, p.15. / 3. *CPC*, September 4, 1942, p.7; *IOI*, October 30, 1966, p.45-CM. / 4. Halteman, pp.153, 65. / 5. *SEC*, December 23, 1894, p.20. / 6. *SEC*, December 22, 1895, p.28; Whitaker, p.156. / 7. *SFL*, May 23, 1894, p.7. / 8. *CPC*, September 4, 1942, p.1. / 9. *SFL*, May 26, 1895, p.9; *TAT*, April 2, 1927, p.16. / 10. *QVM* 26, 1895, pp.74f, 78. / 11. *SFL*, March 16, 1895, p.7. / 12. Halteman, p.1222. / 13. *SFL*: April 17, 1896, p.10; November 27, 1896, p.11. / 14. *SFL*, December 6, 1896, p.19. / 15. Halteman, p.1222; *SFL*, May 2, 1897, p.19. / 16. *SFL*, October 30, 1904, p.19; *CPC*, September 4, 1942, p.7. / 17. B & B, August 5, 2008, No.24; cf. Martinez's *Pont Neuf* in Jones, *Twilight*, p.24. / 18. B & B, December 10, 2007, No.130. / 19. *SEC*, September 3, 1922, p.4-D. / 20. *SEC*: December 4, 1898, p.24; October 15, 1899, p.25. / 21. Schwartz, *Northern*, p.83; Jones, *Twilight*, p.24. / 22. Bernier, p.172. / 23. Halteman, p.1222. / 24. *SFL*, May 29, 1904, p.13. / 25. *MHR*: December, 1900, pp.22, 32; Christmas, 1901, pp.32f; Crocker: 1899, p.1869; 1900, p.1885; 1901, p.1928; 1902, p.1960; 1904, p.2025; 1905, pp.1212, 1999; *SFL*: September 8, 1901, p.2; October 27, 1901, p.8. / 26. CVRI, City and County of San Francisco, 1904. / 27. *SFL*: September 8, 1901, p.2; September 22, 1901, p.12. / 28. *SFL*: October 27, 1901, p.8; November 3, 1901, p.15. / 29. Halteman, p.1222. / 30. *SFL*, May 2, 1902, p.9; *MHR*, June, 1902, pp.16, 22; Schwartz, *Northern*, p.83. / 31. *TAT*: March 24, 1906, p.182; April 7, 1906, p.224. In 1916 he served on the jury for the SFAA fall Annual, but refused to exhibit his work: *IOI*: November 12, 1916, p.27;

p.11. / **216. CPC**: May 30, 1930, p.18; June 6, 1930, p.18; March 18, 1932, p.13; November 22, 1940, p.3. / **217. CPC**, September 4, 1942, p.7. / **218. CPC**, January 15, 1943, p.11. / **219. CPC**, December 18, 1942, pp.1, 16. / **220. California Death Index**; **TOT**, January 14, 1943, p.15; **SFC**, January 14, 1943, p.11; cf., Dhaemers, pp.108-134; George W. Neubert, *Xavier Martinez (1869-1943)*, Oakland, 1974, pp.3ff; "Piedmont Holds Memories of Early Bohemian Days," **TOT**, October 30, 1966, pp.45-50-CM; Hailey, vol.10, pp.35-60; Jones, *Twilight*, pp.6ff; Martinez File, Manuscript Archives of California Art, The Oakland Museum of California; Heyman, p.13; Janet B. Dominik in Westphal, *The North*, pp.98-103, 196; *Xavier Martinez Scrapbook* at the Oakland Museum; Hjalmarson, pp.182f, 203; Hunt, p.276; Orr-Cahall, p.88; Herry, pp.124-29; Shields, pp.240-45, 322f; Spangenberg, pp.27, 30; Hughes, p.729; Falk, pp.2202f; Baird et al., pp.21-23; Andersen, p.41; Jacobsen, p.2153; Samuels, pp.307f. / **221. CPC**, January 22, 1943, p.12; Xavier Martinez, "Aztecas," *California Arts and Architecture*, Los Angeles, August, 1935, p.23. / **222. TOT**, January 31, 1943, p.B-3. / **223. CPC**: January 15, 1943, pp.3, 11; **MPH**: September 21, 1981, p.19; February 3, 1984, p.29. / **224. TOT**, January 24, 1943, p.B-3. / **225. TAT**, January 22, 1943, p.14. / **226. CPC**, February 11, 1944, p.11; **TOT**: July 29, 1966, p.7; October 30, 1966, p.27. / **227.** Refer to her biography in Appendix 14, Volume 2. / **228. TOT**, Feb. 7, 1943, p.B-3. / **229. TOT**, May 28, 1950, p.C-3. / **230. BDG**: Dec. 20, 1951, p.12; April 16, 1953, p.19; March 17, 1955, p.8; **TAT**, April 24, 1953, p.21; **TOT**, July 19, 1970, p.26-EN. / **231.** Cf. George W. Neubert, *Xavier Martinez (1869-1943)*, Oakland, 1974, pp.3ff; **TOT**, February 26, 1995, p.A-15.

OSCAR MAURER (ca.1870-1965) was born July 17th in New York City and migrated with his family in 1886 to San Francisco where his chemist-father was hired by the dynamite manufacturer E. L. Heuter.¹ Oscar's uncle, who was the famed lithographer Louis Maurer and the father of the seminal painter Alfred Henry Maurer, urged the young man to pursue photography as a career. From the basement of his parents' Mission-Street home he used a simple box camera to produce a popular line of framed San Francisco "tourist photos." In 1896 Oscar was a co-organizer of the Amateur Photographic Association of San Francisco. A year later he became an exhibiting member of the California Camera Club and was eventually elected its director.² He dropped out of his rigorous program as a chemistry major at the University of California and in 1898 made his first journey to Mexico to take photos for the Southern Pacific Railroad. A year later he traveled to Europe and his photographic work appeared at the California State Fair.³ One of the prints from Mexico, *The Storm*, received several prizes and a favorable mention by Arnold Genthe and Alfred Stieglitz at the 1900 Chicago Salon; Maurer's "high art photography" was exhibited at that venue next to the work of Genthe and W. E. Dasonville.⁴ He was a conspicuous contributor to the local monthly *Camera Craft* where he published technical articles, such as "Enlarged Paper Negatives," as well as his famous "Plea for Recognition" which called for the acceptance of photography as a legitimate art form.⁵ According to the U.S. Census of 1900, he was still living with his family at 2220 Twenty-fourth Street.⁶

In January of 1901 he displayed his "European" landscape photographs and portraits of American Indians, including *Rain in the Face*, at San Francisco's First Photographic Salon in the Mark Hopkins Institute of Art where he also served on the selection and awards committees.⁷ Oscar's prints, which included such titles as: *Nicholas, Christmas Eve, The Eastern Shore, Eastern Morn, The Gossip, A Pastoral Study, The Cock-Fight, Rothenberg* and the series *Life Under Foreign Skies*, were frequently reproduced in *Camera Craft* and occasionally in local weeklies, such as *The Wave*.⁸ His work also appeared at the New York Camera Club.⁹ In March of 1901 he showed a collection of his Mexican scenes and American Indian portraits to the Alameda Camera Club.¹⁰ That spring he also exhibited with Laura Adams and others at San Francisco's Lassen & Bien Gallery and at the California Club Exhibition of Industrial Arts in the Mechanics' Pavilion.¹¹ His plan that year to open a joint studio in Paris with W. E. Dasonville was postponed, then cancelled.¹² Maurer contributed many photographs to *Sunset* magazine, including the spectacular landscape studies for the 1901 article "Around Mt. Shasta in Winter."¹³ In January of 1902 at San Francisco's Second Photographic Salon his collection of European and California scenes was given high praise; a month later his work was part of a "Salon" exhibition at Oakland's Starr King Fraternity.¹⁴ That year as a member of the California Camera Club he contributed *The Two Horsemen* to another Salon at the Starr King Fraternity.¹⁵ He also received two medals, a second prize in landscape for *A Dutch Creek* and a second prize in portrait genre, at the Los Angeles Salon.¹⁶ In 1903 and 1904 he and Anne Brigman were the only California photographers listed as "Associates" of the prestigious Photo-Secession in New York. By 1908 for unexplained reasons Maurer was permanently removed from membership in that group.¹⁷

In the spring of 1903 Oscar married the socially prominent Margaret Robinson whose Berkeley family had been instrumental in founding the Hillside Club.¹⁸ He provided the photo-illustrations for his wife's article on "Old Santa Barbara and its Mission" in *Sunset* magazine.¹⁹ In late 1904 after their return from Europe the couple moved from San Francisco to 1725 Le Roy Avenue in Berkeley, but Oscar maintained his "professional studio" in the old California Academy of Science Building at 819 Market Street.²⁰ Their Berkeley home, which was a designer gem, was actually owned by his mother-in-law, Mary Moody.²¹ Between 1906 and 1912 Oscar enrolled on the local voter index as a "Republican."²² Oscar's parents also moved to Berkeley and occupied a neighboring house. In 1904 he joined the Oakland Art Fund and his "art photographs" appeared in an exhibition at the California Guild of Arts and Crafts in San Francisco.²³ His photos returned to the latter venue a year later.²⁴ In 1904-05 he contributed four landscapes to the First Photographic Salon in New York City.²⁵ In San Francisco during the spring of 1905 his work was pronounced "beautiful in composition" at the Post Street Gallery show.²⁶

Concurrently, at the Vickery, Atkins & Torrey Gallery his solo exhibition was said to be "so near to art as to obscure the thin, white line of division . . . for composition and poetry of conception these Maurer photographs are worthy contributions to the art education of the West."²⁷ That summer he displayed portraits and landscapes in his new studio at 529 Sutter Street.²⁸

In April of 1906 almost all of his work was lost in the earthquake and fire, but he quickly recovered.²⁹ His photographs of devastated San Francisco were exhibited in New York at the Photo-Secession's Little Galleries on Fifth Avenue and appeared in the *American Journal of Photography*. He commissioned Bernard Maybeck in 1907 to build a photographic studio of fireproof concrete and stucco that adjoined his Berkeley house.³⁰ Oscar became an enthusiastic supporter of the Berkeley art colony and contributed "art photographs" to exhibitions at the: Studio Building in 1906, Berkeley Art Association Annuals from 1907 to 1909 and Hillside Club in 1909.³¹ He was an early organizer of the Berkeley Arts and Crafts Society, which became The Studio Club, and the Berkeley Art Association.³² Oscar was appointed to several planning committees at the Hillside Club.³³ His wife also contributed logistical support to local exhibitions.³⁴ In 1907 his work appeared at the Del Monte Art Gallery.³⁵

The widely reported social evenings at the Maurers' home, where the art community gathered, were often lavish affairs with musical accompaniment.³⁶ Occasionally, Oscar's bother, the concert pianist Frederick Maurer, performed. Members of one of the local art clubs also visited to see his renowned collection of Japanese prints.³⁷ The destinations and durations of his many photographic vacations were detailed in the press.³⁸ Between December of 1906 and October of 1908 he exhibited with the area's leading photographers at the California Guild of Arts and Crafts in San Francisco.³⁹ With Frederick Meyer he was co-ordinator for an exhibition of European posters at the California Guild.⁴⁰ In 1907 and 1908 he contributed to displays with the other great Berkeley photographers at the Arts and Crafts division of the Alameda County Exposition in Oakland's Idora Park.⁴¹ In her review of the 1908 exhibition Brigman referred to his *Mexican Doorways* as "majestic."⁴² That year he was one of the few Pacific Coast contributors to the Fourth Annual Exhibition of Photographs at the Worcester Art Museum in Massachusetts.⁴³ He was a pioneer in making "autochrome plates," the precursor to modern color photography.⁴⁴ He showed his "entrancing" color prints, which included flowers and a portrait study of Anne Brigman, at the spring exhibition in Oakland's Ebell Club.⁴⁵

By 1912 Maurer had established a "summer studio" at Del Mar in San Diego County where he encouraged his friends, including the painter Henry J. Breuer, to exhibit their work.⁴⁶ Oscar continued to publish technical articles and pieces for popular magazines until the start of World War I. About 1916 he leased his Berkeley studio to Maude Stinson, a portrait photographer, and moved with his wife to Los Angeles.⁴⁷ In January of 1921 he contributed to the Fourth International Photographic Salon at Exposition Park in Los Angeles.⁴⁸ He displayed his portrait entitled *Mrs. Rolling Brown* that fall at the First Annual Exhibition of the Oakland Photographic Salon.⁴⁹ By 1921 the Maurers had divorced. Oscar soon remarried and before 1926 the couple returned to Berkeley where they lived with his mother and brother at 1776 Le Roy until the early 1940s.⁵⁰ He staged a well-attended solo exhibition in January of 1927 at the prestigious Hotel Claremont Art Gallery in Berkeley.⁵¹ In September of 1928 he contributed to the Pictorial Photographic Exhibition at the Palace of the Legion of Honor.⁵² The Camera Club of California staged a solo exhibition of his photographs at its San Francisco gallery on Polk Street in October of 1930.⁵³ In the 1930s he maintained a "portrait studio" on Grand Avenue in Oakland.⁵⁴ After a period in Santa Monica, where he made a number of botanical studies, the Maurers relocated to Berkeley by 1950 and lived at a variety of addresses.⁵⁵ Oscar Maurer died at the age of 94 on June 9, 1965 while his work was on display at the Oakland Museum.⁵⁶

ENDNOTES FOR MAURER: 1. U.S. Census of 1880 [ED 526, Sheet 21]; Mautz, p.122. / 2. **CMC** 1, 1900, p.279; **SFL**: May 14, 1902, p.7; December 17, 1902, p.13. / 3. Halteman, p.III.90. / 4. **SFL**, December 11, 1900, p.4; **CMC** 2, 1901, p.314. / 5. **CMC**: 1, 1900, pp.60, 175; 4, 1902, p.249. / 6. U.S. Census of 1900 [ED 83, Sheet 7]; **CVRI**, City and County of San Francisco, 1900. / 7. **CMC**: 2, 1900, p.146; 2, 1901, p.294f, 319; **SFL**: January 17, 1901, p.9; January 18, 1901, p.9; **SFC**, January 18, 1901, p.7. / 8. **CMC**: 1, 1900, p.34; 2, 1900, p.119; 2, 1901, pp.233, 473; 4, 1902, pp.105, 132f, 143, 243-47; 5, 1902, p.225; 6, 1902-03, pp.57, 64; 7, 1903, p.216; 8, 1903-04, p.69; **TWV**, December 6, 1900, p.7; **SFL**, February 10, 1901, p.4. / 9. **CMC** 2, 1901, p.233. / 10. **ADA**, March 12, 1901, p.1. / 11. **SFL**, April 11, 1901, p.3; **CMC**: 2, 1901, p.257; 3, 1901, p.9. / 12. **CMC** 3, 1901, p.19. / 13. **SNT**: 5.1, 1900, p.11; 5.2, 1900, p.70f; 6.5, 1901, pp.142f; 11.2, 1903, pp.180-84, 201; 11.4, 1903, p.396; 12.1, 1903, p.76; 16.4, 1906, p.370.. / 14. **SFL**: January 10, 1902, p.11; January 17, 1902, p.6; **TOT**, February 20, 1902, p.4. / 15. **CMC** 4, 1902, p.223. / 16. **CMC** 5, 1902, pp.46, 54, 61. / 17. **CMW**: 3, 1903, p.6; 6, 1904, p.53; 9, 1905, p.57; 15, 1906, p.42; 25, 1909, p.49. / 18. **SFL**, April 8, 1903, p.9. / 19. **SNT**, 11.2, 1903, pp.181-84, 201. / 20. Polk 1905, p.672; Crocker 1905, pp.1221, 2226; **TAT**, December 19, 1904, pp.422-24. / 21. U.S. Census of 1900 [ED 46, Sheet 7B]; U.S. Census of 1910 [ED 46, Sheet 7B]; Polk 1916, p.1078. / 22. **CVRI**, Alameda County: 1906-1912. / 23. **TOT**, February 20, 1904, p.5; **SFL**, December 4, 1904, p.19. / 24. **SFL**, December 7, 1905, p.2; **BDG**, December 12, 1905, p.4. / 25. **BDG**, February 9, 1905, p.3. / 26. **SFC**, May 22, 1905, p.7. / 27. **SFL**, May 14, 1905, p.19. / 28. **TAT**, September 11, 1905, p.209; **SFL**: September 16, 1905, p.8; September 17, 1905, p.19. / 29. **TCR**, June 23, 1906, p.4. / 30. **TCR**, October 5, 1907, p.10; Polk: 1908, p. 1374; 1912, p.173; 1915, p.1006. / 31. Appendix 1, Nos.1-5; **SFL**, December 9, 1907, p.4. / 32. **BDG**, April 8, 1907, p.3; **TOT**, April 9, 1907, p.15; **TCR**, April 20, 1907, p.13. / 33. **SFL**, November 12, 1907, p.4; **TOT**, February 26, 1911, p.6. / 34. **BDG**, July 24, 1906, p.5; **SFL**, December 1, 1906, p.5; **TCR**, December 1, 1906, p.10. / 35. **SFL**, July 8, 1907, p.6. / 36. **TCR**: November 3, 1906, p.10; February 9, 1907, p.10; October 3, 1908, p.8; May 7, 1910, p.12; May 27, 1911, p.8; **SFL**: December 6, 5301907, p.6; May 8, 1910, p.56; May 17, 1910, p.10. /

37. *ICR*, November 28, 1908, p.8. / 38. *ICR*: August 25, 1906, p.4; July 4, 1908, p.8; August 29, 1908, p.8; December 12, 1914, p.9; *SFL*, May 29, 1909, p.12. / 39. *BDG*: December 20, 1906, p.5; March 18, 1907, p.5; *ICR*, December 22, 1906, p.13; *SFL*, March 29, 1908, p.21. / 40. *BDG*, January 29, 1907, p.5; *SFL*, February 19, 1907, p.8. / 41. *ICR*, August 31, 1907, p.14; *SFC*, October 19, 1908, p.5. / 42. *CMC* 15, 1908, p.464. / 43. *CMC* 15, 1908, p.30. / 44. *SFL*, January 20, 1908, p.5; *ICR*, June 13, 1908, p.14. / 45. *SFL*, May 24, 1908, p.23. / 46. *LAT*, April 21, 1912, p.3-21. / 47. U.S. Census of 1920 [ED 177, Sheet 4B]; / 48. *LAT*, January 23, 1921, p.RS-3. / 49. *TOI*, October 22, 1921, p.T-7; *BDG*, November 5, 1921, p.6. / 50. U.S. Census of 1930 [ED1-318, Sheet 8B]; Polk 1938, p.600; CVRI, Alameda County: 1926-1942. / 51. *BDG*: January 6, 1927, p.6; February 19, 1927, p.6; *TOI*: January 9, 1927, p.6-S; February 6, 1927, p.S-5; February 20, 1927, p.S-5. / 52. *TWP*, September 29, 1928, p.13. / 53. *SFC*, October 19, 1930, p.4-D. / 54. *TOI*, September 25, 1932, p.6-A. / 55. *LAT*: April 30, 1948, p.2-4; May 6, 1948, p.2-4. / 56. California Death Index; Oscar Maurer, *Autobiography*, unpublished typescript dated 1963, Archives of The Oakland Museum of California; cf., Mautz, p.122; Hery, pp.75-78.

Laura Wasson Maxwell (1877-1967) was born on October 13th in Carson City, Nevada. Her New York-born father, Warren Wasson, listed his occupation as "inventor" and her Illinois-born mother, Grace Treadway Wasson, was a school teacher.¹ In 1898 Laura married the California-born William Lindsay Maxwell, a mechanical engineer employed by the railroad; he became an "engineering officer" in the U.S. Navy during World War I.² Initially, the couple lived with Laura's widowed mother and five of her siblings in a San Francisco residence at 1918 Pierce Street.³ By 1910 the Maxwells had established their own home at 900 Powell Street in San Francisco.⁴ Her earliest art training was with Sydney Yard whom she followed to Carmel for summer lessons between 1906 and 1907. In 1912 she studied with De Witt Clinton Peters at the Peters-Bancroft School in New York City.⁵ Laura was a student in Paris at the Académie Julian during the outbreak of World War I in 1914.

In 1916 she moved to Carmel with her husband and signed the petition to incorporate the seaside village.⁶ William Maxwell became embroiled in Carmel politics and served during a controversial period on the city's board of trustees.⁷ According to the Carmel voter index, Laura registered as a "Democrat" in 1916 and changed her affiliation to "Republican" in 1922.⁸ The Maxwells moved their studio-residence to several locations on Camino Real where she advertised the hours of her atelier.⁹ Laura supported the art community, especially at the Arts and Crafts Club, and was a leading actress in several Forest Theatre productions, including the role of Lady Berengere in *Yolanda of Cypress* in 1916.¹⁰ Her only known exhibition at the Club was in 1916 when she contributed six watercolors and oils to the Tenth Annual: *Oaks, Gray Dawn, Sand Dune 1, Point Lobos, Sand Dune 2* and *Sand Dune 3*.¹¹ In June of 1917 she donated her art to a benefit exhibition at William Silva's Carmelita Art Gallery for the Carmel chapter of the American Red Cross.¹² On one occasion in May of 1920 she staged at her studio a show of miniatures by Lucy Peabody.¹³ In December of 1921 the editor of the *Carmel Pine Cone* offered this assessment of the Mrs. Maxwell:¹⁴

... I'll say that she is one of the hardest working women I know. I've known her to walk miles just to catch a little fleeting bit of morning light, and when under the spell of the brush and palette she forgets all about food and material things. She works in oil on local landscapes, and depicts the character of Camel in a colorful way, her work being tonal in expression. She has a wonderful triptych of sand dunes and sea in the flowering season of beach verbena, which give the spirit of the dunes in their happiest mood. By the way this ability to transfer to canvas nature in her merry, joyous state, is one of this lady's principal characteristics. I've seen her paint a sea and the picture just danced with joy.

Laura Maxwell was mentioned in the Carmel society pages which also reported on her sketching trips to southern California.¹⁵ She painted landscapes and marines, but specialized in floral still-lives by the mid 1920s.¹⁶ In the early summer of 1925 a critic from *All Arts Gossip* found her painting at Point Lobos and praised "the vivid coloring which marks her work."¹⁷ Shortly thereafter Laura leased her cottage, left on a trip to Europe and returned to live in Boston where her husband served as the chief engineer at the local Naval base.¹⁸ She attended the Boston School of Design in 1925-26.¹⁹ When he was transferred to New York City in September of 1927, she established her home there.²⁰ Her husband died in 1929. Between the late fall of 1927 and the spring of 1930 she left the States on several occasions to visit Italy as well as the French Pyrenees; she maintained a studio in Paris where she received instruction in "flower arrangement and painting" from Madame Bastide.²¹ While abroad she was fondly remembered in Carmel.²²

During the summer of 1930 Maxwell drove from New York to resettle in Carmel; Perry Newberry provides some amusing anecdotes on her cross-country car trip.²³ She occupied a studio-residence on Carmelo Street between Thirteenth and Santa Lucia Avenues and the following year began construction on a "Cape Cod cottage" at Camino Real between Eleventh and Twelfth Avenues "in open and smiling defiance of the Spanish motif so popular" in Carmel.²⁴ She resided at the latter address through the mid 1940s and eventually built a home on Robles Del Rio in Carmel Valley.²⁵ After visiting Maxwell's Saturday afternoon "open studio" in July of 1931 Eleanor Minturn-James penned for the *Pine Cone* several charming vignettes on her life abroad and offered these valuable observations on her art:²⁶

Well, at one Carmel studio anyway you cannot discover any forest of our famous wind-tortured tree monarchs. And that's the

Maxwell Studio. Instead, for landscapes, there is a lovely Massachusetts countryside, fall in New England, a golden autumn sky, twilight in a darkening woods. And a very interesting exhibition of still life. . . .

With the large mauve and white peonies Mrs. Maxwell has had particularly happy success. In the apparently unaided sweep of the grouped peonies as they build up in unintentional beauty against a rich background is a most pleasing curve This still life is decorative without in the least approaching that flat poster manner which results from too intensive simplification.

Flower mass rather than flower outline seems to occupy this painter. And she does her flowers exceedingly well. Not every artist can paint flowers. You have to know a lot about flower anatomy before you can forget it, to make flowers tell your story rather than the realistic one they would tell photographically if left on their own. In still life you are supposed to get much of a painter's intimate personality. And you do.

Laura Maxwell has a keen sense of tactile values. This is especially apparent in the still life where she has let her brush have its way with glistening copper and brass, the green tones of the one stepping up the reddish overtones of the other. Also, in her still life of prim red tulips in their red rose colored glass bowl, on the teakwood stand, effectively near a pot of blue cinerarias, where one of the red tulips is outlined against a blue sky above Paris roof tops seen thru the studio window. . . .

Mrs. Maxwell has her own way with backgrounds. She first paints her tapestry background most minutely, with meticulous accuracy. She, in fact, overdoes it intentionally, painting almost thread for thread. Her canvas, now nearly a fabric itself, she lacquers, getting a very rich effect this way. Then she paints her still life. Some painters prefer to paint flowers against light. This artist likes them best against dark mellow backgrounds, though with no definite silhouetting intention.

In October of 1931 she exhibited a still life at the Monterey County Fair and the following month she contributed to a show of local artists at Carmel's new Sunset School.²⁷ She briefly entered Carmel politics in April of 1932 when she joined William Silva to oppose successfully the construction of tennis courts on the scenic dunes north of Ocean Avenue.²⁸ The *Pine Cone* named her in May of 1934 one of the "Twelve Women Who Have Helped Immortalize Carmel" in the arts.²⁹ Her humorous opinions on art and life appeared in the local press; she even penned a story on Perry Newberry.³⁰

Between the fall of 1931 and May of 1934 she declined to exhibit at the Carmel Art Association (CAA) for reasons that are presently unknown. Thereafter she exhibited with some frequency at the CAA Gallery through the 1950s.³¹ Some of her exhibited titles included: *Desert Poppies* (a watercolor of "whites and gold") in November of 1937, *Matilija Poppies* in July of 1939, *Carmel Highlands* in January of 1940, *Ranunculus and Autumn Symphony* (watercolors) in March of 1940, *Matilija Poppies* in May of 1940, *Matilija Poppies* and *Flowers* (watercolors) in January of 1941, *Yucca* in November of 1942, *Calla Lilies* and *Yuccas* in December of 1943, *Point Lobos in Fog* in August of 1945, *Matilija Poppies* and *Della Robbia Annunciata* (watercolors) in September of 1945, *Yellow Roses* in January of 1946, *Golden Emblem* in March of 1946, *Still Life* in June of 1946, *Begonias* in November of 1946, *Delphiniums* in February of 1947, *Mixed Bouquet* in October of 1952 and *Begonias* in March of 1955.³² Thelma B. Miller, art critic for the *Pine Cone*, said of her submission at the September 1935 CAA exhibit: "A fine vigorous treatment of light distinguishes Laura Maxwell's study of *Tortilla Flat*, a bright huddle of picturesque hovels held together by pleasing design of trees and hillside."³³ That December Miller described her CAA contributions thus: "a dainty study of rolling blue-and-gold flower fields, with a glimpse of smiling sea; and a charming arrangement of anemones in a Chinese ginger jar."³⁴ Maxwell's painting of *Point Lobos* at the CAA show in January of 1936 was called by Miller "an effective broken-color treatment of familiar material."³⁵ At that venue in May Miller provided more detail:³⁶

A charming coastal scene is painted by Laura Maxwell, a golden hayfield on a cliff sheer above the challenging, ringing blue of the deep waters of the Sur coast; a harmonious and effective composition. A cluster of white ranch buildings is given not too much importance in relationship to the immensity of sea and sky and the dominating peak in the background. Another Maxwell is the cluster of tulips, lusciously pink, the epitome of grace in their setting of white, and their light frame which is the ultimate right note.

Two months later that same critic provided a commentary on the artist:³⁷

... Preferring to complete the painting in the natural setting which inspired it, rather than working from sketches or "notes," as many artists do, she began working in water colors. . . . She uses extraordinarily large brushes, larger even than some artists use for oil, and, as she expresses it, "slathers" of paint. The result is a vigor which few artists achieve in the comparatively limited medium.

Mrs. Maxwell sees nature in brilliant, forthright colors, which makes her particularly adept at catching the spirit of California flowers. She has painted innumerable gorgeous floral still-lives, which she arranges with consummate artistry – so well recognized that she is frequently invited to judge flower shows – and made more effective by the crafty addition of charming bibelots which she has picked up in

her travels. She has a beautiful Canton bowl, lined with a clear and lovely blue-green, which she uses so often for a "cool" note in her decidedly warm floral compositions that she calls it her "signature."

... Always the fine sense of balance, arrangement and judicious selection is manifest. A brilliant driving imagination infuses her work, and particularly the flower pieces, which she endows with an overflowing opulence and often a peculiar exotic quality. . . .

Miller found her *Cliffs and Kelp Beds* at the CAA in August of 1936 to be "bright and powerful."³⁸ In February of 1938 Maxwell's work was included with the first exhibition of CAA artists in Salinas at the Women's Club; that December she donated a painting to the exhibition-affle in support of the CAA Gallery.³⁹ Her work was displayed in the exhibit at the 1940 Monterey County Fair.⁴⁰ At the CAA show in November of 1945 her detailed and painstakingly rendered watercolor entitled *Begonias* was called "pleasing" by Pat Cunningham, art critic for the *Pine Cone*, due to "the grouping of the flowers in masses equivalent to space divisions."⁴¹ The following February Maxwell contributed to the art display at the USO-Artists' Ball.⁴² The *Pine Cone* reproduced her *Still Life* in August of 1947.⁴³ The following March she sat on the selection jury for the monthly CAA show.⁴⁴ In October of 1948 she was the only woman who served as an honorary pallbearer at the funeral of Mary DeNeale Morgan.⁴⁵

Considering the length of her career, Laura Maxwell exhibited her art infrequently outside the Monterey Peninsula. She reportedly sold several paintings in St. Louis during her solo exhibit there in 1916.⁴⁶ A year later in the spring at the Schussler Brothers Gallery in San Francisco she exhibited two small oils, one of which was entitled *The Home of Peter Pan*.⁴⁷ Her only known solo exhibition in that city was the display of about thirty of her Carmel-area canvases at the Rabjohn & Morcom Gallery in October of 1918.⁴⁸ Anna Cora Winchell, art critic of the *San Francisco Chronicle*, noted: "One perceives at once that Mrs. Maxwell has a freshness of vision and respect for the verities of nature. She cannot be classed as a broad Modernist, but shows, nevertheless a free stroke."⁴⁹ In June of 1920 she presented at Rabjohn's a triptych with a pastoral scene of hill, marshes and "sparkling and subdued lights . . . caught in patches of water."⁵⁰ From 1921 into the early 1950s her work was occasionally displayed at the California State Fair where she won an honorable mention for her watercolor in 1936 and the "popularity prize" for her watercolor *White Dahlias* in 1947.⁵¹ Regarding her winning entry in 1936, On *San Simeon-Carmel Highway*, H. L. Dungan of *The Oakland Tribune* observed that it was "mostly land, with some sea, the latter in long brush strokes, running uphill, a difficult task for water. Otherwise, O.K."⁵² Maxwell exhibited at the State-wide Annual of the Santa Cruz Art League in 1938 and at the California Palace of the Legion of Honor in 1945.⁵³ Her paintings were seen on one occasion at the Grand Central Gallery in New York City and at Gump's in San Francisco.⁵⁴ She received a second prize in watercolor for her *Still Life* at the 1949 Tenth Annual Exhibition of the very conservative Society of Western Artists in San Francisco's de Young Memorial Museum.⁵⁵ She again contributed to the Society's Annuals in 1951 and 1952.⁵⁶

In the spring of 1950 she drove her car from Carmel through northern Mexico on a sketching vacation.⁵⁷ Her greatest triumph was that September when the CAA Gallery staged a one-man show with twenty-one of Maxwell's "superb floral studies" in watercolor. Irene Alexander of the *Monterey Peninsula Herald* reviewed the event:⁵⁸

... The result is a delight to the eye and a stimulus to the emotions. Always a sensitive colorist, she has brought to her new paintings still greater range and richness of color, exquisite texture of petal and foliage, and amazing sculptural plasticity.

Especially pleasing to this reviewer are two vigorous and variegated "Mixed Bouquet" studies, an exciting and lovely "Sunflowers in a Persian Bowl," two graceful and contrasting arrangements of "Daturas," and a striking landscape of hills, ravine, and trees, entitled "Los Laureles Hills."

At this time she re-exhibited her award-winning *White Dahlias* and *Still Life* and was quoted in the *Pine Cone*.⁵⁹

Mrs. Maxwell, who has given up other mediums for "the clarity of watercolor," finds no one flower more difficult to paint than another.

"Days are difficult sometimes, but not flowers. There are times when brushes refuse to behave, and paint is terribly stubborn. But if you paint mosaically, an orchid is just as easy as a rose."

Between 1947 and the early 1960s her paintings were frequently chosen by the CAA for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This annual exhibition was celebrated in a special art supplement to the *Monterey Peninsula Herald*. At the Second Annual of 1947 her work was displayed on the walls of The Country Shop in Carmel and the *Herald* reproduced her watercolor *Windblown Cypress*.⁶⁰ In 1948 for the Third Annual the Smith Brothers Hardware Company exhibited her paintings; the art supplement reproduced her watercolor *Hills of Carmel Valley* and published her short article on the history of the Carmel art colony.⁶¹ The Bank of Carmel hung her paintings during the 1949 Fourth Annual of American Art Week and the *Herald* reproduced her *Still Life* in watercolor and a short biography.⁶² Between 1950 and 1960 for every Art Week Annual her paintings appeared in the windows of the Carmel Realty Company and the *Herald* reproduced her *Carmel Valley* in 1950, *Still Life* and *San Simeon Highway* in 1952, *Vase of Roses* in 1953, *White Peacock* and *Begonias* in 1954 and a photo of the

youthful artist along with a biography in 1960.⁶³ Laura Maxwell died at Fort Ord Hospital, Monterey County, on August 7, 1967.⁶⁴ With several other local artists she was given a "memorial show" at the CAA in 1968.⁶⁵

ENDNOTES FOR MAXWELL: 1. U.S. Census of 1880 [ED 38, Sheet 15]. / 2. *CPC*, April 6, 1922, p.4. / 3. U.S. Census of 1900 [ED 213, Sheet 9A]. / 4. U.S. Census of 1910 [ED 300, Sheet10A]. / 5. *SFC*, October 27, 1918, p.E-3; *MPH*, November 1, 1946, p.A-13. / 6. *CPC*: March 8, 1916, p.4; May 4, 1934, pp.1f. / 7. *CPC*: April 14, 1921, p.1; April 27, 1922, p.4; May 25, 1922, p.1; June 1, 1922, p.1; August 17, 1922, p.1; September 28, 1922, p.1; August 31, 1922, pp.1, 4; September 21, 1922, pp.1, 8; December 23, 1922, p.12; December 22, 1923, p.1; January 5, 1924, p.1; March 15, 1924, p.9. / 8. CVRI, Monterey County: 1916-1944. / 9. Perry/Polk: 1916-17, p.3; 1926, pp.368, 428; U.S. Census of 1920 [ED 15, Sheet 3B]; *CPC*: February 20, 1919, p.1; June 5, 1919, p.3; June 19, 1919, p.3; January 29, 1920, p.3; February 19, 1920, p.2; April 21, 1921, p.1; May 5, 1921, p.1; December 15, 1921, p.8. / 10. *SFC*, June 25, 1916, p.21; *TWP*, July 8, 1916, p.11; *CSM*, July 25, 1916, p.6. / 11. Appendix 2. / 12. *CPC*, June 14, 1917, p.3. / 13. *CPC*, April 29, 1920, p.1. / 14. *CPC*, December 15, 1921, p.11. / 15. *CPC*: January 2, 1919, p.1; October 13, 1921, p.1. / 16. *CPC*, August 25, 1939, p.7. / 17. *AAG*, July 1925, p.9. / 18. *CPC*: December 3, 1926, p.3; April 1, 1927, p.9. / 19. *CPC*, September 1, 1950, p.5. / 20. *CPC*, September 9, 1927, p.9. / 21. *GMC*, May 2, 1952, p.7. / 22. *CPC*, December 14, 1928, p.14. / 23. *CPC*: June 20, 1930, p.8; September 11, 1931, p.13. / 24. Perry/Polk 1930, p.442; *CPC*, September 11, 1931, p.9. / 25. Perry/Polk 1941, p.479. / 26. *CPC*, July 24, 1931, pp.8f; cf., *CPC*, December 25, 1931, p.7; *MPH*, November 1, 1946, p.A-13. / 27. *CPC*: October 9, 1931, p.8; November 13, 1931, p.8. / 28. *CPC*, April 15, 1932, p.4. / 29. *CPC*, May 4, 1934, p.12. / 30. *CPC*: August 17, 1934, p.9; May 24, 1935, p.4; November 22, 1935, p.13. / 31. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide only the dates when some of her work was exhibited at the CAA: *CSN*, June 21, 1934, p.1; *CPC*: June 22, 1934, p.5; January 11, 1935, p.3; December 10, 1937, p.7; February 11, 1938, p.14; May 20, 1938, p.6; November 11, 1938, p.6; May 12, 1939, p.4; December 8, 1939, p.13; May 7, 1943, p.3; November 24, 1944, p.1; August 9, 1946, p.7; April 11, 1947, p.5; February 6, 1948, p.8; January 22, 1959, p.9; *CCY*: December 17, 1937, p.4; February 11, 1938, p.6; May 6, 1938, p.10; February 10, 1939, p.10; May 12, 1939, p.3; October 13, 1939, p.10; *MPH*, March 8, 1955, p.1. / 32. *CPC*: November 12, 1937, p.7; July 28, 1939, p.11; January 12, 1940, p.2; March 8, 1940, p.3; May 17, 1940, p.12; January 24, 1941, p.5; November 20, 1942, p.10; December 3, 1943, p.12; August 10, 1945, p.12; September 21, 1945, p.15; January 18, 1946, p.3; March 22, 1946, p.1; June 7, 1946, p.7; November 22, 1946, p.5; February 7, 1947, p.10; October 10, 1952, p.3; March 17, 1955, p.5; *CCY*, July 14, 1939, p.26; January 17, 1941, p.7. / 33. *CPC*, September 13, 1935, p.7. / 34. *CPC*, December 13, 1935, p.16. / 35. *CPC*, January 17, 1936, p.5. / 36. *CPC*, May 15, 1936, p.7. / 37. *CPC*, July 3, 1936, p.10. / 38. *CPC*, August 21, 1936, p.4. / 39. *CPC*: *CPC*, February 18, 1938, p.7; December 23, 1938, p.2. / 40. *CCY*, October 4, 1940, p.7. / 41. *CPC*, November 23, 1945, p.5. / 42. *CPC*, March 1, 1946, p.6. / 43. *CPC*, August 29, 1947, p.10. / 44. *CPC*, February 27, 1948, p.11; *MPH*, March 4, 1948, p.9. / 45. *CPC*, October 15, 1948, p.5. / 46. *CPC*, November 22, 1916, p.4. / 47. *SFC*, March 25, 1917, p.24. / 48. *SFC*, October 13, 1918, p.2-E. / 49. *SFC*, October 27, 1918, p.E-3. / 50. *SFC*, June 6, 1920, p.E-3. / 51. *DPT*, September 1, 1921, p.8; *IOI*: September 2, 1922, p.12; September 9, 1934, p.8-S; *CPC*: November 17, 1947, p.1; July 29, 1949, p.3. / 52. *IOI*, September 13, 1936, p.6-B; this oil on canvas was reproduced in the *MPH*, November 1, 1946, p.A-13. / 53. *CPC*, September 1, 1950, p.5. / 54. *GMC*, May 2, 1952, p.7. / 55. *BDC*, October 20, 1949, p.14; *IOI*: October 23, 1949, p.10-C; October 30, 1949, p.12-B; *TAT*, November 4, 1949, p.18. / 56. *TAT*: July 6, 1951, p.16; May 2, 1952, p.17; *The Argonaut* reproduced her paintings exhibited at that venue: *Mexican Illas* and *Begonias*. / 57. *CPC*: September 1, 1950, p.5; *GMC*, May 2, 1952, p.7. / 58. *MPH*, September 4, 1950, p.3; the titles of many of Maxwell's floral still lifes are listed by Alexander. / 59. *CPC*, September 1, 1950, p.5. / 60. *MPH*, October 31, 1947, pp.A-1, A-6. / 61. *MPH*, October 29, 1948, pp.5, A-1, A-2, A-5. / 62. *MPH*, October 31, 1949, pp.A-1, A-4. / 63. *MPH*: October 31, 1950, pp.A-1, A-13; November 5, 1951, p.A-1; November 3, 1952, pp.A-1, A-14, A-15; November 2, 1953, pp.A-1, A-10; November 1, 1954, pp.A-1, A-14; October 30, 1955, p.A-1; November 3, 1956, p.A-1; November 2, 1957, p.A-2; November 1, 1958, p.A-1; October 31, 1959, p.A-1; October 29, 1960, pp.A-1, A-6; *TAT*, November 24, 1950, p.16. / 64. California Death Index; *MPH*, August 8, 1967, p.2; cf., *MPH*, October 29, 1960, p.A-6; Donovan, pp.50-57; Kovicnick, p.371; Petteys, p.484; Spangenberg, p.51; Hughes, p.734; Falk, p.2226. / 65. *MPH*, February 12, 1968, p.23.

PAUL KIRTLAND MAYS (1887-1961) was born on October 2nd (or 4th) in Cheswick, Pennsylvania. According to the U.S. Census of 1900, he resided in Beaver, Pennsylvania, with his father Dallas Mays, mother Lucy Kirtland Mays, and older sister Katherine.¹ His father was a minister and his mother was a descendant of several eastern luminaries, including John Kirtland, an early president of Harvard University.² Paul Mays attended Oberlin College after a brief period in a military academy. He had his professional art training at the Art Students League in New York City from 1907 to 1910, Charles Hawthorne School of Art in Provincetown from 1910 to 1911, Académie Colarossi and Académie de la Grande Chaumière in Paris between 1911 and 1913, Newlyn School of London in 1924 and the Carnegie Institute.³ His primary instructors were: William Merritt Chase, Alexander Robinson, Ernst Proctor, Harold Harvey, Henry Keller and J. C. Johansen. In 1910-11 his first exhibition at the Johansen Art Gallery in New York City was a financial success with twenty canvases sold; most were scenes from Martha's Vineyard.⁴ On his passport application of 1911 Mays was described as six feet tall with dark brown hair and eyes and a "dark complexion."⁵ According to Gene McComas, his mother took him to Rome in 1911 and then to Paris where he had "informal studies" at the Académie Delécluse.⁶ In 1914 he apprenticed to a Long Island muralist, Arthur Hewlett, who was hired to paint seven murals for San Francisco's Saint Francis Hotel.⁷ A year later Mays moved to Berkeley and on June 21, 1916 married the popular local socialite Eleanor Moore with Reverend E. L. Parsons officiating; thereafter the couple briefly moved to the East Coast.⁸ In June of 1917, while he was employed as an "illustrator & decorator" in Long Beach, California, he requested a deferment from the military draft on the grounds that he was the sole support of his wife and child.⁹ At this time he was described as tall with a medium build and brown eyes and hair. He returned to Berkeley in October of 1918 with a job "in

the service of government in ship building;" from the U.S. Census of 1920 we learn that he resided at 23 Panoramic Way with his wife and young daughter, Polly.¹⁰ In 1922 his Berkeley address was listed at 15 Panoramic Way and two years later he lived at 2908 Channing Way.¹¹

By 1919 Mays became an irregular summer visitor to Carmel where he taught private art classes.¹² He first exhibited in the Carmel Arts and Crafts Hall at the Holiday Exhibition of Small Paintings in November of 1920.¹³ In 1921 he contributed four "interesting studies" to the spring shows at the Helgesen Gallery in San Francisco.¹⁴ That summer he briefly resided in Monterey and displayed a work entitled *Highlands* at the Fifteenth Annual Exhibition of the Carmel Arts and Crafts Club. His work was included in the Club's 1921 Fall Exhibition where it was noted in the *Pine Cone* that "Mays goes in for color for color's sake, it would seem, and color is always a joyous thing."¹⁵ After an absence of fifteen months the Mays family returned to Carmel and leased a cottage.¹⁶ In May of 1923 the *Pine Cone* reported on the large bon voyage party for the Botkes that Paul and his wife hosted in their "charmingly appointed studio" and added:¹⁷

The affair was in the nature of a housewarming, as the Mays have recently returned to Carmel after a year and a half in New York and Los Angeles, where Mr. Mays was again assistant mural decorator of the new Grauman theatre . . . the last word in modern symbolism in American art and architecture.

The guests were afforded a view of twenty-five selected paintings from Mr. Mays' studies around Monterey, which are to be on exhibition next week at the Stendahl gallery, Ambassador hotel, Los Angeles, and two beautifully designed hope chests, rich in treatment and finish, which also will be sent south.

. . . . Mr. Mays will have his studio at home in the stone house near Thirteenth, on Dolores. He will be an instructor in the summer school of the Arts and Crafts and private pupils have begun their classes.

Paul helped with "painting sets and building scenery" for the 1923 production of *Kismet* at the Forest Theatre.¹⁸ That summer he showed five canvases – *Custom House*, *The Adobe*, *Stevenson House*, *The Mission* and *White Barns* – at the Seventeenth Annual Exhibition of the Arts and Crafts Club where he served on the exhibition committee.¹⁹ In her review of his exhibited work Jane Holloway commented in the *Pine Cone*:²⁰

Paul Mays paints very happily the effects of sunlight on glittering white walls topped by red roofs. He has mastered the subtleties of light and shadow. His buildings have a satisfying solidity without their being in the least photographic. That he is a lover of old California and is particularly equipped to portray it is shown in his canvases

He taught classes in "landscape and decorative composition, figure work, draped and nude" as well as mural painting at the 1923 Carmel Summer School of Art.²¹ The *Pine Cone* observed that:²²

. . . . Mays, who is a member of the New York Art League and the Provincetown Painters, starts a new interest in the Summer School by his ability to instruct not only in landscape but in the practical and interesting work of decorative composition and design. There is today a great demand for mural painters of originality and technical ability, and Mays is in the forefront of the art.

That August he decorated wagons for Carmel's "Sir-Cuss" parade and two months later he designed the ornaments for the new Arts and Crafts Club Theatre.²³ He and his family left Carmel in the winter and by February of 1924 Paul had arrived in Nice, France.²⁴

In 1926 he married his second wife, Margaret ("Peggy") Pendleton Cooper, an artist and violinist. The couple moved to Carmel in January of 1927 and leased Evan Mosher's studio-home at Santa Lucia and Carmelo.²⁵ One of his first mural commissions was in Carmel Valley at the Laureles Outing Club where the "scheme of decoration is a collection of birds and the unique animals for which Mays is famous, in bright colors."²⁶ Perry Newberry suggested that his "decorative designs" were well-suited for magazine covers.²⁷ In May of 1927 Alice De Nair interviewed Paul Mays about his goals as an artist:²⁸

"Art – true art is expressing one's self naturally, unrestricted by the demands of commercialism, unauthorized save by your own vision. This is the only means by which the artist can give pure art to the world."

So saying, Paul Mays, known and admired by us as a distiller of the decorative in art, leaned forward in his chair and with the honest intensity of a man who believes in himself he spoke long and earnestly upon the economic influence on art. He brought home to me the fact that though a man paints the beautiful in life for the delight and applause of others he must also consider it his duty to live, not only materially but spiritually. That if he wants to progress he must work not for his bread and butter alone but for sustenance of soul.

"After years of capitulating, of working to please the multitudes peering over my shoulder, I have arrived at the final decision to paint to please myself," said he, and directing his intent gaze upon his wife, he continued. "The faith and encouragement of one who believes in me has set me on the road toward self-valuation and courage."

After having traveled over Europe, visiting art colonies in England, France and Italy, Paul Mays has returned to Carmel – "The most satisfying and inspiring place on earth" – to live and paint.

Because he plans to work on paintings that can be used as practical accessories as well as things of beauty he has no qualms for the future, for even though he is bent upon expressing himself with unbounded freedom of ideas and impressions, the sincerity of his intent he feels will render results far more gratifying and lasting than those accomplished through a lesser urge and need.

He is a man who knows the value of an honest purpose as well as the power of pigments. He thinks, speaks and paints with the bold abandon of one who has passed through the ordeal of stark realities and in spite of their disillusionments holds within him the courage of his ideals.

The following month two of his large "decorative" canvases on Monterey Peninsula themes, one of which was entitled *Fishing Boast of Monterey*, were sold in Ohio to the Woman's Club of Cleveland, a city where he planned to return in the fall for an exhibition.²⁹ An editor for *The Carmel Cymbal* visited the artist at home in June and found Paul painting elaborate lacquered chests, including one with copies of primitive murals from northeastern Spain.³⁰ On another bridal chest he recreated a famous Persian legend with separate panels depicting the waiting bride and the groom, who is transformed into a white peacock, as well as deer and falcons.³¹ He and his wife occasionally traveled to San Francisco and were popular in Carmel society.³² In August of 1927 he publicly supported the Carmel Art Association (CAA), but did not attend the early meetings and refused to exhibit with that organization until 1940.³³ Elizabeth Ingels of the *Pine Cone* was told by Mays:³⁴

. . . . that his place was not a studio – it was a workshop where he and Mrs. Mays could work quietly together.

"If a man's paintings are talked about and scorned because he is a modernist, he should feel happy because it shows that the public is at least interested. If a painting is done in a conventional form and receives no notice one way or another, it does no good. The more that modern art is talked about the more it will become lodged in the minds of the people as an accepted phase of art," declared this young artist.

"Carmel needs more modern art – more to keep people talking and more to keep up the interest in art here. As it is, they take it for granted as there is nothing that can be objected to. No artist can learn everything there is to be learned about art. He knows only his conception of the thing he is doing."

Mays mentioned the newly formed Carmel Art Association. In his opinion, it is one of the finest things for the community that has ever been started in Carmel. In order to get any place, there has to be organization, says Mays. An exchange of ideas is necessary in that it gives the artist something new to work upon.

At the present time, Mays and Mrs. Mays are working on four chests, made of camphor wood. The first of these is small and is painted with figures of children. . . .

Another chest is painted with ecclesiastical designs . . . to be use for the vestments of a bishop. A lovely, sad Madonna is seen at one end of the chest, while Biblical scenes are painted on the sides. . . .

In January of 1928 it was reported that he had undertaken a large mural decoration in the Highlands home of Richard Masten and was "using for his subject a fanciful version of a Spanish galleon lying at anchor in a quiet cove."³⁵ At this time his exhibit of painted chests at the Ambassador Hotel in Los Angeles was "drawing much interest" and he started work on a chest with the Chinese theme of a bride and her attendants.³⁶ He also accepted a mural commission for the Paramount Theatre in Los Angeles.

The *Pine Cone* announced in February of 1928 that Paul and Peggy Mays, accompanied by their monkey, had moved to Los Angeles.³⁷ Some months later the couple traveled across the Atlantic to Cornwall and Brittany. They eventually established a home in the French village of St. Paul du Var near Cannes. Paul wrote a lengthy description of this "fascinating" town for the *Pine Cone*, but soon the couple grew bored and moved to Paris.³⁸ While he was sketching along the Mediterranean coast of Spain, he was invited by the new Republican government to create sixteen painted illustrations for a Spanish edition of *The Autobiography of Benjamin Franklin* to be published by Salvat in Barcelona.³⁹ He completed this commission on the Balearic Islands at Deya (Mallorca) in the house owned by the English writer, Robert Graves, surrounded by stunningly beautiful scenery.⁴⁰ During his lengthy travels on the Iberian Peninsula he met the soon-to-be dictator, Francisco Franco. When bombs destroyed the Barcelona building where his sixteen paintings were on display, he returned to Philadelphia. His canvas entitled *The Jungle* was exhibited during the 1934 Exhibition of the Public Works of Art Project "at the Corcoran Gallery in Washington and was selected by President Roosevelt to hang in the White House."⁴¹ This canvas "was conceived in Carmel – a bit of bamboo thicket he used to visit near Paul Whitman's house". He painted several three-panel screens with "tropical scenes" for the commercial art market.⁴² Also in 1934 he won a competition to paint two heroic industrial murals for one of the government buildings in Philadelphia under the auspices of the fine arts section of the U.S. Treasury Department.⁴³ While working on this project for almost three years he frequently sketched in Bucks County.⁴⁴ Mays accepted mural commissions for the United States Post Office in Norristown, Pennsylvania, and for several structures at Oberlin College. As a member of the National Society of Mural Painters he worked on the

preliminary drawings for the murals and low reliefs of heroic figures at the 1939 New York World's Fair. He received wide recognition as a designer; his art also appeared at the Pennsylvania Academy of Fine Arts and San Diego Fine Arts Museum.⁴⁵ The director of the latter institution, Reginald Poland, praised his two paintings of horses in 1937: "his statement of the theme has the freshness of a new and eager world."⁴⁶

In early 1937 Mays and his wife moved back to Carmel and purchased a studio-home called "Wind-rush" in Hutton Fields on Mesa between Atherton and Taylor Drives; Paul was enrolled as a "Democrat" on the Carmel voter index.⁴⁷ His intent was to spend a large part of each year on the Pacific Coast, usually from early spring to fall.⁴⁸ Paul periodically taught between 1947 and 1952 at the Carnegie Institute. Due to family and religious connections the Mays frequently visited Bryn Athyn, Pennsylvania.⁴⁹ He joined several like-minded Modernists and formed the "California Group" which exhibited at prominent venues, including the Palace of the Legion of Honor in the summer of 1937.⁵⁰ At that exhibition Alfred Frankenstein, art critic for the *San Francisco Chronicle*, observed that "Mays creates colorful, rhythmic, imaginative decorations of hills, clouds and horses."⁵¹ Concurrently, Lawson P. Cooper, the art critic and historian accompanying a traveling show of California watercolorists that included Mays' work, said in Carmel that "the rhythmic forms, the gracious flowing lines and the escapism in Paul Mays' paintings of running horses were influenced by Oriental art."⁵² Between August of 1939 and January of 1940 Paul contributed to the exhibitions at the Contemporary Artists' Gallery of Monterey.⁵³ He designed the cover for the *Carmel Pine Cone* of October 25, 1940, an issue which included a short biography on the artist and his views on the "dawn of the new American art era."⁵⁴ The following month his work was part of the fall exhibition at the Whitney Museum of American Art in New York City.

Between January of 1940 and the 1950s Paul Mays frequently exhibited his oils, lithographs, tempera and watercolors at the CAA Gallery.⁵⁵ The titles of some of his displayed works include: *Puerto de Poilensa* in January of 1940, *If Winter Comes* and *Valley Ranch* in September of 1940, *Casa Salerosa Deya-Mallorca-Spain* in May of 1942, *Paris* (drawing) in August of 1943, *Horses* in September of 1945, *Mother and Child* ("strong drawing") in April of 1946, *White Pelican* in February of 1948, *Mandarins* in July of 1948, *Winter* in February of 1949, *To What Green Altars* in March of 1948, and *George Washington Slept Here* ("cleanly defined" watercolor) in April of 1955.⁵⁶ In January of 1941 his painting *Harvest in Bucks County*, which had been purchased by the Dudley P. Allen Memorial Museum of Art in Oberlin, Ohio, was displayed at the CAA Gallery and proclaimed by Marjorie Warren of *The Carmel Cymbal* to be "by far the best thing of Mays, I have seen."⁵⁷ That February in the *Pine Cone* Eleanor Minturn-James declared his spring landscape and white farm house at the CAA to be "the most striking . . . highly decorative, brilliant valley and heard of horses. The arched necks of the strolling horses and colts echo the curves of the brownly-convoluted hills — hills putting aside winter torpidness right before your eyes."⁵⁸ In July of 1941 he donated his art to the exhibition-affle in support of the CAA Gallery.⁵⁹ He was elected to the CAA's board of directors in August of 1942.⁶⁰ For the CAA Watercolor Show in January of 1943 he curated the exhibition and displayed "a beautifully composed" *Shape of Things Past*.⁶¹ Later that spring he painted a large patriotic canvas of American heroes, which measured fifty by thirty-six inches, and another, *Alas, the Dance is Over*, for the CAA's Artists for Victory Exhibition where he served on the "committee of judges" and the hanging committee.⁶² Mays published an article on this show in the *Pine Cone* and urged the attendees to buy War Bonds.⁶³ In September of 1943 he donated to the exhibition-affle in support of the CAA Gallery his 1926 "moderly poetic reminiscence of Paris" in ink and his opaque watercolor entitled *Nostalgic* which was reproduced in the *Pine Cone*.⁶⁴ Irene Alexander succinctly described for the *Pine Cone* the aims of Paul Mays: "Just as his paintings derive their strength and distinction from their simplicity — a simplicity which is not meagerness, but a conscious seeking for fundamentals rather than distracting details — so do his theories of life and art spring from the need to escape from sham and get at the vital roots of things."⁶⁵ At the CAA Gallery in July of 1944 he displayed a bride's chest that showed off his "decorative power and technical luminosity" as well as a canvas with a bull and a Spanish house entitled *For Whom the Bell Tolls-Casa de Don Roberts*.⁶⁶ That November and in February of 1946 he exhibited in the art shows at the CAA's USO-Artists' Ball.⁶⁷

In July of 1945 at the CAA Gallery Patricia Cunningham, art critic for the *Pine Cone*, described his *Return of the Native* as "strong in mood . . . a street scene with a figure, rendered in line and wash and characteristic of this artist's great decorative charm and solidity of form and design" and his *Palominos* as "another striking example of his mastery of composition and special problems to amplify the significance of his subject matter."⁶⁸ A month later at that venue Cunningham observed that in the "light and warmth" of his *Autumn Harvest* "he conveys a special feeling that is a tribute to his knowledge of the importance of third dimensional organization, and its result in a monumental effect. He has cleverly kept his representation of depth from knocking a hole in his picture plane by a decorative repetition of color and contour."⁶⁹ It was reported in September of 1945 that a group of his donated watercolors in a Berlin Hospital for American soldiers had "boosted morale."⁷⁰ In the CAA Gallery that December Cunningham remarked that his *On the Beach at Malaya* was "notable for the splendence of decorative design which results in a

composition wholly satisfying in the classic elements of organization. His relationships of large to small, dark to light, vertical to diagonal and straight to curved contours excites the admiration and stirs the desire to see a great deal more of this kind of visual realization."⁷¹ In January of 1946 at the CAA Cunningham found his *Joseph and Mary* to be "another professional performance" with its "subjective interpretation of a universal theme . . . a convincing and enjoyable painting . . . in a typical California landscape."⁷² A month later at that venue his *On the Left Bank* was said to "play up the design shapes of compositional divisions."⁷³ For the CAA Watercolor Show in March of 1946 Mays displayed *To What Green Altar* which was said to "ring true. Intrinsic sincerity, planned construction back up the subject matter and make it appealingly expressive. If it is weakened by repetition of compositional motifs and too much reliance on the same color cadences, this is compensated for by the synchronized mood of form and subject."⁷⁴ That November at another CAA Watercolor Show Nancy Lofton of the *Pine Cone* said that "Mays' two pictures show the sun-filled color characteristic of his work. Parts of his symbolic picture of the child among the ruins are interestingly presented and his painting of two horses is filled with life and motion."⁷⁵ For her survey of Peninsula art in 1946 the Gene McComas characterized Mays as:⁷⁶

. . . modern in his emphasis on rhythmic design and his expressive simplifications. Definitely he belongs to today. His ideas (he can deal with landscapes and figure with equal facility) are carried out in sharply drawn forms of clear color shaped into skillful patterns, all painted in rather thin pigment.

You will find no blurred, inept, and sentimental evasion in his work. An able craftsman, he plans and fills every area of his picture with interest. In the end, though, the result is complete mood; the luminosity enveloping his forms compensates for the uncompromising line. He has sentiment, but no sentimentality.

Reproductions of his murals were included in the 1947 exhibition of the National Society of Mural Painters at the Architectural League of New York City.⁷⁷ At the CAA Gallery that February Lofton said that his painting of Indians and galloping horses had "a feeling of freshness and coldness and freedom and space."⁷⁸ For the CAA show in April Lofton characterized his watercolors as "two pictures done in a free, cool, decorative manner, somewhat akin to Chinese painting. In part, the painting is freer than usual with Mr. Mays, and there is a good quality of lyricism, restrained yet happy, in his foliage and birds."⁷⁹ On June 1, 1947 at the CAA Gallery the "liturgical painting" of his wife and son as the "mother and child theme . . . done in the wax, tempera and gold leaf technique of the early Italian Renaissance" was displayed before its installation in the Cathedral School Library at the College of the New Church of Emanuel Swedborg, Bryn Athyn, Pennsylvania; later that year Paul journeyed to the Hopi Indian reservations to research material for his large mural at the University of Pennsylvania entitled *Taos-New Mexico*.⁸⁰ At the CAA in May of 1948 his *Ducks* was called "cool, clean and civilized."⁸¹ Lofton was impressed with his one-man show at the CAA Gallery a month later.⁸²

A cool clear light is the light which radiates through Paul Mays' painting . . . a style well developed and consistent and his color is limpid. His technique is very well adapted to his particular medium which is tempera. All the pictures in his current show are in tempera or are handled as they would be in tempera. There is a mural feeling in the majority of his work which depends more for its power on clearly defined shapes than on subtle shaded values. His subject matter, whether still life, Indian wedding, street scene in Brittany or water fowl, is presented with clarity and clearness and assurance. His pelicans, geese and Chinese ducks are extremely decorative fowl and very pleasing to see. Mr. Mays' show fills the alcove room in which it is hung with good light and makes a handsome group of pictures, well integrated and marked by a consistent character.

His painting *Madonna and Child* was selected to be reproduced as a color print for exhibition in several states.⁸³ In September of 1948 the Evanston Gallery in Chicago exhibited twenty-four of his paintings, primarily "studies for birds and animal portraits . . . made several years ago at the Wrigley estate on Catalina Island;" in November Mays displayed paintings and mural designs in Toledo, Ohio, and completed an altar piece commission at the Unitarian Church in Pittsburgh, Pennsylvania.⁸⁴ The *Pine Cone* reproduced his canvas *Amor Omnia Vincit* in October.⁸⁵

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 art supplement to the *Monterey Peninsula Herald*. Frequently, Mays' paintings were selected and reproduced. At the First Annual his work was displayed at Charmak & Chandler in Monterey and the supplement included a biography and used his bucolic *Tempera* as an illustration.⁸⁶ For the Second Annual in 1947 the *Herald* reproduced *Winter Romance* from the Mays' collection at Frisbie's Furniture Store and included a photo of the artist with his wife and son, Jared Potter Kirtland Mays.⁸⁷ In the fall of 1948 during American Art Week his paintings were exhibited at the Hour Shoe Store and the art supplement provided a photo of Mays, Jared and his painting *St. Vierge*, a creation in "oil, glass, silver and gold leaf."⁸⁸ Although he did not exhibit at this event between 1949 and 1953, the *Herald's* art supplement provided in 1950 a biography of the artist with the note that he taught a recent summer art class in Pennsylvania; in 1953 the *Herald* reproduced a photo of Mays

with his self portrait painted thirty years earlier.⁸⁹ For the Ninth Annual of American Art Week in 1954 his work was displayed in The Leather Shop and the *Herald* reproduced two of his oils, *Becalmed* and *Indian Wedding*, as well as a photograph of one of his painted chests.⁹⁰ In 1955 at the Tenth Annual his paintings were displayed at Art-Zelle; the Empire Furniture Company hosted his art for the Eleventh and Twelfth Annuals and the *Herald* reproduced his oil *Sur Le Pont, Paris*.⁹¹ He returned to Art-Zelle for the Thirteenth and Fifteenth Annuals in 1958 and 1960.⁹² In 1959 for American Art Week he exhibited at the Union Furniture Company.⁹³

Mays retired permanently to Carmel in 1952 with his second wife and son.⁹⁴ In August of that year his work was part of a joint exhibition with the paintings of Armin Hansen, Arthur Hill Gilbert and the late William Ritschel at the Artists' Guild of America, Inc., in Carmel.⁹⁵ Paul Mays died at home on June 30, 1961. Like William Keith, he was a member of the Swedenborgian Church. He was buried in the family plot at the Bryn Athyn Cemetery in Pennsylvania.⁹⁶

ENDNOTES FOR MAYS: 1. U.S. Census of 1900 [ED5, Sheet 8A]. / 2. *CPC*, August 27, 1943, p.1. / 3. *CPC*, August 25, 1939, p.4. / 4. *CPC*, August 27, 1943, p.4; *MPH*, November 1, 1946, p.A-13. / 5. U.S. Passport Application No. 47898, issued on April 15, 1911 in Pittsburgh. / 6. *MPH*, November 1, 1946, p.A-13; he reportedly returned to the Art Students League in the 1920s. / 7. *CPC*, October 25, 1940, p.13. / 8. *TOI*; September 7, 1915, p.11; June 1, 1916, p.6; June 5, 1916, p.16; June 19, 1916, p.5. / 9. *WWDR*, No.119-281-9, June 5, 1917. / 10. *TOI*; October 13, 1918, p.36; October 10, 1920, p.10-A; U.S. Census of 1920 [ED 174, Sheet 12B]. / 11. Polk: 1922, p.989; 1924, p.1301. / 12. *CPC*, August 14, 1919, p.1. / 13. Appendix 2. / 14. *BDG*, May 21, 1921, p.6. / 15. Appendix 2; *CPC*, October 20, 1921, p.9. / 16. *CPC*, January 6, 1923, p.8. / 17. *CPC*, May 5, 1923, p.1. / 18. *CPC*; June 23, 1923, p.1; November 1, 1929, p.9; December 27, 1929, p.20; *TOI*; June 28, 1923, pp.22f; July 1, 1923, p.14. / 19. *CPC*; July 14, 1923, p.1; July 28, 1923, p.4. / 20. *CPC*, July 28, 1923, p.1. / 21. *Brochure of the Tenth Season, Carmel Summer School of Art, 1923*; *CPC*; May 19, 1923, p.2; May 26, 1923, p.2; *TOI*, August 19, 1923, p.S-7; Bostick, p.59. / 22. *CPC*, June 2, 1923, p.2. / 23. *CPC*; August 18, 1923, p.1; *TOI*, October 2, 1923, p.26; cf. *CPC*; November 1, 1929, p.9; September 5, 1947, p.10. / 24. *CPC*, March 1, 1924, p.10. / 25. *CPC*, January 28, 1927, p.5. / 26. *CPC*, March 4, 1927, p.6. / 27. *CPC*, April 1, 1927, p.9. / 28. *CPC*, May 27, 1927, p.10. / 29. *CPC*, June 10, 1927, p.9. / 30. *CCY*, June 29, 1927, p.7. / 31. *CPC*, August 26, 1927, p.6. / 32. *CPC*; September 23, 1927, p.14; October 7, 1927, p.14. / 33. *TOI*; August 30, 1927, p.3; September 11, 1927, p.6-S. / 34. *CPC*, August 26, 1927, p.6; his plea for modern art was repeated in *The Oakland Tribune*; *TOI*, August 30, 1927, p.3. / 35. *TOI*, January 15, 1928, p.S-5. / 36. *CPC*, December 23, 1927, p.4. / 37. *CPC*, February 17, 1928, p.5. / 38. *CPC*; August 23, 1929, p.10; November 1, 1929, p.9. / 39. *CPC*, April 16, 1937, p.11; *MPH*, November 1, 1946, p.A-13. / 40. *CPC*; October 25, 1940, p.13; August 27, 1943, p.4. / 41. *NYT*, April 24, 1934, p.21; *CPC*; April 16, 1937, p.11. / 42. B & B, February 7, 1990, No.1090. / 43. *MPH*, November 1, 1946, p.A-13. / 44. *CPC*, August 27, 1943, p.4. / 45. McGlaufflin, p.283; Ball, p.428; WHOA, vol.23, 1944-45, p.1379. / 46. As cited in *CPC*, September 17, 1937, p.8. / 47. Perry/Polk: 1939, p.413; 1941, p.479; *CVRI*, Monterey County: 1940-1942. / 48. *CPC*; August 27, 1943, p.4; February 11, 1944, p.11; March 24, 1944, p.11. / 49. *CPC*, October 8, 1943, pp.1, 11. / 50. *TAT*, August 13, 1937, p.13. / 51. *SFC*, July 25, 1937, p.D-5. / 52. *CPC*, July 16, 1937, p.4. / 53. *CPC*; August 18, 1939, p.12; August 25, 1939, p.9; January 26, 1940, p.7; *CCY*, August 25, 1939, p.3. / 54. *CPC*, October 25, 1940, pp.1, 13, 16. / 55. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide only the dates when some of his work was exhibited at the CAA: *CCY*; September 13, 1940, p.7; May 15, 1941, p.9; *CPC*; December 18, 1942, p.3; November 17, 1944, p.1; July 27, 1945, p.2; June 7, 1946, p.7; June 28, 1946, p.9; August 9, 1946, p.7; September 13, 1946, p.6; April 11, 1947, p.5; December 12, 1947, p.11; March 12, 1948, p.5; August 6, 1948, p.5; September 10, 1948, p.7; April 15, 1949, p.15; October 10, 1952, p.3. / 56. *CPC*; January 12, 1940, p.2; September 6, 1940, p.7; May 22, 1942, p.3; August 13, 1943, p.12; September 21, 1945, p.15; April 26, 1946, p.9; February 6, 1948, p.8; July 9, 1948, p.5; February 11, 1949, p.3; April 7, 1955, p.6; *MPH*, March 4, 1948, p.9; cf. his *Bountiful Harvest and Tahitian Paradise* in B & B, April 6-7, 2011, Nos.1198-99. / 57. *CPC*, January 24, 1941, p.3; *CCY*, February 14, 1941, p.4. / 58. *CPC*, February 28, 1941, p.10. / 59. *CPC*, July 18, 1941, p.16. / 60. *CPC*, August 14, 1942, p.3. / 61. *CPC*; January 15, 1943, p.2; January 22, 1943, p.4. / 62. *CPC*; April 2, 1943, p.4; April 30, 1943, p.1; May 7, 1943, p.3; May 21, 1943, p.1. / 63. *CPC*, April 30, 1943, p.14. / 64. *CPC*; August 27, 1943, p.1; September 3, 1943, p.1; October 8, 1943, p.1. / 65. *CPC*, August 27, 1943, p.1. / 66. *CPC*, July 21, 1944, pp.1, 3. / 67. *CPC*; November 10, 1944, p.10; March 1, 1946, p.6. / 68. *CPC*, July 27, 1945, p.1. / 69. *CPC*; August 10, 1945, p.12. / 70. *CPC*, September 14, 1945, p.4. / 71. *CPC*, December 21, 1945, p.14. / 72. *CPC*, January 18, 1946, p.3. / 73. *CPC*, February 22, 1946, p.5. / 74. *CPC*, March 22, 1946, p.15. / 75. *CPC*, November 22, 1946, p.5. / 76. *MPH*, November 1, 1946, p.A-13. / 77. *NYT*, February 18, 1947, p.23. / 78. *CPC*, February 7, 1947, p.5. / 79. *CPC*, April 11, 1947, p.5. / 80. *CPC*, May 30, 1947, p.1. / 81. *CPC*, May 7, 1948, p.13. / 82. *CPC*, June 4, 1948, p.5; cf. *MPH*, October 29, 1948, p.A-2. / 83. *CPC*, August 20, 1948, p.8. / 84. *CPC*, September 10, 1948, p.4; *MPH*, October 29, 1948, p.10. / 85. *CPC*, October 29, 1948, p.11. / 86. *MPH*, November 1, 1946, pp.A-1, A-13. / 87. *MPH*, October 31, 1947, p.A-4. / 88. *MPH*, October 29, 1948, pp.A-1, A-9. / 89. *MPH*; October 31, 1950, p.A-16; November 2, 1953, p.A-3. / 90. *MPH*, November 1, 1954, pp.A-1, A-7, A-9. / 91. *MPH*; October 30, 1955, p.A-1; November 3, 1956, pp.A-1, A-14; November 2, 1957, p.A-2. / 92. *MPH*; November 1, 1958, p.A-1; October 29, 1960, pp.A-1. / 93. *MPH*, October 31, 1959, p.A-1. / 94. Dorothy B. Gilbert, *Who's Who in American Art*, New York, 1956, p.314. / 95. *MPH*, November 3, 1952, p.A-13. / 96. California Death Index; *MPH*; July 1, 1961, p.4; July 3, 1961, p.2; cf., Falk, p.2232; Samuels, p.311; Spangenberg, p.65; Jacobsen, p.2173; Hughes, p.736; Seavey, p.26.

GENE / EUGENIA FRANCIS (FRANCES) BAKER MCCOMAS

(1886-1982) was born on September 6th in San Francisco. We learn from the U.S. Census of 1900 that she resided at Folsom State Prison in Granite, California, with: Joseph Eugene Baker, her Georgia-born father and the prison warden; Adelaide Francis Sell Baker McComas, her California-born mother who was sixteen years younger than her husband; and Cecil, her twelve-year-old brother.¹ Also in residence were her one-year-old sister and maternal grandmother. According to the U.S. Census of 1910, she lived with her parents and younger siblings in Oakland at 1665 Webster Street.² At this time Eugenia, nicknamed Gene, gave her

profession as "artist, painting;" her parents listed their occupations as "writers, newspaper." Jo Baker regularly contributed editorials to several dailies, especially *The Oakland Tribune*, and maintained a liberal circle of friends that included such Carmel regulars as Sinclair Lewis, Jimmy Hopper, Ralph Stackpole, Harry Lafler, George Sterling as well as Jack and Charmain London. His eldest daughter was a *constant* feature in the Oakland society pages with her attendance at dances, picnics, teas, charity events, auto races, balls, and especially with her performances in theatrical productions and poetry readings at the Prelude Club.³ Perry Newberry recounted an amusing story of how Gene and her father brought Christmas dinner to the Piedmont home of a famished Xavier Martinez and his band of Bohemians; among those who frequented that address was the watercolorist, Francis McComas.⁴ Gene graduated from Oakland High School in May of 1905 and studied art in Berkeley at the California School of Art and Crafts under that same Martinez from 1909 to 1913.⁵ For the School's annual jinks in 1912 she and Lucy V. Pierce performed pantomimes, wrote a play and designed "very striking posters" that were displayed on campus.⁶ In one of her earliest public exhibits at the 1913 spring Annual of San Francisco's Sketch Club, Porter Garnett, art critic for the *San Francisco Call*, noted that Gene showed:⁷

... a head so well painted that one cannot but be impressed with the artist's potentialities. The painting hints at the higher qualities of portraiture, which is by way of saying that it expresses the sitter's personality. It is presentation rather than representation. The artist's hand inclines toward a free style, but absolute freedom is not achieved, because the painter does not manage her pigment with a complete knowledge of her natural idiom. She should paint consistently with thin color or abandon thin color altogether.

Until her 1917 marriage to Francis McComas, who was thirteen years her senior, Miss Gene Baker worked as both an illustrator and writer for *The Oakland Tribune* where she penned dozens of reviews on women's clubs, performing arts and fashion shows; she composed for its Sunday supplements numerous feature articles on the evils of vice and the virtues of motherhood, nursing and patriotism.⁸ The newlyweds moved to the Dickman house in Monterey at 308 Laine Street, frequently entertained and traveled extensively, including the South Pacific, Honolulu, Victoria, Mexico, Guatemala, Spain, southern France and the American Southwest; they relocated to Pebble Beach in late 1924 and built separate studios at their home on Andalusia Road.⁹ Gene registered on the local voter index as a "Republican" in the early 1930s.¹⁰

She reportedly specialized in still lifes, portraits and murals to avoid competing with her husband's landscapes; she briefly studied in 1919 under Armin Hansen.¹¹ Except for a single "serene sketch of a valley with a grove of oaks throwing their shadows on the warm earth," which she exhibited in 1917 at the Oakland Art Gallery, Gene's work did not reappear in public until the Monterey Peninsula Industries and Art Exposition in September of 1922.¹² A month later at the opening of the California Gallery of American Artists in San Francisco, where her husband was a prominent exhibitor, she contributed a "fresh, vigorous" still life of flowers with glass bowls which she signed "Gene Francis" so as not "to trade upon her husband's name."¹³ In November of 1922 her "study of spring flowers against a dead white background" at San Francisco's Court Yard Studios on Grant Avenue received attention "as it is strikingly unusual, the background catching the color reflections."¹⁴ Her first solo exhibitions were in October of 1924 at the Vickery, Atkins & Torrey Gallery and The Print Rooms, both in San Francisco.¹⁵ Robert Willson, art critic for the *San Francisco Examiner*, assessed her work at this time:¹⁶

... Her evident reason for painting pictures is that she is an artist, which is much more than can be said of all who try.

Her portrait of Gouverneur Morris, the author, is proclaimed by the subject to be one of the best things that has been done of him.

Mrs. McComas has not essayed to introduce herself especially as a portrait painter, although she offers another interesting example in a sketch of Frances Elkins . . . a careful and sympathetic study of color values from a decorative viewpoint.

There are a number of landscapes as well as more flower studies, displaying a broad range. . . .

The Morris portrait was reproduced with the above review. Ada Hanifin, art critic for *The Wasp* of San Francisco, offered this lengthy review:¹⁷

A veritable garden, the radiant kind that blooms in the Spring. Such is the glowing and provocative atmosphere the colorful canvases evoke that are hanging on the walls of The Print Rooms this week.

This is the first exhibition of paintings by Gene Francis McComas. Still life and portraits reflect a certain directness and sincerity of purpose together with an obvious feeling for the relation of color values - color that is vital and clean and sincere. But the landscapes suggest immaturity rather than growth. One feels that the artist is treading on unfamiliar ground.

Among the portraits, "Angelo" shows the artist at her best. She has endeavored to ignore "prettiness," to submerge her own personality and give us, as she found him, "just a regular boy." And he is all of that. His little form so naturally posed, and vigorously treated stands in arresting relief against a neutral background. A lilt of mischief lurking in his eyes; a hint of movement in his suppressed anxiety to join the "other boys" at play.

But Mrs. McComas is obviously at home among her flowers. Here she may revel to her heart's delight in color, form and grace. Truthful in conception, delectable and sincere in color, graceful in arrangement, "Yellow Tulips" is perhaps the finest expression in the exhibit. Especially noteworthy is the handling of the drapery which sets off the mauve colored vase that holds the full-blown tulips. The artist has ingeniously suggested weight, as well as sheerness and delicacy of texture, with its delightful gradation of tone. "Tulips," like the flowers that bloom in the Spring, holds the promise of fulfillment.

The *Christian Science Monitor* said in 1924 that her work "rings true with modernism . . . and represents her grasp of form and color . . . each flower is alive in its feeling of texture and growth."¹⁸ Her beautifully proportioned *Vase of Flowers* with the signature "Gene Francis" may have been part of these exhibits.¹⁹ That November at the Galerie Beaux Arts in San Francisco she displayed at a general exhibition two small canvases, one "a typical Monterey scene" and the other "a very colorful flower piece."²⁰ In September of 1925 she and her husband contributed to the opening exhibition at the Mills College Art Gallery in Oakland.²¹ Beginning in the mid 1920s and lasting for almost a decade her participation in professional exhibitions declined noticeably as the pace of her travel and social life at Del Monte and The Cypress Point Club accelerated; she received a special notice in the press for helping to extinguish a Pebble Beach fire that threatened the homes and polo horses of her neighbors.²²

In April of 1927 Gene was listed as a member of the short-lived "Monterey Group," but did not contribute the following month to its exhibition at the Galerie Beaux Arts.²³ That spring it was reported that she was "working on a decorative screen of floral design in her studio at Pebble Beach."²⁴ Gene Hailey, art critic for the *San Francisco Chronicle*, said of her floral subjects that she "not only chooses the most gloriously tinted subjects, but arranges them so that they seem flowers such as you dream of but seldom see. She gives the flowers full value as to form and texture."²⁵ In October of 1927 she contributed to the Inaugural Exhibition of the Carmel Art Association (CAA), but did not return to that venue until 1932-33.²⁶ By 1934 the pace of her work had advanced to the point where the *San Francisco Call-Bulletin* published this amusing story on "Mrs. Francis McComas" under the heading "Charming Busy People."²⁷

When one casts an eye over dinner parties at Pebble Beach and Burlingame and sees Mrs. Francis McComas at many of them, always exquisitely groomed, happy and scintillating, one's thought is, "Aha, here is a pretty young matron who is a society favorite and loves parties."

Then when one casts an equally appraising eye over the murals in the Pebble Beach and Burlingame homes, hotels and clubs, and notes that they are done by Mrs. McComas – not Mr., mind you, one's thought is, "Aha, here is a pretty young matron who is a very able painter and loves work."

Which thought is near to the truth, only Gene Baker McComas knows and possibly her famous husband, Francis, whose paintings have carried the beauty of the Monterey Peninsula all over the world.

It was reported that she mixed paints in her husband's studio "and continued to be the student, while in the other [studio] . . . she drew many a mural design such as the Spanish village which adorns the walls of the Cameron home."²⁸ She executed several of the mural panels in the dining room of the Del Monte Lodge.²⁹ Gene attended the 1934 CAA members' meeting and voted for incorporation.³⁰ She donated paintings to the exhibition-raffes in support of the financially troubled CAA Gallery in January of 1934, December of 1938 and July of 1941.³¹ McComas contributed to CAA exhibitions from 1934 into the 1960s.³² At the CAA Exhibition in September of 1938 she displayed a "nicely executed" *Still Life-Zinnias*.³³ That December Francis McComas died. At the CAA Gallery in May of 1939 she offered a "black-and-white figure of a man dozing on a wall, buried in his hat."³⁴ That August the *Carmel Pine Cone* reported that Gene was "making a renewed effort in black and white, of which the Spanish girl in the supplement [to the *Pine Cone*] is an example, and in oils. She is interested in the larger works of decorative value."³⁵ At this time Francis Lloyd visited in a "secluded piney garden at Cypress Point" Gene's "immense" Pebble Beach studio and reported:³⁶

Its rafters are sizeable, wide planked, and the floor is one heavy black planking, uneven and showing wide cracks. The walls are severely bare, off-white plastered. The huge north light is perfect for seeing the black and white work of Gene Francis – that's her signature, for she will not trade on the name of McComas, although her inspiration and close co-operation were so much a part of what we know of Francis McComas' work. Now she is only starting on a career which began many years ago under the guidance of Xavier Martinez . . . and which promises to bear so rich a harvest in the next few years.

In October of 1939 she joined several prominent artists in the "life drawing group" at the Carmel Art Institute.³⁷

During the Golden Gate International Exposition on Treasure Island in 1939-40 "a large group of Gene Francis' charcoals were hung in the Yerba Buena Club."³⁸ In June of 1940 her one-man show at the Sacramento Junior College consisted entirely of charcoal drawings.³⁹ Outside of California her black and white work was given solo exhibitions at the Albert Roullier Galleries of Chicago in 1939 and at the James O'Toole

Gallery of New York City in 1938 and 1940; the last was under the sponsorship of Albert Eugene Gallatin.⁴⁰ Of that 1940 show the critics, including the notable Henry McBride, pronounced her work "distinguished" and added that she:⁴¹

. . . has a large way of looking at nature, a certain feeling for its picturesqueness, and a most intelligent way of assembling her material into decorative form.

Cezannishly abstract manner . . . taste which adds distinction to the show and accentuated the artist's individuality . . . she might be finding her way to an art expression as distinctive as O'Keefe's.

In the winter of 1939 one of her drawings was included in the Director's Exhibition at the Museum of Modern Art in New York.⁴² In November of 1940 she staged a one-man show of twenty-four large charcoal drawings at the California Palace of the Legion of Honor; the *San Francisco Chronicle* reproduced a photograph of the artist with one of her drawings and published this notice:⁴³

The exhibition consists of landscapes and character studies reflecting the artist's observations in Mexico and Tahiti as well as in California. The New York reviewers were particularly enthusiastic in praise of Miss Frances' command of nuance and shading, her dramatic composition and spirited atmosphere.

For her solo shows at the Art Institute of Chicago in 1942 and 1943 she exhibited black and white drawings as well as charcoals; the first show, sponsored by the Pencil and Drawing Club, opened on January 15th and carried the following announcement in the *Pine Cone*:⁴⁴

This talented California artist whose work has been hailed in New York and Chicago, will be widely entertained during her Chicago visit. Mr. and Mrs. Walter Brewster, prominent in the art and social world and owners of a celebrated collection of modern painting, will be her hosts during the first part of her Chicago stay. Mr. Brewster is president of the Print and Drawing Section of the Chicago Art Institute under whose auspices her exhibit will be shown. The night before the opening of Mrs. McComas' exhibit the Brewsters will entertain in her honor with a buffet supper at the Art Institute. . . .

She contributed to several group shows at the Art Institute of Chicago in the mid 1940s.⁴⁵

Gene gave a private studio showing of her work in December of 1942 to her former teacher, Xavier Martinez, and to Irene Alexander who penned this report:⁴⁶

. . . The high white façade of the McComas house, set deep among the surrounding woods and gardens . . . suggests space and freedom . . .

General Chennault, the white roller canary in his gay cage, looked very tiny indeed in the vast studio-living room where Gene and a blazing fire awaited us. I had a fleeting impression of sturdy oak beams overhead, lived in chairs grouped hospitably about the fireplace, of the Matisse etching on a nearby table, the bright Mexican children's masks against a white wall and the huge window where a doe and her fawn often come . . . Gene McComas looking suddenly like a shy school-girl as she stood in front of her easel.

. . . It's quite a moment for the artist when the teacher who started her on her career appears after long years' absence and demands to see her work.

But first there was a rush of talk – exciting talk, nostalgic, reminiscent of the days following the Earthquake and Fire . . .

Xavier Martinez . . . wanted to see those canvases stacked against the wall. There were drawings in charcoal and more – colorful oil studies of far scenes, glimpses of Mexican courtyards – imaginative, elusive, stimulating, all of them, with a curious dramatic quality which suggested life and movement going around and outside of them . . .

And Xavier Martinez was proud of the girl he had first taught and encouraged so long ago. Gene took his praise as she must have taken it then:

"I'll be better in another couple of years," she said.

In April of 1943 she served on the jury and hanging committee of the Artists for Victory Exhibition sponsored by the CAA to sell war bonds and stamps.⁴⁷ In the mid 1940s she established in Monterey a studio-residence and a second atelier in Carmel.⁴⁸ She traveled to Mexico for six months "far from the paths well-beaten by tourists."⁴⁹ After a lengthy hiatus the Carmel art community welcomed McComas' return as an exhibitor to the CAA Gallery in August of 1945 with her "exotic tropical scene."⁵⁰ A month later at that same venue Pat Cunningham evaluated her works in the CAA's fall Watercolor Show:⁵¹

Gene Francis' three Mexican sketches, the *Poor of Ronda*, *Earth Women*, and the *Poor of Ronda II*, are very expressive because she eliminates all detail except that which is essential to tell the story. Thus, the relationship of her lines, tones and various compositional units are firmly established without any distracting elements in non-essential detail. It takes courage and great assurance to do this, and while it produces a drawing that may seem almost casual, just the opposite is the case. Drawings like this have verve and feeling for the observer because of the thought and precise judgment of the artist.

Cunningham said that her painting, *Mexican Oaxaca Mosaic*, at the November CAA show gave "thought to plastic elements of organization,

besides showing the ability to handle the water color medium so as to exploit the possibilities for freely flowing transparent effects."⁵² That December at the CAA Gallery the same critic observed that her *Los Borachitos* "Has an over-all pattern which maintains the integrity of the picture plane and gives the eye a single effect."⁵³ Cunningham found her Mexican scene, *Return from the Market*, at the CAA exhibition in June of 1946 "most delightfully satisfying, so much so that the observer regrets the one incident that steals from the general excellence. . . . where the line of the pavement . . . goes straight through. This denies the tree air to exist in and this deadens the integrity as a living object."⁵⁴ In October of 1947 Gene was appointed by the CAA to the committee that arranged the art exhibit at the Monterey County Fair.⁵⁵ Nancy Lofton, the new art critic for the *Pine Cone*, observed that her watercolors at the November 1946 CAA exhibit have a "rhythmic construction. Her forms are skillfully united to produce a delightful inter-related pattern."⁵⁶ In the CAA show during April of 1948 her painting of a Mexican church was said by Lofton to have "warmth and light and solid masses."⁵⁷ That September in the same venue her *Gourds* was called "exceptionally strong," one feels "the fingers curving around the shapes she paints."⁵⁸ At the CAA Gallery in December of 1948 her *Chiapas Still Life* was called "a bit of modern music, with a sharp blue further edged by contrast with lime and chartreuse tones."⁵⁹ Between 1947 and 1949 she was elected to the CAA's board of directors and in January of 1948 again sat on one of its juries.⁶⁰ Mary Riddle, art critic for the *Pine Cone*, said that her *Blue Arches* in the February 1949 CAA show "gives a feeling of Mexican warmth even in the shadows under the big arches, which make this an interesting design piece."⁶¹

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 art supplement to the *Monterey Peninsula Herald*. For over two decades her art was frequently selected for this event and reproduced in the *Herald*. At the First Annual of 1946 her work was hung on the walls of Rudolph's Furniture Store in Monterey; the supplement used her oil *Blue Arches* as an illustration and included a biography that concluded:⁶²

. . . . Long recognized as one of the Peninsula's outstanding painters, Gene Francis is coming more and more into public note as she moves steadily toward the expressionistic in art, and with a growing fluency communicates her own personal quality of vivid dramatic awareness through her skillful handling of form, volumes and color.

A year later at the Second Annual Art Week her work appeared at Gump's in Carmel.⁶³ For the 1948 Third Annual the Abinante Music Store exhibited her paintings; the *Herald* reproduced her oil, *Church Wall*, and published a biography on the artist as well as McComas' highly critical article on the world of contemporary art:⁶⁴

. . . . The pictures in important exhibitions are chosen for their shock value. . . . the pornographic pictures, the anti-Christ pictures, the canvases packed with symbolism . . . neat and sterile as an operating room. The emphasis is on the eccentricity of the subject and distortion – not for the sake of significant form – but because not to distort has become suspect. . . .

The simplest recipe for the innocent layman when faced with the artist's product is to remember that theory does not make a painting . . . not does a phony title, social propaganda, phallic suggestiveness, symbolism or sentiment. . . .

Looking at a picture should be an aesthetic experience – not an intellectual one. . . .

My quarrel with our contemporary phase is that it is freezing into formula. . . .

Although she did not exhibit at American Art Week in 1949 the *Herald's* art supplement that year reproduced her oil entitled *Spanish Hill Town* and reported on her sketching in Vermont.⁶⁵ Between 1950 and 1952 for the Fifth, Sixth and Seventh Annuals her paintings were displayed in the storefront windows of the Cinderella Shop and the art supplements reproduced her oils *Gate of Santa Maria del Tule* and *Paco's Barn*.⁶⁶ In 1953 for the Eighth Annual her work appeared at Monterey's Casa Munras and the *Herald* reproduced her oil *Flower Market* and published a photo of the artist along with an article by Bonnie Gartshore on Gene's first attempt at "industrial decoration."⁶⁷ Gene's work returned to the Cinderella Shop in 1954 and the *Herald* published her photo with her recent letter from southern France and reproduced her painting *The Yellow Trees*.⁶⁸ At the Tenth Annual of American Week in 1955 McComas' art was hung in Holman's Monterey Bootery.⁶⁹ In 1956 and 1957 for the Eleventh and Twelfth Annuals her art was displayed at Wurzmans Typewriter Exchange and the *Herald* supplement replicated her conte crayon study, *Mexican Madonna*.⁷⁰ For the Annual Art Week of 1958 her work appeared at the Empire Furniture Company and the *Herald* reproduced her oil, *The Black Rose*, as well as her article on interpreting modern art.⁷¹ From 1959 to the early 1960s the Crocker Anglo National Bank displayed her art for these fall Annuals and the *Herald* published her article on Francis McComas.⁷²

In October of 1950 the *Herald* offered a summary of her work during the previous year:⁷³

During the past 12 months Gene McComas . . . has been occupied principally with a decorative "trompe l'oeil," nine by nine and a half feet in size, painted in casein for the hall of the Harrison Godwin penthouse; a large canvas for the George Nickel home in

Pebble Beach, showing Taxco houses mounting a hillside; and an impressive number of pastel studies interpreting the wild changing fall colors of Vermont maples and sumac, the weathered barns and red silos of that area she visited recently.

This article revealed that Gene was preparing for one-man exhibitions in San Francisco and at the CAA. Between 1950 and 1955 McComas had four one-man shows at the CAA Gallery. In September of 1951 Pat Cunningham reviewed the second exhibition "of Mexican drawings."⁷⁴

The drawings are executed in a combination of various types of pencils and crayons with some gouache. The touches of color vibrate most effectively and cleverly enhance the sparkle of the black and white. Everyone who wants to know (and most people do) what it is about the drawings that make them generally more appealing than most paintings will find their answer here. There is certainly an aesthetic response to line that is particularly vigorous in the stimulus-reflex pattern of the psycho-physical nature of visual experience. . . . no wonder that line presented as an art form has a terrific force. Too often is the force dissipated in painting by either chaotic arrangement or complete absence of aesthetic line. . . .

Gene McComas' realization leaves nothing to be desired. She gives the observer all the pleasure to be had from the medium and as though this weren't enough, she reveals all the significance of the subject matter to the most appealing possible extent without ever getting into the sticky morass of sentimental story telling before which all aesthetic feeling flees in horror. Her drawings are contemporary in the best sense of the word. The formal means are arranged as an aesthetic force in themselves and dominate which they reveal in the interpretation of the subject.

A list of the titles is the best description of the individual drawings and promises the great pleasure that a visit to their show will fulfill. They are: *Two Chamulas*, *The Ride to Market*, *Chamula Head*, *Apples*, *Monterey Bus Station*, *Zinnias*, *Women of Tehuantepec*, *The Blind Man*, etc.

One of Gene's last major murals was executed in the 1950s for the Spreckels Sugar Company building on Pine Street in San Francisco and "consisted of four lunettes arranged over doors to the building's elevators. When the building was demolished, the works were rescued and became the property of the Monterey Peninsula Museum of Art."⁷⁵ In April of 1952 a solo exhibit of her oils was staged at the de Young Memorial Museum in San Francisco and her work was included in the Directors Show at the San Francisco Museum of Art.⁷⁶ At that time she was interviewed by Virginia McGrath who reproduced a photo of the artist:⁷⁷

"I try to interpret the subject, rather than make a literal transposition of what is presented." Gene McComas said of the expressive paintings of flowers, Mexican peasants and landscapes viewed in her Monterey house.

By a process of deft selection and emphasis, with but slight alteration of the material presented, she imparts a great deal of mood and emotional force in the rendition. Consequently her abstract drawings and paintings appear to be quite realistic portrayals of particularly intense and dramatic subjects.

Abstraction is for Gene McComas a means of heightening the actuality of things, by discovering what is dynamic in form and pattern. Her painting is always objective; never is form an end in itself, but an explication of what is perceived. . . .

"You see, you're never sure that you have expressed what you feel. You go on, year after year, struggling away."

But at this point, where a moan was expected, Mrs. McComas smiled. "Of course, there are periods when you make a little progress in painting, when you see that you definitely have gone a step forward."

In March of 1953 her oils were displayed in a joint show with Karl Baumann at the Ivy House Gallery in Menlo Park.⁷⁸ To the "Cocktail Hour" Exhibition that December at the Rotunda Gallery in San Francisco's City of Paris department store she contributed *Fruit and Bottle* which John Garth, art critic for *The Argonaut*, characterized as "vigorously but truly painted."⁷⁹ In 1954 she traveled extensively through Western Europe and returned to New York in September.⁸⁰ That May the Pasadena Art Institute staged a one-man exhibition of her "oil and casein, water colors and drawings in charcoal, conte crayon and pastel."⁸¹ In October of 1955 she exhibited her "beautifully composed" *Chapala Trio* at the CAA Gallery and a month later Elizabeth Lawrence of the *Pine Cone* reviewed her one-man exhibit of twenty-eight canvases at that venue:⁸²

. . . . Gene McComas has attained a new synthesis between the two aspects of painting which most preoccupy her – color and dimension. In oils, water colors and gouaches, which indicate a constantly maturing talent, the gifted Peninsula artist employs her dual themes both to intensify each other, and in bold juxtaposition.

In this latest showing of her work, Mrs. McComas displays a brilliance of color that reflects her journeys to Tahiti, the byways of Mexico, to southern Alaska, and to Italy, France and Spain. "I'm mad about color. I'd like it to be as brilliant as stained glass," she tells us, "but I haven't achieved it yet." The modesty of the artist belies the splendor of color which flows from her brush on to canvases which range from still lifes, through primitive portraits, to Cezanne-like landscapes.

Most interesting perhaps . . . will be Mrs. McComas' forceful portraits of primitive Indian types from the State of Chiapas in Mexico . . .

In her oil, "Tehuacan Women," Gene McComas has found scope for love of color and her dexterity with space relationships. In the renderings of three female figures in black, white and grey, supported by vibrant, pillar-like flashes of emerald green and strong yellow, the artist utilizes color to give a feeling of monumental solidity to her trio of Indian women.

"Two Heads" [is] another McComas primitive portrait . . .

Gene McComas, an artist who has progressed from an academic viewpoint to one which reflects the influence of the great schools of modern art dominant during her lifetime, finds her way, too, within the more conventional realms of fine representational painting. Canvases like "Vermont Apples," "Garden Still Life," and "Pears and Pomegranates," are works which mirror the artist's passion for color, but which attest also to her linear craftsmanship.

"Tahitian Arabesque," a water color, beguiling in its range of pinks, deep rose, greyed-blues and a palette of tropical greens . . . Other landscapes in the show include "Fiesta at Ojeda," with a Cezanne-like rendering of planes and "Paco's Bar (Taxco)." The latter painting, which many viewers may find the most striking, if not the most controversial in the show, vividly illustrates the artist's concern with dimension . . .

In the early 1960s McComas retired from painting due to failing eyesight and eventual blindness. In 1970 she became a resident of Monterey's Ave Maria Convalescent Hospital. Her last one-man exhibition, a retrospective of her paintings, drawings and murals at the Monterey Peninsula Museum of Art in October of 1980, was reviewed by Irene Lagorio who offered an exhaustive account of how the show was organized.⁸³ McComas' articles and interviews in the *Monterey Peninsula Herald* provide valuable insights on the local art colonies.⁸⁴ Gene Francis Baker McComas died on March 21, 1982 in Monterey County's Community Hospital.⁸⁵ A memorial mass was celebrated in the chapel of her convalescent hospital and her ashes were scattered at sea.

ENDNOTES FOR G. McCOMAS: 1. U.S. Census of 1900 [ED 145, Sheet 9B] / 2. U.S. Census of 1910 [ED 126, Sheet 3A] / 3. *SFX*, October 31, 1917, p.11; *CPC*, December 18, 1942, pp.1, 16; *MPH*, November 1, 1946, p.A-12; *GMG*, May 2, 1952, p.13. Herein is a selection of society notices: *TOI*: March 17, 1905, p.9; April 3, 1905, p.9; November 25, 1905, p.14; January 20, 1906, p.15; January 11, 1907, p.7; March 9, 1907, p.8; April 29, 1908, p.8; October 23, 1909, p.3; May 5, 1911, p.12. / 4. *CPC*, May 11, 1934, p.9. / 5. *TOI*: May 27, 1905, p.8; May 29, 1905, p.9; May 18, 1912, p.14; *CPC*, August 25, 1939, p.2. A 1910 photograph shows Martinez studying the first portrait executed by Gene Baker: *MPH*, October 29, 1960, p.A-18. / 6. *TOI*, May 18, 1912, p.14; *SFL*, May 26, 1912, p.36. / 7. *SFL*, March 23, 1913, p.31. / 8. Citations for some of her articles in *TOI*: November 17, 1915, p.2; April 18, 1916, p.4; April 26, 1916, p.13; April 27, 1916, p.4; April 29, 1916, p.13; September 20, 1916, p.6; November 8, 1916, p.9; December 10, 1916, p.30; January 29, 1917, p.1; February 15, 1917, p.5; April 8, 1917, p.16; April 22, 1917, p.16; May 13, 1917, p.16; May 20, 1917, p.15; June 22, 1917, p.1; July 1, 1917, p.12; July 15, 1917, p.13. 9. Refer to the biography on Francis McComas in this appendix and to the U.S. Census of 1920 [ED 20, Sheet 8A]; *CPC*, May 29, 1926, p.3; Perry/Polk: 1926, p.416; 1928, p.514; 1930, p.510; 1937, p.458; Ball, p.430; *MPH*, February 13, 1968, p.5. / 10. *CVRI*, Monterey County: 1932-1942. / 11. *TOI*, July 13, 1919, p.11; *MPH*: February 13, 1968, p.5; February 14, 1968, p.5. / 12. *TOI*: March 18, 1917, p.35; March 25, 1917, p.24; September 10, 1922, p.S-9. / 13. *SFC*, October 29, 1922, p.A-D; cf. *TOI*: October 22, 1922, p.7-S; October 29, 1922, p.9-S. / 14. *CPC*, November 25, 1922, p.8. / 15. *SFC*, October 26, 1924, p.D-3. The Vickery, Atkins & Torrey Gallery at 550 Sutter Street operated The Print Rooms (originally the Hill Tolerton Print Rooms) at 540 Sutter Street (Crocketer 1924, p.1516). Gene's exhibit was moved to the latter venue from Vickery's after the first week. / 16. *SFX*, October 26, 1924, p.N-5. / 17. *TWP*, October 25, 1924, p.23. / 18. *CSM*, November 28, 1924, p.18. / 19. *B & B*, July 31, 1991, No.2172. / 20. *SFC*, November 30, 1924, p.D-3; *TOI*, December 14, 1924, p.4-B. / 21. *TOI*: September 18, 1925, p.48; September 27, 1925, p.6-S; October 18, 1925, p.S-5. / 22. Refer to the numerous references in the biography on Francis McComas in this appendix and see also: *TOI*: February 24, 1924, p.S-3; February 28, 1928, p.23; September 1, 1929, p.S-3; July 16, 1933, p.2-S; October 16, 1934, p.12-C; March 29, 1941, p.8-B; *SMT*: July 31, 1931, p.5; February 4, 1941, p.4. / 23. *TOI*, April 24, 1927, p.5-S; *BDG*, April 30, 1927, p.6. / 24. *SFC*, May 1, 1927, p.D-7; *CPC*, May 6, 1927, p.10. / 25. *SFC*, July 10, 1927, p.D-7. / 26. Appendix 4. / 27. As cited in *CPC*, May 11, 1934, p.9. / 28. The mural executed for George Cameron of Hillsborough measured more than fifty feet in length (*CPC*, December 18, 1942, p.16). / 29. *MPH*, February 14, 1968, p.5. / 30. *CSP*, March 31, 1949, p.8. / 31. *CPC*: February 23, 1934, p.1; December 23, 1938, p.2; July 18, 1941, p.16. / 32. During this period she frequently signed her name "Gene Francis," as we see in her parody on Chagall, *Ballerina's Dream* (*B & B*, July 12, 1990, No.2379), but she also used "Gene Frances." Citations that have the titles of her CAA submissions and any significant commentaries are inserted in the body of the text; the following entries provide some of the dates when she exhibited: *CPC*: March 30, 1934, p.6; September 21, 1934, p.4; August 25, 1939, p.2; March 22, 1946, p.3; April 26, 1946, p.9; June 28, 1946, p.9; August 9, 1946, p.7; April 11, 1947, p.5; November 7, 1947, p.5; May 7, 1948, p.13; June 4, 1948, p.5; November 5, 1948, p.8; April 15, 1949, p.15; *CCY*, May 12, 1939, p.3. / 33. *CCY*, September 9, 1938, p.7; cf. *CPC*, September 16, 1938, p.6. / 34. *CPC*, May 12, 1939, p.4. / 35. *CPC*, August 25, 1939, p.2. / 36. *CPC*, August 25, 1939, p.7. / 37. *CPC*, October 20, 1939, p.13. / 38. *CPC*, December 18, 1942, p.16. / 39. *SFW*, November 16, 1940, p.13. / 40. *MPH*, November 1, 1946, p.A-12. / 41. As cited in *CPC*, December 18, 1942, p.16. / 42. *CPC*, December 18, 1942, p.16. / 43. *SFC*, November 16, 1940, p.11; cf., *TOI*: November 17, 1940, p.6-B; December 15, 1940, p.B-7; *CPC*, December 18, 1942, p.16. / 44. *CPC*, January 16, 1942, p.8; cf. *SFC*, January 13, 1942, p.14. / 45. *MPH*, November 1, 1946, p.A-12. / 46. *CPC*, December 18, 1942, pp.1, 16. / 47. *CPC*: April 30, 1943, p.1; May 7, 1943, p.3; May 21, 1943, p.1. / 48. *CVRI*, Monterey County, 1944; *CPC*, February 11, 1944, p.10. / 49. *MPH*, November 1, 1946, p.A-12. / 50. *CPC*, August 10, 1945, p.12. / 51. *CPC*, September 21, 1945, pp.1, 15. / 52. *CPC*, November 23, 1945, p.5. / 53. *CPC*, December 21, 1945, p.14. / 54. *CPC*, June 7, 1946, p.7. / 55. *CPC*, October 3, 1947, p.1. / 56. *CPC*, November 22, 1946, p.5. / 57. *CPC*, April 2, 1948, p.1. / 58. *CPC*, September

10, 1948, p.7. / 59. *CPC*, December 3, 1948, p.5. / 60. *CPC*: August 29, 1947, p.20; December 5, 1947, p.1; January 21, 1949, p.13; *MPH*, October 31, 1949, p.A-3. / 61. *CPC*, February 11, 1949, p.3. / 62. *MPH*, November 1, 1946, pp.A-1, A-12. / 63. *MPH*, October 31, 1947, p.A-1. / 64. *MPH*: October 29, 1948, pp.10, A-1, A-16. / 65. *MPH*, October 31, 1949, p.A-3. / 66. *MPH*: October 31, 1950, pp.A-1, A-3; November 5, 1951, p.A-1; November 3, 1952, pp.A-1, A-3; *IAT*, November 24, 1950, p.16. / 67. *MPH*, November 2, 1953, pp.A-1, A-9, A-12. / 68. *MPH*, November 1, 1954, pp.A-1, A-6, A-13. / 69. *MPH*, October 30, 1955, p.A-1. / 70. *MPH*: November 3, 1956, pp.A-1, A-8; November 2, 1957, p.A-2. / 71. *MPH*, November 1, 1958, pp.A-1, A-12. / 72. *MPH*: October 31, 1959, p.A-1; October 29, 1960, pp.A-1, A-8. / 73. *MPH*, October 31, 1950, p.A-10. / 74. *CPC*, September 14, 1951, p.9. / 75. *MPH*, March 23, 1982, p.4. / 76. *Gene McComas, Catalogue of the Exhibition*, M. H. de Young Memorial Museum, April 24th - May 25th, 1951; *GMG*, May 2, 1952, p.39. / 77. *GMG*, May 2, 1952, p.13. / 78. *SMT*, March 25, 1953, p.7. / 79. *IAT*, December 25, 1953, p.16. / 80. *New York Passenger Lists*, Cherbourg, France, to New York City, arrived September 21, 1954 aboard R.M.S. Queen Mary. / 81. *Independent Press-Telegram* (Long Beach), May 30, 1954, p.23; *MPH*, November 1, 1954, p.A-13. / 82. *CPC*: October 10, 1955, p.3; November 24, 1955, p.5. / 83. *MPH*, October 26, 1980, p.10-B; the *Herald* included a photo of the artist and reproduced her charcoal drawing *Old Churchyard*. / 84. *MPH*: November 1, 1946, p.A-13; October 29, 1948, p.A-16; November 1, 1958, p.A-12; October 29, 1960, p.A-8; February 13, 1968, p.5; February 14, 1968, p.5. / 85. *MPH*, March 23, 1982, p.4; cf., Kovinick, pp.210f; Spangenberg, pp.39-41; Morrison, pp.19f; Seavey, p.27; Falk, p.2106; Jacobsen, p.2052; Hughes, p.742; Petseys, pp.458f.

FRANCIS (Frank) JOHN McCOMAS (1873/74-1938) was born on October 1st in Fingal, Tasmania, to Richard Newton McComas and Julia Davies McComas.¹ His maternal grandfather, John Davies, founded several local newspapers and two of his uncles held important political positions in the Crown Colony.² Francis first studied art at the Sydney Technical College and had advanced training under Julian Ashton at the Academy Julian, the future Sydney Art School.³ The young artist was employed as an illustrator. He left Australia in 1898 on a wide tour of the Pacific, spent a month in Hawaii and then visited Monterey; by February of 1899 he was exhibiting thirty-nine watercolors "of the real Australian School" at the W. K. Vickery Gallery, 236 Post Street in San Francisco.⁴ Included in this collection were several scenes of Monterey, Tamalpais and Mill Valley. The following month he announced his intention to exhibit "soon" in Chicago, to paint in Mexico and then to study in London.⁵ However, the attractions in California proved too powerful. McComas found inspiration in the Monterey Peninsula where he associated with Charles Rollo Peters and Alexander Harrison.⁶ He apparently resided most of the summer with the Sargent family in the Carmel Valley where he completed several commissions for Mrs. W. H. Crocker.⁷ In October of 1899 he again exhibited his watercolors, primarily scenes of Mill Valley, Ross Valley and the Peninsula, at Vickery's which became his favorite gallery in San Francisco.⁸ His Tonalist-inspired "decorative" scenes, which combined soft warm colors, flat patterns and carefully applied washes, proved very popular. In addition to his very conventional work, which is typified by his *Cottage on a Shady Afternoon-1899*, he experimented with less representational almost semi-abstract forms that proved controversial, as we see in: *Monterey Bay-1898*, *View of a City Through Cypress Trees-1899* and *Houses Near Monterey-1899*.⁹ McComas was made an exhibiting member of the Bohemian Club. There in December of 1899 he displayed twenty-one watercolors and landscape sketches of Australia, Hawaii and northern California as well as one "panel."¹⁰ He donated two watercolors to an auction that funded the purchase of the Bohemian Grove.¹¹ He periodically exhibited at the Club for over two decades.¹² Francis contributed his paintings to the 1899 Teachers' Club Exhibition in Alameda where the local newspaper reported on the front page that:¹³

His work is out of the ordinary and has excited the highest praise and severest censure. Some critics of recognized ability condemn his work, while others accord it a high place. Vickery has sold forty of his water colors, at prices as high as \$250. McComas is a personal friend of Mr. Charles P. Neilson of the Art Section of the Teachers' Club, and has consented to send six of his pictures.

This island community evidently had special charms for the local newspaper announced on February 3, 1900 that "Frank McComas, the most celebrated of Australian water-color artists, is now a resident of Alameda. . . at 2112 Santa Clara Avenue. Since coming to Alameda he has been painting the oaks and completed a number of landscapes."¹⁴ That March he departed for the Midwest.

In the fall of 1899 a few of his paintings were displayed at O'Brien's Gallery in Chicago; McComas had a solo exhibit of his watercolors at that venue the following March.¹⁵ He left Chicago in early April of 1900 and traveled to New York, England and France, a trip that he originally intended for the previous year.¹⁶ After briefly studying at the Académie Julian and visiting the Exposition Universelle in Paris he returned to California in the summer of 1900. He began painting at Leona Heights in Alameda County and then sailed for Australia in October.¹⁷ He came back to California in March of 1901 "after a visit to the Antipodes."¹⁸ McComas spent part of that summer and early fall on the Monterey Peninsula.¹⁹ In December of 1901 at the Bohemian Club's Fifth Annual he exhibited several "Monterey" scenes, including *The Lagoon Sketch* and *An Oak Tree Study*.²⁰ His *Late Afternoon* was said to be "superbly handled."²¹ Also in December he supervised the decorations for a lavish celebratory dinner at the Club.²² He established a summer studio in "old Monterey" in 1902 and began to publish his art in *Sunset* magazine, including a full-page color illustration entitled *Old Street at Monterey*.²³ At this time he was so highly respected in the San Francisco art community that the press playfully satirized the formulaic quality of his watercolors.²⁴ McComas staged several successful exhibitions in San Francisco, including a triumphant solo

show of twenty-four "little pictures" at Vickery's in October of 1902. Part of the somewhat quirky but revealing assessment from the *San Francisco Call* art critic, Oscar Weil, follows:²⁵

... With Mr. McComas it is what he has to say that is of the first value, and, it seems to me, of very high value. When he is at his best - which, of course, no man can be always - his means of expression are absolutely adequate. Where he has not been entirely successful it will be found, I think, that the struggle is still within himself rather than with his medium, that is the idea, rather than the work in which it is to be clothed, that has not yet shaped itself fully to his satisfaction - that is not as yet entirely crystallized. . . .

There was a decidedly positive review of the Vickery's show in the *San Francisco Chronicle* which reproduced his *Sunset in December*.²⁶

The first work shown by McComas here four years ago was regarded as full of promise and attracted a great deal of attention. It was daring and interesting, but had plenty of joints. There was a division of opinion even among his admirers, some holding that he would probably produce more "impressions" than pictures. Those who had faith in him are being justified, for McComas has made astonishing improvement. The evidence of his hard work and progress is plain in his latest pictures. Possibly the secret of his improvement is that he has been drawing. No longer are his trees splashed in for effect; they have solidity and are growing things. What is true of his trees is true of his pictures as a whole. They hold together.

Any one of McComas' new watercolors means that he drew the subject perhaps a dozen times in charcoal until he was thoroughly in touch with the subject, and that the picture as it stands represents but three or four hours work.

Most of the pictures were done in the late afternoon or in the twilight that is golden; they are delightful in tone and full of feeling. One, which McComas calls the "Spirit of the Oaks," is simple in composition, but full of a peculiarly expressive golden glow. Another watercolor that will stand among the first of the collection is "The Road to Monterey."

The reviewer in *The Argonaut* noted that all of the scenes "were done at Monterey, most of them in the late afternoon or in the twilight. They are excellent in tone and full of feeling, and show a marked improvement in Mr. McComas's work."²⁷ The titles included *December Sunset* and *Laguna del Rey*. At the Bohemian Club Annual in December of 1902 he displayed five of his Monterey scenes.²⁸

His return to Vickery's with twenty-four landscapes in November of 1903 elicited this response from Oscar Weil under the heading "McComas' Display Shows Wonderful Growth:"²⁹

... at present are to be seen a series of canvases noteworthy as an evidence of the progress that Mr. McComas is steadily making in the technique of his art as well as toward that fuller, higher expression of himself . . .

To those who remember Mr. McComas' last exhibition, it will be patent at once that the last year has been one of hard study and - as a reward for faithful work - genuine growth. The pictures are not larger than those of other years; they are not more striking; perhaps, on the whole, they are even slightly less so than what he has heretofore exhibited. The gain is in depth and subtly of expression. In purity and, above all, certainty, in line, and in positive charm of color, which Mr. McComas is learning to make as sweet as music without the least suspicion of a sacrifice of truth or concession to mere prettiness.

He traveled in early 1904 to Chicago, Boston and New York, where his exhibited work was well received, and eventually to western Europe and Tangier with Arnold Genthe.³⁰ He returned to the United States early that fall.³¹ On his arrival in San Francisco Laura Bride Powers of the *San Francisco Call* praised his "scenes from old Spain."³² Xavier Martinez offered to paint his portrait.³³ He quickly returned to Monterey where he socialized with the literary and artistic community.³⁴ He and Charles Rollo Peters regularly commuted to San Francisco to attend events, including the fashionable parties at the studio of Jules Mersfelder and his wife.³⁵

During McComas' extended trips to Monterey and Santa Barbara in the fall of 1904 he met and wooed Marie Louise Parrott. She was the youngest daughter of Louis B. Parrott whose vast holdings in banking and trading companies made him one of the wealthier men in California.³⁶ Francis' bigger than life personality, athletic good looks and overpowering charm captivated the twenty-four year old heiress. After the couple secretly agreed to marry Francis sailed to Sydney aboard the S.S. Sierra on March 17, 1905 and returned to San Francisco late that May aboard the S.S. Sonoma.³⁷ Amid a shower of publicity Marie Parrott surprised local society by marrying the Australian painter on June 28, 1905 at Trinity Church and hosting an "elaborate wedding breakfast" at the Hotel Richelieu; the famous architect, Willis Polk, served as Francis' best man.³⁸ Two weeks later his watercolors appeared at the Portland's Lewis and Clark Exposition.³⁹ After a honeymoon in British Columbia and Mexico the happy couple periodically visited Santa Barbara where McComas became enamored of the wealthy set and their sports, especially yachting and golf; they habitually moved in the best social circles and even dined with Phoebe Hearst.⁴⁰ Early in 1906 the press noted that McComas failed for a second year in a row to contribute to the Annual of the San Francisco Art Association (SFAA).⁴¹ Several of his paintings appeared in London and

were reproduced in the *Studio* magazine to great acclaim.⁴² To Berkeley's Studio Building Exhibition in December of 1906 he displayed *Japanese Quarter-Honolulu* and *Landscape*.⁴³ An example of his work from this period is his *Coupe Near a Wooded Stream-1906*.⁴⁴

In 1907-08 the McComases made a grand tour of Europe after Francis had completed a sufficient number of California landscapes for exhibition abroad.⁴⁵ In February of 1907 it was reported in the *San Francisco press* that they were residing in Athens and had already been "presented" to the Greek king.⁴⁶ That fall he sent several of his watercolors of Greece for display at Vickery's in San Francisco and exhibited his Corfu work at Obach's in London.⁴⁷ Marie returned in the early spring of 1908 to visit her terminally ill father in Berkeley. In April Francis exhibited at the Carfax Gallery in London and was *conspicuously* absent from the funeral of Louis B. Parrott in April.⁴⁸ Lucy B. Jerome, art critic for the *San Francisco Call*, praised his European scenes for their "admirable clarity" and "delicate luminosity" and added:⁴⁹

An article in the *London Times* says: "Although Mr. McComas's work is quite unknown in England, he has a very remarkable talent. He reminds one of Cotman in his finest works. There is almost the same command of majestic form, the same searching yet quiet drawing, the same rich but simple composition. While Mr. McComas simplifies everything, he never simplifies to evade difficulties, and however little he represents of a tree, he always gives its essential character. . . . Mr. McComas paints trees as other artists paint the nude. *The New Forest* is really a group of tree portraits. In another work, *L'e d'Ulysse*, at Corfu, one feels the need of some distraction from the order and severity of the forms. *The Bridge of Ronda* is a finely composed picture of an obviously impressive scene, though the painter has not depended upon the obvious for his effect. The architecture is so finely drawn and so quietly painted, the glimpse of dark hills and sky so perfectly in its place, that one admires the picture as he might the reality. . . ."

He returned to San Francisco in July of 1908 supposedly to recover from influenza.⁵⁰ That November Vickery's staged a solo exhibition of twenty-two watercolors, eighth charcoal drawings and one oil. Jerome called the show "the most successful ever held."⁵¹

To those who have been fortunate enough to view McComas' earlier work, it may seem that this last exhibit is modeled along slightly different lines. For instance, a leaning toward the academic is discernible, a tendency to work over and over until a little of the fine, big spirit is lacking, and a more photographic effect obtained. . . . To the ordinary observer, who looks for beauty, poetry and quality in this work, the reward is full. "Ronda Farms," "An English Cottage at Ronda Bridge" in Spain, "The Monastery" and the two Hampshire landscapes are worked full of so much more than mere painters' art. . . . They enchant the eye; color glows and expands and satisfies with surety and serenity; but over and above all the great progress technically which has been marked in each of the artist's exhibitions, is the beauty of thought, mood and sentiment, well-balanced and controlled. What McComas has done so far promises magnificently.

Another of his watercolors was the *English Farmhouse*.⁵²

In 1909 he contributed to the Alaska-Yukon-Pacific Exposition in Seattle, where he did not win a prize, and exhibited at the Sketch Club: *Landscape, Study of Corfu-Greece* and *Afternoon-California*.⁵³ He opened a San Francisco studio at 220 Post Street which he occupied for less than a year.⁵⁴ Lucy Jerome provided a description of his atelier with "its tapestry of low-toned yellows and ceiling of a harmonious French gray. The atmosphere of the room breathes restfulness and quiet beauty, though there is little furnishing, for McComas believes in the art of elimination."⁵⁵ The society pages continued to follow his activities outside the studio.⁵⁶ Excluding their occasional short visits to Del Monte, Mrs. McComas spent much of 1909 in the couple's Mill Valley home, while Francis, who again was in ill health, stayed in San Francisco to prepare for a sketching trip to Arizona, New Mexico and Mexico in July.⁵⁷ Before leaving he donated a painting to the Newton J. Tharp Memorial Exhibition in San Francisco.⁵⁸ To avoid meeting his wife he elected to pass much of the winter in Arizona.⁵⁹ After a lengthy absence he returned to exhibit thirty-eight of his Southwest paintings at the Vickery, Atkins & Torrey Gallery to rave reviews. Margaret M. Doyle of the *San Francisco Call* was delighted:⁶⁰

... But it is the desert that appeals in viewing the exhibition. All the wonderful lights of the southern atmosphere, the clearness of the air and the marvelous play of color that give to the land its charm the artist has woven into his paintings with a clever transparency of effect.

Perhaps the most striking of these is "The Zuni Pass," a large painting of the New Mexico desert toward the sunset hour, when the sky takes on a softened tone and the land a darker hue - deep blue on the low rolling swells of land. . . .

He and his wife were together in San Francisco by late April of 1910 for the U.S. Census.⁶¹ Apparently, the couple briefly reunited because the Census recorded both as residents of a Sacramento Street apartment; the "artist" Francis McComas was listed as an non-naturalized "alien."

By 1910 the scandal involving their marital difficulties broke in the press. It became an amusing pastime to chronicle their separate vacations and private lives: "Last summer the artist was the most popular beau in the Marin county set, and did the society stunt so thoroughly that it

was a wonder he had a moment to paint.⁶² By May of 1910 the couple had publicly relocated to High Street in Monterey, but Mr. McComas left shortly thereafter for Arizona and, according to the press, abandoned his wife "for a long time" during his painting expedition.⁶³ She habitually did not accompany her husband on his wilderness treks. The story that he retired to Arizona that summer because of tuberculosis is purely apocryphal.⁶⁴ In a 1910 interview with the San Francisco press he revealed a nasty, rather arrogant side to his personality, when he disparaged the contents of the Golden Gate Park Museum of Art - the future de Young Memorial Museum - as well as the Mark Hopkins Institute of Art and its successor.⁶⁵ McComas added that there were only four good artists in California and specifically named Arthur Putnam and Arthur Mathews. That fall he visited New York City to open his very successful exhibition of eighteen Arizona watercolors at the Macbeth Galleries.⁶⁶ In December of 1910 he exhibited at Vickery's, in addition to several desert paintings, a "panoramic" triptych of a scene near Carmel "executed with a vague, half misty loveliness . . . by the quiet of the blue green bay . . . the color is marvelous."⁶⁷ At this time Katherine C. Prosser, the art critic for the *San Francisco Call*, observed:⁶⁸

Aside from the fact that he is a master technician in the art of water colors, McComas' paintings possess wonderful imaginative scope. They are crammed full of emotion and his handling of the arid country is powerful. He has grasped the bigness of the desert and its mystery as well.

Between 1910 and 1915 he spent a considerable amount of time outside of the city of Monterey and refused the requests from the Parrott family for a quiet divorce, perhaps to maintain his legal residency in the United States as a citizen of the British commonwealth. In April of 1911 he traveled to Chicago to exhibit "a score of water colors" at the O'Brien Gallery.⁶⁹ In order to avoid living at his "family home" in Monterey he briefly established in 1912, according to Jennie Cannon, a separate residence in Carmel whence he could paint on the Peninsula unencumbered.⁷⁰ In San Francisco that March he exhibited his *Arizona Desert* at the Sketch Club and in July he displayed two of his "charming water colors" at Gump's.⁷¹

He began 1913 by exhibiting at Vickery's three oil paintings that were "very simple, but very beautiful studies of sea and sky, very quiet and melodious."⁷² In the spring he contributed to a show at Gump's six watercolors, one of which was entitled *Monterey Landscape*. Porter Garnett, the art critic for the *San Francisco Call*, characterized this as "a great painting - a masterpiece."⁷³ At this time McComas traveled East where he exhibited at the Armory Show and lingered in New York City. He was supposed to meet Xavier Martinez for a painting tour of the Southwest in early July, but on his return to California he dallied in the Bay Area with one of Martinez's students, Gene Baker.⁷⁴ Mindless that the Piedmont artist was waiting in the enervating heat of Gallup, New Mexico, he arrived nineteen days late to find his companion unforgiving. Martinez abruptly left in August, tired of McComas' bad manners and desirous to see his newborn daughter.⁷⁵ He cancelled his joint "Southeast Exhibition" with McComas and his wife, Elsie Martinez, supplied the press with unpleasant details of their quarrel.⁷⁶ Michael Williams, the art critic for the *San Francisco Examiner*, viewed their very public dispute as a clash of temperaments: "Martinez is essentially a poet. McComas is more of a logician in art, while Martinez is of the intuitive school, a creator rather than an interpreter."⁷⁷ Francis returned to San Francisco first and then by late October of 1913 he arrived in Monterey where he entertained his cronies, Sterling, Hopper and Wilson.⁷⁸ On one occasion he was publicly seen with his wife at the Pacific Grove Hotel, but there was no reconciliation and he promptly departed for San Francisco.⁷⁹ His failure in 1913 to exhibit at the Annual of the Bohemian Club was noted in the press.⁸⁰

In January of 1914 he was admitted as an "active member" of the San Francisco Sketch Club even though he had exhibited with that organization between 1909 and 1912.⁸¹ Shortly thereafter this venerable Club became the short-lived San Francisco Society of Artists and McComas was elected a director and soon its president.⁸² In March of 1914 he displayed at Vickery's "Deserts of the Southwest" show nineteen watercolors.⁸³ Michael Williams noted:⁸⁴

. . . . It is unusual to give a name to an exhibition. Few of them, indeed, could be appropriately named, since few ever have the unity of subject matter, of medium, and of treatment that this one splendidly possesses. Fewer still have the unity of high quality - the indescribable yet perfectly palpable element of stylistic beauty which not one picture in the group lacks, and which some are radiant with in a measure which marks McComas as one of America's major men.

Much of his time was consumed with preparations for the Panama-Pacific International Exposition where he served on the "hanging committee" and the International Jury of Awards.⁸⁵ In early August of 1914, while en route to southern California, he stopped in Monterey for a well-attended dinner and dance hosted by Evelyn McCormick to honor "Mademoiselle Betty de Jong of Paris."⁸⁶ Shortly thereafter McComas appeared at the Los Angeles Museum in Exposition Park to see one of his watercolors in an exhibit assembled by the American Federation of Arts in Washington, D.C.⁸⁷ He was the only California artist included in the September exhibition of American Watercolorists at the San Francisco Art Institute.⁸⁸ At this venue he displayed *Walpi - Arizona*.⁸⁹ He also displayed an Arizona desert scene at Gump's.⁹⁰ In December of 1914 a collection of his watercolors from Arizona and Monterey reappeared at the Los Angeles Museum. These landscapes, which were said to "possess a brooding melancholy true to the location and a matchless color harmony," were displayed simultaneously

with eighteen watercolor sketches of the San Francisco Bay Area by Donna Schuster.⁹¹ The following spring at San Francisco's International Exposition his ten displayed watercolors, which were included in a gallery with the works of Arthur Mathews, depicted Arizona subjects with the exception of one Monterey scene.⁹² Antony Anderson of the *Los Angeles Times* said that one of his entries, *Navajo Gate*, was a "striking example" of the fine Arizona landscapes that occupied an entire wall of the room.⁹³ In October of 1915 he was one of four prominent "authorities" interviewed by the *San Francisco Examiner* for his endorsement of a "public" San Francisco Art Gallery.⁹⁴ McComas apparently moved back to Monterey by 1915 with an official address at the Midwood House and carried on his affair with Gene Baker.⁹⁵ At the close of the Exposition he joined John Trask, its Director of Fine Arts, on a journey to the East Coast to locate paintings for a 1916 exhibition at the Palace of Fine Arts; McComas traveled in his official capacity as president of the San Francisco Society of Artists.⁹⁶ In the spring of 1916 one of his paintings was solicited for the permanent collection of San Francisco's Golden Gate Park Memorial Museum.⁹⁷ He was one of the artists who donated his work to "California Day," a benefit for "Belgium relief" in Monterey.⁹⁸

Finally, in 1916 Marie Louise McComas tired of her husband's open infidelities on the Peninsula. She endured a very humiliating public divorce, which was summarily granted on the grounds of "abandonment and mental cruelty" by the court in Salinas, and then sailed with her mother to the Far East for eight months. Extensive excerpts of the proceedings, which included witnesses, were published as far away as Los Angeles and Washington, D. C. and were unkind to Francis:⁹⁹

"I will come home when I damned please and if you don't like it you can get out," was the way Francis McComas, noted California artist, often addressed his wife, Marie Louise McComas, when she remonstrated with him for staying out days and nights and occasionally weeks at a time from their home in Monterey. . . . McComas did much to humiliate her, and on two occasions so distressed her that she had to go into the hands of a physician for six weeks, the nervous strain was so great.

. . . [whenever] she wired him to meet her in San Francisco . . . he had refused. The first time his excuse was that he was busy dancing and could not be bothered coming to the wharf to meet her, and on two other occasions he even refused to give an excuse. . . . the mother of Mrs. McComas also testified to the suffering and mental anguish her daughter had undergone because of the night-prowling of Mr. McComas.

Francis McComas, who was about to remarry, did not contest the proceeding and the plaintiff did not ask for alimony, court fees or any of their common property.

The following year witnessed important changes in McComas' career. Not only did he accept a very prestigious commission to paint a series of panels for the Metropolitan Museum of Art in New York City, but he also began to deemphasize the production of small watercolors and executed instead murals in oil at the homes of California's "social leaders," including Edward Richard Tobin, Marshall Field and Charles Clark, as well as at the Pebble Beach Lodge; L. B. Powers reported on these domestic murals, but chose rather to reproduce his watercolor *Broken Oak* and to praise nostalgically that medium.¹⁰⁰ In August of 1917 the *Christian Science Monitor* offered the following commentary:¹⁰¹

McComas has just finished a fine order of oak trees for a mantelpiece in one of the houses in Burlingame. This painter believes that the work should tell of the place, and that a picture of the oak should convey something of the message of the oak. This he does in the highest degree successfully. There are qualities of light and shade wonderfully distributed in his oaks; and he is not compelled by modern tendency to select a grotesquely shaped tree. His oaks are great, beautifully grown trees with character, stamina and pride expressed in their stately bearing, while all the secrets of their past seem revealed.

McComas is also one who has been successful in interpreting the Arizona desert. Its sharply defined masses; its heavy, solid rocky walls filled with shades and hues, its spirit of vastness, its quietude and awe-inspiring moods have served him many times as incentives in his realm of production. The place this man fills is one California is proud of, and it is a pleasure to note that his next commission is a large one for the Metropolitan Museum in New York. McComas would have been one of the big medal men of 1915 had he not been called to serve on the jury.

In the Burlingame home of Gayle Anderson his mural portrayed the "arid Southwest" and at the Detroit residence of George Moore he painted for ten thousand dollars eight to ten desert pictures; one critic claimed that the adoption of oils as his new medium resulted in "more color, more vitality."¹⁰²

In addition to all his artistic commitments, he served as a pallbearer in January of 1917 at the funeral of suicide victim and artist Betty de Jong; also he had to prepare for his marriage to Gene Francis Baker.¹⁰³ His future wife, who had inherited a modest estate on the death of her socially prominent parents and had studied at the California School of Arts and Crafts in Berkeley, was working at her father's newspaper, *The Oakland Tribune*. After traveling to New York "to assemble a lovely trousseau," she married McComas in a widely publicized ceremony at the Palace Hotel in San Francisco on October 30, 1917.¹⁰⁴ A family friend of the Bakers, California Supreme Court Justice Frederick Henshaw,

officiated at the ceremony. The McComases settled into the former Monterey home of Charles Dickman at 308 Laine Street on the corner of Dickman Avenue.¹⁰⁵ The couple began to travel extensively, especially in the fall and winter; the month before their marriage they visited Arizona, but were home in November of 1917 to receive Gene's close friends, the artists Georgia Bordwell and Esther Stevens.¹⁰⁶ Francis did find the time to serve as the "chairman" of the California committee for the American Artists' War Emergency Fund which assisted "American art workers (or their dependents) who, because of their entry into the war, or through causes connected therewith, may need it."¹⁰⁷ In 1918 he donated his art to the Belgium relief and was awarded at the Philadelphia Water Color Club Annual the Charles E. Dana Gold Medal.¹⁰⁸ That fall his "most pleasing" watercolor of the Arizona cliff dwellers was exhibited at the Hill Tolerton Print Rooms in San Francisco.¹⁰⁹ In January of 1919 he was appointed to the hanging committee and jury of the SFAA, but did not exhibit at that year's Annual.¹¹⁰ Shortly thereafter he attended the Artists' ball at the Oakland Art Association and exhibited at the same.¹¹¹ According to the U.S. Census of 1920, Francis was listed as a forty-six-year-old "alien" and his San Francisco-born wife designated as a thirty-three year old "portrait artist;" the couple was childless.¹¹²

The high water mark of his career was the early 1920s. He was given a solo exhibition at New York City's Gimpel and Wildenstein Gallery in November of 1920.¹¹³ A review by P. Boswell in the *New York American* offered effusive praise for his desert watercolors; one of the paintings exhibited in New York, *Monterey Pines*, was reproduced in the *San Francisco Examiner*.¹¹⁴ Apparently, the gallery sold out the entire exhibition. McComas was one of the few West Coast artists invited to contribute to the American watercolor retrospective at the Brooklyn Museum in 1921.¹¹⁵ At this time he was given a celebratory dinner by his fellow members at the Salmagundi Club. In 1921 he received the Hudnut Prize for his *Storm Clouds* at the American Water Color Society in New York City and the Watercolor Prize at the Pennsylvania Academy of Fine Arts for his *Hopi Adobes*.¹¹⁶ His apotheosis as the "world's most famous artist in water color" was achieved at Paramount Studios in Hollywood when Cecil B. DeMille signed McComas in the spring of 1923 to design the desert sets, including the gigantic canyon near Mt. Sinai, for his forthcoming Biblical epic, *The Ten Commandments*.¹¹⁷ During the winter of 1923-24 he visited Cuba and Florida without his wife to work up material for a new exhibition in New York.¹¹⁸

In the early 1920s he began to distance himself from the art communities in the San Francisco Bay Area. He allowed The Print Rooms to send several of his paintings in September of 1920 to Honolulu as part of a general show, but he avoided public exhibitions in San Francisco.¹¹⁹ He failed to contribute to the McCann Building Exhibition in February of 1921 as advertised.¹²⁰ Also, his promised contributions to Gump's never materialized and that gallery was compelled to display his 1913 triptych of "oaks" which *The Oakland Tribune* reproduced.¹²¹ In the winter of 1921 he and Mrs. McComas traveled extensively in the Southwest and returned to Monterey in late June.¹²² In January of 1922 two of his submissions at the Bohemian Club Annual shocked the rather conservative audience and one long-time critic of the local art scene, Laura B. Powers. While she praised his "characteristic" *Monterey Landscape*, Powers expressed outrage at his painting of *Zuni Houses* for being a disconcerting "lurid thing" and dismissed his *Batakim* as a "conscious surrender to pattern."¹²³ The works that so disturbed the Club and Powers may have been similar to his large oil on canvas entitled *Cliff Dwelling* or to his smaller "modern" works such as *Cliff Dwellings* and *City on a Cliff*.¹²⁴ The three above-mentioned paintings are the successful result of McComas' experiments with Cubism, specifically his tilting and inconsistent illumination of the fragmented planes that constitute each object. The intent is to create very subjective pictorial rhythms and a more dynamic spatial harmony. As a result of this controversy he declined to exhibit at the Bohemian Club thereafter.¹²⁵ His only other San Francisco exhibition in 1922 was at the October inaugural of the California Gallery of American Artists where he displayed watercolors with such titles as *Hopi Houses* and *Zuni Village*.¹²⁶ The fact that his wife was invited to exhibit at this show may have provided the inducement for his participation. The following February he declined to exhibit with other prominent northern California artists at the Western Painters' Exhibition in San Francisco's Palace of Fine Arts.¹²⁷ For many years he was content to ignore the Bay Area, but was fondly remembered by several local critics.¹²⁸ The one exception was in 1925 when he and his wife contributed to the opening of the new Mills College Art Gallery in Oakland.¹²⁹

McComas' focus was decidedly in Monterey and Pebble Beach. He earned stellar reviews for his 1920 mural of "the cliff-dwellers on the Arizona mesa" at the new Del Monte Lodge, although for unexplained reasons he had been only an infrequent exhibitor at the Del Monte Hotel Art Gallery since 1911.¹³⁰ He helped to organize, jury and contribute to the display of paintings at the First and Second Monterey Peninsula Industries and Art Expositions in the summers of 1922 and 1923.¹³¹ His exhibited works in 1922 were entitled *Duarte Alley* and *Arizona Cliff*. At the Second Exposition McComas reportedly carved a bas relief for the façade of the art exhibit building. Continuing with his "modern" work in large formats he painted several murals, characterized as "Zuni studies in tans and splotches of blue," for the Pebble Beach Lodge and four "unusual" panels for the "Spanish patio" in the Pebble Beach residence of Col. J. Hudson Poole.¹³² The *Los Angeles Times* reported that the scenes in the latter were crowded with "curious animals . . . weird and ghostly shapes of

twisting cypresses . . . Perspective has been ignored by McComas entirely, and he has let his brush revel in a riot of abstract color."¹³³ The *Times* published a photograph of the dapper artist. In 1926 at the newly restored Del Monte Hotel he painted two murals that included a Point Lobos cypress tree and a map of the Monterey Peninsula. These were rendered, according to the *San Francisco Chronicle*, "in the primitive manner."¹³⁴ Gene Hailey wrote this enthusiastic review:¹³⁵

One decoration, however, is successfully Californian! The "masterpiece" of the Del Monte murals is the "Point Lobos Cypress" by Francis McComas. Not only is this decoration what a decoration ought to be, but it is modern and sanely modern in every phase of its conception. It is organized, not merely composed. Consistent in rhythm of the masses, formalized in shapes, decisive in line and diverse in quiet color arrangement. In addition to that, "The Point Lobos Cypress" has been painted in its essence, so that never again may the hundreds of sketch artists, who struggle with canvases at that much painted spot, ever hope to put as much poetry, strength and vitality in their ancient-sea-seasoned-cypress-inspired sketches, as has McComas.

The opposite wall in the lounge is balanced by an old map, from the same artist's palette. It is "naïf," primitive, and after the manner of the early map makers and harmonious in color with the "Cypress" over-mantle. The Monterey Peninsula is a stirring subject for a map, so intricate are the directions and ragged its shore lines, while the historic spots are very amusing to depict, well out of scale yet accurately placed. Some of the buildings, shown in three dimensions, look as though they might fall off in your lap. They might have been a little flatter for comfort and a little more flattering to the "Missions" for beauty's and tourist's sake.

. . . Carmel and Monterey's "beauty spots" will not be painted like "laundry calendar and picture postcard scenes" but more in the "powerful perception" of the McComas "Cypress."

All of the new Del Monte murals, including those by Armin Hansen, Ferdinand Burgdorff and Dan Groesbeck, were characterized by Jennie Cannon as "powerful and splendid."¹³⁶

By the mid 1920s, at a time when his peers were finding increasing success in the ever-lucrative American art market, Francis McComas had almost abandoned easel painting and increasingly preferred to consort with the idle wealthy on the Peninsula. When he did paint, he was "busy doing decorations for new Pebble Beach houses."¹³⁷ He seldom contributed to juried exhibitions. Perhaps one reason for this disinterest had to do with critics who continued to take issue with the direction of his new work. At the Second Exhibition of The Painters of the West in the Biltmore Salon of Los Angeles the influential reviewer for *The Argonaut*, Elizabeth Bingham, found his *Storm Clouds* to be persuasive and superb in feeling, however, she characterized his colorful *Red Rocks and Cedars* "as lacking in the true spirit of modernism as in the technical qualities of the artist's usual achievement."¹³⁸ When his art did appear, it was usually an older "decorative" piece in a general show. This was apparent in 1926 at the Del Monte Art Gallery and in 1929 at both the California Art Club in Los Angeles and the Lucien Labaudt studio exhibition in San Francisco; despite the national publicity, he made no attempt to capitalize on the selection of one of his "Indian pueblo" paintings by President and Mrs. Hoover for their Palo Alto House.¹³⁹

In September of 1922 he and Gene decided not to build on their lots in the Carmel Woods, but to live at the Del Monte Hotel where they were forced to flee the devastating fire two years later; they moved permanently into a house of their own design at Pebble Beach in 1925.¹⁴⁰ McComas' name had appeared with Peninsula and Bay Area golf teams as early as 1917, but became much more frequent in the 1920s and 1930s.¹⁴¹ These tournaments were normally attached to "outings" at the Cypress Point Club in Pebble Beach; endless social events at the Del Monte Hotel connected with bridge play-offs, polo or auto races habitually culminated in extravagant parties where the McComases hobnobbed with such socially prominent people as the Vanderbilts.¹⁴² The couple also spent weekends at various Carmel Valley estates. Francis' neglect of his painting was partially due to the social ambitions of his wife. Although he had arranged for the first public shows of her work in 1924 at Vickery's and The Print Rooms, she remained until the mid 1930s somewhat of a dilettante artist.¹⁴³ There was the splashy story on the society page of how she traveled to Chicago in the "private railroad car" of a wealthy friend to paint a single portrait.¹⁴⁴ Both of the McComases volunteered for numerous "executive committees" on the Peninsula and in 1924 Francis was a prominent organizer of the Junipero Serra Pilgrimage Festival.¹⁴⁵ The couples' Baja cruise on the yacht "Temptress" with their friend S.F.B. Morse, the president of the Del Monte Property Company, even received photo coverage in the *Los Angeles Times*.¹⁴⁶ Morse occupied McComas' time by insisting in 1932 that he accompany an American trade delegation to Kingston Jamaica, where the artist publicly declared his intention always to "remain an Englishman," and with silly tasks, such as acting as a judge in the poster competition for the passion play "The Life of Christ" or as a juror in the children's "Mission Trails Insignia Contest."¹⁴⁷ He was a reluctant member of the Carmel Art Association (CAA) and only exhibited with that organization twice, in December of 1933 at the Inaugural Exhibition and in April of 1934 at the Black and White Exhibit; on both occasions he did so at the urging of his wife.¹⁴⁸ According to his Gene McComas, her husband was "contemptuous" of the Carmel art colony.¹⁴⁹ However, in the mid

1930s he volunteered to help organize the CAA's Bal Masque which was held in the Del Monte Hotel.¹⁵⁰ A photograph in the *Los Angeles Times* shows McComas along with other Pebble Beach celebrities fretting over costumes for the Bal Masque.¹⁵¹ When English nobility visited the "society folk" at Pebble Beach, the McComases were in attendance as "hosts."¹⁵² Francis enjoyed a number of lengthy vacations, normally with his wife: Australia and Tahiti in 1927 and 1929, Pacific coast of Mexico and Central America in 1930, Atlantic coast of Mexico and Central America in 1932, British Columbia in 1933, central Mexico in 1935 and 1936 and China in 1936.¹⁵³ On the 1935 trip the couple was "entertained by Diego Rivera and other celebrities in the art world."¹⁵⁴

As if waking up from some ponderous lethargy both Francis and Gene McComas again became serious artists in the early-to-mid 1930s. After a lengthy absence from the San Francisco art scene he contributed a painting to the First Annual Summer Exhibition at the California Palace of the Legion of Honor in 1932.¹⁵⁵ Between July of 1932 and July of 1933 several of his works appeared at Gump's in San Francisco.¹⁵⁶ He also accepted a few mural commissions. In January of 1934 he joined E. Charlton Fortune as the co-supervisor of the six artists – August Gay, Henrietta Shore, Evelyn McCormick, James Fitzgerald, Burton Boundey and Jack Irwin – who were painting murals in Monterey's Custom House under the sponsorship of the federal Public Works of Art Project.¹⁵⁷ By November Armin Hansen had joined Fortune and McComas as "supervisors" with the federal art project known as SERA.¹⁵⁸ One of Francis' earlier watercolors was donated to the SFAA and exhibited at the California School of Fine Arts in the spring of 1934.¹⁵⁹ Likewise, in July of 1935 one of his early paintings was included in the Three Centuries of American Painting Exhibition.¹⁶⁰ The *San Francisco Chronicle* reproduced in November of 1935 a photograph of McComas along with one of his new watercolors and cited his comments on a recent trip to Mexico where he found much to praise in its contemporary art.¹⁶¹ The Courvoisier Gallery exhibited sixteen of his new "Mexican scenes" which led Alfred Frankenstein, art critic for the *Chronicle*, to conclude that McComas:¹⁶²

... would seem to have experienced Mexico in quite a different way from other painters. For once there are no peasant types, Indians and maguey plants, but a vast expanse of lonely, deserted country. A little white church door may be lost in the depth of the gigantic hills - that is as close as one comes to the human element in the Mexican scene. A gorgeous sun plays upon empty buildings barbarically splashed with color. It is a new aspect of Mexico, and an appealing one, despite the absence of dynamic and characteristic subjects usually associated with paintings of that country.

Thelma B. Miller, art critic for the *Pine Cone*, interviewed the artist and assessed his recent Mexican watercolors:¹⁶³

... These were painted in the white heat of a fresh, original viewpoint; he has also sketch-books crammed with notes. But before he develops these, he may go back to Mexico for a longer stay. Retrospection he finds not entirely satisfactory; he wants to work surrounded by the intense color, the peculiar light, the life of the people.

"Every Mexican is an artist!" said Mr. McComas in his Pebble Beach studio the other evening. "They can't go wrong. This means the humble Indian peon, as well as the sophisticated product of modern schools." Rivera and Orozco, he believes, stand alone in the art world. No one else is even approaching the scope of the work they are doing. Mr. McComas spent some time with both artists. ...

The real objective of the Mexican pilgrimage was material for Mr. McComas' own frescoes, but he brought back far more than that. Unlike John O'Shea, who also painted in Mexico during the past year and devoted himself particularly to figures, Mr. McComas was fascinated by architectural detail.

... The McComas watercolors are of houses in the Indian villages, each with its color carefully chosen and applied by the householder himself, expressing his innate artistry. The churches ... express Mexico ...

"Mexico must not be spoiled; regimented, civilized, made progressive," said Mr. McComas. "She is headed in the right direction; developing according to the logic of her own destiny. The people are all right; they're grand. ..."

However, this attempt to revive his long-dormant career proved difficult because artistic tastes had moved elsewhere. Glenn Wessels, art critic for *The Argonaut*, gave the 1935 Courvoisier exhibit a lukewarm critique:¹⁶⁴

At Courvoisier's Gallery Francis McComas shows a group of satisfyingly skillful water-color renderings of Mexican and desert subject matter. One might complain of their lack of dynamic qualities. McComas sees Mexico as a comparatively static, though luminous place. His method is direct transparent water-color, an unobtrusive stylization in the direction of simplified geometric form ruling his drawings. But the attention value of these pictures lies largely in the carefully synchronized color rather than in the somewhat shallow drawing of the forms. The warm harmonies of blue and orange are convincing, if commonplace. Little attempt at interpretation of any sort is discoverable. The aim of the artist seems to be pleasant, unexcited reporting of surface appearances and in that aim he succeeds admirably, expressing his subject matter in an accurate and clean-cut technic which bespeaks a world of discipline.

In the summer of 1936 several of his paintings, including *Storm Clouds*, were pulled from storage to exhibit at "retrospective" shows in the Palace of the Legion of Honor and in the Mills College Art Gallery.¹⁶⁵ His 1935 trip to study the modern muralists of Mexico City became an inspiration for another project. A year later at Roos Brothers, one of San Francisco's leading department stores, he executed two enormous "charcoal murals with a background of Capagold;" both were covered with glass. Because of his unique and very innovative approach, these became something of a national sensation in dozens of published stories which provided the most publicity that McComas had ever received for any work of art and mistakenly (an quite ironically) associated his "invention" with the Carmel art colony.¹⁶⁶ Emilia Hodel, art critic for *The San Francisco News*, provided this brief commentary on the murals:¹⁶⁷

The mural decorations in the lobby of the "Carriage Entrance" on O'Farrell Street were executed by Francis McComas of Pebble Beach. These are effectively drawn architectural motifs, titled "A Patio in Mexico" and "City of Ronda in Spain." Their utter simplicity against the intricate, polished oyster-shell walls show the excellent taste of both patron and artist.

Curious facts such as the drawings being the largest black and whites ever, on the largest single sheets of paper ever, add to the whimsy of the "Carriage Entrance" idea, which is, of course, exactly what Roos Bros. had in mind.

Hodel reproduced both of the murals for her review. The *Carmel Pine Cone* added that the European manufactured "Capagold" imparts "an opalescent effect to the ... city of Ronda ... with its setting on the edge of a sheer white cliff. A series of arches are the distinguishing feature of the Mexican patio scene."¹⁶⁸ The *Pine Cone* quoted the artist: "The two murals in the new technique are the first effort to combine sentimental Latin subjects with sophisticated modern Nordic architecture."

In 1936 he had a heart attack while visiting China and apparently made a brief recovery. Francis McComas died in his Pebble Beach home on December 27, 1938. Funeral services were held at St. John's Chapel in the Del Monte Hotel with Rev. Theodore Bell officiating; none of the pallbearers were artists, most were golfers. His ashes were buried beneath a granite boulder at Cypress Point and one of those inspiring cypress trees was planted nearby; his obituary was carried in dozens of newspapers across the country.¹⁶⁹ In May of 1939 a month-long memorial exhibition opened at the Palace of the Legion of Honor with fifty of his watercolors, oils and charcoals.¹⁷⁰ From this show the *San Francisco News* reproduced his watercolor, *Coconut Palms* and his charcoal, *Madrone Trees-Fish Ranch-Carmel*.¹⁷¹ Heinz Berggren, art critic for the *San Francisco Chronicle*, noted in his review that McComas gradually acquired a great deal of skill in the treatment of one particular subject "often coming dangerously near to what is routine or cliché," but this critic also observed that the Pebble Beach painter was an excellent draftsman with a "rare grasp on the plastic elements of the objects he represents," leaving the beholder to enjoy "the play of light and shadow over the walls and cliffs."¹⁷² Francis' work was part of the Sloss bequest exhibited at the San Francisco Museum of Art in November of 1939 and it was included in the California display at the Golden Gate International Exposition on Treasure Island where one critic characterized it as "big in spirit and atmosphere."¹⁷³ Gump's in San Francisco staged a smaller show of McComas' paintings in July of 1940.¹⁷⁴ His work was exhibited at the California Historical Society in 1958 and 1965.¹⁷⁵ In 1987 his canvas, *Historic Buildings-Old Monterey*, was reproduced in the *Monterey Peninsula Herald* and hung at the CAA's 60th anniversary exhibition, "The First Ten Years."¹⁷⁶

ENDNOTES FOR F. MCCOMAS: 1. WWDR, No.266-A1541, September 12, 1918; WHOA, vol.14, 1926-27, p.1302. / 2. MPH, October 29, 1960, p.A-8. / 3. Bernier, p.172. / 4. SFC, February 12, 1899, p.22; SFL, February 16, 1899, p.5. / 5. TAT: March 13, 1899, p.14; March 20, 1899, p.15. / 6. TAT, November 21, 1898, p.10. / 7. SFC, September 3, 1899, p.25; MPH, December 28, 1938, p.7. / 8. SFC: October 8, 1899, p.25; August 3, 1913, p.21; TAT, October 16, 1899, p.15; TWV, October 17, 1899, p.5; SFL: February 25, 1906, p.23; November 18, 1907, p.7. / 9. B & B: December 12, 2001, No.5185; June 25, 1998, No.5175; October 4, 1992, No.72A; June 24, 1992, No.6326. / 10. SFL, December 5, 1899, p.11; TAT, December 11, 1899, p.15. / 11. SFL, April 19, 1900, p.7; SFC, April 20, 1900, p.5. / 12. SFL: December 13, 1901, p.9; December 19, 1902, p.14; January 29, 1911, p.30; TAT: December 16, 1901, p.418; December 22, 1902, p.426; December 14, 1903, p.399; SFC: December 8, 1903, p.8; December 9, 1903, p.13; February 6, 1916, p.19; February 5, 1922, p.6-D; TOT, November 19, 1912, p.10; Schwartz, *Northern*, pp.81f. / 13. ADA, December 6, 1899, p.1. / 14. ADA, February 3, 1900, p.1. / 15. SFC, September 17, 1899, p.24; CHI, March 11, 1900, p.45. / 16. TAT, March 20, 1899, p.15. / 17. SFC, August 5, 1900, p.12; SFL, October 5, 1900, p.11; TAT, October 15, 1900, p.10. / 18. SFL, March 5, 1901, p.11. / 19. SFC, October 27, 1901, p.20. / 20. SFL, December 29, 1901, p.13. / 21. SFC, December 6, 1901, p.12. / 22. SFL, December 30, 1901, p.10. / 23. SNT: 10.2, 1902, pp.106, 167; 11.1, 1903, pp.54f; 12.2, 1903, p.171; 12.5, 1904, p.425; 13.1, 1904, p.2; cf., SFL: January 4, 1903, p.12; December 13, 1903, p.34; DMWV 2.28, 1911, p.1. / 24. SFC, March 2, 1902, p.3. / 25. SFL, October 24, 1902, p.8. By 1902 Vickery's had expanded and was officially known as the Vickery, Atkins & Torrey Gallery. / 26. SFC, October 20, 1902, p.10. / 27. TAT, October 27, 1902, p.270. / 28. Schwartz, *Northern*, pp.81f; SFL, December 19, 1902, p.14. / 29. SFL, November 12, 1903, p.5; cf. SFL, December 8, 1903, p.5. / 30. TAT, August 22, 1904, p.126. / 31. *Boston Passenger Lists*, Liverpool to Boston, arrived September 30, 1904; M-77. / 32. SFL: October 16, 1904, p.19; October 23, 1904, p.19. / 33. SFL, November 12, 1905, p.19. / 34. MPH, December 28, 1938, p.7. / 35. SFL, February 21, 1905, p.8. / 36. TAT, October 17, 1904, p.254; SFL: November 6, 1904, p.19; June 4, 1905, p.20. / 37. *California Passenger and Crew Lists*, Sydney to San Francisco, arrived May 29, 1905; SFL: March 18, 1905, p.7; May 30, 1905, p.7. / 38. TOT: June 3, 1905, p.14; July 8, 1905, p.24; SFL: June 4, 1905, p.20; June 15, 1905, p.5; June 16, 1905, p.8; June 18, 1905, p.20; June 25, 1905, p.20; June 29, 1905, p.1; July 2, 1905, p.20. / 39. TOT, July 15, 1905, p.12. / 40. SFL: July 15, 1905, p.8; December 12, 1905, p.8; January

28, 1906, p.23; February 15, 1906, p.8; September 16, 1906, p.27; *IOI*: January 8, 1912, p.8; September 23, 1915, p.11. / **41. SFL**, March 25, 1906, p.23. / **42. SFL**, August 12, 1906, p.27. / **43. Appendix 1**. / **44. B & B**, December 9, 1999, No.5369. / **45. SFL**, August 27, 1905, p.20. / **46. SFL**, February 19, 1907, p.8. / **47. SFL**: October 28, 1907, p.7; November 18, 1907, p.7. / **48. TOT**, April 3, 1908, p.1. / **49. SFL**, April 26, 1908, p.51; cf. **SFL**, July 26, 1908, p.31. / **50. SFL**, July 5, 1908, p.39. / **51. SFL**, November 15, 1908, p.33. / **52. B & B**: February 13, 1991, No.2054; November 22, 2010, No.67. / **53. Schwartz, Northern**, p.82; **SFC**, March 28, 1909, p.37; **IOI**, April 10, 1909, p.10. / **54. SFL**: April 14, 1909, p.16; April 18, 1909, p.31; Crocker 1910, p.1849. / **55. SFL**, July 18, 1909, p.30. / **56. SFL**, March 31, 1909, p.6. / **57. SFL**: May 14, 1909, p.6; May 16, 1909, p.32; July 18, 1909, p.30; October 7, 1909, p.8; **SFC**, June 27, 1909, p.26. / **58. TOT**, November 27, 1909, p.12; **SFL**: November 28, 1909, p.51; January 22, 1901, p.13; January 23, 1910, p.30. / **59. SFL**, September 5, 1909, p.27. / **60. SFL**, April 10, 1910, p.34. / **61. U.S. Census of 1910** [ED 443, Sheet 11A]. / **62. TOT**, February 19, 1910, p.7. / **63. Perry/Polk 1911**, p.52; **IOI**, December 11, 1910, p.26. / **64. MPH**, October 29, 1960, p.A-8. / **65.** A portion of this interview survives in San Francisco's *Recorder* (August 30, 1945, pp.1, 8) and is quoted in the Seavey's exhibition catalogue (cited in note 169 below). McComas' comments about the Mark Hopkins Institute were especially tactless, because that school was so supportive of the young unknown Australian at the turn of the century. Refer to **MHR**: December 1900, p.32; December, 1901, p.38; June, 1902, p.24; December, 1902, p.36; December, 1903, p.38. / **66. SFL**, December 18, 1910, p.43; **DMW** 2.11, 1911, p.11. / **67. SFL**, December 18, 1910, p.43. / **68. SFL**, January 29, 1911, p.30. / **69. SFL**, April 9, 1911, p.33. / **70. Cannon, Diaries**, August 3, 1912. / **71. Schwartz, Northern**, p.82; **SFL**, July 28, 1912, p.22. / **72. SFL**, February 23, 1913, p.63. / **73. SFL**, June 29, 1913, p.32. / **74. SFL**, July 6, 1913, p.31; **SFC**, July 20, 1913, p.27. / **75. TOT**, December 14, 1913, p.11. / **76. SFX**, December 21, 1913, p.37. / **77. SFX**, March 22, 1914, p.32. / **78. TAT**, October 25, 1913, p.270. / **79. Sterling**: October 1, 1913; October 29, 1913. / **80. SFX**, November 30, 1913, p.34; **IOI**, December 7, 1913, p.11. / **81. Schwartz, Northern**, p.82; **SFL**, September 25, 1910, p.34; **SFC**, January 11, 1914, p.20. / **82. SFC**, October 11, 1914, p.26. / **83. SFX**: February 15, 1914, p.35; March 1, 1914, p.29; **SFC**: March 1, 1914, p.21; March 8, 1914, p.21. / **84. SFX**, March 3, 1914, p.9. / **85. TOT**, March 14, 1915, p.25; **CPC**, April 28, 1915, p.1. / **86. TOT**, August 1, 1914, p.8. / **87. LAT**, August 23, 1914, p.3-10. / **88. SFC**, September 20, 1914, p.26. / **89. Haltemann**, p.1218. / **90. SFC**, October 18, 1914, p.17. / **91. CSM**, October 24, 1914, p.9; **LAT**: December 5, 1914, p.2-3; December 6, 1914, p.3-5. / **92. Trask**, pp.220, 338. / **93. LAT**, May 2, 1915, p.3-21. / **94. SFX**, October 3, 1915, p.29. / **95. Perry/Polk 1916-17**, p.20; **AAA**: 12, 1915, p.420; 14, 1917, p.544; 16, 1919, p.433; 20, 1923, p.602. / **96. CSM**, December 7, 1915, p.4; **IOI**, April 9, 1916, p.13. Both men were seeking to preserve the Palace of Fine Arts as a permanent venue for exhibitions. / **97. SFC**, April 9, 1916, p.23; **IOI**, May 7, 1916, p.22. / **98. SFC**, July 2, 1916, p.19. / **99. TOT**, March 4, 1916, p.6; **LAT**, October 6, 1916, p.14; **WHP**, October 22, 1916, p.11; cf. **SFC**, October 6, 1916, p.11. / **100. TOT**: April 29, 1917, p.24; October 30, 1917, p.9; January 20, 1918, p.11; **MPH**, December 28, 1938, p.7. / **101. CSM**, August 24, 1917, p.8; cf. **TWP**, September 8, 1917, pp.11f. / **102. SFC**, May 13, 1917, p.23; **IOI**: December 23, 1917, p.5-11; February 10, 1918, p.22; May 26, 1918, p.24. / **103. TOT**, January 23, 1917, p.5. / **104. SFX**, October 31, 1917, p.11; **IOI**: October 30, 1917, p.9; October 31, 1917, p.6. / **105. WVDR**, No.266-A1541, September 12, 1918. / **106. TWP**, September 1, 1917, p.11; **IOI**, November 25, 1917, p.12; **MPH**, February 13, 1968, p.5. / **107. TWP**, September 1, 1917, p.11; **IOI**, December 9, 1917, p.22. / **108. TOT**: December 21, 1918, p.6; December 22, 1918, p.6; **SFC**, January 27, 1919, p.6-S; **109. SFC**, October 27, 1918, p.E-3. / **110. SFC**, January 26, 1919, p.6-S; **IOI**, March 30, 1919, p.10. / **111. TOT**: February 9, 1919, p.29; March 9, 1919, p.31. / **112. U.S. Census of 1920** [ED 20, Sheet 8A]. / **113. TOT**: November 21, 1920, p.2-S; January 9, 1921, p.4-S; **CPC**: November 25, 1920, p.2; January 20, 1921, p.6. / **114.** As cited in **SFX**, January 9, 1921, p.6-N. / **115. NYT**, October 30, 1921, p.79. / **116. SFX**, December 15, 1921, p.10; **SFC**, December 18, 1921, p.E-5. / **117. LAT**, May 26, 1923, p.1-6; *The Chronicle-Telegram* (Elyria, Ohio), June 22, 1923, p.24; **IOI**, July 1, 1923, p.W-1. / **118. Florida Passenger Lists**, Havana to Key West, arrived February 28, 1924; Mt-940-61. / **119. BDI**, September 25, 1920, p.3. / **120. Cf., CPC**, February 3, 1921, p.3; **SFC**, February 6, 1921, p.6-S; **IOI**: February 13, 1921, p.S-7; February 20, 1921, p.W-5; **TAT**, March 5, 1921, p.159; **SFX**, March 16, 1921, p.N-11. / **121. TOT**, June 19, 1921, p.S-5. / **122. BDG**, July 2, 1921, p.6. / **123. TOT**, January 29, 1922, p.B-5. / **124. B & B**: June 11, 1997, No.2695; June 15, 1995, Nos.4239f; cf. McComas' *17 Mile Drive* in B & B, April 8, 2008, No.71. / **125. SFC**, February 4, 1923, p.4-D. / **126. SFC**: October 8, 1922, p.4-D; October 29, 1922, p.4-D; **IOI**: October 22, 1922, p.7-S; October 29, 1922, p.9-S. / **127. TOT**, February 4, 1923, p.8-S. / **128. TWP**, December 20-27, 1924, p.22. / **129. TOT**: September 18, 1925, p.48; September 27, 1925, p.6-S; October 18, 1925, p.S-5. / **130. SFC**, November 12, 1911, p.29; **IOI**, July 4, 1920, p.5-S. / **131. CPC**: August 17, 1922, p.1; August 24, 1922, p.1; August 18, 1923, p.1; **BDG**, September 2, 1922, p.5; **IOI**: August 20, 1922, p.B-3; September 10, 1922, p.S-9; August 19, 1923, p.S-7; **MPH**, October 29, 1960, p.A-3. / **132. TOT**, July 23, 1922, p.S-5; cf. **CPC**: June 29, 1922, p.5; November 18, 1922, p.8. / **133. LAT**, May 11, 1924, p.3-17. / **134. SFC**: February 28, 1926, p.D-3; June 20, 1926, p.8-F. / **135. CCY**, July 20, 1926, pp.3, 6. / **136. CPC**, November 5, 1926, p.11. / **137. SFC**, November 30, 1924, p.D-3. / **138. TAT**: December 6, 1924, p.20; December 13, 1924, p.32. / **139. BDG**, October 23, 1926, p.5; *Indiana Weekly Messenger*: September 13, 1928, p.5; September 19, 1928, p.2; *Carbondale Daily Free Press*, October 5, 1928, p.4; **LAT**, January 6, 1929, p.3-20; **TAT**, July 20, 1929, p.6. / **140. The Oakland Tribune** published a photo of the couple after their escape from Del Monte; **IOI**: May 8, 1924, p.6-M; September 28, 1924, p.12-A; cf. **CPC**, July 27, 1922, p.9; **AAG**, July 1925, p.9; **AAA**: 24, 1927, p.645; 26, 1929, p.700; McGlauffin, p.284; Perry/Polk 1937, p.458. / **141.** The following is a small sampling of the many published articles on his golf activities: **IOI**: May 7, 1917, p.7; July 9, 1917, p.7; March 20, 1921, p.S-3; April 3, 1921, p.2-S; June 15, 1921, p.12; August 27, 1922, p.4-D; November 29, 1922, p.12; June 26, 1924, p.24; September 8, 1924, p.11; May 13, 1929, p.24; June 30, 1929, p.2-S; March 16, 1935, p.C-9; March 8, 1936, p.12; February 19, 1937, p.13; *Woodland Daily Democrat* (California), January 17, 1930, p.4. / **142.** Herein is a tiny selection of the hundreds of citations on the McComases busy social life: **IOI**: August 16, 1920, p.25; June 1, 1924, p.4-S; July 13, 1924, p.S-3; January 25, 1925, p.S-3; February 28, 1926, p.S-3; April 4, 1926, p.S-3; June 27, 1926, p.S-7; July 19, 1927, p.14; December 7, 1929, p.11; December 10, 1929, p.M-1; January 17, 1930, p.38; November 9, 1930, p.S-3; May 17, 1931, p.S-3; October 25, 1931, p.4-S; August 7, 1932, p.2-S; March 27, 1938, p.2-S; **SMT**: July 7, 1926, p.3; January 24, 1928, p.3; February 4, 1928, p.4; August 16, 1928, p.2; August 21, 1930, p.4; January 6, 1931, p.5; September 29, 1931, p.5; January 8, 1932, p.10; February 25, 1932, p.4; July 6, 1932, p.6; July 30, 1932, p.7; February 1, 1933, p.5; April 13, 1933, p.5; September 21, 1933, p.5; November 8, 1933, p.6; October 4, 1934, p.6; November 22, 1934, p.7; July 5, 1935, p.7; May 14, 1936, p.4; July 2, 1936, p.6; January 5, 1938, p.5; **CCY**, August 10, 1927, p.6; **CPC**, November 14, 1930, p.13. / **143. SFX**, October 26, 1924, p.N-5. / **144. TOT**, May 6, 1923, p.2-S. / **145. CPC**, June 28, 1924, p.1; **LAT**, July 6, 1924, p.2-8; **SFC**, July 6, 1924, p.6-D. / **146. LAT**, April 13, 1930, p.2-2; cf. **CPC**, March 14,

1930, p.14. / **147. SFM**, January 28, 1922, p.2; **LAT**: August 23, 1931, p.3-23; September 27, 1931, p.3-17; *The Daily Gleaner* (Kingston): November 19, 1932, p.19; December 5, 1932, p.18; December 8, 1932, p.10. / **148. CPC**: December 15, 1933, p.18; March 30, 1934, p.6; Appendix 4. / **149. MPH**, February 13, 1968, p.5. / **150. CPC**: September 21, 1934, p.1; September 13, 1935, p.5; **IOI**: September 8, 1935, p.2-S; September 20, 1935, p.22; September 29, 1935, p.22-B; September 21, 1936, p.B-9; **CRN**, October 8, 1936, p.9. / **151. LAT**, September 19, 1935, p.2-6. / **152. LAT**, November 4, 1937, p.2-11. / **153. California Passenger and Crew Lists**: Paapeste (Tahiti) to San Francisco, arrived October 28, 1927 and arrived July 5, 1929 aboard S.S. Maunganui, and Mazatlan to San Francisco, arrived April 13, 1930; **CPC**, March 14, 1930, p.14; *Galveston Passenger Lists*: Tampico to Galveston, arrived December 29, 1932; **SMT**, July 14, 1933, p.10; **IOI**, July 16, 1933, p.2-S; *Border Crossings from Mexico to the United States*, Nogales, Arizona, arrived October 29, 1936. / **154. CPC**, November 8, 1935, p.14. / **155. SFL**, July 9, 1932, p.9; **SFX**, July 10, 1932, p.6-E; **SFC**, July 10, 1932, p.D-3; **SFW**, July 16, 1932, p.7; **IOI**, July 17, 1932, p.8-S; **CPC**, July 22, 1932, p.7. / **156. SFL**, July 23, 1932, p.10; **TAT**, March 3, 1933, p.13; **BDG**, July 7, 1933, p.5. / **157. CPC**, January 12, 1934, pp.3, 7. / **158. CPC**: November 23, 1934, p.5; March 29, 1935, p.7; April 19, 1935, p.1. / **159. SFC**, April 1, 1934, p.D-3; **BDG**, April 5, 1934, p.5. / **160. TOT**, July 1, 1935, p.S-6. / **161. SFC**, November 21, 1935, p.17. / **162. SFC**, November 24, 1935, p.5-D; cf. **SFC**, November 20, 1935, p.10. / **163. CPC**, November 15, 1935, p.3. / **164. TAT**, December 6, 1935, p.19. / **165. TAT**, September 4, 1936, p.18; **IOI**, September 20, 1936, p.6-B. / **166.** The following citations are only a selection from the large corpus of published articles: *Corpus Christi Times* (Texas), November 5, 1936, p.9; *Circleville Daily Herald* (Ohio), November 5, 1936, p.10; **BDG**, November 5, 1936, p.7; **IOI**, November 5, 1936, p.22; *Wisconsin State Journal*, November 12, 1936, p.5; *Lima News* (Ohio), November 13, 1936, p.6; *The Hammond Times*, November 21, 1936, p.11. / **167. SFW**, November 14, 1936, p.16. / **168. CPC**, November 20, 1936, p.9. / **169. MPH**, December 28, 1938, p.7; **SFC**: December 28, 1938, p.9; December 29, 1938, p.11; January 1, 1939, p.9-W; **CPC**, December 29, 1938, p.5; **NYT**, December 29, 1938, p.19; **CCY**, December 30, 1938, p.1; **IOI**, January 1, 1939, p.B-7. Some of the national papers that carried the obituary were: *The San Antonio Light*, *Kingsport Times* (Tennessee), *Post-Standard* (Syracuse, New York), *Portsmouth Herald* (New Hampshire), and *Ogden Standard-Examiner* (Utah). Cf., **MPH**, October 29, 1960, p.A-8; Hailey, vol.9, pp.63-89; Kent L. Seavey, *Francis John McComas (1875-1938)*, Exhibition Catalogue of the California Historical Society, San Francisco, 1965; Raymond Wilson in Westphal, *North*, pp.110-13; Jones, *Twilight*, pp.10ff; Spangenberg, pp.38f; Morrison, pp.26ff; Seavey, p.27; Falk, p.210f; Samuels, pp.314f; Hughes, p.742; Baird et al., pp.26f; Orr-Cahall, p.89; Shields, pp.131-51, 306-10; Wall Moure, p.342. / **170. BDG**: July 4, 1939, p.8; June 8, 1939, p.5; **SFC**: May 14, 1939, p.23-W; May 21, 1939, p.23-W; June 18, 1939, p.24-W; **IOI**, May 21, 1939, p.B-7. / **171. SFW**, May 27, 1939, p.15. / **172. SFC**, May 28, 1939, p.23-W. / **173. TOT**, Nov. 5, 1939, p.B-7; **SFC**, Aug. 25, 1940, p.16-W. / **174. TOT**, July 21, 1940, p.B-7. / **175. TOT**, April 11, 1958, p.30-D. / **176. MPH**, Aug. 23, 1987, p.6-D.

MARY EVELYN (Eva) McCORMICK (ca.1862-1948) was born on December 2nd to Irish immigrants in Placerville, El Dorado County, California.¹ The local newspaper placed their address on Canal Street; her father, William McCormick, advertised himself as "Constable and Auctioneer" with his place of business in a local saloon.² By late 1867 the family had relocated to San Francisco. According to the San Francisco Directories of 1868 and 1869, the McCormicks moved their residence from 728 Minna Street to the corner of Twenty-third and Bryant Streets and William's occupation was listed as "saloonkeeper."³ From the U.S. Census in August of 1870 we learn that the seven-year-old Evelyn had three younger siblings: Margaret, Elizabeth and William Jr.⁴ Within ten years she had two more sisters, Martha and Nellie.⁵ In 1871 William's occupation was specifically cited as "barkeeper, Russ House, billiard saloon" and the family resided at 21 Silver Street.⁶ Between 1872 and 1892 the family's address changed at least five times and included: 812 Folsom Street, 2035 Howard Street, 924 Valencia Street, 2648 Folsom Street and 701 Pierce Street.⁷ Finally, in the mid 1890s the McCormicks purchased a home at 1100 Fulton Street which remained the family residence for two decades.⁸ Through the 1880s and 1890s William's occupation was given as "liquor dealer, S.P. Co. ferry steamers."

Upon completion of public grammar school Mary Evelyn trained at the private Irving Institute, a preparatory academy for college-bound girls.⁹ She apparently studied art at the Institute and achieved sufficient prowess to exhibit her painted porcelain at the 1881 California State Fair and her "plaques in oil" at the 1882 Mechanics' Institute Fair.¹⁰ Shortly thereafter she received further art training under Virgil Williams, Ernest Narjot, Thomas Hill, Emil Carlsen, Amédée Joullin and Raymond Dabb Yelland at the School of Design. Here she was awarded an honorable mention for oils in 1886 and the Avery gold medal for her painting of chrysanthemums two years later.¹¹ The *Daily Alta California* said the following about her exhibits in December of 1888:¹²

Undoubtedly the best work in oils is that shown by Miss E. McCormick. She has a true artistic sense of color and her drawing is accurate without suggesting stiffness. She has a small canvas of white roses which are delicately painted. Two landscapes are excellent and a somewhat large canvas of chrysanthemums is very choice in color. She also has a dainty canvas of pink roses.

During her tenure at the School of Design she befriended fellow students Mary Brady, Isabel Hunter, Charlotte Morgan, Louise Carpenter, Mary DeNeale Morgan and Mary Williams; the latter became the celebrated artist-journalist Kate Carew.¹³ In 1888 she listed her studio address as 925 Market Street. Between 1889 and 1891 she continued her education at the Académie Julian in Paris with Jules Joseph Lefebvre and Benjamin Jean-Joseph Constant.¹⁴ McCormick reportedly began "her long friendship with Sarah Bernhardt" who generously shared "the wealth that was hers with many a struggling young artist."¹⁵ Her sketching partner and lover in France, Guy Rose, was also a graduate of the School of Design.¹⁶ In Giverny the couple came under the spell of Monet and his Impressionist groupies.¹⁷ Her Paris address was boulevard des Batignolles 29; at the

1891 Salon she exhibited *A Garden in Giverny*.¹⁸ Her *Afternoon at Giverny* was shown that year at the Royal Academy in Berlin.¹⁹

McCormick returned to San Francisco before May of 1891. At this time she was placed on the decoration committee for the spring Annual of the San Francisco Art Association (SFAA).²⁰ A year later she displayed her Salon painting of the Giverny garden at the Art Association along with other French scenes and a Monterey Peninsula seascape.²¹ The latter, entitled *Morning in Pacific Grove*, was said by one conservative critic to be "marred by a general prevalence of cold purple tones."²² McCormick's work was so highly esteemed by her peers that she was one of the few female artists invited to the SFAA's annual dinner; she attended subsequent social functions at that organization.²³ In the late spring of 1892 she left for Santa Barbara to "sketch some of the old missions."²⁴ In January of 1893 at the Annual of the Mechanics' Institute Fair she displayed, according to the *San Francisco Call*, four pictures:²⁵

"Old San Luis Rey Mission," No.253, being a little gem of tender and distinctly California coloring. In the same mission, No.246, the building is equally good, but the sky is lumpy and the foreground a trifle monotonous. "Afternoon at Giverny, France," accepted at the Berlin exhibition of 1891 is a picture the coloring of which would be gorgeous even for a tropical scene, instead of which it is supposed to portray a country where the tints of nature are considerably more subdued than in California. No.34 – "After, Old San Luis Rey Mission" – is a vigorous and artistic picture of the building, whose coloring is admirable, but the wide sweep of bright green foreground is a trifle crude to the conservative eye. Miss McCormick has a reputation as an artist and most of her work is vigorous and good, but as a colorist she is occasionally prone to a little excess.

Several months later she exhibited two paintings, *Mission San Luis Rey* and *Morning at Giverny*, at the World's Columbian Exposition in Chicago.²⁶ Twenty-four other California artists, including Arthur Mathews and Jules Mersfelder, had paintings at the 1893 Chicago Exposition.²⁷ That spring at the Annual of the SFAA she contributed a "strongly painted and realistic" *Old San Luis Rey Mission*, apparently a smaller version of her entry at the Exposition.²⁸ The *San Francisco Call* summarized her achievements and published a portrait sketch of this very fashionable and determined artist.²⁹ In 1894 McCormick was a juror at the California Midwinter International Exposition where she exhibited *Field of Pansies* and two Del Monte scenes: *Arizona Gardens* and *Cactus Corner*.³⁰ In March of that year the *San Francisco Call* published a revealing interview with the artist:³¹

A summons with the brass lion's-head knocker that adorns Miss Evelyn McCormick's pretty studio in the Columbia building brought that young lady after a few moments delay to the door, which she opened cautiously.

"Ah! It's you," she observed, with a smile, recognizing an acquaintance in *The Call* reporter. "You know I was afraid it was one of the artists, and I did not want any models disturbed.

"Are models so jealously guarded as that?" asked the reporter, entering a charming little alcove, draped with pale lilac silk and furnished with a magnificent oriental divan.

"Chinese models are," replied Miss McCormick. "It is so very hard to get a woman who will pose. And then, speaking for myself, I prefer originality. Now what is the pleasure of painting a Mongolian head that has been painted a hundred times before?" I like a woman with some characteristic traits and a face that has not been hackneyed, and I have just been fortunate to get such a woman."

At this moment a pattering of little feet upon the studio floor and the sharp staccato tones of Chinese voices, showed that the models were amusing themselves by inspection of the studio in its owner's absence. "Yes, you can see them, if you wish," said Miss McCormick in answer to a question. "They have never posed before and they don't understand English, but I do not think they are timid."

Indeed, the models did not seem to be troubled by any scruples of modesty. They were examining everything in the large, light apartment, passing judgment upon the quality of the green silk draperies, admiring the photographs and trying which of the carved chairs was most comfortable. As soon as Miss McCormick entered, however, the elder, a woman of about 25, immediately seated herself in a position to get "took," and the younger, a pretty girl of 13, leaned against her chair.

"Yes, they try hard," said the young artist, with a sigh, "but they are the most restless models – however I am glad to have got them at any price."

"Are their pictures for the spring exhibition?" was asked.

"That depends upon how they turn out. Figure painting is what I studied exclusively in the atelier in Paris, but I have never satisfied myself sufficiently with a figure study to exhibit one yet. I have had the audacity to exhibit landscape, which I have scarcely studied at all, in the salon and elsewhere. This time I hope to show a Chinese from life. Yes, that will go, and that," Miss McCormick indicated two delicately tinted watercolors, one of the custom house at Monterey, and the other of the beach.

At the 1894 spring Annual of the SFAA she displayed *Morning in Giverny*, her entry at the Chicago Exposition, and showed "considerable versatility in her still life work."³² She was one of a very select group of artists chosen

by the *San Francisco Examiner* to explain with a degree of humor her theories on the ideal painting.³³ Even the furnishings of her atelier were scrutinized by the press. One newspaper described the "graceful" artist as about five feet six inches tall and reproduced a sketch of her studio as well as a drawing of the elegantly attired McCormick.³⁴ Her residence was located in the parental home at 1100 Fulton Street near Pierce.³⁵

She began painting on the Monterey Peninsula as early as 1891 and occasionally stayed as a summer resident in Pacific Grove.³⁶ She quickly became a recognized fixture in the Peninsula community.³⁷ While visiting Pacific Grove in September of 1895 the unmarried McCormick gave birth to a daughter, quickly abandoned the child and fled to New York to escape scandal in the Methodist enclave. Upon her return to California the following year she exhibited at the winter Annual of the SFAA "two Monterey pictures – one a shimmering sand dune, the other a very artistic conception of Monterey's Chinatown."³⁸ In January of 1897 she donated a canvas to the Narjot Benefit Exhibition and raffle.³⁹ She continued to busy herself with coastal scenes, but the critics were not entirely pleased. At that year's spring Annual of the SFAA she presented "a very painty sand dune, not remarkable in color."⁴⁰ When she did visit the Peninsula, she was frequently with her painting companion, Mary Brady.⁴¹ In July of 1898 she entertained General Carlos Ezeta at an elaborate tea in Pacific Grove and later that year acquired quarters in the upper room of the north tower at Monterey's Custom House where she began a series of sketches on "historic Monterey."⁴² At this time she maintained her primary residence on Fulton Street in San Francisco, served on the governing committee of the California School of Design and was prominent in the society pages of San Francisco.⁴³ She attended the 1899 Mardi Gras ball at the Mark Hopkins Institute attired as a white "Pierette."⁴⁴ According to the U.S. Census of 1900, she listed her birth date as "December, 1869."⁴⁵ Her San Francisco studio, which was listed at 916 Market Street, was said to be "as pretty as a boudoir" and included such opulent features as an elevator, Persian rugs, cashmere shawls and Indian brasses.⁴⁶ In March of 1901 she served on the jury of the SFAA.⁴⁷ That August Harriett Quimby of the *San Francisco Call* penned this overly romanticized portrait of McCormick and her Monterey "summer" studio:⁴⁸

Upon the broad balcony which looks out over the water, for the house is only a few yards from the shore, Miss McCormick has her easel, and every day during the summer months one can find her in a cool white duck dress, a large hat, with its snakeskin band, busy, a charming picture painting a picture. Here on this same balcony are finished some of those famous adobes, for no one had succeeded in getting those Spanish tile roofs with their wonderful purple shadows and myriad colors, or in reproducing the soft quality of the old adobe, as has this young artist. The world will hear much of Miss McCormick, so say our most critical, for her work has great individuality. Monterey is proud of this young lady, and during her four years there she has become a universal favorite, for great talent with unaffected manner is a rare combination, and she has both.

In October of 1901 she exhibited at the Sorosis Club of San Francisco and the following spring she served on a committee of the Mark Hopkins Institute of Art.⁴⁹ At this time she advertised her address in the San Francisco Directory as "artist, 1100 Fulton" Street.⁵⁰ By April of 1902 she had abandoned her summer digs at the Custom House, which was scheduled for renovation, and moved to the nearby Pacific House.⁵¹ Two of her "elegant paintings" of the former edifice were displayed in Santa Cruz.⁵² She held studio exhibitions in the summers to attract tourists from the Del Monte Hotel. The San Francisco press, who credited the artist with the "most rigorous self-discipline," referred to her as the "Montereyan."⁵³ According to Laura Bride Powers, art critic for the *San Francisco Call*, she was one of the few non-Barbizon/non-Tonalist artists who persuaded the jury at the Mark Hopkins Institute in 1905 to display her paintings "done in a high key, in the lurid light of a sunny day."⁵⁴

The death of McCormick's father in 1906 compelled her to spend an ever-increasing amount of time with her mother, Margaret McHugh McCormick, in San Francisco, but she still managed to maintain a seasonal studio in Monterey's old Pacific House at 204 Main Street.⁵⁵ Between 1907 and 1918 she established her primary studio-residence in the parental home which was still at 1100 Fulton Street.⁵⁶ In the early fall of 1907 the *San Francisco Call* declared "that it is her intention to stay in the city now, but she is strongly bound to Monterey by her interest in the old adobes and the crumbling beauty of the old town."⁵⁷ According to the U.S. Census in April of 1910, she resided in San Francisco with her mother and the long-time family servant, Fanny Dougherty.⁵⁸ In this document Miss McCormick listed her year of birth as 1877. At this time she was still spending part of each year on the Peninsula, where she now kept a seasonal residence and professional address at the Royal Hotel, but she often felt compelled to close her studio to attend her mother and confine her Monterey visits "for a month."⁵⁹ Her time in San Francisco was never wasted since she reopened her "city studio" and often served on the selection jury of the Sketch Club.⁶⁰ On the death of Mrs. McCormick in 1912 she decided to maintain the San Francisco residence to benefit from the forthcoming activities around the 1915 Panama-Pacific International Exposition. In 1916 she registered to vote in San Francisco as a "Republican," still residing at her Fulton-Street address.⁶¹

Of equal importance were her continued contacts among the artists and literati of the Peninsula. According to the *Diaries* of George Sterling, McCormick attended a number of the Bohemian parties and

socialized with Isabel Hunter and Charles Dickman's second wife; she also maintained friendships with Harry Lafler, Jack London and Xavier Martinez and even hosted a tea in 1909 at Pacific Grove for army officers from the Presidio.⁶² At the Fourth Annual Exhibition of the Carmel Arts and Crafts Club in July of 1910 she displayed her recent work.⁶³ In 1914 Evelyn helped to entertain William Merritt Chase in Monterey during his Carmel Summer School of Art.⁶⁴

At the Inaugural Exhibition of the Del Monte Hotel Art Gallery in April of 1907 she offered three works: *The Old Custom House, Monterey Bay and The Old Convent*.⁶⁵ These paintings received the following review from the art critic of *The Argonaut*, Anna Pratt Simpson:⁶⁶

For years Miss M. Evelyn McCormick has been painting sunlight when it is low and when the shadows are long, also when it is brilliant in its uncompromising glare. Her method, like that of Childe Hassam and others of the modern artists, made her mix much of her color on the canvas. In the beginning the effort was so crude that the mechanism of the treatment was lost only at a great distance. The skies of otherwise interestingly painted pictures of Monterey were spoiled with insistently blue and pink dappled stretches of sky. Miss McCormick still sees the sky at Monterey vibrating blue and pink, but she has improved wonderfully in her expression of it. In one large panoramic view of Monterey, hung in the Del Monte exhibition, some exception may still be taken to this phase of work, but in her painting of an old adobe on a day late in the year, when the lights and shadows vie with each other in beauty, Miss McCormick has outwitted criticism. It is a peculiarly interesting subject, painted with a thorough understanding of its values. A picture of the old Custom House at Monterey is another canvas highly creditable to Miss McCormick. There are few artists who have worked so steadfastly with the courage of conviction, striving and striving for the success that she has now attained. Miss McCormick's work has one of the elements of success – good drawing.

Between 1909 and 1911 McCormick served on the hanging committee and jury at Del Monte; in 1916-17 she was a member of that Gallery's "advisory committee."⁶⁷ As expected, she was a frequent exhibitor at Del Monte through 1931, but surprisingly she continued to display several of her decades-old Giverny scenes alongside her often repeated canvases of the crumbling historic buildings of Monterey.⁶⁸ Her brilliantly executed and widely praised *Old Convent at Monterey* at the Schussler Brothers Gallery of San Francisco alerted the public to the need to preserve the Peninsula's architectural heritage.⁶⁹ McCormick's self-imposed semi-retirement from public exhibitions, which extended from the fall of 1917 to the early summer of 1922, ended at Del Monte as we learn from Laura B. Powers, now the art critic for *The Oakland Tribune*:⁷⁰

Evelyn McCormick's coming back.

For some years this brilliant painter seems to have been resting on her laurels. She exhibited only sporadically, enough, however, to hold her place in the annals of producers.

But the gallery in her home-town reveals a number of things that elect her again to the best company – fresh, spirited, balanced canvases. Particularly would I recommend to you the little translation of the blue bay, a violet haze on the horizon, saucy red boats riding molten water.

A fresh stimulation must have flared up – one of those interesting psychological quickenings that are often difficult to account for.

Her architectural studies were balanced with details of the immediate setting as noted by Josephine Blanch:⁷¹

The latest work of Evelyn McCormick has an added brilliancy of color and freedom of technique. This is shown in her four lately painted canvases now at Del Monte. Especially clear and vibrant is her painting of the "Casa Laritas" – an adobe house overshadowed by a large cypress. Her perfect interpretation of sunlight on the white adobe walls attracts much attention to this painting and also her brilliant painting of a corner of a conservatory – diffused sunlight falls through the glass door upon a mass of red geraniums, amaryllis and clematis blossoms.

There was equal praise for her non-architectural studies, such as her now famous depiction of very ripe *Carmel Valley Pumpkins*.⁷² This painting attracted some amusing comments for several decades. In her 1928 review of a Del Monte Art Gallery show for the *Carmel Pine Cone* Jennie Cannon relates the following of the *Pumpkins*:⁷³

... Always a conscientious painter, fall ran into spring, and spring into fall again, before Miss McCormick's copulent vegetables were completed. A sturdy woman, scrutinizing closely the glowing pumpkins, turned to her comrade and said, "Ain't it awful? Evelyn McCormick don't know that when pumpkins is ripe, the leaves ain't green!" But it was not the adult alone who was concerned over Evelyn McCormick's painting in those days. There was a little girl who, after studying closely the mottled skies of the brilliant landscapes, went and peered into the azure and remarked "I don't see any of those queer snails in the sky."

From 1918 until her death McCormick maintained a single permanent home in Monterey's Royal Hotel at 342 Alvarado Street.⁷⁴ She first registered to vote in Monterey in 1922; her party affiliation was "Republican."⁷⁵ In the U.S. Census of 1930 she gave her age as "53."⁷⁶

McCormick contributed to the Annual Exhibitions of the Carmel Arts and Crafts Club in 1919 and 1924. At the latter she displayed a piece

entitled *Monterey Boats*.⁷⁷ Part of her exhibition history included the: California State Fair from 1881 through 1901,⁷⁸ Mechanics' Institute Fair in 1882 and 1893,⁷⁹ SFAA from 1892 to 1916,⁸⁰ National Academy of Design in 1896,⁸¹ Century Club of San Francisco in 1898,⁸² San Francisco Artists' Society in 1905,⁸³ Sketch Club of San Francisco between 1906 and 1911,⁸⁴ Pennsylvania Academy of Fine Arts in 1909,⁸⁵ Art Institute of Chicago,⁸⁶ Peninsula Artists Exhibition at Pacific Grove in 1913,⁸⁷ Helgesen Gallery of San Francisco in 1914,⁸⁸ First and Second Exhibitions of California Artists at the Golden Gate Park Memorial Museum in 1915 and 1916,⁸⁹ Gump Gallery in 1924 and Golden Gate International Exposition of 1939-40. Her oil *Old Custom House—Monterey* received a bronze medal at the 1915 Panama-Pacific International Exposition.⁹⁰ In 1917 one critic, who was delighted with her four "charming" sketches at Schussler's Gallery, complained that "she doesn't paint often enough," one of her exhibited canvases depicted "the old Halleck home in Monterey."⁹¹

In May of 1922 at Del Monte she sold one of her many *Stevenson House* paintings to Sir Auckland Geddes, the British Ambassador to the United States, and with her accumulated savings returned to Europe the following year.⁹² On her passport application both Mary Evelyn McCormick and her sister, Elizabeth (Ellis) Parrish, swore under oath that the former was born in 1873.⁹³ McCormick was described as having dark brown hair, gray eyes and a fair complexion. The northern California press reported that she found much interesting material "in the Basque country and in Venice" as well as in St. Juan de Luz; her art was exhibited in France and received "favorable comments."⁹⁴ When she returned to California in January of 1925, the *Carmel Pine Cone* reported that she "studied while abroad – not technique alone, but color, color, color. She begins work again with a new zest, a new enthusiasm, a new outlook."⁹⁵ McCormick continued to be socially active in Carmel and Monterey.⁹⁶ In February of 1925 she displayed at the Del Monte Art Gallery "a group of . . . European subjects . . . both French and Italian" that showed, according to the *San Francisco Chronicle*, "great simplicity and strength combined with fine draughtsmanship and a natural sense of brilliant and delightful color."⁹⁷ In addition to two Venetian subjects, she exhibited *A Basque Home* which included a depiction of an "historic cross placed in 1660."⁹⁸ Several of her canvases were put on display that July at the Antique Studio on Alvarado Street in Monterey; this shop was owned by her sister who "recently returned from Italy."⁹⁹ Later that summer she displayed a "pear orchard in full bloom."¹⁰⁰ In July of 1926 a San Francisco collector purchased from Del Monte her *Fishing Boats—San Pietro in Volta—Venice* which was reportedly one of her largest paintings. The canvas was filled with "sunlight and brilliant color . . . quaint old streets and idle fishing boats."¹⁰¹ That October she not only contributed to the Inaugural Exhibition at Monterey's short-lived Hotel San Carlos Art Gallery, but also joined Armin Hansen "in an advisory capacity" at that venue.¹⁰² Concurrently, at Del Monte she displayed "several of her adobe houses, warm with sunlight, with a Mission Cross in front. It has all the charm of old Monterey."¹⁰³ Two of her exhibited canvases in San Francisco were sold in February of 1927.¹⁰⁴ In Santa Cruz at the Annual State-wide Exhibition of 1928 she offered her oil entitled *Pear Blossoms* which Florence Lehre characterized as "that difficult subject, an orchard in bloom; rather well done at that."¹⁰⁵ Her work reappeared at the State-wide Annual in 1930.¹⁰⁶ At the 1931 Monterey County Fair her painting entitled *Sherman Rose House* attracted much attention.¹⁰⁷ During the early-to-mid 1930s she was commissioned by the City Council of Monterey to paint a dozen oils of local historic buildings with funds provided by the federal SERA Art Project and the WPA Art Program. One of these canvases was placed in Monterey High School and another, *The Stevenson House*, was given to Carmel's Sunset School; among the twelve oils were *Colton Hall and Custom House*.¹⁰⁸ Photos of her federally commissioned murals in Monterey's Custom House were displayed at the de Young Memorial Museum of San Francisco in April of 1934.¹⁰⁹ A month later her oil paintings of Monterey and Europe were given a one-man exhibition at the Stanford University Art Gallery.¹¹⁰

Between 1936 and 1947 she exhibited primarily in Carmel. After waiting more than six years she joined the Carmel Art Association (CAA) and in December of 1933 donated one of her paintings to the exhibition-raffle in support of the new CAA Gallery.¹¹¹ She contributed to its January 1936 exhibit a Venetian street scene which Thelma B. Miller, art critic for the *Carmel Pine Cone*, called "bright and tidy."¹¹² At the CAA Gallery that November Miller said that her *Venice Gondola* was "distinguished by beautifully painted shimmering water in which the graceful lines of the boat are reflected. The buildings on the far shore of the canal are a bit too tight."¹¹³ Early in 1937 at the exhibition of local artists in the foyer gallery of the Carmel Theatre her study of the "Old Custom House" was given the first prize and "a silver loving-cup" by the vote of the patrons.¹¹⁴ McCormick's canvas entitled *First Brick House* at the CAA show in June of 1937 was said by the *Pine Cone* to have "a remarkable treatment of sunlight" and Virginia Scardigli, art critic for *The Carmel Cymbal*, remarked on its "solid painting . . . and sky of infinite patience and immobility."¹¹⁵ Concurrently, at Carmel's Federal Art Gallery Scardigli evaluated her work:¹¹⁶

The other painting new in the Gallery, is by that veteran of old Monterey adobes, Evelyn McCormick. A small canvas, it has pictorial, historical and real painting interest. The subject is the old Spanish convent, which until 20 years ago, stood on the spot now occupied by the San Carlos Hotel in Monterey. Part of the original adobe wall is still standing to the rear of the hotel. Miss McCormick

has painted the scene as she herself remembered it. The convent was the approved school for all the young Spanish girls of the Pacific Coast and is part of the romantic history of California. May we repeat – Evelyn McCormick knows how to paint buildings. Either by actual study or by a keen sense of understanding and observation she knows construction, and whatever color she may choose from her palette her compositions are sound.

Her work was again seen at the CAA Gallery in April of 1946 and the following February in one of her last exhibitions at that venue Nancy Lofton, art critic for the *Pine Cone*, noted that "McCormick's painting of the bay and the boats is done in a classically impressionistic manner which carries well the sense of light raining down from the sky, as it does over Monterey Bay on halcyon mornings."¹¹⁷ In October of 1947 the *Monterey Peninsula Herald* published a photo of the artist at her easel.¹¹⁸

Miss Evelyn McCormick died unexpectedly of heart failure on May 6, 1948 in her Monterey hotel on Alvarado Street and was survived by her sister and two nephews.¹¹⁹ The front-page obituary in the *Monterey Peninsula Herald* proclaimed in banner headlines "Last Link with Bohemian Past Broken" and provided three photos of the diminutive artist at work during "various epochs in her career" and one rather cocotteish snapshot from the gay 90's.¹²⁰ The California Death Index curiously lists her date of birth as January 1, 1868.

ENDNOTES FOR MCCORMICK: 1. There is no conclusive evidence for the year of her birth. As the reader will discover in this narrative, McCormick and her family offer conflicting testimony. Several of the modern sources cited in note 119 below agree on the year "1862." / 2. *The Mountain Democrat* (Placerville): July 7, 1866, p.1; August 7, 1915, p.2. / 3. Crocker 1868, p.376; 1869, p.417. / 4. U.S. Census of 1870 [ED 9th Ward, Sheet 207]. / 5. U.S. Census of 1880 [ED 172, Sheet 10]. / 6. Crocker 1871, p.439. / 7. Crocker: 1872, p.438; 1875, p.675; 1878-79, p.569; 1883, p.720; 1886, p.805; 1889, p.891; 1890, p.897; 1892, p.937. / 8. Crocker: 1897, p.1153; 1899, p.1156; 1902, p.1200; 1907, p.1076; 1910, p.1143. / 9. *SFL*, March 15, 1893, p.7. / 10. Halteman, pp.II.120, III.87. / 11. Halteman, p.I.64; *DAC*, December 11, 1886, p.1; *SFL*, May 28, 1893, p.6. / 12. *DAC*, December 7, 1888, p.1. / 13. *CPC*, January 14, 1944, p.3; *MPH*, November 1, 1946, p.A-12. / 14. *CPC*, August 25, 1939, p.18. / 15. *MPH*, May 7, 1948, p.7. / 16. *SFC*, October 27, 1889, p.12. / 17. *SFL*, July 22, 1907, p.6. / 18. *SFL*, June 7, 1891, p.15; *TAT*, June 8, 1891, p.14; Fink, p.367. / 19. *SFL*: January 22, 1893, p.9; March 15, 1893, p.7; Bernier, p.172. / 20. *TAT*, May 11, 1891, p.10. / 21. *SFX*, April 10, 1892, p.13; Halteman, p.I.218. / 22. *SFL*, April 8, 1892, p.3. / 23. *SFX*, April 7, 1892, p.5; *SFC*, April 7, 1892, p.4; *SFB*, May 19, 1893, p.1. / 24. *SFC*, June 5, 1892, p.12. / 25. *SFL*, January 23, 1893, p.3. / 26. *SFL*: March 19, 1893, p.8; July 16, 1893, p.15. / 27. *SFC*, February 18, 1893, p.7. / 28. *SFB*, May 22, 1893, p.2. / 29. *SFL*, May 28, 1893, p.6. / 30. *SFX*: January 4, 1894, p.4; January 28, 1894, pp.38f; *CMIE*, p.8; Schwartz, *San Francisco*, p.94. / 31. *SFL*, March 17, 1894, p.9. / 32. *SFL*: April 17, 1894, p.4; May 23, 1894, p.7. / 33. *SFX*, April 8, 1894, p.26. / 34. *SFL*, March 8, 1895, p.8. / 35. Halteman, p.I.218. / 36. *SFL*, September 2, 1894, p.13. / 37. *SFL*, April 21, 1895, p.9; *SFC*, August 5, 1900, p.12. / 38. *SFC*, December 4, 1896, p.10; cf. *SFL*, November 27, 1896, p.11. / 39. *SFL*, February 7, 1897, p.8. / 40. *TWV*, May 1, 1897, p.4; *AAA*, 1, 1898, p.22. / 41. *SFC*: November 28, 1897, p.22; March 6, 1898, p.22. / 42. *TOT*, July 25, 1898, p.3; *TAT*: March 20, 1899, p.15; May 8, 1899, p.15; *SFC*: June 4, 1899, p.22; September 17, 1899, p.24; *SFL*, April 13, 1902, p.2-M; *QVM* 51, 1908, pp.25-33; *DMW* 2.28, 1911, p.3. / 43. *SFC*, August 5, 1900, p.12; *SFL*, February 20, 1901, p.4. / 44. *SFL*, February 15, 1899, p.12. / 45. U.S. Census of 1900 [ED 175, Sheet 248A]. / 46. Halteman, p.I.218; *SFC*, May 20, 1900, p.31. / 47. *TAT*, March 18, 1901, p.15. / 48. *SFL*, August 25, 1901, p.11; cf., *SFL*: May 15, 1900, p.6; July 11, 1900, p.6; *SFN*, Christmas, 1902, pp.18ff. / 49. *TAT*, October 14, 1901, p.255; *MHR* June, 1902, p.11. / 50. Crocker, 1902, p.1200. / 51. *SFL*, April 13, 1902, p.2-M. / 52. *SFL*, April 27, 1902, p.19. / 53. *SFL*: May 3, 1903, p.14; April 29, 1907, p.6; March 28, 1911, p.35; cf. *DMW* 2.1, 1910, p.11. / 54. Powers reproduced one of her "high light" scenes of Monterey (*SFL*, April 16, 1905, p.19). / 55. *Perry/Polk*: 1905-06, p.34; 1907, p.33; *SFL*: March 25, 1906, p.11; May 17, 1908, p.21. / 56. *SFL*: June 24, 1907, p.7; November 8, 1908, p.29; Crocker: 1911, p.1787; 1916, p.2069; 1917, p.2190. / 57. *SFL*, October 7, 1907, p.9. / 58. U.S. Census of 1910 [ED 198, Sheet 10-A]. / 59. *SFL*, October 4, 1908, p.31; *Perry/Polk* 1911, p.52; *AAA*: 10, 1913, p.303; 12, 1915, p.420; 14, 1917, p.544; *TOT*, December 22, 1918, p.6. / 60. *SFL*: February 9, 1908, p.31; August 28, 1910, p.42; *SFC*: March 28, 1909, p.37; September 15, 1909, p.5; *TOT*, April 10, 1909, p.10; *DMW* 1.5, 1910, p.41. / 61. *CVRI*, City and County of San Francisco, 1916. / 62. Sterling: July 25, 1908; February 2, 1913; November 22, 1913; cf., *TAT*, February 16, 1907, p.463; *SFL*, February 16, 1908, p.30; *TOT*, August 7, 1909, p.7; *MPH*, November 1, 1946, p.A-12. / 63. Appendix 2. / 64. *TOT*, July 25, 1914, pp.7f. / 65. *MDC*, April 21, 1907, p.1. / 66. *TAT*, May 4, 1907, p.651. / 67. *SFL*: April 25, 1909, p.31; November 16, 1909, p.8; May 29, 1910, p.39; October 16, 1910, p.45; *DMW*: 1.38, 1910, p.6; 2.23, 1911, p.5; *AAA*: 13, 1916, p.68; 14, 1917, p.59. / 68. Schwartz, *Northern*, p.82; *SFL*: April 22, 1907, p.6; July 8, 1907, p.6; August 14, 1907, p.13; November 3, 1907, p.16; December 16, 1907, p.8; March 27, 1910, p.48; August 28, 1910, p.42; February 26, 1911, p.31; *SFC*: November 12, 1911, p.29; August 8, 1920, p.E-3; February 15, 1925, p.D-3; June 6, 1926, p.8-F; October 3, 1926, p.5-F; May 27, 1928, p.D-7; *DMW*: 2.23, 1911, p.6; 2.29, 1911, pp.5f; *TOT*: August 5, 1917, p.20; July 3, 1921, p.S-3; November 15, 1931, p.6-S; *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; *MDC*: June 30, 1921, p.2; July 7, 1921, p.4; *CPC*: September 12, 1925, p.5; June 18, 1926, p.10; February 10, 1928, p.4; September 6, 1929, p.6; *LAT*, September 1, 1929, p.3-18; *CRM*, August 28, 1930, p.2. / 69. *SFC*: May 21, 1911, p.31; March 25, 1917, p.24. / 70. *TOT*, June 25, 1922, p.S-5. / 71. *TOT*, October 9, 1921, p.S-8. / 72. *QVM* 51, 1908, p.31; Gerds and South, pp.32f. / 73. *CPC*, January 27, 1928, p.4. / 74. *Perry/Polk*: 1922-23, p.42; 1926, p.199; 1928, p.234; 1930, p.242. / 75. *CVRI*, Monterey County: 1922, 1926-1928, 1936-1944. / 76. U.S. Census of 1930 [ED17-23, Sheet 8A]. / 77. Appendix 2. / 78. Halteman, p.III.87. / 79. Halteman, p.II.120. / 80. Halteman, p.I.218; *TWV*, April 9, 1892, p.7; *TAT*: April 23, 1894, p.1; March 17, 1902, p.174; *SFL*: April 7, 1894, p.4; April 17, 1895, p.7; April 19, 1895, p.9; March 2, 1900, p.4; March 31, 1905, p.9; April 2, 1905, p.19; November 12, 1905, p.19; March 13, 1906, p.5; April 8, 1910, p.4; *SFC*: March 25, 1900, p.23; November 16, 1900, p.7; March 31, 1905, p.9; *BDG*, April 1, 1905, p.8; *TOT*, November 12, 1916, p.27. / 81. Bernier, p.172. / 82. *TAT*, March 7, 1898, p.10. / 83. Schwartz, *Northern*, p.82; *SFL*: December 21, 1905, p.5; December 24, 1905, p.23. / 84. Schwartz, *Northern*, p.82; *SFL*: February 14, 1906, p.16; February 18, 1906, p.23; February 25, 1907, p.6; April 7, 1909, p.7; December 5, 1909, p.30; November 13, 1910, p.42; *SFC*: March 3, 1907, p.40; November 8, 1910, p.9; *TOT*, April 10, 1909, p.10. / 85. Here she exhibited her *San Luis Rey Mission*; *SFL*, February 26, 1911,

p.31. / 86. Bernier, p.172. / 87. *SFC*, September 14, 1913, p.21. / 88. *SFC*, May 17, 1914, p.27. / 89. Schwartz, *Northern*, p.82; *SFC*, January 22, 1916, p.8. / 90. *LAT*, May 2, 1915, p.3-21; *SFC*, July 25, 1915, p.17; *The Mountain Democrat* (Placerville), August 7, 1915, p.2; Trask, pp.199, 338. / 91. *SFC*: April 29, 1917, p.23; December 16, 1917, p.8-S; *TWP*, December 22, 1917, p.14. / 92. *TOT*, May 28, 1922, p.6-S. / 93. U.S. Passport Application No. 260367, issued on March 27, 1923 in San Francisco. / 94. *CPC*, July 14, 1923, p.12; *SFC*: February 24, 1924, p.6-D; December 14, 1924, p.D-3; *TOT*, April 6, 1924, p.S-5; *MPH*, May 7, 1948, p.7. / 95. *CPC*, January 31, 1925, p.1. / 96. *TOT*, June 7, 1925, p.B-9; *CCY*, July 6, 1926, p.12. / 97. *SFC*, February 15, 1925, p.D-3. / 98. *SFC*, May 31, 1925, p.D-3. / 99. *AAJ*, July 1925, p.9; cf. *CPC*, June 26, 1926, p.11. / 100. *SFC*, September 6, 1925, p.D-3. / 101. *SFC*, July 4, 1926, p.8-F. / 102. *CPC*, October 15, 1926, p.11. / 103. *CPC*, October 8, 1926, p.11. / 104. *CPC*, February 18, 1927, p.11. / 105. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.7; *TOT*, February 12, 1928, p.S-7. / 106. *CPC*, February 7, 1930, p.12. / 107. *CPC*, October 2, 1931, p.10. / 108. *CPC*: June 7, 1935, p.10; September 13, 1935, p.10; August 21, 1936, p.3. / 109. *CPC*: December 29, 1933, p.3; January 12, 1934, p.7; July 19, 1935, p.9; *BDG*, June 27, 1934, p.7. / 110. *DPT*, May 15, 1934, p.10; *BDG*, May 17, 1934, p.5; *TWP*, June 2, 1934, p.13. / 111. *CSN*, January 11, 1934, p.1. / 112. *CPC*, January 17, 1936, p.5. / 113. *CPC*, November 20, 1936, p.5. / 114. *CPC*, February 5, 1937, p.10. / 115. *CPC*, June 11, 1937, p.11; *CCY*, June 4, 1937, p.7. / 116. *CCY*, June 11, 1937, p.2. / 117. *CPC*: April 26, 1946, p.9; February 7, 1947, p.5. / 118. *MPH*, October 31, 1947, p.A-19. / 119. *SFC*, May 8, 1948, p.7; cf., Donovan, pp.60-73; Kovicnik, p.211; Gerds and South, p.26ff; Falk, p.2109; Seavey, p.28; Petteys, p.459; Jacobsen, p.2055; Susan Landauer in Trenton, pp.19-24; Spangenberg, p.33; Hughes, p.743; Shields, pp.120-28, 305f. / 120. *MPH*, May 7, 1948, pp.1, 7; cf. *MPH*, October 29, 1948, p.A-2.

ABBIE L. MCDOW (MacDow) (1849-1945) was born in Vermont and at the turn of the century she and her husband left Chico, California, to operate a large dairy ranch in Monterey County. By the fall of 1908 she was a widow and decided to erect a home on Camino Real in Carmel where she had already rented a cottage for two years.¹ She purchased and sold other Carmel real estate.² According to the U.S. Census of 1910, she continued to operate the ranch and employed eleven resident laborers.³ She was habitually enrolled on the Carmel voter index as a "Democrat" between 1912 and 1938.⁴ She held the position of vice-president in the Carmel Arts and Crafts Club for several years, became its "historian" in 1909 and today her "old leather Scrap Book" of Club events is deposited in the History Room of the Harrison Memorial Library; McDow was socially active in the community.⁵ In 1916 and 1919 Abbie served as the Carmel delegate to the district convention of the Federated Women's Clubs.⁶ She organized the local Audubon Society and was elected its president.⁷ McDow reportedly studied art in Carmel with several local painters. She was highly regarded for her craft "needlework," wood carvings and tooled leather as well as for her still life paintings of flowers. Her work appeared at the Third and Fourth Annual Exhibitions of the Arts and Crafts Club in 1909 and 1910.⁸ In May of 1915 she contributed "one study" to a show of Carmel Wild Flowers Paintings at the local public library.⁹ Throughout the 1920s and 1930s she resided in a pink flower-covered cottage on Monte Verde Street between Fifth and Sixth Avenues.¹⁰ In 1941 her residence was given as Hatton Road at the corner of Shafter Way.¹¹ When Mrs. McDow died at home on November 26, 1945, her Carmel address was at Martin Way and Scenic.¹²

ENDNOTES FOR McDOW: 1. *MDC*: June 5, 1908, p.1; September 25, 1908, p.1; July 3, 1909, p.1. / 2. *CPC*, December 11, 1919, p.1. / 3. U.S. Census of 1910 [ED 12, Sheet 13A]. / 4. *CVRI*, Monterey County: 1912-1938. / 5. *MDC*: June 17, 1909, p.1; July 3, 1909, p.1; April 3, 1910, p.1; July 16, 1914, p.3; July 26, 1914, p.4; October 15, 1914, p.3; *CPC*: May 12, 1915, p.7; May 15, 1919, p.2; September 7, 1922, p.12; August 18, 1926, p.1; February 28, 1930, p.15; May 4, 1934, p.1; October 4, 1935, p.10; *AAA*: 13, 1916, p.68; 14, 1917, p.59; 16, 1919, p.99. / 6. *CPC*: April 5, 1916, p.4; April 17, 1919, p.1. / 7. *CPC*: February 14, 1918, p.1; April 21, 1921, p.1; May 4, 1922, p.10. / 8. Appendix 2. / 9. *CPC*, May 12, 1915, p.4. / 10. *CPC*, June 28, 1929, p.14; *Perry/Polk*: 1930, p.443; 1939, p.413; U.S. Census of 1930 [ED 27-21, Sheet 15A]. / 11. *Perry/Polk* 1941, p.479. / 12. *CPC*, November 30, 1945, p.2.

JULES R. MERSFELDER (1865-1937 / Plate 14b) was born on August 26th in Stockton, California, where his extended family was well established.¹ Beginning in the early 1880s he studied art for at least two years under Virgil Williams and Warren Rollins at the School of Design in San Francisco and in the mid 1880s with Theodore Wores and Oscar Kunath at the local Art Students League.² By 1887 he had established a studio in New York City and exhibited at the First Annual of the Society of American Artists and at the National Academy of Design.³ His work also appeared in the major urban centers along the Atlantic and was included in the Hopkins Loan Exhibition. For the 1893 World's Columbian Exposition in Chicago he painted the "cyclorama of San Francisco" which measured fourteen by ninety feet and was declared "the most important exhibit . . . from San Francisco" that "attracted much attention."⁴ Mersfelder attended the Exposition to "do the necessary retouching" after it was installed.⁵ He and Charles Rollo Peters were the only Californians to receive medals in painting at that event.⁶ He sketched throughout the Hudson river valley and as far north as Ogunquit, Maine. Mersfelder's close acquaintances included his former teachers, A. H. Wyant, Robert Minor and George Inness. His habit was to return to northern California every other summer to sketch views of the forested environs, especially Yosemite, "which were in demand in the East."⁷ In late 1889 he briefly moved back to San Francisco, situated his studio-residence at 1211 Guerrero Street and was socially active.⁸ In 1892 he returned from a prolonged stay at New York's Palace Hotel and established a new San Francisco studio at 202 Stockton Street.⁹ At this time his opinions on art were highly regarded in the press and he apparently sold enough paintings to warrant the hiring of a business manager, Elliott Saint John Phillips.¹⁰ In late 1893 the latter organized a

series of "parlor art talks," the first of which was presented in the Pleasanton Hotel.¹¹ At each lecture Mersfelder sought "to educate the people up to knowing and understanding" the painters of the Barbizon and Hague Schools. On blank canvases he reproduced the "manner, style and scheme of color" of Corot, Mesdag, Daubigny, Inness and others. He apparently had a mesmerizing personality for the "closest attention was paid by all present to every word that was said, and to every wonderfully effective stroke of the painter's swiftly moving brush, and the pictures evolving from seeming chaos were received with wondering admiration."¹² For reasons that are presently obscure Mersfelder briefly left California in 1894 for the Midwest and New York.

In February of 1895 he was invited along with several other noted artists to donate one of his paintings to decorate the new rooms of the San Francisco Press Club.¹³ That spring, after he exhibited his *Suisun Marshes* at the Annual of the San Francisco Art Association (SFAA), Mersfelder resurrected his "parlor art talks" and went on a California tour to sell his paintings at "art demonstrations." In Fresno he gave two well-attended "Afternoon in the Studio" lectures and offered instruction on how to draw from nature.¹⁴ In southern California he scheduled additional lectures to meet popular demand. The *Los Angeles Times* found this "New York artist" and his talks immensely entertaining.¹⁵ By June of 1895 he had returned to San Francisco. He was content to paint local scenes such as his *View of the Cliffhouse*.¹⁶ When he faced financial difficulties in an art market that was depressed by a bad economy and glut of unsold paintings, his many friends encouraged him to stay by holding a "benefit concert" in January of 1896.¹⁷ According to the press, "a large and appreciative audience filled Golden Gate Hall" in support of "Mersfelder, the well-known and popular artist." After a number of "gifted" and "captivating" operatic performances, including arias by Giuseppe Cadenasso and songs from the Press Club Quartet, Mersfelder, who had "modestly kept himself in reserve," appeared at the end of the program to draw a number of "beautiful sketches" and recite passages from the *Merchant of Venice* in a voice that had "an admirable carrying quality . . . singularly soft and expressive." The evening was declared "socially and artistically a brilliant success." In the St. Anne's Building at Eddy and Powell Streets he opened a new studio which was lavishly decorated with Oriental rugs, urns and tapestries. That March a biographer for the *San Francisco Call* reproduced a sketch of his painting entitled *A Foggy Morning in the Oaks* and characterized him as the "ambitious dreamer" who rendered the "moods and impressions" of nature in his "unique style."¹⁸ According to this article, Mersfelder took his inspiration from both Corot as well as Inness and his immediate goal was to prove that he was "worthy of recognition and support in California." On examining one of his recent "oak paintings" this anonymous writer declared that at "first glance it resembles Keith, but a second look discloses the different technique and treatment of color . . . in gray-greens deepening from the misty light to dun shadows, which throw the oaks out in strong relief . . . it is a strong picture."

The constant publicity received by Mersfelder ignited petty jealousies among a few of his fellow artists. The fact that he had prospered and authenticated himself as a resident of the highly competitive art world in New York City – a feat that few of his San Francisco peers had even attempted – created envy. Sadly, his flamboyant self-promotion as the "exponent of the quality school of painting" and his dandified arrogance made him an easy target. William Keith, who was not immune to political intrigues, let the *San Francisco Call* know that he was "furious" that Mersfelder had plagiarized his style. The elder painter also supplied malicious gossip to the newspaper from his fellow artists. In reality, Keith was simply angry that the younger competitor had sold most of his paintings at prices that undercut his own share of the market.¹⁹ For comparison, the *Call* again reproduced Mersfelder's painting *A Foggy Morning in the Oaks*. In Mersfelder's opinion he and Keith were independent followers of the French Barbizon School. A few weeks prior to the appearance of Keith's tirade on May 1, 1896, Jules left for a long visit to Portland, Oregon, and sold his landscapes to a San Francisco art dealer. The latter displayed them beside Keith's works, causing "no end of trouble, at which the artists were greatly amused."²⁰ One of Keith's defenders made the unjustified claim that Mersfelder's canvas of *California Oaks*, which had been acquired for the Huntington collection, was merely a copy of one of Keith's paintings.²¹ Mersfelder returned to San Francisco that summer to paint a highly publicized portrait of Mrs. Leland Stanford.²² With the completion of this commission he traveled to Sacramento and then visited the Midwest before settling in the East.

During his absence he was not forgotten by his "home town" where the press lavished attention on his exploits along the Atlantic. In February of 1897 the *San Francisco Call* quoted from an article in a New York newspaper:²³

Jules Mersfelder, who has opened his studio on East Twenty-third Street for the winter, declares he will give up the regulation style of execution hereafter and devote all of his time and energy to the new school of what he terms "soul painting." He has recently finished a couple of ambitious pictures which show poetic feeling and combine the ideal with the pure and simple tones nature imparts. "The Oaks" and "Crimson Twilight" are, perhaps, the best things Mersfelder has done in some time. He has been very successful in giving art lectures lately. During the month of February he intends to give his popular art talks at the Waldorf on the Barbizon school of painting.

Mr. Mersfelder is in excellent health, and is inspired with the belief that before many years America will have its own recognized school, the same as the French, Italian and English. He is a native San Franciscan.

That April the admiring editors of the *Call* noted:²⁴

Jules Mersfelder, the gifted young artist of San Francisco, has been giving lectures throughout the New England States during the past two months. He returned to his studio on Twenty-third Street last week, where he will finish up several important pictures before he leaves town for the summer.

He quickly sold all of his East Coast landscapes.

Mersfelder returned to San Francisco in the spring of 1897 and established a studio at 807 Sutter Street "to spend a few months painting some commissions and sketching."²⁵ At that winter's Annual of the SFAA two of his canvases owned by H. E. Huntington were exhibited: *When the Day is Done* and *Morning in the Oaks*.²⁶ His primary residence in 1897-98 was Chicago where his collection of exhibited paintings at the galleries of A. H. Abbott & Company showed:²⁷

. . . . the rare gift of poetic sentiment which is displayed chiefly in the delicacy of his color and the "quality" of his painting.

The variety of subject and the varying merit of the work show him to be a painter of moods and that erratic temperament which are so frequently the exponents of genius.

"The Ravine" is perhaps the strongest and most interesting of the collection. There is a soft brilliancy in the sky and the distance, bathed in the pale sunlight of early morning, and a mellow warmth in the deep shadow of the close masses of trees and foliage in foreground. The handling of the pigment suggests something of the technique of Turner.

In this, as well as in the dark yellow sunset he calls "Evening" and his "Sheep Piece," there is a certain pleasing archaism of style and an amount of mystery.

The *Chicago Tribune* reproduced a sketch of one of his oils and declared that his scene of the "Golden Gate, with the surf rolling in on the shore . . . the mist clouding the horizon and enveloping the vessels . . . is unquestionably the ablest work by this artist which has yet been seen in Chicago . . . and recalls some of the marines of Alexander Harrison, but is painted with more refinement."²⁸ He exhibited at Abbott's into the following spring.²⁹ Mersfelder had become Chicago's "famous Pacific painter" and his marriage in late July of 1897 to Lucille ("Lucie Lou") Wilcox, a socially prominent local belle of "striking beauty," drew the attention of the press. The couple married and honeymooned at the Fernwell Hotel in Spokane, Washington, with their retinue of many friends.³⁰ By October he was showing off "his pretty bride" to the members of the SFAA.³¹ In April of 1898 he was one of thirteen prominent "Chicago artists" who staged an exhibition and auction of their works at Flersheim, Barker & Severn. The intent was to make this an annual event similar to those in New York City.³² At this show the press referred to Mersfelder as "the only Chicago artist who makes a specialty of painting marine views . . . excellent in composition and quality."³³ By late 1898 the Mersfelders were living in San Francisco and Jules was working out of his old Sutter Street studio.

Early in 1900 the couple returned to Chicago where he re-established an atelier in the Tree Studio Building and received visitors on Saturday afternoons. The *Chicago Tribune* reported in February that his "large" bucolic landscape, *An Early Start for the Hills*, possessed a charm that "lies chiefly in the quality of the painting and its delicate effects of light and atmosphere which poetize a simple scene . . . [as] a distinct personal expression."³⁴ Mersfelder generated considerable publicity in March by "delivering a short course of lectures" on 19th-century French and Dutch painting at the local Armour Institute.³⁵ His "rapid demonstrations of how pictures are painted proved intensely interesting." Later that spring he briefly returned to San Francisco and then he and his wife stayed at 203 West Forty-Third Street in New York City, before relocating to Chicago by year's end.³⁶ Between 1901 and 1904 Jules listed his professional address at 22 Tree Studio Building in Chicago.³⁷ Lou Mersfelder was a student at the Art Institute of Chicago.

He frequently exhibited east of the Rockies and was awarded the Klio Prize at the Art Institute of Chicago as well as a bronze medal at the 1904 Louisiana Purchase Exposition in St. Louis.³⁸ In San Francisco he contributed to the: Mechanics' Institute Fair in 1878,³⁹ SFAA between 1892 and 1898,⁴⁰ and Gump's in 1900.⁴¹ At the California State Fair of 1892 he was awarded the prize for the "Best Exhibition of Portraits in Oil."⁴²

Late in 1904 the Mersfelders reappeared in New York City, went sketching the following spring in Wisconsin and finally decided for reasons of Jules' health to relocate permanently to San Francisco where they established at 603 Merchant Street a studio-residence that was elaborately decorated in the rococo style with oriental rugs, woven hangings and exotic bric-a-brac.⁴³ According to the press, they had recreated the "modern" sophistication of metropolitan New York in their salon and rivaled the "London charm" of the local Withrow sisters, with whom they habitually exchanged "social evenings."⁴⁴ The Mersfelders' Saturday afternoon parties "in the sweet Bohemian fashion" attracted the "crème" of the art colony and much gossip in the local press.⁴⁵ Among the many attendees were Maynard Dixon, Arnold Genthe, Francis McComas, Charles Rollo Peters, John Gamble, Xavier Martinez and the most noteworthy Amédée Joullin, Lou's future husband. Laura Bride Powers, the art critic for the *San Francisco Call*, reproduced a photograph of the

couple's sumptuous Merchant-Street studio and offered this assessment of the aspiring Stockton-born artist:⁴⁶

Big gnarled oaks, heavy hung with moss, such as were loved by the Druids of old, these are the things that Jules Mersfelder loves to paint - and he paints them with strength and a boldness of stroke that interpret their struggle for life and with death. That appeals to the least of us. Analogies always do.

At this time his wife specialized in "figure work." The two quickly became the darlings of the artsy set and were frequent visitors to Coppa's restaurant. Their movements at society functions were carefully charted in the press.⁴⁷ When he arrived at a "fancy dress party given by Mrs. Otto Bendix," the *Call* gleefully reported that "Jules Mersfelder added a touch of comedy to the situation by appearing as Sis Hopkins."⁴⁸ As a special favor he performed at the studio of Amédée Joullin in "a Chinese play" with "handsome costumes" to impress visiting "gentlemen of importance" from New York.⁴⁹ He lent his talents to charitable benefits, including the California Club festival at the Palace Hotel and a Bohemian Club fundraiser. At the former he played the tom-toms in the Egyptian booth and at the latter he performed scenes from the *Merchant of Venice*.⁵⁰ He also served on the entertainment committee of the Sequoia Club where he later exhibited.⁵¹ Mersfelder, who was always in search of new Bohemian haunts, was taken to Carmel by Evelyn McCormick to meet Charles Stoddard.⁵² Far from being unnecessary distractions, these social frivolities allowed Mersfelder to cultivate many wealthy friends who purchased art directly from his atelier. By December of 1905, after his return from a sketching trip to Oregon, relations with his wife had deteriorated to the point that he set up a temporary studio in the Argonaut building.⁵³ She officially filed for divorce in March of 1906 "charging her husband with cruelty, stating that he had publicly accused her of indiscretions of which she was not guilty;" a month later they were legally separated.⁵⁴ Jules leased the old Ralston mansion at 1222 Pine Street and converted its "palatial proportions" into San Francisco's most beautiful atelier. The huge pier mirrors and columns provided an imposing setting for his "great canvases of strong bold oaks." In the *San Francisco Call* L. B. Powers provided a photograph of his stunning new studio that resembled a "Paris atelier" and noted that he had "set to work on a major project to rival his great canvas of *The Oaks* now in the H. E. Huntington Collection."⁵⁵ On one occasion he briefly abandon these dark landscapes to paint a series of "child studies that reveal an insight into the souls of children."⁵⁶

Mersfelder's new studio was destroyed in April of 1906 along with "many of his most valuable canvases . . . and medals . . . valued at \$40,000.00." According to the local newspapers, the largest surviving collection of his work was now in the Huntington collection. Jules moved at once to Berkeley. The artist was already well known in the University town because his painting, *When the Day is Done*, was "awarded the place of honor" at the local 1901 Loan Exhibition.⁵⁷ Mersfelder had frequently painted oaks in the East Bay hills. He was apparently accident prone for shortly after his arrival in Berkeley he sustained several traumas, contracted typhoid fever, fell down a flight of stairs "and seriously injured his knee." At his apartment in Berkeley's Berkshire Inn his oily bandages accidentally caught fire "burning the artist so severely that for a time his life was despaired of." He recuperated for two months in his brother's Berkeley home at 1823 Fairview Street. He had fully recovered by mid June when he joined members of the San Francisco Press Club, which included Will Sparks, in a well-publicized outing at Oakland's Idora Park.⁵⁸ As part of an article on Mersfelder's intention to "shortly establish a studio" in Berkeley, an anonymous reporter described his half-furnished rooms (now at the Fink Building on Center Street) where "he gathers his friends for jolly Bohemian evenings that were much appreciated . . . and is seriously contemplating starting a school of art in this city this winter."⁵⁹ The artist was by all accounts a very colorful charismatic figure and the local press delighted in reporting on his "famous Saturday teas" where the "clever set" enjoyed "incense, soft lighting, quaint draperies, music and singing."⁶⁰ *The Oakland Tribune* declared in August of 1906 that one of his "Sunday evening affairs was the event of the week in Berkeley artistic circles . . . and are becoming as popular as his former receptions in his San Francisco studio;" his attendance at "theatre parties" and suppers always attracted attention.⁶¹ His recovery from "a severe cold which settled in his lungs" became an important item on the society pages; after his return from a recuperative visit to Soda Springs in April of 1907 he immediately staged a recital performance of Camille Saint-Saëns' *Samson et Dalila* in his apartment.⁶²

Often Mersfelder hiked into the nearby hills in the company of like-minded artists to paint the bucolic forests in the *de rigueur* "dark and somber" Barbizon fashion and sing odes to nature, the manifestation of the universal spirit; his completed paintings from these excursions were always greeted with great interest.⁶³ At Offield's Gallery in Berkeley his *Afterglow* and *Interior of the Woods* were favorably reviewed.⁶⁴

One canvas of the "quality school" called "Afterglow," is especially noticeable for the wonderful lights, both as reflected on the waters of a quiet brook in the foreground and through the grove of oaks. The coloring is well done and the composition good. The clouds are not as effective as the rest of the picture, but the disposition of the light fully atones for this.

At her 1907 meeting with Mersfelder in a book store Jennie Cannon observed that unlike most artists his work emphasized an increasingly darker palette as part of his search for the spiritual truth in nature.⁶⁵ A splendid example of one of these canvases is his *Landscape with Two*

Figures.⁶⁶ Rooms adjoining Clyde Abbott's Book Store on Center Street had become Mersfelder's temporary studio and his second venue for philosophical discussions and "informal teas." Here the intelligentsia of Bay Area society perused his paintings and relaxed with musical recitals.⁶⁷ In the spring of 1907 Abbott's had on display two of Mersfelder's famous "oak tree" canvases, one of Mt. Tamalpais and the other of Alameda, as well as an additional scene entitled *Evening at Sag Harbor*.⁶⁸ He was now identified as much as Keith with the local oak trees.⁶⁹ At this time Mersfelder, "the artist of world-wide renown . . . and the nucleus of the art colony here," announced that he intended to establish his permanent studio-residence near the campus and "devote the rest of his life to making sketches of the oaks, hills and bay."⁷⁰ Apparently, he was chafing under his landlord's restrictions that all parties end by 10:00 p.m.⁷¹ He had no desire to return to San Francisco where his ex-wife planned a triumphal return after her marriage to Amédée Joullin in New York.⁷² For unexplained reasons Lou and Jules Mersfelder listed the same Seattle, Washington, mailing address in the 1907-08 *American Art Annual*.⁷³ In Berkeley he contributed to exhibitions at the First Annual of the local Art Association in 1907 and to Offield's Temple of Fine Arts in 1910.⁷⁴ He also exhibited in 1907 at the Alameda County Exposition in Oakland's Idora Park.⁷⁵ In San Francisco his "marine view" at Courvoisier's was described as "strong . . . in a gray atmosphere the effect of the sun struggling to break through the clouds is excellently rendered in a burst of light which deluges the wave-washed rocks with splendor . . . remarkable."⁷⁶ His works were seen in the fall of 1909 at the Sequoia Club.⁷⁷

In 1910, after briefly experimenting with a studio in Marin County, he relocated his professional address to 1500 Union Street in San Francisco and had his mail sent to the local Press Club.⁷⁸ Two years later he returned to Berkeley. He opened his atelier in the Studio Building near the campus and began painting the oaks.⁷⁹ This move coincided with his marriage on June 12, 1912 to Pearl Messick, a Berkeley musician and voice teacher who was twenty-five years younger than her husband. The two met when the artist painted her portrait. Immediately after his marriage Mersfelder declared to *The Oakland Tribune*:⁸⁰

I have taken up the simple life. I shall not go to the clubs as I did. My bride desires that I should do better work than I have ever done, and I believe I shall. There is such a thing as the attraction of spirits, and that is what I have experienced. It is my calling to try to put beautiful scenes or faces onto canvases. I know I shall have an inspirational aid in the girl who has become my wife. There will be no more of Bohemia for me. I have renounced that, and shall now paint and live.

For the period immediately before and during the Panama-Pacific International Exposition of 1915 he leased a second studio in San Francisco with addresses that alternated between 220 Post Street and 133 Geary Street.⁸¹ In 1914 he changed his Berkeley residence from 2218 Durant Avenue to 2437 Shattuck Avenue.⁸² Eventually, he and his wife rented a house near Berkeley's sparsely populated north border at 1519 Tacoma Avenue and stayed at that address through 1918.⁸³ During this period Mersfelder lightened the palette of his landscapes and softened the forms with feathery brushstrokes.⁸⁴

Mersfelder held a major retrospective of his work in the spring of 1914 at his Post-Street studio and published a catalogue with an introduction by Mrs. C. W. Morrow.⁸⁵ In her decidedly favorable review of his Berkeley-inspired canvases Anna Cora Winchell, art critic for the *San Francisco Chronicle*, discussed the broad range of his talents:⁸⁶

His tonal quality, laying sweet but firm stress upon the mysterious grays and greens of the oak wood vistas, while reminiscent for this or that particular of Corot, Millet, Diaz, Rousseau and their school, nevertheless is notable for distinct personal emphasis, for comprehending individuality of treatment and a technique that is all his own.

"At the Edge of the Forest" is at once a great picture and a fine example of Mersfelder's art. Back of the sun kissed oaks and woodland pool in the foreground lie vistas of sylvan scenes, cunningly limned these and hinting at pillared recesses frescoed with flitting sunbeams. What impresses even more than the skill of the coloring and drawing is the air of mystery with which the artist has invested his work.

At this time many regarded Mersfelder as "the successor of William Keith in the interpretation of nature . . . and to rank with Dupré and Millet."⁸⁷ An excellent example of his work from this period is *A Woman Washing at a Pond*.⁸⁸ That November he donated a canvas to the Belgium Fund Benefit Exhibition at the San Francisco Press Club.⁸⁹ His painting entitled *Early Twilight* appeared in 1915 at the California Artists Exhibition in the Golden Gate Park Memorial Museum.⁹⁰ At San Francisco's Plaza Hotel his "illuminated" *Tamalpais*, which was a commissioned mural for this new resort, occupied "a prominent position in the lobby;" he also contributed at that venue to an exhibit which included the works of Will Sparks, Maren Froelich and Charles Dickman.⁹¹ In September of 1915 he staged a solo exhibition of his Berkeley landscapes under the title "California Oaks."⁹² It was described as "a splendid collection . . . [with] nearly a score of paintings on display, practically all of them being studies in which the western oak plays a conspicuous part."⁹³ He contributed an oil in June of 1916 to the Jury-free Summer Exhibition at the California Palace of Fine Arts.⁹⁴ Also that summer he completed a well-received study of President Woodrow Wilson standing in the executive chamber.⁹⁵ This painting was

"slightly less than a full length portrait."⁹⁶ He opened a temporary "private gallery" in September of 1917 at San Francisco's St. Francis Hotel and displayed not only his paintings, but also the "followers of the Barbizon school," including Keith, Wyant and Inness.⁹⁷ The works of Keith, Inness, Mersfelder and Rix were advertised at J. A. Munro Auctioneers in April of 1918.⁹⁸ At the Courvoisier Gallery that December he exhibited four canvases with subjects from the Thousand Oaks district of Berkeley.⁹⁹ Mersfelder's work was widely appreciated in the period before the end of World War I and was a favorite in private galleries, notably Courvoisier and Rabjohn & Morcom in San Francisco. Thereafter it slowly fell out of favor.

According to the U.S. Census of 1920, he and his wife were residents of Berkeley's fashionable Hotel Whitecotton on Shattuck Avenue.¹⁰⁰ They lived there into the mid 1920s, when they were not traveling through Europe and along the Atlantic seaboard.¹⁰¹ In 1923 he was said to be one of the last artists producing "quiet pictures of subdued tones" and was able to "find a steady market for them."¹⁰² During this period he became a member of the Berkeley League of Fine Arts. At the League's Second Annual in 1925 he exhibited a "noteworthy" painting of the Berkeley hills at twilight, a canvas that continued to show "the Barbizon influence."¹⁰³ In February of 1926 he contributed his work to San Francisco's "Picture Week" Exhibition.¹⁰⁴ By 1927 the Mersfelders had settled into their final studio-home at 2510 Bancroft Way.¹⁰⁵ Mersfelder died on October 23, 1937 at the age of 73 in Berkeley and was survived by his wife and two sisters.¹⁰⁶ His body was cremated in Oakland at Chapel of the Chimes and his ashes placed at Cypress Lawn Cemetery in Colma.

ENDNOTES FOR MERSFELDER: 1. R. L. Polk, *Stockton City and San Joaquin County Directory*, San Francisco: 1888, p.151; 1889, p.227. / 2. **DAC**, August 30, 1886, p.7; **SFC**, August 6, 1893, p.4. / 3. **BKI**, May 22, 1907, p.3. / 4. **SFL**, July 14, 1892, p.8; April 20, 1893, p.2; **LAT**, April 13, 1896, p.7. / 5. **SFL**, July 6, 1893, p.2. / 6. **BKI**, May 22, 1907, p.3. / 7. **MHR**, September, 1900, p.41; *The Homestead* (Des Moines), August 6, 1903, p.4; **BDG**, May 2, 1907, p.5. / 8. Crocker 1890, p.1433; **SFC**, January 5, 1890, p.3; **SFL**, May 12, 1890, p.3. / 9. Crocker 1893, p.996. / 10. **SFL**, September 23, 1892, p.8; March 19, 1893, p.8. / 11. **SFL**, December 18, 1893, p.7; December 19, 1893, p.10. / 12. **SFL**, December 20, 1893, p.8. / 13. **SFL**, February 3, 1895, p.5. / 14. *Fresno Morning Republican*, April 18, 1895, p.3. / 15. **LAT**, April 28, 1895, pp.9, 21. / 16. **B & B**, October 6, 1888, No.4033A. / 17. **SFL**, January 19, 1896, p.21; January 28, 1896, p.7; January 29, 1896, p.8. / 18. **SFL**, March 15, 1896, p.5. / 19. **SFL**, May 1, 1896, p.16; cf., Cornelius, vol. 1, pp.423f, 558; Hjalmerson, pp.171f. The story of how Mersfelder supposedly plagiarized Keith's work was repeated soon after the latter's death in *The Oakland Tribune*, but here it was emphasized that the older painter was the mentor to the younger and was not angered by the affair (**IOI**, April 23, 1911, p.25). / 20. **SFL**, May 1, 1896, p.7. / 21. **SFL**, July 31, 1896, p.6. / 22. **LAT**, April 13, 1896, p.7. / 23. **SFL**, February 7, 1897, p.20. / 24. **SFL**, April 18, 1897, p.20. / 25. **CHT**, June 21, 1897, p.10. / 26. Halteman, p.1227. / 27. **CHT**, June 21, 1897, p.10. / 28. **CHT**, June 27, 1897, p.33. / 29. **CHT**, March 13, 1898, p.27. / 30. **CHT**, August 1, 1897, p.28; cf. Kovicnick, p.167. / 31. **SFL**, October 31, 1897, p.9. / 32. **CHT**, April 10, 1898, p.43. / 33. **CHT**, April 24, 1898, p.43. / 34. **CHT**, February 11, 1900, p.34. / 35. **CHT**, March 11, 1900, p.45. / 36. **SFL**, August 25, 1900, p.6; **MHR**, December, 1900, p.36; **AAA** 3, 1900-01, p.47; Schwartz, *Northern*, p.85. / 37. **MHR**: Christmas, 1901, p.44; December, 1902, p.37; Christmas, 1903, p.36; Summer, 1904, p.35; **AAA** 4, 1903-04, p.2-50; *The Lakeside Annual Directory of Chicago*, The Chicago Publishing Company: 1901, pp.1348, 2166; 1902, pp.1391, 2231; 1903, pp.1459, 2337; 1904, pp.1464, 2351. / 38. **MHR**, Summer, 1904, p.28; **SFL**, January 22, 1905, p.19. / 39. Halteman, p.1127. / 40. Halteman, p.1227; **SFL**: April 8, 1892, p.3; April 19, 1895, p.9; November 19, 1897, p.5; **TWV**, April 9, 1892, p.7; **SFC**, November 19, 1897, p.2; **AAA** 1, 1898, p.392. / 41. Schwartz, *Northern*, p.85. / 42. Halteman, p.1191. / 43. *The Freeport Daily News* (Illinois), April 17, 1905, p.2; Crocker 1905, pp.1293, 1999; **AAA** 5, 1905-06, p.392. / 44. **SFL**: December 2, 1904, p.8; December 9, 1904, p.8. / 45. **SFL**: November 27, 1904, p.19; December 25, 1904, p.19; February 21, 1905, p.8; February 26, 1905, p.19. / 46. **SFL**, June 11, 1905, p.19. / 47. **SFL**: December 11, 1904, p.20; December 13, 1904, p.8; March 7, 1905, p.8; March 8, 1905, p.3; March 26, 1905, p.20; April 28, 1905, p.7; June 9, 1905, p.8; August 1, 1905, p.8; June 7, 1907, p.6. / 48. **SFL**, April 1, 1905, p.8. / 49. **SFL**, March 18, 1905, p.6. / 50. **SFL**: May 12, 1905, p.1; May 13, 1905, p.9; May 16, 1905, p.8. / 51. **SFL**: February 12, 1905, p.20; October 27, 1905, p.8; November 28, 1905, p.8; February 13, 1906, p.8. / 52. **MPH**, September 25, 1950, p.6. / 53. **SFL**, December 31, 1905, p.23. / 54. **SFL**: March 20, 1906, p.9; April 18, 1906, p.7; June 7, 1907, p.6. / 55. **SFL**, April 1, 1906, p.23. / 56. **SFL**, May 28, 1905, p.23. / 57. **TCR**, January 26, 1907, p.13. / 58. **SFL**, June 17, 1906, p.29. / 59. **BDG**, July 16, 1906, p.5; cf., **TCR**, July 7, 1906, p.7; **TOI**, July 16, 1906, p.7. / 60. **TCR**, November 10, 1906, p.10. / 61. **TOI**, August 21, 1906, p.7; cf. **TOI**: August 21, 1906, p.7; December 1, 1906, p.9. / 62. **BDG**, October 6, 1906, p.5; cf. **TCR**: October 20, 1906, p.9; **TCR**, April 6, 1907, p.10; June 1, 1907, p.4. / 63. **TCR**, July 14, 1906, p.4; **TCR**, September 29, 1906, p.11. / 64. **TCR**, January 26, 1907, p.13. / 65. Refer also to the narrative in Chapter 3. / 66. Plate 14b; Appendix 6. / 67. **BDG**: October 30, 1906, p.5; November 5, 1906, p.5; November 20, 1906, p.5. / 68. **BKI**, May 22, 1907, p.3. / 69. **TCR**, October 12, 1907, p.16. / 70. **BDG**, May 2, 1907, p.5; **TCR**, May 11, 1907, p.13. / 71. **TCR**, September 22, 1906, p.8. / 72. **SFL**, June 5, 1907, p.3; **TCR**, June 29, 1907, p.13. / 73. **AAA** 6, 1907-08, p.385. / 74. Appendix 1, Nos. 2, 6. / 75. **TCR**, August 31, 1907, p.14. / 76. **SFL**, January 10, 1909, p.27. / 77. **SFL**: November 21, 1909, p.20; November 28, 1909, p.31. / 78. **AAA** 7, 1909-10, p.164; **SFC**, May 28, 1911, p.39; Crocker 1911, p.1146. / 79. **TCR**, May 11, 1912, p.8. / 80. **IOI**, June 13, 1912, p.11. / 81. Crocker: 1914, pp.1301, 2018; 1915, pp.1328, 2069. / 82. Polk: 1914, p.1156; 1915, p.1008. / 83. Polk: 1917, p.909; 1918, p.777. / 84. E.g., **B & B**, June 9, 2002, No. 8180. / 85. **SFC**, March 22, 1914, p.19; Schwartz, *Northern*, pp.30, 85. / 86. **SFC**, March 29, 1914, p.19. / 87. **BDG**, March 20, 1914, p.4. / 88. **B & B**, June 9, 2002, No.8180. / 89. **SFC**, November 15, 1914, p.15. / 90. Schwartz, *Northern*, p.85. / 91. **SFC**: February 28, 1915, p.24; March 14, 1915, p.24; **REG**, May 12, 1915, p.3. / 92. **SFC**, September 5, 1915, p.19. / 93. **SFC**, September 26, 1915, p.22. / 94. **TWP**, July 1, 1916, p.10. / 95. **SFC**, July 1, 1917, p.E-3. / 96. **CSM**, September 21, 1917, p.10. / 97. **SFC**, September 16, 1917, p.S-9. / 98. **IOI**: April 17, 1918, p.15; April 18, 1918, p.17. / 99. **SFC**, December 29, 1918, p.6-S. / 100. U.S. Census of 1920 [ED 183, Sheet 9B]. / 101. Polk 1923, p.1095. / 102. **BDG**, October 20, 1923, p.5. / 103. **IOI**: February 1, 1925, p.6-S; June 14, 1925, p.6-S; **SFC**: February 15, 1925, p.D-3; June 21, 1925, p.D-3. / 104. **SFC**, February 14, 1926, p.D-3; **TOI**, February 14, 1926, p.S-7. / 105. U.S. Census of 1930 [ED1-309, Sheet 12A]; Polk: 1928, p.1050; 1934, p.550. / 106. **BDG**, October 25, 1937, p.8; cf. Hughes, p.761; Falk, p.2254; Jacobsen, p.2194; Bernier, p.172.

FREDERICK WILHELM (William) HEINRICH (Henry) MEYER

(1872-1961) was born to Moritz Meyer and Amanda Loges Meyer on November 6th near Hameln in Großenberkel, Germany.¹ Both families were dominated by craftsmen; his maternal grandfather held the position of court weaver in the principality of Westphalia. One uncle was a designer and builder of fine furniture, while another was a blacksmith. He apprenticed to both before sailing in the spring of 1888 from Bremen to New York City. From there he traveled to Fresno, California, where he initially worked in the vineyards of another uncle. Soon he was employed by the Roeding Brothers in their large commercial nursery; after he recovered from a bout of malaria he was sent to the San Francisco Bay Area to manage Roeding's Niles outlet.² He began to study art locally. Dissatisfied with the inadequate arts and crafts program at the California State Normal School in San Jose, he moved to Ohio and enrolled in the Cincinnati Technical School. He contracted typhoid fever, but managed to complete part of his program by 1892. Thereafter he studied at the Pennsylvania Museum School of Industrial Art in Philadelphia for two terms. On November 7, 1893 in the Superior Court of Fresno County he became a naturalized citizen of the United States. In March of 1895 he applied for a passport to return to Germany for convalescence at his parents' home. On his passport application he was described as five feet ten inches tall with gray eyes, blond hair and a moustache.³ After quickly recovering his health he applied to Berlin's Royal Academy for Applied Arts as an American student to avoid the German military draft. In 1896 he completed the three-year program in less than two years and briefly traveled through Europe. Later that fall he returned to the Pennsylvania Museum School, received an assistant's position and graduated in 1897 with a master's degree.⁴ Immediately thereafter he moved back to San Jose where he worked in an architect's office and taught at the California State Normal School. By 1898 he had settled in San Francisco and was employed as a drawing teacher at the Lick School. He also worked evenings as an illustrator for the *San Francisco Chronicle*.

Between 1898 and 1902 Meyer held the post of "Supervisor of Art" for the Stockton Public Schools and was credited with the introduction of art instruction in kindergarten. He resided as a "boarder" at 530 North Commerce Street.⁵ In April and November of 1900 he gave public lectures in Alameda on "Decorative Designing" and "Art in Public Schools;" the illustrations for these lectures were produced by his Stockton pupils.⁶ In the summer of 1901 he helped to assemble an industrial display for San Joaquin County.⁷ In Stockton he met and eventually married in June of 1902 a local teacher at the El Dorado School, Laetitia Summerville of Boston. He accepted in 1902 the offer from Benjamin Wheeler, the president of the University of California at Berkeley, to become a part-time "Instructor of Descriptive Geometry" (i.e., mechanical drawing) in the Department of Drawing which was a division of the School of Engineering.⁸ Meyer taught on the U.C. campus three mornings each week. In January of 1903 he was appointed head of the Department of Industrial Design at San Francisco's Mark Hopkins Institute of Art where he taught courses, primarily wood carving and drawing, two mornings each week and held the title of "Professor of Applied Arts" until 1906.⁹ He established his home in San Francisco where he actively supported "industrial arts" as a member of the California Club and served on the jury for the newly established California Guild of Art and Crafts; he designed custom furniture for the United Crafts & Arts of San Francisco and for his own "Craftsman's Shop."¹⁰ He operated the latter from 1902 to 1906 with his partner Stanley Kopersky. According to Elsie Whitaker Martinez, Meyer also specialized in "ornamental ironwork."¹¹ In association with Bernard Maybeck he created the furnishings for the refectory of Wynton, the Phoebe Hearst estate in Siskiyou County. When photographs of its dining room set were displayed in Los Angeles, a critic for the *Times* proclaimed his work "a refreshing variation from the monotony of the 'Mission' [style]."¹² Meyer designed the furniture that was displayed in the San Francisco Room of the California Building at the 1904 Louisiana Purchase Exposition in St. Louis. He also made the furnishings for the: San Francisco offices of *Sunset* magazine, Faculty Club at U.C. Berkeley and Sequoia Club in San Francisco.¹³ In October of 1905 he was elected president of the California Guild of Arts and Crafts and his wife became that organization's treasurer.¹⁴ He held the presidency of the Guild through 1907.¹⁵ Meyer's San Francisco residence at 941 Jones Street was only a few blocks from the home of his U.C. colleague and friend, Perham Nahl.¹⁶

The 1906 earthquake and fire eliminated his home, business and savings. He briefly found employment in the Furniture Shop of Arthur F. Mathews, but resigned that position and his U.C. appointments in July to travel through northern Europe. Here he not only studied teaching methods, but also purchased equipment for Mathews and for his future school in Berkeley. In June of 1907 Meyer opened the California School of Arts and Crafts (CSAC) which remained in the University town until 1924-25, when the last classes were transferred to the new Oakland campus on Broadway Avenue.¹⁷

During their long tenure with the CSAC Meyer and his wife were especially popular in the Berkeley community. He was instrumental in organizing the Berkeley Art Association (BAA) as well as its "crafts" and art exhibitions.¹⁸ He also served on the board of directors of the BAA.¹⁹ From the very beginning he realized that his own art school could have a very beneficial symbiotic relationship with such an institution. In 1908 he was appointed head of the Department of Drawing and Art for the Berkeley Public Schools.²⁰ That same year he became the "Art Instructor" for the

summer session of the University of California and conducted classes in drawing and watercolor under the proviso that he could not duplicate those courses at the CSAC.²¹ His public lectures on art and history, which included such topics as the "Altar Paintings at Ghent," "Decorative Advertising" and the "Economic Value of Art Training," always proved popular.²² He continued to function as a curator for exhibitions at San Francisco's California Guild of Arts and Crafts.²³ At that venue in February of 1907 he and Oscar Maurer staged a show of poster art from Europe.²⁴ On the lighter side he served as a willing judge for *The Oakland Tribune's* "Beauty Contest" of young "society" women.²⁵ Meyer also directed the local flower show and frequently selected plants for his campuses.²⁶ He was elected president of Berkeley's Hillside Club where he organized exhibitions.²⁷ He registered in 1910 as a "Republican" on the Berkeley voter index and gave his residence as 2130 Center Street.²⁸

In 1912 Meyer traveled to Turin and Dresden as the representative from the California Drawing Teachers' Association.²⁹ On his return he exhibited "his splendid collection" of eighty European posters which he and Perham Nahl had begun to assemble in 1906; he repeated the same exhibition in April of 1916.³⁰ Porter Garnett, the art critic for the *San Francisco Call*, regarded this display as "the highest expressions of commercial art" and one of the most important events of the art season.³¹ Meyer constantly added the best local artists to the faculty of his school and even put a "world famous model" under contract for the life classes.³² Between 1913 and 1919 he was appointed Director of Art for the Oakland Public Schools.³³ During World War I, when the male population of his school dramatically declined, he offered more courses that appealed to women and was able to maintain a respectable enrollment. When faced with growing hostility toward citizens of German origin, he launched a campaign through the CSAC to collect money for the Red Cross. His students designed and donated the materials for Christmas cards which were sold to benefit that charity.³⁴ After the War Meyer's school was declared to be one of the two best institutions for training in art and applied art on the Pacific.³⁵ He was especially popular with his students and always ready with fatherly advice.³⁶

According to the U.S. Census of 1920, he and his wife lived at 2119 Allston Way with their sixteen-year-old daughter, Laetitia, known as "Babs."³⁷ In 1914, when he first registered to vote at this address, his party affiliation was given as "Progressive," but within two years he was again listed as a "Republican."³⁸ In 1924, just before he moved his school to 5212 Broadway in Oakland, he was elected a member of the Berkeley Chamber of Commerce and with the renowned artist, Frederick Lamb, was put in charge of the art exhibits at the Fourth Annual Berkeley Merchants' and Manufacturing Fair.³⁹ He served as one of the judges for the 1927 emblem contest sponsored by Oakland's Forum Art Program; the emblem design had to incorporate the motto: "Better Citizenship through Education."⁴⁰ For several years in the early 1930s Meyer was the chairman of The Forum, a group which staged exhibitions of local and European art, and he served on its selection and hanging committees.⁴¹ In 1933 he helped to organize and jury the first competitive water color show at the Gump Gallery in San Francisco and an exhibition at the CSAC.⁴² He habitually served as a judge for the CSAC student exhibitions.⁴³ Eventually the Meyers moved to 1635 East Twenty-second Street in Oakland. In the spring of 1936 his school officially became the California College of Arts and Crafts (CCAC) and his title changed from "director" to "president."⁴⁴

In 1928 and 1937 he traveled to Europe.⁴⁵ During his 1928 trip he delivered a paper at the International Art Convention in Prague.⁴⁶ In the spring of 1937 he attended the same conference in Paris and collected arts and crafts for exhibition at the CCAC.⁴⁷ He spoke publicly in October of 1937 on his northern European travels and gave a provocative assessment of Nazi Germany. He observed that "Hitler has welded the nation into one party . . . [which] 70 per cent of the German citizens feel . . . is more efficient . . . Germany is learning now to manufacture substitutes for materials it formerly imported . . . American voters . . . may well take a lesson in economy from the examples in government that these nations can teach."⁴⁸ A month later he was honored by a special "founders' dinner" at the CCAC.⁴⁹ In November of 1938 for the centennial of William Keith's birth he spoke at St. Mary's College on the great painter's "personality."⁵⁰ By 1940 Meyer described himself in *Who's Who in America* as a "Progressive Republican and Protestant . . . [who] specializes in architectural designing, interior decorating and landscape gardening."⁵¹ When faced with the vicissitudes of World War II and a stagnant economy, he joined the Association of Art Museum Directors in 1942 and bravely declared that his school would continue with a drastically reduced enrollment.⁵² A year later on the death of his colleague, Xavier Martinez, he wrote a heart-felt tribute for *The Oakland Tribune*.⁵³ In 1944 he retired from the CCAC, became "President Emeritus" and was replaced by Spencer Macky.⁵⁴ A photo of Meyer with Isabelle Percy-West from the Founders' Day Reception in November of 1952, which coincided with his 80th birthday, was published in the *Berkeley Daily Gazette* along with a history of the school.⁵⁵ In June of 1954 he received a Doctor of Fine Arts degree from the CCAC.⁵⁶

Some of the venues where Meyer exhibited his art and furniture designs included the: California Guild of Arts and Crafts between 1903 and 1907,⁵⁷ Louisiana Purchase Exposition of St. Louis in 1904,⁵⁸ First Annual Exhibition of the Berkeley Art Association in 1907,⁵⁹ First Annual Faculty Exhibition at the CSAC in 1934,⁶⁰ and Golden Gate International Exposition of 1939-40. At the 1915 Panama-Pacific Exposition in San Francisco he

received the gold Medal of Honor for Design at the Palace of Education. Frederick Meyer died at the age of eighty-eight on January 6, 1961 in Oakland.⁶¹

ENDNOTES FOR MEYER: 1. WHOA, vol.21, 1940-41, p.1811. / 2. *BDG*, November 5, 1952, p.27. / 3. U.S. Passport Application No. 21520, issued on April 1, 1895 in Philadelphia. / 4. *BDG*, November 5, 1952, p.27. / 5. *Stockton City Directory*, Polk-Husted Publishers: 1902-03, pp.10, 152, 208. His replacement as art instructor in Stockton was William S. Rice, a future teacher at the California School of Arts and Crafts (*ibid.*, 1904, p.225; 1910, p.269). / 6. *ADA*: April 19, 1900, p.4; November 1, 1900, p.1. / 7. *SFL*, July 16, 1901, p.1. / 8. *U.C.*, *Catalogue*: 1902, p.8; February, 1904, p.9; February, 1906, p.11. / 9. *IAT*, January 5, 1903, p.14; *MHR*, Christmas, 1903, p.33; Halteman, p.138. / 10. *TOI*, December 22, 1903, p.6; *SFL*: December 31, 1903, p.11; December 2, 1904, p.5. / 11. Whitaker, pp.195f. / 12. *LAT*, April 15, 1906, p.6-2. / 13. Trapp, p.258, note 16. / 14. *SNT*, 13.2, 1904, p.140; *TCR*, December 22, 1906, p.13. / 15. *SFL*, April 28, 1907, p.42. / 16. Crocker 1905, p.1298. / 17. Refer to narrative in Chapter 3; *TOI*, February 22, 1925, p.8-T. / 18. *BDG*: April 26, 1907, p.1; October 26, 1907, p.1; October 29 1907, p.1; December 7, 1907, p.3; December 12, 1907, p.7; August 26, 1908, p.5; September 15, 1908, p.3; November 16, 1908, p.4; *TCR*: December 7, 1907, p.16; September 4, 1909, p.14; October 23, 1909, p.14; Appendix 1, Nos.2-3, 5. / 19. *BAA2*, pp.2-4. / 20. *BDG*, July 31, 1908, pp.1-3; *TCR*, August 8, 1908, p.14. / 21. Letter of February 26, 1908 from the Dean of the U.C. Summer Session to Meyer. Filed with the uncatalogued correspondence in the Archives of the California College of the Arts, Oakland (Cf. *TCR*, June 13, 1908, p.14). / 22. *SFL*: October 7, 1907, p.9; December 12, 1909, p.40; January 9, 1910, p.30; *TCR*, June 26, 1909, p.14; *TOI*, March 25, 1914, p.12; *DPT*, February 10, 1926, p.2. / 23. *BDG*, January 29, 1907, p.5. / 24. *BDG*, January 29, 1907, p.5; *SFL*, February 19, 1907, p.8. / 25. *TOI*, September 23, 1908, p.8. / 26. *SFL*, March 13, 1910, p.26. / 27. *TOI*: October 5, 1909, p.10; February 26, 1911, p.6; *TCR*, October 16, 1909, p.14. / 28. *CVRI*, Alameda County, 1910. / 29. *TOI*, October 10, 1912, p.8. / 30. *SFL*, August 11, 1907, p.7; *TOI*: January 25, 1913, p.7; April 9, 1916, p.13. / 31. *SFL*, January 12, 1913, p.36. / 32. *TOI*, April 1, 1913, p.10. / 33. *TOI*, May 2, 1917, p.9. / 34. *TCR*, January 12, 1918, p.9. / 35. *TOI*, March 2, 1919, p.11. / 36. *ATC*: 2, 1914, pp.6, 29; 3, 1915, p.4. / 37. U.S. Census of 1920 [ED 186, Sheet 3A]. / 38. *CVRI*, Alameda County: 1914-1924. / 39. *TCR*, May 10, 1924, p.6; *TOI*, May 13, 1924, p.3. / 40. *TOI*, July 10, 1927, p.4-W; *BDG*, August 6, 1927, p.6. / 41. *BDG*: December 15, 1932, p.7; September 8, 1933, p.6. / 42. *IAT*, March 31, 1933, p.14; *BDG*, May 12, 1933, p.7. / 43. *BDG*, May 4, 1934, p.15; *TOI*, May 9, 1937, p.6-B. / 44. *CPC*, April 17, 1936, p.4; Chapter 3, note 82. / 45. *New York Passenger Lists*: Rotterdam to New York City, arrived August 31, 1928, T-715; Cherbourg to New York City, arrived August 15, 1937. / 46. *SEC*, October 14, 1928, p.D-7. / 47. *BDG*, May 27, 1937, p.7; *SFW*, May 29, 1937, p.13. / 48. *BDG*, October 14, 1937, p.7. / 49. *BDG*, November 4, 1937, p.7. / 50. *BDG*, November 17, 1938, p.8. / 51. WHOA, vol.21, 1940-41, p.1811. / 52. *TOI*, February 8, 1942, p.S-5. / 53. *TOI*, January 24, 1943, p.B-3. / 54. *TOI*, September 12, 1944, p.5; *The Oakland Tribune* included a photo of Macky and Hamilton Wolf. / 55. *BDG*: November 5, 1952, p.27; November 6, 1952, pp.8, 13. / 56. *IAT*, June 11, 1954, p.19. / 57. *Catalogue*, *Second Annual Exhibition of the Guild of Arts and Crafts*, San Francisco, 1904; *SFL*, October 28, 1907, p.7. / 58. *MHR*, Summer, 1904, p.33. / 59. Appendix 1, No.2. / 60. *IAT*, March 30, 1934, p.13. / 61. *TOI*, January 6, 1961, pp.3, 60; Frederick H. Meyer, "Why an Art School?" in *Remembering Dr. Meyer*, CCAC Alumni Society, Oakland, 1961; *ibid.*, *Notebook*, Paul Mills Archives, Arthur F. Mathews file, Oakland Museum of California; cf., *Dhaemers*, pp.32-61; Trapp, pp.134-43, 282f; Hunt, p.291; Whitaker, pp.195f; Andersen, p.63; Edwards, pp.6-19; Hughes, p.746; Hery, pp.118-131; Falk, p.2261. In October of 1968 *The Oakland Tribune* provided short biographies on Meyer and Laetitia along with very youthful portrait photographs (*TOI*, October 20, 1968, p. 23).

RALPH DAVISON MILLER (1858-1945) was born on September 7th in Cincinnati, Ohio. By 1860 his family had relocated to St. Louis where his father, James Ross Miller, owned a hemp factory and "paper store;" his mother, Sarah Anna Bonte Miller, was a homemaker.¹ His paternal ancestors immigrated from Wales to 18th-century colonial New Jersey.² In addition to his parents, he lived with his eleven-year-old sister, Ada. In 1870 the Millers resided in Jackson, Missouri, and less than a decade later they had established their home in Kansas City.³ Ralph briefly studied art in Kansas City under the noted portrait and genre painter, George Caleb Bingham. In the early 1880s he relocated to New Mexico and moved to Los Angeles in 1894. There he maintained a studio-residence at The Euclid Apartments through 1898 and advertised himself in the local Directory as an "artist."⁴ By 1899 he was living in Denver with his married sister and his two youngest siblings. The U.S. Census of 1900 officially listed his occupation in Colorado as "artist."⁵ About this time he made a sketching trip to the Monterey Peninsula.⁶

In 1903 he returned to Los Angeles and for two years established a studio at the Byrne Building. On May 11, 1905 he married the Canadian-born Mary Gertrude Cox. Between 1905 and 1919 his Los Angeles address changed at least six times.⁷ During the early 20th century he deemphasized still-life subjects to concentrate on landscapes. According to the U.S. Census of 1910, he resided with his wife, their four-year-old daughter, Carroll, their three-year-old son, Norman, and two boarders.⁸ Mary was fourteen years younger than her husband and had in residence her daughter from a previous marriage. In February of 1911 at the Steckel Gallery of Los Angeles he displayed about twenty paintings that included landscapes, "Indian studies," cattle and sheep.⁹ Miller exhibited both landscapes and marines later that year at the Daniell Gallery and Blanchard Gallery.¹⁰ At the latter his display of "strong and interesting" canvases was sold at auction.¹¹ In the spring of 1912 he took "his entire collection of pictures to San Francisco and other northern cities."¹² He returned to Steckel's in the late spring of 1914 to show several of his California coastal scenes.¹³ His oil on canvas, *Mount Wilson-Near Los Angeles*, dates from this period.¹⁴

In July of 1918 it was observed by Netta Marquis in *The International Studio*:¹⁵

Among California painters there is one in their midst, the versatile product of a Scotch, French, Irish and Dutch ancestry, whose aim, while making a close and accurate study of natural

lineaments, is yet to avoid mere nature portraiture. Introducing a brilliant mentality and a vivid imaginativeness into his art, Ralph Davison Miller is working out a formula of his own, a blend of the old academic and the more modern of the impressionistic methods, which reaches for the soul and inner symbolism of landscapes rather than their superficial forms alone.

A year later in the spring he presented a solo exhibition of his "powerful" landscapes at the Hill Tolerton Print Rooms in San Francisco.¹⁶ The art critic for the *San Francisco Chronicle* declared that Miller:¹⁷

... belongs to the older school as to technique and vision, the results being all to his favor. . . . He sees and depicts color as nature radiates it, asserting symbolism along with the realities of landscape beauties, . . .

His "Sunset on the Desert" is a striking canvas – expressive and impressive. . . . There is a blazing glow all about the horizon, but the picture, gathered from one of nature's spectacular moods, . . . leaves . . . a feeling of awe for the bigness of nature's hand.

In May of 1919 his oil paintings filled two large rooms at the Stanford University Art Gallery and were said to show "a brilliancy of landscape full of sunlight and atmospheric qualities that will delight art lovers."¹⁸ At this time one of his paintings was included in the art collection of the Gardena High School where years later he won the Annual Purchase Prize for his canvas *The Valley of the Santa Clara*.¹⁹ We learn from the U.S. Census of 1920 that the Millers owned their own Los Angeles home and had a mortgage; he maintained a studio in Hollywood.²⁰ Later that year he "held a most successful exhibition of his remarkable paintings at the Ebell Club in Los Angeles."²¹

In December of 1920 Miller and his wife announced their intention to move to Carmel.²² The *Carmel Pine Cone* ran the following uncredited commentary on the artist in May of 1921:²³

Ralph Davison Miller has come to Carmel to grace the artists' colony. Mr. Miller is an artist by foreordination and personal experiment more than by instruction. His only loss from this lack was a mere knowledge of process, being longer in achieving results than would otherwise have been the case.

... His work is modern and dramatic - very bold, alive with bright colors, and strong contrasts, a depth of thought and a depth of emotion transferred to canvas. The sinister moods of tempests and distorted trees and the fairy element underlying all natural beauty find subtle expression for themselves.

Mr. Miller's favorite subjects are the northern poplars, English oaks and Carmel cypresses. At a recent exhibition one of his most admired paintings was "Sunset on the Cypress." The rugged, stanch personality of the trees which have clung to the rocky coast through years of storm, the trunks bent like the burdened bodies of pagan worshippers, show a warm reddish yellow, the upper branches a rich green, highlighted with the peculiar yellow which comes from the greenish yellow sky.

That summer, when the Carmel Arts and Crafts Hall was unable to accommodate his solo show traveling from Los Angeles, the exhibition was held at the Shipley residence at Carmelo and Tenth Avenue.²⁴ It was not until the spring of 1924 that the Millers ended their long seasonal visits and established their primary studio-home in Carmel on Camino Real between Ocean and Seventh Avenues.²⁵ In July of 1924 the *Pine Cone* officially welcomed the new residents and announced on its front page under the heading "Colorful Collection at Miller Studio."²⁶

Carmel is to have another studio of art, which will be formally opened to the public on the afternoon of July 27. Ralph Davison Miller, landscape painter, recently from Los Angeles, on that date invites the public to visit his charming little gallery There he will show paintings from subjects culled from California, Arizona and New Mexico. . . .

There is one that is marvelous in brilliancy and the wonderful effect produced. A glowing "white hot" sun, shining through the clouds of gold and crimson, just above the horizon it hangs, dazzling, while you look over immeasurable "distances."

Then there is another - piled-up clouds, that show the deadly greenish-white of the menacing sandstorm, which is sweeping forward, filling the desert spaces with a weird light.

A gathering storm in the Cuyamaca Mountains, dark and threatening; a picture that grows upon you; a picture where the vivid spot of light in the center seems to shift with the fleeting clouds.

There is another that compels attention; "The Half Dome" in Yosemite Valley, at sunset; a column of fire against tumbling masses of flame tinted clouds, while the whole valley is submerged in blue and violet shadows.

Of the California subjects the one entitled "March" is the most striking. You will like this one, with its cool "greens," dark with the moisture of the northern part of the state. Its rolling clouds seem to break and fairly race before the winds.

There are many paintings which depict our familiar localities; deep, shadowy woods, setting sun, casting its glow on dying cypress trees, turning the rusty fungus growth to deep scarlet.

Lobos, Cypress and Sunset Points, the sands of Asilomar at sunset and in storm, all play their part in one of the most charming and colorful collections ever shown in Carmel.

Mr. Miller has come to make his permanent home in Carmel, after many years of looking and longing to do so. Let us hope that he will find it all that he desired, and remain with us, sending out to the world the messages of Carmel's wonderland. Carmel cannot have too many artists of ability to record her centuries-old charm.

He was registered in the mid 1920s on the Carmel voter index as a "Republican."²⁷ He became involved in local politics and allowed the Carmel Protective League, "formed for the constructive consideration of Carmel's civic affairs," to meet in his studio.²⁸ In 1924 he contributed three works, *Mood of the Cypress No. 1*, *Mood of the Cypress No. 2* and *Northern California—Marsh*, to the Eighteenth Annual Exhibition of the Arts and Crafts Club.²⁹ He and George Koch were regular sketching partners and on occasion traveled with their families to Los Angeles and the deserts of southern California.³⁰

The Millers were often involved in the society events of Carmel and entertained numerous visitors, including such notables as Anna Hills and Arthur Wesley Dow.³¹ In the spring of 1925 solo exhibits of his paintings were staged at: the California Palace of the Legion of Honor, "The Inn" of San Diego and the studio of Edward Langley in Hollywood.³² The last show was extended and praised in the local *Hollywood Citizen*.³³ In the summer Miller reciprocated and displayed Langley's work at his Carmel studio.³⁴ The *Monterey Peninsula Herald* quoted one critic on Miller: "Perhaps no artist of modern times, with the exception of Maxfield Parrish, combines so much poetry and imaginative idealism."³⁵ In August of 1925 the local journal *All Arts Gossip* reproduced Miller's painting *Sunset on the Cypress—Monterey*, cited part of a review of that commendable canvas in *The International Studio* and concluded that his "landscapes are distinguished by a dramatic feeling and an imaginative treatment."³⁶ In that same issue Miller offered a short romantic account of his "permanent" settlement in Carmel and the indescribable beauty of its "Enchanted Circle." In March of 1926 he briefly rented "the corner studio in the Seven Arts Court Building for an exhibition room."³⁷ That May he exhibited at Berkeley's Hotel Claremont Art Gallery over a half dozen oil or tempera paintings, some of the somber "older school" and others "in the livelier colors of the moderns." According to H. L. Dungan, art critic for *The Oakland Tribune*, his *Storm in Carmel Valley* has "a touch of the dramatic . . . heavy, well painted clouds, a flash of light along the horizon, deep trees waiting motionless for the bursting storm [another] Carmel . . . scene [is] equally well done excepting for the sea. The blue . . . appears . . . too harsh, too dead."³⁸ He was exhibiting at his Camino Real studio in July of 1926 when Daisy Brown evaluated his work for the *Pine Cone*.³⁹

Ralph Davison Miller differs from many other artists in that he possesses an unusual versatility of subject. Instead of being primarily a painter of the sea, or the desert, or of the mountains, he has an enthusiasm for all three, and he is equally successful at bringing the spirit of each subject on canvas, whether it be the Pacific Ocean or the Arizona desert.

... Two paintings of the desert sunset are as beautiful as they are unusual. Flamboyant reds and yellows are the dominating colors in one, and in the other, deep maroons. . . . these paintings mean more than the mere truthfulness of the scene. They mean the romance of the desert, its strength, beauty, treachery, and knowledge of a life that feeds toward the idealistic. . . .

The second group of Miller's paintings deals with the ocean. The artist has achieved a realistic portrayal of the Carmel Coast. Almost perfect organization and rhythm are to be found in his marines.

The third group, the mountains, is painted with the same brilliant color tones. A scene painted from the top of a mountain in Yosemite is interesting. The effect obtained from a sky of bright blue is startling. . . .

That September he staged a one-week solo show in the Carmel Arts and Crafts Hall where visitors marveled at "all the wealth of his fifty years of painting – portraying the strange spirit of our Cypress."⁴⁰ At the Hotel Claremont Art Gallery in December of 1926 H. L. Dungan said of Miller's work that "there is a ruggedness . . . that lingers in the mind."⁴¹ Concurrently, at Frederick Rummelle's Crafts Shop in Monterey there was a solo exhibition by Miller.⁴²

In mid January of 1927 he displayed "a number of paintings" in the foyer of Carmel's Golden Bough Theatre during the performances of *They Knew What They Wanted*.⁴³ At this same time he exhibited his Arizona, High Sierra and Monterey Peninsula paintings at the Wilshire Art Galleries in Los Angeles and the art critic for the *Times* found that most were "painted hastily" and only a few were "exceptional."⁴⁴ That March the *Pine Cone* published another report on the popular artist:⁴⁵

... An outstanding feature of Ralph Davison Miller's work is his ability to find unfrequented spots. He has painted a great many pictures of Point Lobos, but invariably chooses out of the way coves and bits of beach that escape the notice of many artists. There is one such picture of a remote spot that is particularly lovely. In it the sea is an enchanting shade of ultramarine, in beautiful contrast to the cool white spray that dashes over the rocks. A group of hovering white gulls adds to the splendid composition of this picture.

Miller is evidently a painter who has held serious communion with nature, for his brush tells the story of glowing sunsets or silver fog banks with a genius that is both realistic and

poetic. One of his paintings that best merits the word poetic is his "Jade Pool," a vigorous and colorful composition of radiant blues and greens and a line of lacy effervescent sea foam. . . .

Done upon his last visit to the Indian country [is] a Navajo Indian boy, dismounted from his pony at some desert water hole.

And there is a tiny one – a storm scene with a little wind-tossed tree beneath an ominous blue grey cloud. In the foreground the olive green grass continues the effect of approaching rain – one feels the spell of it almost at once, that windy warning that comes before the storm.

He returned to Carmel in July of 1927 after a lengthy stay "at Palm Springs in the Mojave desert" and brought home "a treasure of desert scenes," including a "brilliant" canvas of the Chuckwalla Hills.⁴⁶ At this time he donated a painting to the "white elephant" sale to benefit the financially strapped Arts and Crafts Club. Miller was a founding member of the Carmel Art Association (CAA) and one of only seven male artists to attend its first meeting on August 8, 1927 at Grey Gables. He exhibited twice at the CAA in October of 1927 and March of 1929.⁴⁷ At the latter show his brightly colored tempera depicting a mysterious parade of people "aroused interest" among the visitors.⁴⁸ In March of 1928 he exhibited in a joint show with fellow Carmel artists Ada Belle Champlin, William Silva and William Watts at the Pasadena Art Institute.⁴⁹ During his Carmel period members of his extended family continued to live in southern California.⁵⁰ In May of 1929 Miller purchased a Palm Springs "villa" where he planned to spend the winter months painting and exhibiting his work from a new studio.⁵¹ That October he exhibited with local artists at Carmel's Myra B. Shop.⁵²

The Millers returned to Los Angeles in 1930 and established their primary residence at 2035 Laughlin Park Drive.⁵³ In the summer of 1935 he exhibited at the Royer Art Gallery.⁵⁴ He painted until arthritis compelled him to stop at the age of eighty-five. The titles of his paintings reflected his peripatetic life. Some of his better known works are: *Treasure Island, Fishing Boats at Los Angeles Harbor, In the Sierra Madres, A Bit of Rugged Coastline in Mendocino County, The Heart of the Santa Cruz Mountains, On the Colorful Arizona Desert, Ox Carts, In a Hopi Village and In Sonoma*. He was a Republican and a member of the Swedenborgian Church. One of his last visits to Carmel was in the spring of 1942.⁵⁵ Ralph D. Miller died on December 14, 1945 in Los Angeles.⁵⁶

ENDNOTES FOR MILLER: 1. U.S. Census of 1860 [ED Ward 6, Sheet 187-88]. / 2. NCAB 36, p.240. / 3. U.S. Census of 1870 [ED R31, Sheet 42]; U.S. Census of 1880 [ED 5, Sheet 5]. / 4. LACD: 1895, p.982; 1898, p.713. / 5. U.S. Census of 1900 [ED 63, Sheet 144A]. / 6. SFC, August 3, 1924, p.D-3. / 7. LACD: 1903, pp.877, 965; 1904, p.965; 1905, p.1011; 1907, p.1024; 1908, p.994; 1912, p.1076; 1915, p.1449; 1919, p.1571; NCAB 36, pp.240f. / 8. U.S. Census of 1910 [ED 82, Sheet 15A]. / 9. LAT, February 5, 1911, p.3-16. / 10. LAT, April 16, 1911, p.3-22; December 10, 1911, p.3-22. / 11. LAT, October 22, 1911, p.3-21. / 12. LAT, May 12, 1912, p.3-19. / 13. LAT, June 14, 1914, p.3-25. / 14. B & B, October 12, 1989, No.3352. / 15. Netta Marquis, "The Paintings of Ralph Davison Miller," INS 65, 1918, pp.iii-vii. / 16. SFC: April 13, 1919, p.S-11; May 4, 1919, p.E-3. / 17. SFC, April 27, 1919, p.E-3. / 18. DPT: May 16, 1919, p.1; May 31, 1919, p.1. / 19. LAT, April 22, 1931, p.1-6. / 20. U.S. Census of 1920 [ED 33, Sheet 5B]. / 21. CPC, December 16, 1920, p.8. / 22. CPC, December 16, 1920, p.8. / 23. CPC, May 19, 1921, p.6. / 24. CPC: June 23, 1921, p.2; June 30, 1921, p.12. / 25. CPC: April 12, 1924, p.10; April 19, 1929, p.14; SFC, August 3, 1924, p.D-3; LAT, August 10, 1924, p.3-23; Perry/Polk: 1926, pp.369, 428; 1928, pp.436, 538. / 26. CPC, July 12, 1924, p.1. / 27. CVRI, Monterey County: 1924, 1926. / 28. CPC, September 19, 1925, p.1. / 29. Appendix 2. / 30. CPC: December 6, 1924, p.8; January 17, 1925, p.3; June 20, 1925, p.6; TOT, December 14, 1924, p.6-S. / 31. TOT: February 22, 1925, p.4-S; September 6, 1925, p.2-S; November 8, 1925, p.S-7; November 22, 1925, p.S-3; November 29, 1925, p.S-3; February 7, 1926, p.2-B; CPC: June 20, 1925, p.6; February 1, 1929, p.14. / 32. MPH, March 10, 1925, p.2; CPC: May 2, 1925, p.7; June 20, 1925, p.6; AAG, June 1925, p.7. / 33. CPC, May 9, 1925, p.1. / 34. CPC, September 12, 1925, p.5. / 35. MPH, March 10, 1925, p.2. / 36. AAG, August 1925, p.4. / 37. CPC, March 6, 1926, p.5. / 38. TOT, May 30, 1926, p.S-5; cf. CPC, June 4, 1926, p.11. / 39. CPC, July 16, 1926, p.11. / 40. CPC: September 3, 1926, p.11; September 10, 1926, p.11. / 41. TOT, December 12, 1926, p.10-S. / 42. CPC, December 24, 1926, p.11. / 43. CPC, January 7, 1927, p.4; CCY, January 19, 1927, p.6. / 44. LAT: February 13, 1927, p.3-15; February 20, 1927, p.3-27; February 27, 1927, p.3-16; cf. CPC: February 4, 1927, p.11; February 25, 1927, p.10. / 45. CPC, March 4, 1927, p.10; cf. CPC, December 14, 1928, p.12. / 46. CPC, July 15, 1927, p.6. / 47. Appendix 4. / 48. CPC, March 15, 1929, p.6. / 49. CRM, March 7, 1928, p.7; ARG, March 1928, p.16. / 50. MPH, March 8, 1929, p.7; CPC, March 15, 1929, p.18. / 51. CPC, May 31, 1929, p.4. / 52. CPC, October 4, 1929, p.7. / 53. CPC, December 11, 1931, p.14. / 54. LAT, August 25, 1935, p.2-7. / 55. CPC, April 17, 1942, p.8. / 56. California Death Index; LAT, December 17, 1945, p.1-12; NYT, December 17, 1945, p.21; Falk, p.2282f; Samuels, pp.324f; Hughes, p.771; NCAB 36, pp.240f; Moure, pp.169f; Wall Moure, p.352.

ELEANOR (Taylor Houghton) MINTURN-JAMES (1890-1972) was born on November 12th in Massachusetts, the daughter of George Taylor, an English-born physician, and Eleanor Minturn Taylor, a Massachusetts native. Eleanor trained professionally as an artist and studied briefly in Paris. After her first marriage to Stephen Houghton ended tragically in his death, she and her daughter, Elizabeth, were recorded in 1920 as residents of the family home at Brookline, Massachusetts.¹ At this time she signed her landscapes and still lifes "Eleanor Minturn." By July of 1920 she had relocated to Carmel and contributed *Notre Dame—Pont Neuf* to the Fourteenth Annual Exhibition of the Arts and Crafts Club in 1920.² She married the sometimes Carmel sculptor Raymond Austin James on December 10, 1926 in Pasadena.³ After a lengthy honeymoon in La Jolla the couple returned to Carmel.⁴ She gradually developed a career as a writer of newspaper and magazine articles and published under the name "Eleanor Minturn-James;" for unexplained reasons she changes the spelling of her last name to "Minton-James" about 1940.⁵ She contributed to an exhibition of paintings at the Pasadena Art Institute in 1930.⁶ She

gained some notoriety for her satirical and at times overly witty art reviews. She published primarily in the *Carmel Pine Cone* and the *Los Angeles Times*.⁷ In the latter the topics of her articles ranged from Julia Bracken Wendt to the wild cats of California.⁸ She also contributed art reviews to the *Pasadena Star News*.⁹ In the late 1920s she and Austin James established their primary residence in Pasadena and purchased a home at 2282 Pepper Drive.¹⁰ They maintained a secondary residence at their Carmel cottage on Camino Real through the mid 1930s.¹¹ In 1931 she and Catherine Seideneck were appointed to head the art committee at the Monterey County Fair.¹² Eleanor also gave public lectures on painting and often condemned "modern art" as "revolting instead of beautiful . . . so distorted that the motif is unrecognizable."¹³ In early 1933 she and her husband left on an around-the-world cruise which included an exhibition of primarily Monterey Peninsula artists that she curated.¹⁴ In the mid 1930s she took up "press photography" as a successful career and in November of 1945 exhibited her prints at Carmel's Blue Bird Tea Room.¹⁵ Her study of *Cormorants* displayed at the CAA Gallery in March of 1955 was said by Dora Hagemeyer to use "the gestures of the dark sea birds to make lively over-all pattern."¹⁶ She divorced her second husband before his death on April 21, 1961 in Pebble Beach.¹⁷ Eleanor Minturn-James died on August 28, 1972 in Los Angeles County.¹⁸

ENDNOTES FOR MINTURN-JAMES: 1. U.S. Census in January of 1920 [ED 103, Sheet 15A]. / 2. Appendix 2. / 3. CCY, December 15, 1926, p.2. / 4. CCY, March 16, 1927, p.5. / 5. CPC, January 24, 1941, p.5. / 6. LAT, January 19, 1930, p.3-18. / 7. E.g., CPC: July 17, 1931, p.8; November 20, 1931, p.7; December 11, 1931, p.6; January 8, 1932, p.9; January 24, 1941, p.5; August 23, 1940, p.10. / 8. LAT: March 31, 1929, p.M-15; June 16, 1929, pp.M-7, 19; September 1, 1929, p.3-18; January 5, 1930, p.M-7; August 3, 1930, p.M-8. / 9. CPC, April 22, 1932, p.7; LAT, June 10, 1934, p.2-8. / 10. U.S. Census of 1930 [ED 19-1269, Sheet 7A]. / 11. CPC: September 19, 1930, p.13; September 26, 1930, p.9; July 1, 1932, p.7; June 22, 1934, p.11; July 17, 1936, p.18. / 12. CPC: August 28, 1931, p.9; September 11, 1931, p.7; CRM, October 8, 1931, p.7. / 13. CPC, March 11, 1932, p.13. / 14. CPC, November 11, 1932, p.5. / 15. CPC, November 16, 1945, p.16; the *Pine Cone* reproduced a photo of the artist. / 16. CPC, March 17, 1955, p.5. / 17. MPH, April 28, 1961, p.6. / 18. California Death Index; cf. Hughes, p.581.

MARYLKA (Mary) H. MODJESKA (Pattison) (1893-1966) was born on January 22nd in Chicago, Illinois, the daughter of Ralph Modjeska, a civil engineer, and Felicie Benda. Both of her parents were immigrants from Poland. Marylka was the granddaughter of the great Shakespearean actress, Helena Modjeska. The 1900 Census officially listed Marylka's date of birth as "May, 1893" and recorded her younger brother, Charles, two of her mother's relatives and two servants in their Hyde Park residence.¹ Between 1904 and 1908 she studied art and music in England at Roselands School. She continued at the Art Institute of Chicago and also had advanced classes in etching under George Senseney and James Blanding Sloan in 1914-15; her three color etchings at the 1916 Annual of the Provincetown Art Association were described as "very distinctive – well drawn and composed and refined in color feeling."² Modjeska also studied for the academic year 1918-19 with George Bridgman and Eliot O'Hara at the Art Students League in New York City. She received private lessons from Jerry Farnsworth. After her marriage to the Connecticut-born Sidney Pattison (ca.1920) she moved to Tucson, exhibited with the Artists of Arizona and in the mid 1920s continued her instruction in etching with Georges-Leo Degorce at the Académie Julian in Paris.³ We learn from the U.S. Census of 1930 that she resided with her husband, who was an English Professor at the University of Arizona in Tucson, her California-born son, Karol, and her Arizona-born daughter, Halka.⁴ Marylka traveled throughout the United States and Europe and briefly established a summer home in California at Corona del Mar. She became an exhibiting member of the Laguna Beach Art Association where she studied with George Kennedy Brandriff.⁵ In addition to her exhibitions with the etching societies in Chicago, Brooklyn and Los Angeles, her work, which included oils and watercolors, appeared with regularity at shows in Arizona. She exhibited with the National Arts Club in New York. Modjeska taught art at the Thomas School in Tucson.

She was a regular summer visitor to Carmel by 1927 when she displayed at the private Carmel Art Gallery a collection of her etchings which included such titles as: *Castle of Chillan, Late Afternoon and Quiet Water*, a scene of a fishing boat possessed of "calmness and serenity."⁶ She returned to that venue in October with another small solo show of prints and again "received high praise" for obtaining "some striking effects with a few simple lines. Perhaps the best are the Polish scenes . . . One of the most impressive . . . that has the best craftsmanship is *Before the Squall*, showing a threatening sky over a turbulent ocean."⁷ She was a regular exhibitor at the Carmel Art Association (CAA) between May of 1928 and June of 1929.⁸ Her etchings at the CAA were frequently sold and included such titles as *Dunes* and *Eucalyptus Trees*.⁹ Regarding her contributions to the Eleventh CAA Exhibition in June of 1929 the *Carmel Pine Cone* praised her print entitled *A Little Home* and offered the following:¹⁰

. . . the lovely architecture of San Xavier's door has been recorded as it should be in an etching. It is the work of Marylka Modjeska.

Madame Modjeska's versatility of treatment and subject is well shown in several etchings in the exhibit. Her choice of material includes plates from Massachusetts to Poland and back to Arizona, but it is in her sure but delicate handling of San Xavier's doorway that her delicate interplay of line is perhaps most definitely shown.

She exhibited her prints entitled *From Ledge Trail* and *Church in Poland* during June of 1930 at the private Carmel Art Gallery.¹¹

Beyond Carmel she continued to exhibit in Chicago and throughout California and Arizona. Early in 1928 her work was included in a show of the Chicago Society of Etchers at San Francisco's East-West Gallery and a selection of her etchings was added to the Annual Exhibition of the Berkeley League of Fine Arts.¹² That summer a collection of Modjeska's prints was given a solo exhibition at the League.¹³ The Berkeley League was very successful in selling her work and she exhibited in its summer Annual in 1929.¹⁴ That fall her etchings were given another one-man exhibition at The Print Room of the Berkeley League of Fine Arts and her "well-composed" print won "the prize in the black-and-white group" at the Fifteenth Annual Arizona Art Exhibition in Phoenix.¹⁵ In January of 1930 in conjunction with the Seventh Annual of the Berkeley League of Fine Arts her prints were accorded a joint exhibition with those of Gene Kloss.¹⁶ The Dalzell Hatfield Galleries of Los Angeles staged a comprehensive one-person show of Modjeska's etchings that August.¹⁷ The *Los Angeles Times* reported that her prints "take in a wide sweep of the world, from Laguna to Cracow, and the secret of their popularity – for they are extremely popular – lies in the artist's ability to very skillfully depict subjects such as the average man or woman sees at the beach, in the mountains or on a foreign journey."¹⁸ At the Art Institute of Chicago in 1930 her study entitled *Mission Door* was exhibited at the Annual of the Chicago Society of Etchers.¹⁹ In 1939 at the Laguna Beach Art Gallery she was awarded the "first honorable mention," at that venue she held a joint exhibition with Leonard Scheu in 1942.²⁰ In Tucson during December of 1939 Marylka made her stage debut in a high school charity production and was given a solo exhibition at the local Fine Art Association.²¹ By 1942 she was a regular contributing member of the Tucson's Palette and Brush Club and exhibited jointly that year at the Visitors' Club and during National Art Week at a benefit show in Studio Strange.²² In January of 1945 at the Arizona State Museum on the University of Arizona campus she exhibited two paintings, *Fall Cottonwoods* and *Summer Clouds*, in a show of regional artists that included Maynard Dixon.²³ She returned to that venue with members of the Palette and Brush Club in November of 1946 and displayed *Mexican Store* and *Broken Cedar*.²⁴ The following May with the Club she exhibited two "landscape paintings" in the lobby of the Southern Arizona Bank and Trust Company at the Pennington Building and that November she held an "open house" at her Tucson studio for American Art Week.²⁵ In February of 1949 at the Southern Arizona Bank her one-man show of watercolors, entitled "Flower Impressions," was applauded as "a departure from her usual medium."²⁶ Her work was selected for an exclusive show of fifteen Tucson artists in December of 1950 at the 261 Gallery.²⁷ A month later her "poetic water color compositions," with such titles as *The Barn* and *Ice Cream Wagon*, won praise at the Third Annual Members Exhibition of the Tucson Water Color Guild in the Guild Studio and at the Water Color Annual of the Tucson Fine Art Association.²⁸ She again exhibited with the latter organization in April of 1953.²⁹ By the mid 1950s her secondary career as a piano teacher at the prestigious Arizona Desert School received publicity as her students gave recitals.³⁰ Marylka Modjeska died in Tucson on July 8, 1966 from injuries received in a car accident two months earlier; her life was celebrated with a requiem mass at St. Peter and Paul's Church in Tucson.³¹

ENDNOTES FOR MODJESKA: 1. U.S. Census of 1900 [ED 1032, Sheet 15A]. / 2. *The Boston Globe*, August 10, 1916, p.9; *CPC*, June 14, 1929, p.13. / 3. *Wisconsin State Journal*, May 25, 1924, p.15; McGlauffin, p.296. / 4. U.S. Census of 1930 [ED 10-57, Sheet 6A]. / 5. Ball, p.450. / 6. *CPC*, July 29, 1927, p.6. / 7. *CPC*, October 28, 1927, p.4. / 8. Appendix 4. / 9. *CRM*, April 4, 1928, p.7; *CPC*, July 6, 1928, p.4. / 10. *CPC*, May 24, 1929, p.1; June 14, 1929, p.13. / 11. *CRM*, June 12, 1930, p.6. / 12. *SFC*, February 5, 1928, p.D-7; *TOI*: February 5, 1928, p.S-5; February 12, 1928, p.S-7; February 26, 1928, p.S-5; March 4, 1928, p.S-7; March 11, 1928, p.S-5; *CPC*, February 10, 1928, p.4. / 13. *TOI*, August 5, 1928, p.S-11; *SFC*, August 12, 1928, p.D-7. / 14. *BDG*: September 13, 1928, p.5; August 22, 1929, p.7. / 15. *BDG*, October 10, 1929, p.9; *TOI*: October 27, 1929, p.S-7; November 3, 1929, p.B-5; *LAI*, November 17, 1929, p.3-19. / 16. *BDG*, January 30, 1930, p.7. / 17. *LAI*: August 3, 1930, p.3-14; August 10, 1930, p.3-20; August 17, 1930, p.3-23. / 18. *LAI*, August 24, 1930, p.3-20. / 19. *CHSE*, January 30 to March 9, 1930. / 20. *LAI*: July 30, 1939, p.3-7; July 19, 1942, p.3-6. / 21. *Syracuse Herald-Journal*, December 21, 1939, p.12. / 22. *TTC*: February 2, 1942, p.16; October 28, 1942, p.6; October 31, 1942, p.6. / 23. *TTC*: January 25, 1945, p.7; February 2, 1945, p.7. / 24. *TTC*, November 29, 1946, p.2. / 25. *TTC*, May 27, 1947, p.2; *TAR*, November 5, 1947, p.28. / 26. *TTC*, February 28, 1949, p.20. / 27. *TTC*, December 11, 1950, p.20. / 28. *TTC*: January 3, 1951, p.15; January 24, 1951, p.20. / 29. *TTC*, April 14, 1953, p.11. / 30. *TTC*, April 18, 1955, p.17. / 31. *TAR*: July 9, 1966, p.20; *TTC*, July 11, 1966, p.6; cf., Kovicnik, p.223f; Jacobsen, p.2243; Falk, p.2302; Pettes, p.501; Hughes, p.777; Wall Moore, p.355.

JOSEPH (Jo) JACINTO MORA (1876-1947) was born on October 22nd in Montevideo, Uruguay, to the well-known Catalan sculptor Domingo Mora and his Alsatian-born wife, Laura Guillard Mora.¹ In 1881 Domingo settled his family in Massachusetts and taught at the Art Students League in New York City. Following grammar school in Allston, Massachusetts, and studies at the Boston Latin School, Joseph graduated in 1894 from the Pingry Academy in Elizabeth, New Jersey. In addition to early training under his father and at Boston's Cowles Art School, he studied art in New York City at the Chase School and the Art Students League between 1895 and 1896. He received instruction under William Merritt Chase, Joseph DeCamp and J. C. Beckwith.² In 1897 Mora worked as a staff artist for the *Boston Traveler* and was later employed by the *Boston Herald*.³ He toured Mexico and the American Southwest in the 1890s and reportedly worked as a cowboy in Texas.⁴ According to the

U.S. Census of 1900, he resided with his parents and artist-brother, Francis Luis, at 398 Northampton Street in Boston.⁵ At this time he signed a lengthy contract with the publisher Dana, Estes & Company to draw illustrations for (and occasionally co-author and edit) several children's books, including: *The Animals of Aesop* in 1900, *Reynard the Fox* in 1901, *Laura Richard's Hurdy Gurdy* in 1902 and *Hans C. Andersen's Fairy Tales* in 1902. His *Illustrated Animal Football Calendar* of 1903 was a financial success.⁶ During this period he perfected his skill as a photographer. In the summer of 1903 he rode on horseback from Baja, Mexico, up the California coast, where he explored the missions and the Monterey Peninsula, and then to Sonoma and the environs of the Yuba river before visiting his parents' new home in San Jose.⁷ Between 1903 and 1907 he made numerous ethnographic studies, primarily sketches and photographs, of the Hopi and Navajo Indians. After learning their languages and gaining their confidence he was admitted into their most sacred rituals. Consequently, his paintings of the Hopi and their ceremonies, according to Fred Stonerod of the *Monterey Peninsula Herald*, "have been stamped by the highest authorities as the most perfect and scientific work of its kind in existence."⁸ Mora officially listed his residence in 1905-06 on Boston's Northampton Street.⁹ On January 6, 1907 he married the California-born Grace Alma Needham at Mission San Gabriel, briefly moved to San Jose and then relocated to his own small ranch near Mountain View, California. During this period he produced for the *Boston Herald* and its syndicate associates the cartoon series *Animaldom*. In 1908 he exhibited two watercolors, *Chochonee* and *Buckaroo*, with the San Francisco Art Association (SFAA) at the Institute of Art; in 1913 and 1914 he displayed at the SFAA single pieces of statuary: *Oraibi taka* (a Japanese figure) and *Riding Range*.¹⁰ Mora also contributed at least one sketch to the 1909 Alaska-Yukon-Pacific Exposition in Seattle.

With his father he worked at their joint studio in San Francisco on various sculptural commissions, including the façade of the Native Sons of the Golden West Building. They also created "the beautiful figure groups" on both the Orpheum and the Los Angeles Athletic Club Building.¹¹ We learn from the U.S. Census of 1910 that Jo and his wife continued to reside with their two-year-old son, Joseph, on a large parcel of land along College Avenue in Santa Clara County.¹² Their home was immediately adjacent to the residence of his parents. In this Census he listed his profession as "artist, painter & sculptor." After his father's death in 1911 Jo completed their outstanding joint commissions. Two years later for the *American Art Annual* he described his "specialty" as "drawings of animals, author and illustrator" and listed his professional address in care of his brother at 142 East Eighteenth Street in New York City.¹³ At this time he exhibited in the National Academy of Design. He contributed to the Pennsylvania Academy of Fine Arts Annuals in 1912-14, 1927 and 1932.¹⁴ In February of 1913 he was given his first solo exhibition when eleven pieces of his "cowboy and Indian sculpture" appeared at the prestigious Vickery, Atkins & Torrey Gallery in San Francisco.¹⁵ Although they were poorly displayed, Porter Garnett, art critic for the *San Francisco Call*, observed that his works "possess, apart from the merit of the workmanship, qualities of freshness and vigor . . . sincerity and enthusiasm . . . vivid impressions of movement and action [that] are full of romance. . . . When the artist's subtle modeling is considered, it becomes apparent how much better his work will appear when it is cast in metal."¹⁶ The titles of his pieces included: *The Wolf* (an Indian dancer), *The Embroiderer*, *The Bronco Twister* and *The Hairdresser*. The latter was singled out as a "significant" study of an "old Indian tradition."¹⁷ A month later Mora contributed copies in terra cotta of his bas-relief panels from the Native Sons of the Golden West Building to an exhibition at the San Francisco Architectural Club.¹⁸ Also in 1913 under a commission from William Randolph Hearst he executed eight decorative stone sculptures of "heroic figures" in the style of the "Spanish Renaissance" for the lobby of the Realty Syndicate Building (Examiner Building) in Los Angeles.¹⁹ Between 1913 and 1935 he was a regular exhibiting member of the Bohemian Club.²⁰ In 1914 Mora and his wife moved to San Francisco. That August, when he created the statuary for the Bohemian Grove drama *Nec-Netama*, Mora was said to be one of the youngest members of the Club.²¹ E. Spencer Macky saw him perform on the Bohemian Club stage.²² Jo habitually attended the annual jinks at the Bohemian Grove and became a member of San Francisco's Family Club.²³

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.²⁴ At that Exposition he served on the International Jury of Awards and displayed six sculptures: *Moki Mana*, *Old Moki*, *Esoah*, *Chochonee*, *The Moki Hairdresser* and *Scratching a Twister*.²⁵ He contributed two bronzes, *The Range Mother* and *Quotskava*, and a marble, *Navajo Girl*, to the First Exhibition of California Artists in the fall of 1915 at the Golden Gate Park Memorial Museum and was placed on the selection jury.²⁶ His work was displayed at their Second Exhibition the following January and he served on the Memorial Museum's jury that October.²⁷ In 1915 and 1916 two of his important sculptural commissions were unveiled. The first was a memorial bronze tablet with a "striking profile of the late Archbishop Patrick W. Riordan" for the club room of the Knights of Columbus.²⁸ On the plaque the head of the archbishop was "surrounded by figures of angels and a scene from the Passion of Christ." The second commission was the Cervantes Monument in Golden Gate Park. This work, which placed a life-size bust of Cervantes on a natural

boulder pedestal with Don Quixote and Sancho Panza at the base, was unveiled before many dignitaries and with much fanfare. Part of the lengthy review of that ceremony by Blanche Marie d'Harcourt in *The Wasp*, a well-known San Francisco weekly, follows:²⁹

... Cervantes is figured as an old, old man, showing the traces of his life of war, adventure, slavery and toil, and he is looking down with the smile of a father on these two most famous children of his imagination ...

The kneeling Don Quixote is no such caricature as the usual representations of the Knight of La Mancha, but is figured truly as the fanatic, but still the chivalric gentlemen. Sancho Panza, thick of nose and knobby of countenance, is the true country bumpkin of Cervantes' conception.

Mora periodically leased space in San Francisco for studio shows of his sculptures and he once exhibited in a rented room at the St. Francis Hotel.³⁰ He displayed two sculptures at the 1915 Spring Annual of the SFAA where he was elected to its board of governors; a year later with that same organization he was given a small solo show and contributed to its exhibit at the Palace of Fine Arts.³¹ In January of 1916 he joined with thirty other artists who organized a committee to purchase the "Gauguin Frieze," which was originally installed in the French building at the Exposition, for permanent display in San Francisco.³² That June he contributed to the Jury-free Exhibition in the California Palace of Fine Arts.³³ In December of 1917 *The Wasp* reproduced a photo of his 1912 sculpture entitled *Toh* which depicted a Navajo on horseback; he executed architectural sculpture for the Portland Oregon Post Office and Court House.³⁴ Mora completed a memorial bronze bas relief of Bret Harte for the façade of the Bohemian Club. This panel was installed on the Post-Street side of the building in August of 1919 and measured four by nine feet with depictions of fifteen characters from Harte's writings.³⁵ He used the Club as a residence address when he registered for the 1918 military draft and listed his studio at 239 Geary Street.³⁶ In October of that year he was selected to train at the U.S. Army field artillery school in Kentucky and attained the rank of major, but with the timely end of World War I he quickly returned to California.³⁷ Shortly thereafter he executed for the front of San Rafael's courthouse the "Doughboy" monument honoring the soldiers of World War I. That work was initially displayed at the Bohemian Club Annual Exhibition and called "a true picture of the American soldier."³⁸ Mora's Greek-inspired "heroic pediments" were placed in the tympanum of the Pacific Stock Exchange; his work also graced the Don Lee Building in San Francisco as well as the Pacific Mutual Building in Los Angeles.³⁹

The Moras began to summer in Carmel by 1917. As late as 1920 they maintained an address at 65 Fox Avenue in San Jose where their son, seven-year-old daughter, Grace Patricia (Patty), and Jo's mother-in-law were noted in the Census.⁴⁰ In 1921 they moved their primary residence to the former Carmel home of Frank and Jane Powers.⁴¹ The Moras occupied their own Carmel house, which Jo designed and partially built, on San Carlos Street near First Avenue a year later.⁴² Jo Mora received the most important commission of his career, the creation of the monumental sarcophagus for Father Junipero Serra to be placed at the west end of the Mission Carmel church.⁴³ For this project he collaborated with a local historian, Father Mestres.⁴⁴ Jo built a temporary workshop on the Mission grounds and rented studio space in Pebble Beach.⁴⁵ As a parallel commission for the Del Monte Properties Company he carved and painted a wooden statue of Father Serra that was installed on July 22, 1922 in the Carmel Woods. Mora envisioned this work as "a secular monument to Serra" – a celebration of the priest as "a pathfinder, an irrigationist, an engineer and a colonist;" he placed the statue on a rock and plaster base and enclosed it on three sides with rough timbers supporting a gabled roof.⁴⁶ The monument's dedication just happened to coincide with the first sale of lots in the Carmel Woods by Del Monte.⁴⁷ In the Carmel Mission Serra's ornate bronze and travertine sarcophagus as well as the adjacent altar and large crucifix were officially unveiled in September and October of 1924 as part of the elaborate Serra Pilgrimage Festival which was organized by an executive committee that included Joseph Mora.⁴⁸ The *Carmel Pine Cone* described the ornate sarcophagus when it was a work in progress:⁴⁹

It depicts Father Serra lying in state, with his close associates, Fathers Crespi, Lopez and Lasuen, Serra's successor, as President of the Missions, grouped around the main body of the sarcophagus. The figures are all life size, and it might be interesting to know that these intimate associates of Serra are buried together at the mission. The dramatic personae of the conquest of Alta California are represented as Spanish soldiers, Franciscans, Indians in their wild and native state, and the neophytes as they are Christianized. They appear in panels on the side. At the side also is a medallion of Carlos, King of Spain, and of the Pope of that time, who gave the priests their authority in matters of local development.

Seven low flat bas reliefs in bronze picture the historical events in California, such as the first mass, the first baptism, and the miracle of the ship San Antonio in San Diego Bay, and the attack on San Diego Mission. The Spanish coat-of-arms, with the Franciscan cord denoting the order, is shown interwoven with a garland of California poppies at the foot.

Also in 1924 J. C. Anthony and Company constructed a large Pebble Beach workshop for Mora out of "chalk rock and stucco;" the center of the complex measured forty by fifty feet and had two twenty-foot wings, one of

which served as a display studio.⁵⁰ Mora sat on the board of directors of Anthony and Company.⁵¹

Not all of Mora's efforts in Carmel met with triumphs and on at least one occasion he felt the humiliating sting of local politics. In 1922 Ella Reid Harrison left a substantial bequest to build a new public library in Carmel as a memorial to her husband, the California Supreme Court Justice, Ralph C. Harrison. To design the structure the executors of the estate chose Jo Mora who with his vast experience in construction believed himself qualified for the task despite his lack of professional training as an architect. On December 22, 1923 the *Pine Cone* announced:⁵²

The circulation about town of a petition to the [Carmel board of] trustees asking that C. Sumner Greene be appointed architect for the Ralph Chandler Harrison Library building was notice to many that probably there would be a scrap – and Carmelites dearly love a scrap, at Christmas or any other time.

Inasmuch as Jo Mora had already been selected as architect ... there was warrant for expecting a scrap.

Greene was a well-known licensed architect and also a Carmelite. Construction, which should have been completed in 1924, never began. The ugly debate continued for four years with the town divided into two factions. Finally, in response to vicious criticism Mora published in July of 1927 on page one of the *Carmel Cymbal* a cogent and detailed explanation of the "Harrison Library Mess" which exonerated him of any misdeeds.⁵³ Bernard Maybeck became the compromise choice to design the current library which was completed by the local builder M. J. Murphy in 1928.

No matter how far he traveled for his professional commissions, Mora's residence and cultural attachments throughout the 1920s remained in Carmel where he was registered on the local voter index as a "Democrat."⁵⁴ Jo and his wife were active on the Carmel social scene with their well-publicized attendance at dinners and teas as well as their frequent trips.⁵⁵ In the fall of 1921 he produced the annual Serra Pageant and was the "grand marshal" for Carmel's Armistice Day celebration.⁵⁶ In the spring of 1922 Mora enrolled in the Carmel etching class given by Ralph Pearson at the Arts and Crafts Club and that December he donated three of his prints, including *Bucking Horse*, to a subscription drawing that raised the money to purchase an etching press for the Club.⁵⁷ There is no evidence that he exhibited in any of its Annuals, but in 1922 he served as a juror on the Club's exhibition committee.⁵⁸ A year later he listed his professional address at the Carmel Summer School of Art where he taught "sculpture for both beginners and advanced students."⁵⁹ Also in the summer of 1923 he displayed his work at the Second (and last) Monterey Peninsula Industries and Art Exposition.⁶⁰ That September he donated to the local Red Cross benefit on behalf of the Japanese earthquake victims.⁶¹ Mora was especially fond of local theatrics and in 1922 he and Rem Remsen fashioned the Sphinx for the Forest Theatre production of *Caesar and Cleopatra*.⁶² Two years later he created a popular poster for the production of *The Monkey's Paw*.⁶³ Jo was a member of the Forest Theatre Society.⁶⁴ He played a leading part in the 1925 production of *The Bad Man* at the Arts and Crafts Theatre.⁶⁵ He reprised this role in 1927-28 for Carmel's Abalone Theatre.⁶⁶ He participated in the Peninsula's 91st Army Reserve Division or "citizen military" where he held the rank of major.⁶⁷ Several of his friends settled in Carmel, including the sculptor Finn H. Frolich.⁶⁸ In 1926 he completed the first of his "animated" colored maps of the Monterey Peninsula; the subjects for his later "humorous maps" included: Santa Barbara, Central America, Yellowstone Park, Yosemite, Grand Canyon, Pebble Beach and metropolitan Los Angeles, including Hollywood and Pasadena.⁶⁹ Mora contributed to the 1926 soap sculpture competition at Carmel's Arts and Crafts Club.⁷⁰ At this time he executed a polychrome sculpture of a bowing couple, entitled *The Greeting*, for the El Paseo courtyard at Dolores Street and Seventh Avenue. In January of 1927 a reporter from the *Pine Cone* visited Mora in his studio:⁷¹

A very busy fellow, Jo Mora, but awfully nice about granting interviews when he is head over heels in work. A true sportsman and a genial host, less the artist than the man who might do great things along any line he chooses to follow. As a matter of fact his particular line is sculpturing and at that he is a genius.

Jo Mora's immediate efforts are centered at present upon three things – a sculptured dancing girl, the portrait of a lovely child and the scholastic medal he is making for the Tamalpais school.

The Spanish Dancing Girl will stand about one-half size when finished and is to fill a niche in the dining hall of the beautiful home Ethel P. Young is building at Pebble Beach. So far the Girl is hardly more than begun, but even the wet clay reveals the artist's touch, in the contours of the limbs and the swirl of skirts and the impudent angle of the great fan she holds. When finished the clay figure will be cast in plaster, then reproduced and carved in wood by Mr. Mora. It will vary distinctly from the usual niche statuary in that the flesh of the dancer is to be burnished gold and the shawl and dress gaily colored enamel. The model for the dancing girl is Miss Rebecca Narvaez of Carmel.

Then Mr. Mora is putting the finishing touches on a life size portrait of little Nancy Ford, daughter of Mr. and Mrs. Byington Ford of Pebble Beach. The figure, the child holding a frog in her chubby hands, is to be cast in bronze and used as a mate for the fountain figure of Mary Jane Ford, sculptured two years ago by Mora. This bronze group will make a charming fountain decoration in the Ford patio.

The Tamalpais medal, when completed, will be sent to New York and reduced in steel to a dye from which the bronze medals will be made. . . .

Jo Mora's specialty is cowboys. Sometime in the latter part of April he leaves for Oklahoma to fulfill a commission for Mr. Marland of Ponca City. It will be in the nature of a cow puncher statue, done in bronze and typifying the type of rider found in that locality.

The completed statue of the "Spanish Dancing Girl," known as *La Gitania* or "the little gypsy," attracted much attention and was described in *The Carmel Cymbal*.⁷²

Carved from poplar wood by the master hand of Jo Mora, she stands against a background of jade green, with one hand on her hip, looking over her shoulder, and flirting her fan "as a Spanish lady can." Reminiscent of the art of the Renaissance this figure does not depend on realism. She is purely decorative. There are no flesh tints that would be killed and made harsh under artificial light. With a flair for color that is delightful, Mora has draped the dainty figure in a black Spanish shawl, with yellow, green, red and blue flowers, over a skirt that flares like a lily around the knees, Chinese yellow lily, with a faint patina of orange.

The hair is black, the little shoes are black with high red heels to match the Spanish comb in the simply coiled hair. The mass effect and dignified lines; it is in the beauty of these we get the realism, for the flesh is a soft gold, with a rose madder flush on the cheeks and warm crimson lips.

. . . . in *La Gitania* Mora used five different blocks of the poplar wood, thus distributing the weight of the figure evenly and allowing the grain of the wood to follow the lines of the body. In coloring, in dignity and beauty of line, and sheer appeal it will be very hard for Mora to equal his little gypsy.

In 1927 he was not a founding member of the Carmel Art Association (CAA), but briefly sat on its board of directors, contributed his sculpture *Poppy* to the Inaugural Exhibition and served on the jury for the CAA's traveling exhibition in March of 1928.⁷³ In 1929 at the Eleventh and Twelfth CAA Exhibitions he re-exhibited *Poppy*.⁷⁴ That summer Mora sat on the board of directors of the new Custom House Museum in Monterey and joined his wife on the board of Carmel's Wednesday Morning Music Club.⁷⁵

Through the first half of the 1930s he was still one of Carmel's most prominent artists. In October of 1930 he invited the clay modeling students from Carmel's Sunset School to visit his studio, which was normally off limits to visitors, and Herbert Cerwin published in the *Pine Cone* a somewhat eclectic biography of Mora's early life with a humorous caricature of the sculptor.⁷⁶ The following February Winsor Josselyn, a prominent Carmelite, wrote an article on Mora for *California Arts and Architecture* which was illustrated with half-tone photographs of his sculptures.⁷⁷ In 1931 Jo designed the trophy for all future the grand prize winners ("best all-around cowboys") of the Salinas Rodeo.⁷⁸ Also that spring he served on the "advisory board" for the annexation of districts surrounding Carmel.⁷⁹ Mora joined Paul Whitman, James Fitzgerald and Homer Levinson in June of 1931 to open "Over Tilly's," Carmel's first private art gallery established and operated by resident professional artists.⁸⁰ At that venue in August his exhibited work was evaluated by Eleanor Minturn-James for the *Pine Cone*.⁸¹

Tingling with excitement, movement, and at the same time tempered ingeniously with repose, the four small bronzes by Jo Mora . . . enjoy an unusually nice gray green patina. Small bronzes sometimes have a way of seeming to be rather like toys. But here detail has been understandingly slurred, without being obliterated. The sculptor tells his story of cowboy life in the saddle with a minimum of the precise, yet it is all there. . . . They are small sculptures which could be thrown up successfully to monumental proportions. Each is a portrait – portrait of a cowboy gesture, a bronco gesture.

The Spanish California cowboy whom he has modeled, not roping a steer but "tailing" him as they did then, is the most impressive piece. Besides the violence of it all, the onrushing motion of the contest between this early Californian cowboy and the steer at the moment of triumph – for he is about to throw his victim – there is a peculiar feeling of repose about the thing as a whole. This is no contradiction in terms. It may be accounted for by the horizontal impression given by the angle of the steer's horn, the old Spanish hat, a number of planes perceptibly parallel. Anyway, a horizontal effect is there. And the whole piece of sculpture does build up most beautifully from every possible angle, the large Spanish spur playing its small but emphatic part.

Shortly thereafter Mora relinquished his share in the gallery to Armin Hansen. That November his sculptured figures in porcelain, which were last exhibited in Dallas, Texas, returned to his studio and were described as works inspired by "the old cottage porcelain ornaments of New England."⁸² In May of 1932 he was commissioned to paint two ten-by-four-foot murals for the new Carmel dairy; he depicted cows bringing their supply of milk to the dairy in cowboy costumes and in grandmother petticoats.⁸³ Strangely, Mora's "revealing" statue of *Venus*, which proudly stood on the terrace of the Carmel home of Fred Wermuth, was damaged that year with an explosive device planted by local "anti-nudist agitators;" after repairs it was removed from the same home the following January and

dumped partially broken in front of the residence of Lincoln Steffens.⁸⁴ Several boys were questioned about the vandalism, including Neil Weston, the son of photographer Edward Weston, but no charges were filed. In March of 1933 Jo helped Catherine Seideneck design the "Carmel dollars," a Depression-era script that was accepted by local merchants.⁸⁵ That December he was a finalist in the local cocktail mixing contest which was won by Sinclair Lewis.⁸⁶ He was reelected to the board of directors of the CAA in 1933 and displayed his work at the opening of the new CAA Gallery; a year later he signed its "articles of incorporation."⁸⁷ Mora served on the organizing committee for the CAA's benefit Bal Masque at the Del Monte Hotel from 1934 to 1936; he joined the 1935 committee to raise funds for a new roof on the Carmel Mission.⁸⁸

Although he exhibited his sculptures, paintings, watercolors and etchings throughout California, he was by far more famous for his commissioned works which were often summarized in nationally syndicated articles.⁸⁹ At U.C. Berkeley the class of 1920 gifted to the school a bench created by Mora.⁹⁰ He modeled the first owl logo for the national chain of Owl Drug Stores.⁹¹ When he was engaged in 1924 "to do the casting, carving and erecting of statues for the new Scottish Rite temple" in San Jose, he set up a temporary studio in that city.⁹² This project included bas reliefs over the main entrance. Mora garnered considerable attention in the press when his "design of a miner and a bear" was accepted in 1925 by the United States Treasury for the obverse of the commemorative fifty-cent piece honoring California's "Diamond Jubilee."⁹³ At that time he also designed the sculptural decorations for a convent in Monterey. The Contra Costa County Park Commission chose his plan in 1926 for a monument atop Mt. Diablo that displayed sights of interest on a massive tablet supported by a central pedestal.⁹⁴ The pedestal was carved with the three principal characters of Indian legend: the Sun God, Devil and Bear; this was one of his most original and daring designs. In 1927-28 his ornate plaque, which commemorated the Piute Indian guide who brought the first Europeans to Arizona's Rainbow Bridge, was displayed in San Francisco before its installation at Navajo Mountain.⁹⁵ Mora also completed one hundred and twenty-three ink drawings for T. L. Ford's romantic history of early Spanish California, *Dawn of the Dons*.⁹⁶ At the Bohemian Club's Annual Exhibition of 1928 he displayed *The Twister*, his study for a larger public sculpture.⁹⁷ In the spring of 1929 he contributed two white marble busts, *Hopi Mana* and *Hopi Taka*, to the exhibition of Contemporary American Sculpture organized by the National Sculpture Society at the California Palace of the Legion of Honor.⁹⁸ That fall, when the Los Angeles Ebell Club established a formal "Artists' Salon," he was appointed to its advisory committee.⁹⁹ In 1930 for the Marland Estate at Ponca City, Oklahoma, he created four heroic bronzes, including one of Belle Starr – a "female desperado" and the first woman to settle in the Oklahoma territory; he also executed several stone sculptures for the Los Angeles home of Earle C. Anthony.¹⁰⁰

According to the U.S. Census of 1930, the Moras continued to reside at the family's Carmel home and the sixteen-year-old Patricia listed her occupation as "pianist, concert stage;" this residence was maintained until early 1931 when Jo and his family moved to Pebble Beach, but he continued to vote in Carmel.¹⁰¹ Jo had expanded his Pebble Beach studio into a home with the profits from his numerous commissions, including his highly popular series "The Jo Mora Maps."¹⁰² He created quite a sensation in March of 1931 when he submitted detailed plans under a commission from several San Francisco businessmen for a statue of St. Francis which was to be significantly taller than the Statue of Liberty and included a theatre; funding for the project never materialized.¹⁰³ At the Monterey County Fair in September of 1931 Mora displayed six small bronzes "of a cowboy-bronco" motif.¹⁰⁴ In the spring of 1932 he served on the selection jury for the exhibition of "sports in art" that ran concurrently with the Tenth Summer Olympics in Los Angeles.¹⁰⁵ That summer he completed the illustrations for the juvenile reader by Dorothy Lyman Leetch, *Benito and Loretta Delphin*.¹⁰⁶ In the fall of 1932 Mora and his wife boarded in San Francisco the S.S. Santa Rosa for a much publicized round trip to New York City via the Panama Canal.¹⁰⁷ During this trip he contributed several small bronzes to a sports exhibition at the Cronyn & Lowndes Galleries in New York.¹⁰⁸ Observations from this voyage and notes from his other cruises, as well as biographies of pirates, were incorporated into his book, *Log of the Spanish Main* which he illustrated himself under a commission from the Grace Line Steamship Company.¹⁰⁹ Grace Line purchased the entire first edition to distribute among its passengers; a second edition was sold to the public. In June of 1933 he was commissioned "to design one of his famous caricature maps" for the Salinas rodeo and fiesta.¹¹⁰ That fall he completed a series of "historical" drawings to be used in a new advertising campaign for the Hotel Del Monte; several of these scenes were reproduced in the *Pine Cone*.¹¹¹ Mora also created the art on the menus for the Del Monte dining room and for Pop Ernest's Seafood Restaurant in Monterey.¹¹² Beginning in 1934 his series of twelve illustrations on the history of the Monterey Peninsula appeared in several national journals, including *Town and Country*, *Vanity Fair* and *Fortune*.¹¹³ That year he started work on seven large mural panels in the lobby of San Francisco's Canterbury Hotel. These were completed in the summer of 1935 with the help of Ferdinand Burgdorff and offered an unconventional interpretation of Chaucer's medieval Canterbury that "stressed sweet color and maintained a lightness of approach which contrasts with present day mural style."¹¹⁴ Junius Cravens, art critic for *The San Francisco News*, evaluated the Hotel murals:¹¹⁵

As the theme for his panels, Mora has chosen Chaucer's famous *Canterbury Tales*, an uncompleted literary work, consisting chiefly of narrative poems which the author has put into the mouths of pilgrims to Canterbury.

An over-mantel represents an historical pageant of Canterbury during the dark and medieval periods. The other panels, which are over various doors which lead from the lobby, depict episodes relating to such characters as St. Augustine, William the Conqueror, Theodore of Tarsus, etc.

As a general style for his panels Mora might be said to have made a modern, but not modernistic, adaptation of the illuminations found in medieval manuscripts.

No one could accuse Mora of having come under the spell of Rivera. His decorations are the antithesis of the Mexican vogue. In fact, he has gone to the other extreme in infusing them with the sweetness and light of fairy-tale book illustrations.

Six of the Canterbury Tales panels were gifted in 1973 to the Holy Names College in Oakland and placed in Madelene Brennan Hall.¹¹⁶ He also painted murals for the Fable Room in the Drake-Wiltshire Hotel of San Francisco. At the 1935 California-Pacific International Exposition in San Diego he exhibited his sculpture, *Fanning a Twister*. Shortly thereafter he designed the sculpture for the auditorium in King City, California. In 1936 he undertook a large project at the Monterey County Court House in Salinas that included a memorial reflecting pool, six bas reliefs, six capitals and sixty-two "heroic sculptured heads."¹¹⁷ That year the Mora family took a round-the-world cruise. For the Hotel Del Monte he created "La Novia," a triple equestrian group.¹¹⁸ His most complex project, the massive diorama *Discovery of San Francisco Bay by Portola* in the California Pavilion at the 1939-40 Golden Gate International Exhibition on Treasure Island, was said "to surpass anything of its kind at the Fair" with a length of almost one hundred feet, a depth of eighteen feet and height of twelve feet.¹¹⁹ The *Monterey Peninsula Herald* published a photo of part of the diorama which had sixty-four sculptures of Spaniards and Indians as well as over two hundred animals meticulously lighted in different colors.¹²⁰ All the scaled figures were cast in gypsum hydrostone and painted; *The Carmel Cymbal* reproduced a photo of Mora sculpting one of the pieces.¹²¹ Also in 1939 he became an "advisor" on the interior sculpture at the Will Rogers Memorial Museum in Claremore, Oklahoma, where he created in 1940-41 nine dioramas on Rogers' life built on a scale of one inch to one foot.¹²² Undoubtedly, 1940 proved to be his most disastrous year, first with the death of his beloved brother, the renowned painter Francis Luis Mora, and then with the destruction by fire of his forty-thousand-dollar Treasure Island diorama.¹²³ His plans to recreate the Portola diorama in Monterey never materialized, but he did receive twenty-five thousand dollars in insurance compensation.¹²⁴ He completed in 1942 a "picture map" of Old Carmel which was based primarily on his earliest recollections of the Peninsula which he explored on horseback in the summer of 1903.¹²⁵ Between 1945 and 1947 he fashioned for the Sutter's Fort Historical Museum in Sacramento a diorama which depicted with twenty figures the arrival of Fremont and Kit Carson in 1844; again he employed hydrostone figures.¹²⁶ He authored and illustrated *Trail Dust and Saddle Leather* which received favorable reviews and became a Book of the Month Club selection in 1946; that spring Jo was briefly hospitalized.¹²⁷ A year later, when his son, Jo Mora Jr., opened with John Scott a silver and leather crafts shop in Carmel, Jo Sr. designed belt buckles, jewelry, saddles and even spurs.¹²⁸ Jo Jr. was in charge of the production and sales of his father's spurs.¹²⁹

Joseph Mora died at a local Peninsula hospital after an illness of several months on October 10, 1947.¹³⁰ His remains were interred in the I.O.O.F. Columbarium in Salinas. His last book, *Californios*, which was devoted to life on the rancheros of Alta California, was published posthumously in New York City to great acclaim.¹³¹ The *Los Angeles Times* called it a "delightful book . . . but the illustrations are a little too realistic for youngsters, since they do not dodge the cruelties of life in early California."¹³² The book contained forty-four action drawings.¹³³ Five of these were reproduced in *The Oakland Tribune* with a summary review that covered one third of an entire page.¹³⁴ In 1949 his sculpture was included in a show at the Pomona College Art Gallery.¹³⁵ The Monterey Museum of Art hosted a retrospective of Mora's art in 1998 and published a catalogue.

ENDNOTES FOR MORA: 1. WHOA: vol.9, 1920-21, p.2021; vol.21, 1940-41, pp.1859f. / 2. Bernier, p.173. / 3. *CPC*: September 9, 1927, p.9; October 24, 1930, p.10. / 4. *SFL*, February 16, 1913, p.29; *CPC*, February 20, 1931, p.13. / 5. U.S. Census of 1900 [ED 1321, Sheet A16A]. / 6. *TOT*, November 16, 1922, p.14. / 7. *CPC*, July 31, 1942, pp.11, 12. / 8. As cited in *CPC*, September 1, 1923, p.8. / 9. *AAA* 5, 1905-06, p.394. / 10. Halteman, p.1.230; *SFC*: April 6, 1913, p.27; April 5, 1914, p.19. / 11. *CPC*, September 1, 1923, p.8. / 12. U.S. Census of 1920 [ED 10, Sheet 2A]. / 13. *AAA* 10, 1913, p.314. / 14. Bernier, p.173. / 15. *SFC*, February 2, 1913, p.27; *SFL*, February 2, 1913, p.31. / 16. *SFL*: February 16, 1913, p.29; February 23, 1913, p.63. / 17. *SFC*, February 16, 1913, p.26. / 18. *SFL*: March 23, 1913, p.24; March 30, 1913, p.28. / 19. Bernier, p.173; *CPC*, September 1, 1923, p.8. / 20. Schwartz, *Northern*, p.86; *SFX*, November 30, 1913, p.34; *TOI*: December 7, 1913, p.11; December 10, 1916, p.24; December 9, 1917, p.22; December 15, 1918, p.6; December 7, 1919, p.2-B; December 14, 1919, p.6-S; November 29, 1920, p.2; January 28, 1923, p.6-B; *SFC*: November 22, 1914, p.49; November 29, 1914, p.15; November 28, 1915, p.24; February 6, 1916, p.19; December 10, 1916, p.26; December 2, 1917, p.5-S; December 15, 1918, p.8-S; January 28, 1923, p.4-D; March 23, 1924, p.6-D; March 30, 1924, p.6-D; *CPC*: December 2, 1920, p.8; *IAT*: October 28, 1932, p.18; March 15, 1935, p.15; *SFL*, November 5, 1932, p.10. / 21. *The San Francisco Chronicle* reproduced the photograph of one of his statues from that event (*SFC*, August 16, 1914, p.28). / 22. Macky, p.6. / 23. *CPC*, August 4, 1923, p.10. / 24. *SFC*, November 15, 1914, p.15. / 25. Trask, pp.206, 210, 220, 442; *SFC*, April 18, 1915, p.24. / 26. Schwartz, *Northern*,

p.86; *SFC*, December 26, 1915, p.24. / 27. *SFC*, January 22, 1916, p.8; *TOI*, October 29, 1916, p.29. / 28. *TOI*, Sept 5, 1915, p.19. / 29. *TWP*, September 9, 1916, p.11. / 30. *SFC*: June 27, 1915, p.22; July 4, 1920, p.E-3. / 31. *TOT*: November 12, 1916, p.27; December 24, 1916, p.24. / 32. *SFC*, January 2, 1916, p.24. / 33. *TWP*, July 1, 1916, p.10; *TOI*, June 18, 1916, p.14. / 34. *TWP*, December 29, 1917, p.5; *WHOA*, vol. 9, 1920-21, p.2021. / 35. *SFB*: August 11, 1919, p.2; August 15, 1919, p.2; cf., *CPC*, September 1, 1923, p.8; *TOI*, January 20, 1924, p.S-3. / 36. *WWDR*, No.3080-A1350, September 12, 1918. / 37. *SFC*, October 27, 1918, p.E-3. / 38. *SFX*, November 28, 1920, p.N-7. / 39. *CPC*, September 1, 1923, p.8; *AAA* 22, 1925, p.603. / 40. U.S. Census of 1920 [ED 160, Sheet 9A]. / 41. *CPC*, January 6, 1921, p.1. / 42. Perry/Polk: 1922-23, p.9; 1930, p.444. / 43. *TOI*: June 12, 1921, p.S-6; October 16, 1921, p.S-1; November 16, 1922, p.14; *CPC*: October 13, 1921, p.1; June 8, 1922, p.9; November 4, 1922, p.10. / 44. *TOI*, May 25, 1924, p.S-7. / 45. *CPC*, May 26, 1921, p.4. / 46. *CPC*: June 29, 1922, p.1; July 6, 1922, p.1. / 47. *CPC*: June 8, 1922, p.9; July 27, 1922, p.9; *TOI*, July 23, 1922, p.6-O. / 48. *CPC*: May 10, 1924, p.1; June 28, 1924, p.1; September 27, 1924, p.1; October 11, 1924, p.1; October 18, 1924, p.1; October 25, 1924, p.1; *LAT*: June 19, 1924, p.1-5; July 6, 1924, p.2-8; August 13, 1924, p.2-3; November 2, 1924, p.M-7; November 22, 1925, p.M-18; *SFC*, July 6, 1924, p.6-D; *TOI*: August 15, 1924, p.31; September 16, 1924, p.34; October 9, 1924, p.10; October 13, 1924, p.21; August 28, 1927, p.B-3. / 49. *CPC*, April 7, 1922, p.1; cf., *CPC*: October 11, 1924, p.1; October 18, 1924, p.1. / 50. *CPC*, September 1, 1923, p.8. / 51. *CPC*, November 3, 1923, p.1. / 52. *CPC*, December 22, 1923, p.1. / 53. *CCY*, July 20, 1927, pp.1, 12. / 54. *CVRI*, Monterey County: 1922-1928. / 55. *CPC*: April 20, 1922, p.10; June 8, 1922, p.9; August 3, 1922, p.12; October 12, 1928, p.4; December 14, 1928, p.9; October 2, 1931, p.10; October 27, 1933, p.4; *TOI*: November 2, 1924, p.S-5; November 9, 1924, p.6-S; April 4, 1926, p.S-3. / 56. *CPC*: October 6, 1921, p.7; October 13, 1921, p.1; October 27, 1921, p.1; November 17, 1921, p.1. / 57. *CPC*: May 25, 1922, p.4; December 23, 1922, p.8. / 58. *CPC*, July 29, 1922, p.1. / 59. *AAA* 20, 1923, p.622; *Brochure of the Tenth Season, Carmel Summer School of Art*, 1923; *CPC*: May 19, 1923, p.2; June 2, 1923, p.2. / 60. *CPC*, August 18, 1923, p.1. / 61. *CPC*, September 22, 1923, p.1. / 62. *CPC*: June 8, 1922, p.1; October 31, 1930, p.9. / 63. *TOI*, February 17, 1924, p.2-S; *CPC*, February 23, 1923, p.2. / 64. *CPC*: June 15, 1922, p.1; December 27, 1929, p.20. / 65. *TOI*: December 3, 1925, p.18; December 20, 1925, p.6-S. / 66. *TOI*, February 23, 1927, p.26; *CPC*, October 26, 1928, p.6. / 67. *CPC*, August 3, 1922, p.12; *TOI*, July 14, 1926, p.9. / 68. *CPC*, June 8, 1922, p.3. / 69. The Los Angeles map was completed in 1942 (*SFC*, January 2, 1927, p.6-F; *CCY*, April 17, 1942, p.3). / 70. *TOI*, June 8, 1926, p.13. / 71. *CPC*, January 21, 1927, p.11. / 72. *CCY*, June 29, 1927, p.7; cf. *CPC*, July 8, 1927, p.6. / 73. Appendix 4; *CPC*, October 7, 1927, p.12; *CRM*, March 14, 1928, p.7. / 74. *CPC*: June 14, 1929, p.1; July 5, 1929, p.6. / 75. *CPC*: July 12, 1929, p.5; September 20, 1929, p.4; *TOI*, August 9, 1929, p.22. / 76. *CPC*: October 24, 1930, p.10; October 31, 1930, p.4. / 77. *CPC*, February 20, 1931, p.13. / 78. *The Bakersfield Californian*, March 4, 1931, p.15; *TOI*: March 15, 1931, p.C-7; June 15, 1931, p.B-17; July 2, 1931, p.23; July 24, 1931, p.12; July 26, 1931, p.A-7; *CPC*: May 29, 1931, p.13; June 12, 1931, p.2; May 3, 1935, p.4. / 79. *CPC*, March 20, 1931, p.4. / 80. *CPC*, June 12, 1931, p.2. / 81. *CPC*, August 7, 1931, p.7. / 82. *CPC*, November 13, 1931, p.6. / 83. *CPC*: May 27, 1932, p.7; July 14, 1933, p.5. / 84. *TOI*: June 21, 1932, p.20; January 15, 1933, p.2-A; *LAT*, June 22, 1932, p.1-8. / 85. *TOI*, March 7, 1933, p.2. / 86. *TOI*, December 9, 1933, p.2. / 87. *CSN*, December 7, 1933, p.1; *CPC*, December 8, 1933, p.7; *TOI*, January 27, 1934, p.3; Appendix 4. / 88. *CPC*: September 21, 1934, p.1; May 10, 1935, p.1; September 13, 1935, p.5; *TOI*: May 12, 1935, p.2-B; September 8, 1935, p.2-S; September 20, 1935, p.22-B; September 21, 1936, p.B-9. / 89. Many of the short articles on Mora's public projects were syndicated in dozens of newspapers across the country by the Associated Press; rather than cite every identical report, all AP stories from *The Oakland Tribune* are included in these endnotes. / 90. *IDC*, August 17, 1920, p.3. / 91. *CPC*, December 25, 1931, p.7. / 92. *TOI*, November 15, 1924, p.3; *CPC*, December 6, 1924, p.8; *AAG*, June 1925, p.7. / 93. *TOI*: June 28, 1925, p.B-1; July 19, 1925, p.6-S; August 19, 1925, p.B-1; *CPC*: July 18, 1925, p.2; January 21, 1927, p.11. / 94. *TOI*: February 11, 1926, p.4; February 15, 1926, p.3. / 95. *LAT*, October 7, 1927, p.1-9; *SFX*, January 15, 1928, p.4-K. / 96. *CCY*, December 29, 1926, p.2; *TOI*, May 8, 1927, p.4-W. / 97. *BDG*, March 1, 1928, p.6. / 98. *BDG*, March 14, 1929, p.8; *SFC*, March 19, 1929, p.D-5; *LAT*, May 12, 1929, p.3-16; *CPC*, May 24, 1929, p.14. / 99. *LAT*, September 29, 1929, p.3-18. / 100. A Texas newspaper reproduced a photo of Mora's Belle Starr (*SAE*, October 5, 1930, p.2-D; *WHOA*, vol.21, 1940-41, p.1860). / 101. U.S. Census of 1930 [ED 27-21, Sheet 5A]; *AAA*: 28, 1931, p.653; 30, 1933, p.636; *CVRI*, Monterey County: 1932-1938; *CPC*, June 29, 1934, p.14; McGlauffin, p.298. / 102. Perry/Polk: 1928, p.514; 1930, p.510; Ball, p.454; *LAT*, April 4, 1948, p.4-13. / 103. *TOI*, March 16, 1931, p.12. / 104. *CPC*: September 18, 1931, p.11; October 9, 1931, p.8; *CRM*, October 8, 1931, p.7. / 105. *LAT*, May 22, 1932, p.3-10. / 106. *CPC*, July 22, 1932, p.7. / 107. *TOI*, November 6, 1932, p.41; *LAT*, December 13, 1932, p.2-2. / 108. *NYT*, December 13, 1932, p.22. / 109. *CPC*: October 28, 1932, p.4; March 3, 1933, p.9; August 18, 1933, p.9; *TOI*, June 13, 1933, p.32. / 110. *CPC*, June 16, 1933, p.1. / 111. *CPC*: October 27, 1933, p.4; November 17, 1933, p.1; February 23, 1934, p.1; August 10, 1934, p.1. / 112. *TOI*, August 20, 1937, p.2; *CHS* 82.4, 2005, pp.3-5. / 113. *CPC*, December 15, 1933, p.17. / 114. *TAT*, July 19, 1935, p.12; cf. *TWP*, July 6, 1935, p.13. / 115. *SFW*, July 6, 1935, p.7. / 116. *TOI*, February 3, 1973, p.15-E. / 117. *TOI*, September 13, 1936, p.6-B. / 118. *WHOA*, vol.21, 1940-41, p.1860. / 119. *TOI*: October 13, 1938, p.4; June 25, 1939, p.B-7; *CPC*, May 12, 1939, p.2. / 120. *MPH*, November 1, 1946, p.A-9. / 121. *CCY*, October 14, 1938, pp.1, 7; cf. *CPC*, October 21, 1938, p.10. / 122. *The Carmel Cymbal* provided a brief description of each (*CCY*, September 27, 1940, p.6). A Texas newspaper supplied a history of the project and reproduced a photo of Mora completing a diorama (*The Fort Arthur News*, March 16, 1941, p.11; cf., *LAT*, March 1, 1940, p.2-12; *SAE*, September 21, 1940, p.3; *CPC*, September 27, 1940, p.16; *TOI*, March 14, 1941, p.12. / 123. *NYT*: January 6, 1940, p.34; August 25, 1940, p.36; *TOI*: August 24, 1940, p.2; August 25, 1940, pp.1, 4. / 124. *CPC*, September 6, 1940, p.9; *CCY*, April 17, 1942, p.3. / 125. *CPC*: May 22, 1942, p.1; July 31, 1942, p.1. / 126. *TOI*, August 24, 1946, p.1-C; *CPC*, April 18, 1947, p.8. / 127. *TOI*, April 11, 1946, p.D-3; *LAT*, July 7, 1946, p.3-4; *CPC*, December 20, 1946, p.23. / 128. *CPC*, August 29, 1947, p.19. / 129. *CCY*, April 17, 1942, p.3. / 130. California Death Index; *NYT*, October 11, 1947, p.17; *LAT*, October 11, 1947, p.1-7; *CPC*, October 17, 1947, p.9; cf., Hailey, vol.14, pp.63-91; Falk, p.2322; Samuels, pp.331f; Jacobsen, p.2263; Hughes, p.783; Betty H. McGlynn, "Jo Mora: Spokesman for the Old West," *NDM* 25, 1984, pp.1-7; *ibid.*, "Jo Mora, Part I: La Novia," *NDM* 47.3, 1995, pp.2ff; *ibid.*, "Jo Mora and the Mora Family," *NDM* 47.4, 1995, pp.2ff; Stephen Mitchell, *Jo Mora: Renaissance Man of the West*, Ketchum, Idaho, 1994; Mary Murray, *Jo Mora: Artist and Writer*, Exhibition Catalogue, Monterey Museum of Art, 1998; Peter Hiller, *Jo Mora, Cowboy & Artist*, San Francisco, 2010, n.p.; J. Burton-Carvajal, "Back to the Drawing Board with Artist Jo Mora: Illustrated Chronologies," *NDM* 52.3, 2003, pp.1-63; Spangenberg, pp.27, 54, 69f; Wall Moore, p.360; Gilliam, p.150. / 131. *NYT*: June 20, 1949, p.17; June 26, 1949, p.BR-10; *TOI*, July 3, 1949, p.2-C. / 132. *LAT*, July 10, 1949, p.4-5. / 133. *CPC*, June 24, 1949, p.4. / 134. *TOI*, July 10, 1949, p.2-C. / 135. *LAT*, Nov. 20, 1949, p.4-4.

CHARLOTTE ELIZABETH BODWELL MORGAN (1867-1947) was born on January 29th in Lakeville, California. According to the U.S. Census of 1880, she resided with her family in the township of Vallejo in Sonoma County and received her elementary education there.¹ Her Connecticut-born father, Charles A. Bodwell, was a farmer. Her mother, Charlotte, was a native of Maine and a homemaker who cared for her daughter and son, Charles A. Bodwell Jr. The younger Charlotte attended a private secondary school in San Francisco. About 1896, when she was a resident of Lakeville, she married Ross Morgan, a mining engineer and the brother of Mary DeNeale Morgan. Soon thereafter she followed her husband to the "Mother Lode country." According to several Directories, Ross and his wife maintained two residences between 1896 and 1902: one at 661 Nineteenth Street in Oakland with his extended family, which included Mary DeNeale, and the other in Amador County; in 1902 the couple relocated to 1915 Berryman Street in Berkeley.² By 1904-05 Ross had assumed the position of "Assistant Oakland City Engineer" and thereafter listed his family's home as his official Oakland residence, but continued to live in Berkeley.³ In late 1910 the Morgans changed their Berkeley address to 2312 Cedar Street and eventually moved to 2401 Hilgard Avenue.⁴ The Berkeley voter index of 1912 shows that both registered as "Republicans" and two years later changed their party affiliation to the "Progressive Party."⁵

By the fall of 1886 Charlotte had enrolled at the School of Design in San Francisco. She studied under Emil Carlsen, Raymond Yelland, Amédée Joullin, Oscar Kunath and Arthur Mathews.⁶ In 1889 she was awarded an honorable mention in drawing.⁷ Among her well-known classmates were: DeNeale Morgan, Kate Carew, Evelyn McCormick, Louise Carpenter and Josephine Blanch.⁸ Thrice at the California State Fair between 1887 and 1896 Charlotte exhibited crayon drawings and oils with such titles as *Roses and Geese*; she displayed *Corner in a Garden*, *Relics of Early Days and Preparing for Dinner* in 1893 at the Mechanics' Institute Fair.⁹ At the San Francisco Art Association (SFAA) she exhibited her still lifes and landscapes in oil, watercolor and pastel under such titles as *Fruit Piece*, *Geese*, *Pleasant Valley*, *Morning* and *End of the Day* in 1895-96, 1903 and 1912-13.¹⁰ She was once awarded an honorable mention at the SFAA.¹¹ Charlotte reportedly shared a studio in Oakland's City Hall with DeNeale Morgan.¹² She took private lessons from Lorenzo P. Latimer.¹³ In 1908 she contributed *Old Friends* and a *Sketch* to the Second Annual Exhibition of the Berkeley Art Association.¹⁴ Throughout her childless marriage she continued to paint. Her husband died in Berkeley on October 29, 1917 after an illness of four years.¹⁵ He was regarded as an authority on the "east-bay harbor fronts."¹⁶ Thereafter Charlotte taught drawing at Berkeley High School and continued with her art studies at the University of California under Eugen Neuhaus, Charles Judson and Perham Nahl. Between 1918 and 1920 she appeared on the local voter index as a "Republican" and continued to reside at Hilgard Avenue.¹⁷ She also continued to visit her sister-in-law in Carmel. In June of 1919 she received her B.A. degree in drawing and art "with honors" from U.C.¹⁸ At the time of the U.S. Census in 1920 Mrs. Morgan described her occupation as "none."¹⁹ She reportedly studied design at the Boston Museum School with Henry Hunt Clark.²⁰

Charlotte Morgan was active in the Carmel art colony and exhibited at the Annuals of the Arts and Crafts Club.²¹ In 1920 at the Club's Fourteenth Annual she contributed three works: *Irma*, *Roses-Decoration* and *Head*. A year later at the Fifteenth Annual she displayed a piece entitled *Back of Colton Hall-Monterey*. In 1922 as a student of Armin Hansen she exhibited *House of the Four Winds* at that same venue. The following year to the Seventeenth Annual she contributed *Whitened* and *Mission-Morning*; the latter was described as "carefully studied, low in tone."²² At the Eighteenth Annual in 1924 she displayed *Mendocino Oaks*; that summer she also attended art classes in Berkeley. In January of 1923 she purchased a seasonal residence in Carmel, known locally as "Surf Echoes," on Lincoln Street between Seventh and Eighth Avenues; she lived alone at her studio.²³ Between the fall of 1923 and the spring of 1927 she taught at Potter Valley High School near Ukiah in Mendocino County and was very active socially with her attendance at teas, sporting events, dinners, movies, Grange dances and especially the Potter Progress Club; summers were habitually spent in Carmel.²⁴ In July of 1926 she studied design, etching, block printing and ceramics in a Palo Alto class taught by Pedro Lemos, the future president of the Carmel Art Association (CAA).²⁵ With the timely arrival of a substantial inheritance she left Potter Valley in June of 1927, sailed for a summer in Europe - primarily spent in England, France, Switzerland and Italy - and then retired to Carmel.²⁶ In 1928 Charlotte was awarded a M.A. degree in art at U.C. Berkeley.²⁷ Although Morgan was a full-time artist, she gave her occupation as "High School Art Teacher" in the U.S. Census of 1930.²⁸ In Carmel she was listed on the local voter index as a "Republican."²⁹ Dinners at her studio as well as visits with her brother in Sonoma County and with friends in San Francisco were chronicled in the Carmel society pages.³⁰ At the Church of the Wayfarer Morgan was a member of the Woman's Auxiliary and board of trustees; she also served on the local election board. She lectured on art to local clubs.³¹

Morgan displayed her work at the Inaugural Exhibition of the CAA in October of 1927 and frequently contributed her paintings, pastels, watercolors, etchings and drawings to that group until 1946.³² Some of the titles of her exhibited work at the CAA included: *Our Matterhorn* in March of 1928; *Flowers* in July of 1930; *Carmel Corner*, *Point Lobos* and *Barley Fields* in June of 1931; *Carmel Woods* in February of 1932; *Varied World* in

June of 1932; *Toward Carmel* in March of 1936; *Colton Hall* in December of 1936; *Portrait of a Girl* in March of 1937; *Surf Echoes* in June of 1937; *Point Lobos* in July of 1937; *Eight A.M.* in August of 1938; *Junipero Street in Carmel* and *Carmel Scene* in September of 1938; *Mount Tamalpais* in October of 1938; *Jeffers Tower* in January of 1940; *Nordic* in March of 1940; *A Valley Oak* in September of 1940; *Rummage* in November of 1940; *Nearing Night*, *R. L. Stevenson House* and *Whither* in May of 1942; *Rummage* in July of 1945; *Carmel House* in September of 1945; *Flowering Eucalyptus* in March of 1946; and *Window Rock* in December of 1946.³³ She was elected to the board of directors of the CAA in the summer of 1932.³⁴ Her exhibited work at the CAA was always well received. At the Tenth CAA show in March of 1929 her *Point Lobos Evangeline Tower*, a study of the movie set just south of Carmel, was said to possess a "smooth effect and deep coloring."³⁵ That May she displayed a portrait and an idealized landscape of a great pine tree with dimly lit figures; the latter canvas was called "arresting in its interest and is representative of Morgan's best work."³⁶ At the CAA Gallery in January of 1935 she offered a weathered cypress with its roots exposed.³⁷ A month later at that venue she showed a scene with the peaked roofs of a Carmel school building.³⁸ That August her *Highlands Fog* was called a "small but charming study of a hill slope, an old tree the center of interest, first fingers of the creeping fog about to obscure it."³⁹ In November of 1935 her rendering of *Coit Tower* was characterized as "excellent."⁴⁰ The following July at the CAA her *Junipero Street* was described by Thelma B. Miller, art critic for the *Carmel Pine Cone*, as "a tangle of native vegetation . . . which may have historical value when one day a boulevard traverses that secluded and lovely section."⁴¹ In October of 1936 Miller said of her portrait entitled *Derelict*: "a face of haunting pathos . . . rendered with simplicity and economy of line, in charcoal."⁴² Her canvas *Carmel from Point Lobos* at the December show was said to have a "very nice rhythm."⁴³ For the CAA exhibit in June of 1937 Miller offered these comments on her three submissions: *Surf Echoes* - "Dominated by deep ivory clouds, pulled to earth and humanized by the silhouette of a little house on a spit of land reaching into water which is turned milky by the clouds' reflection;" *Eucalypti* - "Nice feeling in small compass;" and *Casanova and Eleventh* - "Very Carmelish, a casual road, the shoulder of a house submerged in trees, just a shadow of distant hills."⁴⁴ At that venue in August she offered a pastel and two oils: *Point Lobos* and *The Old Stamp Mill*; Virginia Scardigli, art critic for *The Carmel Cymbal*, declared that the second oil has "good coloring and composition and is by far the best of the three."⁴⁵ That October at the CAA Gallery Morgan's study of Carmel Bay and Point Lobos was said to be "done in Cezanne's color scheme but not his technique and strength."⁴⁶ Her work was included in the exhibitions of CAA artists at the Stanford University Art Gallery in the fall of 1937 and the spring of 1943.⁴⁷ Eleanor Minturn-James observed in the *Pine Cone* that her canvas *Carmel Bay* at the February 1941 CAA exhibit was "different, in winter tempo with early morning chill and grayer blues, dark cypress silhouette."⁴⁸ Her painting *Sunnyvale* at the CAA Gallery in September of 1943 was given this decisive evaluation by Patricia Cunningham in the *Pine Cone*: "a bright pastoral, so successful in its decorative qualities that many people will surely desire to own it."⁴⁹ In July of 1944 the *Pine Cone* offered the following:⁵⁰

Charlotte Morgan's "To Enjoy" is an exuberant idea, richly painted. Her luscious pile of fruit looks like the real thing, not a tired studio set up as is so often the case with painting of this sort. Her massing of colors, warm against warm and cold with cold is one of the devices that makes for the success of this piece.

She contributed to the CAA art exhibit at the USO-Artists' Ball in November of 1944.⁵¹ In January of 1934, December of 1938, August of 1943 and July of 1945 she donated her paintings to the exhibition-raffles in support of the CAA Gallery.⁵²

From 1927 until her death Morgan's work was exhibited outside of the CAA. She displayed a pastel entitled *Mendocino Oak* in the summer of 1927 at the private Carmel Art Gallery.⁵³ She developed a reputation in Carmel for her "book plates, screens and designs for greeting cards."⁵⁴ In the summer of 1929 she finished:⁵⁵

. . . . a four panel screen whose subject was taken from the well-known Evangeline motion picture set at Point Lobos.

On the four by eight foot screen Mrs. Morgan has painted a sweeping panorama, showing the village set against a low hill, beyond whose shoulders lies the blue sea. Another panorama is found in the screen's reverse side.

The splendid harmony of rich colors, the freedom given through a sense of the outdoors and of distance, and the feeling of life caught in the painting make the work vigorous and refreshing.

Mrs. Morgan, who has rarely used gold leaf in any of her compositions, has employed it rather extensively in parts of the screen with happy results. She is now engaged in covering both sides of the painting with a lacquer coating. The screen is idealistic rather than realistic. . . .

She contributed to a show of local artists in October of 1929 at Carmel's Myra B. Shop.⁵⁶ Holiday exhibitions of her art were regularly staged at the "hospitable" Surf Echoes for several weeks from mid November to December.⁵⁷ Among the works in her 1929 studio show were three huge screens, *Pines*, *Tree of Life* and *Evangeline*, and three "rather large" studies of pine trees, including *The Vachell Tree* made famous by the resident English artist who saved it from destruction.⁵⁸ In the spring of 1930 her work was displayed at the reopening of the private Carmel Art

Gallery in the Seven Arts Court Building and her canvas *Pine Fellowship* appeared at the Annual of the Oakland Art Gallery.⁵⁹ That fall a small solo exhibit of her paintings was staged in Carmel at the Frederick Rummelle Shop on Lincoln Street and included the new works *Lunette* and *Carmel Corner*.⁶⁰ In 1931 she contributed to the State-wide Annual of the Santa Cruz Art League in February and to the Monterey County Fair in October.⁶¹ That November for the solo show in her studio *Pine Cone* art critic Eleanor Minturn-James offered the following assessment of her "portfolio of sketches" in oil, pencil, charcoal, crayon and pastel:⁶²

In painting, she has made a close study of the pine tree, anatomically as well as aesthetically. It was on this that she took her degree at the university. If we associate M. DeNeale Morgan with the cypress, Charlotte Morgan should by her decorative studies of this other important native tree be equally associated with the pine whose charm and mannerism of trunk and bough and root she had mastered and for which she is an ardent spokesman in her work.

Many like best Charlotte Morgan's decorative work where she has made use, in pastel, of the pine, because of the delightful illustrative manner in which she is skilled. She said with a smile, "I always like to put imaginary people in my landscapes. It brings in a little mystery. Anyway I do it." She had done many portraits. But what has given her most pleasure are portraits of imaginative folk. Rather weird, warped faces, warped lives, but how authentic! They seem as if they must have lived. She explained that when she feels low she paints such characters, gets it all out of her system that way The portraits are usually in pastel, to the possibilities of which medium she is very sensitive. She has her own way with pastel.

The painter has tried many mediums. She has done interesting wood blocks and etchings, her etching of her father is full of character and strength. There is a half spoken poignancy about her impression, a gauntness and the pathos of old age. He was ninety years old when she made this plate.

She is modeling in clay now, making the pottery which is being fired by Mr. Tom Morgan in his kiln under the post office. It is not the first time she has had clay in her hand. Her little sketch relief of Liszt has feeling, so has her plaque of young Hyde Frost.

At the 1932 spring Annual of the Oakland Art Gallery her canvas *The Pine Tree* was said to have "circular brush strokes of doubtful value;" two years later Charlotte taught free art classes funded by the Monterey County Board of Education at Sunset School.⁶³ *The Californian*, a Carmel weekly, ran an appreciative biography on her in 1937 and reproduced a photograph of the artist with one of her large canvases.⁶⁴ In the fall of 1940 she again contributed to the Monterey County Fair.⁶⁵ At Surf Echoes in November of 1943 she held a musical afternoon tea for the reunion of three of her surviving School of Design classmates: Miss Louise Carpenter, Mrs. Ethel Martin Sparks, the second wife of Will Sparks, and Miss Mary DeNeale Morgan, her sister-in-law.⁶⁶

On February 7, 1947 it was reported that Charlotte Morgan had regained her ability to walk after major surgery; she died in a local hospital on March 29, 1947.⁶⁷ By the terms of her will Morgan's collection of art books, her "memory book" from her student days at the School of Design and her oil entitled *Junipero Street* were donated to the Harrison Memorial Library in Carmel.⁶⁸

ENDNOTES FOR C. MORGAN: 1. U.S. Census of 1880 [ED 121, Sheet 7]. / 2. Polk: 1897 p.347; 1898 p.322; 1903 p.321; 1904, p.651; 1905 p.340; 1906 pp.348f; 1907 p.768; 1908 p.784; 1909 pp.638f; 1910 p.633. The Directory from San Francisco's Mark Hopkins Institute of Art lists Charlotte Morgan's studio address as "Sutter Creek, Amador County" in 1899 and as Berkeley in 1902; MHR: December, 1899, pp.33, 35; December, 1902, p.37. / 3. Klenke, p.23; U.S. Census of 1910 [ED 57, Sheet 2B]. / 4. Polk: 1912, p.181; 1917, p.939. / 5. CVRI, Alameda County: 1912-1914. / 6. CPC: November 8, 1929, p.4; August 25, 1939, p.12. / 7. Halteman, p.1.64. / 8. CPC, January 14, 1944, p.3. / 9. Halteman, p.II.28; p.III.27. / 10. Halteman, p.1.231; TOT, April 2, 1912, p.3; SFC, April 6, 1913, p.27. / 11. AAA 28, 1931, p.654. / 12. CPC, December 4, 1931, p.8. / 13. CPC, August 25, 1939, p.12. / 14. Appendix 1. / 15. BDG, October 30, 1917, p.6; CPC, November 15, 1917, p.1. / 16. BDG, October 31, 1917, p.6. / 17. CVRI, Alameda County: 1918-1920. / 18. TOT, June 4, 1919, p.10. / 19. U.S. Census of 1920 [ED191, Sheet 15A]. / 20. CRN, September 8, 1937, p.3; CPC, August 25, 1939, p.12. / 21. Appendix 2. / 22. CPC, August 11, 1923, p.2. / 23. CPC, January 20, 1923, p.7; Perry/Polk: 1930, pp.444, 531; 1939, p.415. / 24. Charlotte's involvement in local Ukiah events and reports on her regional travels are listed in over one hundred newspaper stories; a small sampling from the *Ukiah Dispatch Democrat* includes: January 11, 1924, p.1; June 20, 1924, p.6; September 5, 1924, p.2; September 17, 1926, p.7; December 24, 1926, p.2; April 22, 1927, p.6; July 2, 1930, p.4; cf. CPC: June 13, 1925, p.12; August 29, 1925, p.10. / 25. DPT, August 2, 1926, p.9. / 26. *Ukiah Dispatch Democrat*: May 27, 1927, p.2; June 3, 1927, p.2; June 17, 1927, p.2; cf. CPC, September 23, 1927, p.14. / 27. CPC, December 4, 1931, p.8. / 28. U.S. Census of 1930 [ED 27-21, Sheet 3A]. / 29. CVRI, Monterey County: 1928-1944. / 30. CPC: March 22, 1929, p.14; November 29, 1929, p.14; March 2, 1934, p.7; July 29, 1938, p.14; January 21, 1944, p.8; November 19, 1943, p.10; CSN, November 16, 1933, p.1. / 31. CPC, April 4, 1947, p.9. / 32. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide only some of the dates when she exhibited at the CAA: Appendix 4; CSN, April 19, 1934, p.4; August 2, 1934, p.3; CCY: June 4, 1937, p.7; July 16, 1937, p.17; December 17, 1937, p.4; May 6, 1938, p.10; August 5, 1938, p.2; October 14, 1938, p.5; February 10, 1939, p.10; March 31, 1939, p.12; September 13, 1940, p.7; November 8, 1940, p.12; January 17, 1941, p.7; CRN, July 7, 1937, p.8; CPC: September 10, 1937, p.3; October 8, 1937, p.6; November 12, 1937, p.7; December 10, 1937, p.7; May 20, 1938, p.6; February 17, 1939, p.2; August 25, 1939, p.3; October 16, 1942, p.1; December 18, 1942, p.3; February 25, 1944, p.10; March 17, 1944, p.12; November 17, 1944, p.1; February 23, 1945, p.4; August 10, 1945, p.12; November 23, 1945, p.5; December 21, 1945, p.14; February 22, 1946, p.5; March 1, 1946, p.6; April 26, 1946, p.9; June 28, 1946, p.9; August 9, 1946, p.7. / 33. These citations provide some of the titles and dates of her exhibited works without any useful

commentaries: CPC: March 9, 1928, p.7; March 20, 1936, p.6; December 11, 1936, p.16; March 19, 1937, p.6; July 16, 1937, p.13; August 26, 1938, p.14; September 16, 1938, p.6; October 14, 1938, p.3; p.2; March 8, 1940, p.3; September 6, 1940, p.7; November 8, 1940, p.16; May 22, 1942, pp.3, 11; July 27, 1945, p.1; September 21, 1945, p.15; March 22, 1946, p.1; December 6, 1946, p.9; CRM: July 24, 1930, p.7; June 3, 1931, p.2; February 4, 1932, p.9; June 23, 1932, p.3; CCY: June 4, 1937, p.7; September 9, 1938, January 12, 1940, p.7. / 34. CRN, September 15, 1932, p.2. / 35. CPC, March 15, 1929, p.6. / 36. CPC, May 24, 1929, p.1. / 37. CPC, January 11, 1935, p.3. / 38. CPC, February 8, 1935, p.8. / 39. CPC, August 9, 1935, p.7. / 40. CPC, November 8, 1935, p.4. / 41. CPC, July 10, 1936, p.10. / 42. CPC, October 16, 1936, p.3. / 43. CPC, December 22, 1936, p.3. / 44. CPC, June 11, 1937, p.11. / 45. CCY, August 13, 1937, p.7. / 46. CRN, October 6, 1937, p.9. / 47. CPC: October 29, 1937, p.1; May 21, 1943, p.10; TOT: October 31, 1937, p.S-5; May 16, 1943, p.B-3. / 48. CPC, February 28, 1941, p.10. / 49. CPC, September 24, 1941, p.1. / 50. CPC, July 21, 1944, p.3. / 51. CPC, November 10, 1944, p.10. / 52. CSN, January 11, 1934, p.1; CPC: December 23, 1938, p.1; August 27, 1943, p.1; July 20, 1945, p.3. / 53. CPC, July 15, 1927, p.12. / 54. CPC, December 14, 1938, p.13. / 55. CPC, July 26, 1929, p.7. / 56. CPC, October 4, 1929, p.7. / 57. CPC: November 27, 1931, pp.8, 16; November 11, 1932, p.15. / 58. CPC, November 8, 1929, p.4. / 59. CPC: April 11, 1930, p.8; May 2, 1930, p.5; CRM, May 1, 1930, p.12; SFC, May 18, 1930, p.D-5. / 60. CPC, November 21, 1930, p.10. / 61. TOT, February 8, 1931, p.S-7; CPC, October 9, 1931, p.8. / 62. CPC: November 27, 1931, pp.8, 16; December 4, 1931, p.8. / 63. TOT, March 13, 1932, p.6-S; CPC: March 2, 1934, p.7; March 9, 1934, p.5. / 64. CRN, September 8, 1937, p.3. / 65. CCY, October 4, 1930, p.7. / 66. CPC, November 19, 1943, p.10. / 67. MPH, March 31, 1947, p.2; CPC: February 7, 1947, p.12; April 4, 1947, p.9; cf., McGlynn, pp.22, 26, 37; Kovinick, pp.225f; Hughes, p.785; Jacobsen, p.2272; Petseys, p.506. / 68. CPC, February 6, 1948, p.8.

MARY DeNEALE MORGAN (1868-1948 / Plate 13b) was born on May 24th in San Francisco. According to the U.S. Census of 1870, she lived at 1136 Fulton Street with her father, Thomas Nicholson Morgan, a native of Louisiana and a Yale graduate, her Canadian-born mother, Christina Ross Morgan, her older brother, Ross, and two-month-old sister, Jennett.¹ Also in residence was her Scottish-born maternal grandmother, Jennett Ross. In this Census Thomas' occupation was listed "surveyor." In the City Directory his title was given as "draughtsman, County Assessor, City Hall."² By the early 1870s the family had relocated to 611 Nineteenth Street near downtown Oakland where her father was employed as a "civil engineer."³ From the U.S. Census of 1880 we learn that the infant Jennett had probably died and that Mary DeNeale had two new brothers, Thomas and Dana.⁴ In 1891 her brother James was born and three years later her youngest sibling, Jeannie. At the age of eighteen DeNeale, as she was known to her family, entered the School of Design in San Francisco and studied art for eight years between 1885 and 1892 under Virgil Williams, Warren Rollins, Ernest Narjot, Thomas Hill, Emil Carlsen, Amédée Joulain, Raymond Yelland, Oscar Kunath and Arthur Mathews.⁵ She befriended fellow students Xavier Martinez, Kate Carew, Ethel Martin, Josephine Blanch, Evelyn McCormick, Louise Carpenter and her future sister-in-law, Charlotte Morgan.⁶ Her rather long tenure at the School was punctuated by several leaves of absence. She was never a recipient of a student award or medal, but returned in 1894-95 for advanced work. During this early period Morgan also commuted to Berkeley for private lessons and advice from one of her most influential teachers, William Keith.⁷ She was his "free lance" pupil who "inherited his charm of capturing the romance and fleeting moments of seaside and sunset lightings."⁸

At the School of Design's 1888 annual student exhibition a critic for the *Daily Alta California* observed of Miss Morgan that "all her work indicates faithful industry."⁹ She exhibited landscapes at the California State Fair between 1894 and 1902.¹⁰ To the 1895 Fair she contributed *Boulder Creek* and *Lake Merritt* which were characterized as "exceedingly good works and indicate a taste and ability of superior character."¹¹ That year Morgan went on her first sketching vacation to Georgia and returned to exhibit at the San Francisco Art Association (SFAA) which periodically displayed her work through 1919.¹² Almost all of her entries were watercolors or pastels and her favorite local venues in the 19th century were Alameda, Oakland and Berkeley. In 1901 she submitted to the SFAA's Annual a scene of the Santa Cruz mountains and two years later a work entitled *Point Lobos Cypress*. To the SFAA's special Water Color Exhibition in November of 1901 she contributed two "meritorious" landscapes, *The Edge of the Lake* and a Berkeley scene, *Evening*.¹³ Among her five entries at Oakland's Second Industrial Exposition of 1896 were two still lifes of flowers as well as watercolors of Georgia and Mill Valley; she contributed to that same event for the next two years.¹⁴ In 1896 she was one of six co-founders of the Oakland Sketch Club, was elected its president and contributed to several of its exhibitions until the Club disbanded in 1899.¹⁵ Three of her paintings were shown at the spring exhibition at the Alameda Art League in 1897.¹⁶ At the Alameda Teachers' Club Art exhibition in May of 1899 her oil paintings were displayed.¹⁷ In 1898-99 she studied watercolor under Lorenzo P. Latimer.¹⁸ By 1896 Morgan had opened her first studio in her parents' Oakland home. Several years later she briefly opened in the Oakland City Hall a studio, which she shared with Charlotte Morgan, and volunteered at the local Y.W.C.A.¹⁹ She occasionally taught drawing at Oakland High School, but never received a full-time appointment. In the U.S. Census of 1900 her declared profession was "portrait and landscape artist."²⁰ She became a patron of the Oakland Art Fund and displayed her paintings, including *From Adams Point*, at its exhibitions sponsored by the Starr King Fraternity in February and December of 1902.²¹

As a member of the Pacific Coast Chapter of the Women's Press Association she visited Pacific Grove in 1903 and decided to linger for a month at Carmel's Pine Inn to sketch the rocky coast.²² Undoubtedly,

she first heard about this pristine wilderness from her grandmother, Jennett, who had settled in this area with her husband Daniel Ross about 1856, and from her brother, Thomas, who worked for the architect in charge of the Pine Inn's expansion.²³ DeNeale's love affair with the seaside village was immediate and the following summer she leased a cottage. Two of her co-exhibitors at the Oakland Art Fund, Charles Chapel Judson and Sydney Yard, also summered in Carmel and undoubtedly encouraged her to repeat the migration each year from April through September.²⁴ She contributed her painting, *Near the Bay*, in February of 1904 to the Fourth Annual of the Oakland Art Fund at the First Unitarian Church.²⁵ That spring she executed the cover design for the *Souvenir Magazine* published by the Women's Press Association.²⁶ In the late fall of 1904 during the studio exhibit in her parents' home at 611 Nineteenth Street she displayed *Evening on the Lagoon* which had "attracted much favorable comment" when it was shown at the Mark Hopkins Institute of Art; most of her watercolor and pastels were scenes of the Monterey Peninsula.²⁷ That December at Rabjohn's framing shop and gallery in Oakland several of her works were displayed.²⁸ In 1905, when Morgan again exhibited with Judson and Yard at the Starr King Fraternity's Fifth Annual Exhibition of the Oakland Art Fund, one of her five entries was *Old Pines-Carmel*.²⁹ However, there is no evidence that she displayed this title at the San Francisco Sketch Club. In April of 1905 the *San Francisco Call* carried this announcement: "DeNeale Morgan has a number of very artistic little Easter cards on display at Rabjohn's. They are in the form of a folder, one leaf bearing an appropriate verse and the other a dainty little scene in water color."³⁰ Several of her Carmel scenes from the summer of 1905 were exhibited in October at Oakland's Palette, Lyre and Pen Club, where she had been a member since March, and her watercolors were given a solo show at that venue in November.³¹ She was part of the unsuccessful attempt to organize a permanent art gallery at that Club.³² Morgan socialized with Club members and one of its meetings was held in her parents' home where she displayed her sketches.³³ In the summer of 1906 following the great earthquake and fire she sketched with crayon and pastel the ruins of San Francisco. She also joined Goddard Gale and Yard on several sketching expeditions in the Berkeley hills and frequented the large art colony in the University town. With Judson and Yard she showed in December of 1906 her Monterey-area landscapes at Berkeley's Studio Building Exhibition and two years later at the Second Annual of the Berkeley Art Association.³⁴ At the 1907 autumn exhibition of the SFAA her watercolor, *The House of the Four Winds*, was called "a study whose clear, luminous effects make an instant appeal to the eye."³⁵

In January of 1908 she established an Oakland studio separate from her primary residence.³⁶ According to one reviewer at the opening:³⁷

The pictures and studies . . . attest a keen eye for the latent beauty of nature and a brush able to move with the delicacy and precision necessary for the reproduction of the exquisite bits A group of oaks near Carmel is a happy effect in low tones and shows the early morning atmosphere where the shadows are long. Several spring sketches are in bright greens with bright splashes of poppies or bushes of purple lupins.

Her submission to the spring Annual of the SFAA, a watercolor entitled *First Glimpse of Cypress Grove-Point Lobos*, was said to be "a wholly charming scene . . . , which means that the picture is well and faithfully worked out."³⁸ That May she contributed to the Women Artists of California Exhibition at Oakland's Ebell Club and in the early fall to the Arts and Crafts show at nearby Ildora Park.³⁹ In November of 1908 she held an exhibition and sale of her paintings at the Oakland Club; a month later there was a solo show of her work at the James D. Hahn "Gallery" where William Keith reportedly purchased one of her Pacific Grove landscapes.⁴⁰ In her review Lucy Jerome, art critic of the *San Francisco Call*, said that the seventy works at Hahn's were of:⁴¹

. . . . singular purity and delicacy. One hardly knows which to appreciate first – the undoubted excellency of the finished water colors or the delightful buoyancy and freshness of the sketches.

. . . . The vigor, boldness and breeziness of her marine sketches are alluring, while the delicate subtlety and penetration displayed in the beautiful surfaces of Monterey bay and the fine discernment and poetic feeling expressed in the gray skies and rain-washed stillness of several of her smaller sketches have won marked approval. . . . Its beauty is undeniable; its skill of rendering equally so.

Hahn's exhibition space was actually a vacant portion of his "clothing store and tailor shop" at 1215-19 Broadway Street in Oakland.⁴² The works of Giuseppe Cadenasso were also exhibited at this short-lived gallery. Hahn was far more famous for the public showings of his substantial collection of California artists.⁴³

Between 1904 and 1908 Morgan encamped in Carmel as a regular summer fixture and leased a cottage on Monte Verde Street, but she regarded her parents' home in Oakland as her primary residence. In the spring of 1908 she spent a few months in Pacific Grove before arriving in Carmel; late that fall it was announced that "Miss Morgan has been fortunate in securing the studio of Sydney Yard at Carmel for her next season's work, Mr. Yard having ensconced himself and painter belongings in a new and more commodious studio near the old."⁴⁴ She advertised her Oakland studio address in the East Bay Directories between 1896 and 1915 for the convenience of marketing her paintings in the San Francisco Bay Area.⁴⁵ Morgan occasionally came to the Peninsula to paint in the

winter; she regularly sketched and socialized with Ida Johnson and Josephine Culbertson.⁴⁶ It is possible that she was involved in the founding of the Carmel Arts and Crafts Club in 1905, but she was not one of the elected officers until 1909. She was repeatedly elected to the posts of recording or corresponding secretary and often served on Club's board of directors and on the membership committee.⁴⁷ Also in 1909 Morgan became the Club's new "Chairman of the Art [or Exhibition] Committee" and replaced the recently deceased Sydney Yard as director-curator of its annual exhibitions, a post that she frequently held through 1924.⁴⁸ One of her Carmel seascapes was exhibited at the 1909 Alaska-Yukon-Pacific Exposition in Seattle.⁴⁹ She spent that September painting in the Los Altos area and preparing to submit several of her works to exhibits at Gump's and the Schussler Brothers Gallery, both in San Francisco.⁵⁰ At this time she also began a series of figure studies. In 1910 her painting of a Carmel sand dune at Oakland's Orpheum Theatre Exhibition was said to be attractive in its simplicity and originality with "soft, pearly tints" that "lend a realistic atmosphere to the scene."⁵¹ The source of her artistic inspiration now became her permanent residence.

By April of 1910 she had purchased the former studio-home of Sydney Yard on Lincoln Street between Ocean and Seventh Avenues across from the Church of the Wayfarer and resided there the rest of her life.⁵² That June, after returning from southern California, she staged a "private" exhibition in her new studio-residence and displayed her "ethereal, subtle and very attractive" watercolors.⁵³ Eventually, this became an annual studio exhibition for the public who had the opportunity to view and purchase her work for two months from late summer to early fall.⁵⁴ Beginning in 1912 she also staged well-publicized Christmas exhibitions in her studio and included monotypes in the display.⁵⁵ Her studio was so popular with visitors that by 1944 their signatures had filled ten guest books.⁵⁶ DeNeale was the first artist to advertise her studio hours in the *Carmel Pine Cone*.⁵⁷ She was also included in the social events at the Del Monte Art Gallery where she was characterized as a "colorist."⁵⁸ In April of 1911 at the dinner reception to celebrate the opening of Chris Jørgensen's new Pebble Beach studio she performed a "prominent part" in Grace MacGowan Cooke's play, *The Borrowed Husband*.⁵⁹ The proceeds from that event were donated to the Arts and Crafts Club. Her many charitable, educational and social engagements, including the All Saints' Parish Benefit, Reading Circle, Monterey County Federation of Women's Clubs, Carmel Whirl, May Fête etc., made her a familiar figure in the pages of the *Monterey Daily Cypress* and *Pine Cone*.⁶⁰ On several occasions she was obliged as an officer of the Arts and Crafts Club to host receptions for visiting organizations such as the Daughters of the Confederacy.⁶¹ She volunteered her time for many worthy projects, including the Club's 1909 Dutch Market where she "served cold meats, hot kidney sauté, macaroni and Spanish beans."⁶² In October of 1916 her first and only attempt to enter Carmel politics as an elected member of the city's board of trustees ended in failure when she collected only twenty nine votes to place last in a field of eleven candidates.⁶³ For several years she also helped to design and paint the sets at the Forest Theatre.⁶⁴ Morgan played the role of Arbela in the 1912 production of *The Toad* and was elected at that time to the governing committee of the Forest Theatre Society.⁶⁵ A decade later she sat on the board of directors of the Arts and Crafts Club Theatre and eventually voted for the dissolution of that group.⁶⁶ The poster for the 1924 production of *Op of Me Thumb* was designed and produced by Morgan.⁶⁷ *The Wasp*, a San Francisco weekly, called her "the moving spirit of the art life of Carmel . . . all share in her big hearted devotion."⁶⁸ To publicize the art colony she penned short biographies of important Carmel painters for *The Wasp*.⁶⁹ The only stain on Morgan's otherwise brilliant career and exemplary life were her actions in 1914 immediately following the brutal murder of Helena W. Smith, specifically her interference with the police investigation and her role in the ensuing racial hysteria.⁷⁰

Morgan deserves attention as one of Carmel's preeminent art teachers. In 1910 she taught drawing and painting at the first Arts and Crafts Club Summer School and continued to do so for the next three years.⁷¹ In addition, she organized an "open house" at the Arts and Crafts Club studio to allow local artists to display and sell their work on alternating days to admiring tourists.⁷² When C. P. Townsley continued as director of the William Merritt Chase Summer School of Art in Carmel in 1915 and 1916, she served as the secretary; in 1917 she became the co-director and joint instructor of that School with Matteo Sandona. In 1918 she became the sole director of the Carmel Summer School of Art where she taught every year but one until her resignation in 1926.⁷³ According to the 1924 catalogue, she conducted for the Carmel Summer School of Art: "Classes in Landscape – Studio and Out-of-Doors – Oil and Tempera Painting – Drawing – Etching and Monotypes."⁷⁴ On several occasions she was advertised as teaching "pastel." In 1928 she taught private classes in painting from her studio in direct competition with the identical classes given by Celia Seymour, the new director of the Carmel Summer School of Art.⁷⁵ Morgan often offered instruction in the "off-season," usually in December.⁷⁶

Although Morgan never married, she seldom lived alone. From 1918 until 1922 her mother, Christina, was a permanent resident in the cottage at Lincoln Street.⁷⁷ In 1920 her widower-brother Thomas, who was "crippled in boyhood," joined the family.⁷⁸ According to the U.S. Census of 1930, Thomas continued to share his sister's home and listed his occupation as "draftsman" in a local architect's office.⁷⁹ He reportedly co-designed the building that served as Carmel's post office from 1922 to

1934; that structure was owned by the Morgan family.⁸⁰ In the Directory he also publicized himself as a "notary public;"⁸¹ DeNeale Morgan continued to advertise herself among the Carmel artists.⁸² As a sideline Thomas made pottery that his sister decorated and signed *Tomdeneale*; Thomas also fired pottery made by Charlotte Morgan.⁸³ Many of DeNeale's overnight guests were members of her extended family.⁸⁴ Morgan's youngest sister, Jeannie Klenke, a competent craftsman bookbinder, often visited and permanently moved into the Lincoln-Street residence by 1940, the year that their brother Thomas died.⁸⁵ Her sister-in-law, the artist Charlotte Morgan, had her home nearby. Beginning in 1912 DeNeale was consistently enrolled on the local voter index as a "Republican."⁸⁶

Throughout her life Mary DeNeale Morgan maintained an active schedule of exhibitions on the Monterey Peninsula and strove constantly to develop her art. As early as 1914 the *New York Times* listed her among the dozen "notable" artists of Carmel and added that she worked "exclusively" in gouache.⁸⁷ It was her attendance at the Chase Summer School of Art in 1914 that marked her gradual departure from the Tonalist aesthetic to the more open brushwork and vibrant colors of the Impressionists.⁸⁸ In June of 1917 she contributed to a benefit exhibition at William Silva's Carmelita Art Gallery for the Carmel chapter of the American Red Cross.⁸⁹ She and Josephine Culbertson hold the distinction of having contributed to every Annual and special exhibition of the Arts and Crafts Club for which we have reasonably complete records.⁹⁰ At the Seventh Annual in 1913 Morgan displayed three watercolors: *Monterey Oaks and Bay*, *Windblown Pines* and *Afternoon on Dunes*. The latter won the grand prize of one hundred dollars.⁹¹ In 1916 for the Tenth Annual she exhibited *On Carmel Bay*, *Carmel Valley* and *Decorative Panel*. The latter, a triptych of a meadow, cypresses and sea, was assessed by Blanche Marie d'Harcourt, art critic for *The Wasp*:⁹²

The large panel by M. DeNeale Morgan is a bit different from her usual work, more decorative in design and broader in treatment. This sort of work is finding appreciation today and often fits more pleasingly into a home, where a certain space is to be considered, than the usual sized canvas. Miss Morgan does big things with her water colors, and has many charming views of Carmel scenery in her studio.

Louis Slevin's photo of the *Decorative Panel* was reproduced several times in *The Wasp*.⁹³ At present, we have the following titles for her other annual submissions: 1920 – *Ending Day*, *Spanish Garden* and *Cypress-Point Lobos*; 1921 (all tempera) – *Dunes and Pines*, *Cypress Trees-Point Lobos* and *Springtime Lavender*; 1922 – *Monterey Garden* and *Cypress (Triptych)*; 1923 – *Fall Fruits*, *Oriental Ornament*, *Through the Fog* and *Panel: Garden-by-the-Sea*; and 1924 – *Tall Cypress*, *Turquoise Sea-Point Lobos* and *Salinas Road (Springtime)*. She contributed to the Club's Winter Exhibition of 1917-18, the Holiday Exhibition of 1920-21 and Fall Exhibition of 1921. At Club's 1920 Annual a poll of visitors placed two of her paintings among the top twenty-five.⁹⁴ A year later her *Springtime Lavender* "attracted unusual attention; the delicate lavender haze reflected over the dunes from the growth of purple blends charmingly with the deep azure of the distant bay, the soft clouds above reflect the same tint, and to make the harmony complete, Miss Morgan has given the frame a faint tint of mauve."⁹⁵ Jane Holloway of the *Pine Cone* said of her submissions at the 1923 Annual:⁹⁶

... Morgan's splendid, nicely-patterned decorative triptych, "Garden by the Sea," ... hangs over the mantel. This with its long line of turquoise sea, riotous rose-red hollyhocks and sapphire blue shadows, dominates the room in its own brilliant way. It sets the pace for all the others - it is a call to color.

In "Through the Fog, Point Lobos," a characteristic gray picture, she is at her best. The fog is such an integral part of the picture. It is not painted on but has three dimensions - a "pea soup fog" as they would call it in London. Miss Morgan has learned the art of simplification. She has a rare understanding of the rhythm of line and the beauty of mass. It is because she is able to eliminate the unessential that her work inclines towards the decorative. No extraneous details mar her unity of impression.

Her *Fall Fruits* at that Annual had "luxurious colors."

In Monterey she was a frequent exhibitor at the Del Monte Art Gallery between 1907 and the early 1930s.⁹⁷ In April of 1907 she contributed to its Inaugural Exhibition the painting *Sand Dunes*, which apparently sold, and later that year five other works: *Carmel Sand Dunes*, *Willows Near Carmel*, *Lupin*, *Bordering Monterey Bay* and *Alameda Marsh*.⁹⁸ Between 1908 and 1910 she added only four titles to Del Monte: *Landscape*, *Poppy Field*, *Cypress* and *Windswept*. Evidence from the catalogues indicates that several of her watercolors there, including *Alameda Marsh* and *Windswept*, either languished for several years unsold or were monotonously replaced by works with the identical titles.⁹⁹ In 1911 her two watercolors at that gallery, *The Drifting Mists* and *In the Veil of Fog*, were said to possess fascinating "gray, subtle tones" that testified "to the rapid development of this artist."¹⁰⁰ She exhibited at Del Monte in 1912 seven new titles, an indication that her art was growing in popularity.¹⁰¹ Her painting *Cypress and Dunes-Monterey Coast* was reproduced in Josephine Blanch's 1914 article on the exhibits at Del Monte.¹⁰² In 1919 her work was part of a loan exhibition assembled by the Del Monte Hotel for the Salinas High School.¹⁰³ At Pacific Grove she held a joint exhibition with William Adam, Anita Murray, Frances S. Campbell and Oscar V. Lange in July of 1908. At that time her scenes of the sand dunes were said to be "very

fine."¹⁰⁴ In 1913 she contributed to the short-lived semi-annual exhibition at Pacific Grove.¹⁰⁵ In that town she displayed assorted watercolors at the Little Art Gallery in the spring and fall of 1915.¹⁰⁶

In respect to her exposure beyond the Monterey Peninsula the pivotal period in her exhibition history was between 1912 and 1915. During those years Morgan contributed to the Annuals of the Women Artists of San Francisco, a group initially sponsored by the Cap and Bells Club.¹⁰⁷ She also exhibited in 1912 with the Women Artists of California at San Francisco's Century Club and in 1914 at Berkeley's Hillside Club; at the latter she contributed two paintings: *Misty Afternoon* and *In Carmel Valley*.¹⁰⁸ In October of 1913 she held her first solo exhibition in San Francisco at the St. Francis Hotel.¹⁰⁹ She filled the Rose Room with fifty watercolors:¹¹⁰

a sufficient number of works representing her talent at its best. . . .

There is a romantic atmosphere attached to these delicate yet strong paintings rather difficult to explain in words – a "feeling," an "impression," a something that makes those who know their Carmel sigh with renewed longing. . . the charm of California, reverently and lovingly studied by a sensitive woman, and faithfully rendered in terms of an art which she has faithfully worked at until she has attained a proficiency that stamps her works with real strength.

In 1913 Morgan also exhibited in San Francisco at the Sequoia Club and the Sorosis Club; at the latter she displayed her *Seventeen Mile Drive-Monterey*.¹¹¹ In 1914 her work was included in a general exhibition at the Los Angeles Museum in Exposition Park.¹¹² Her *Dunes and Wind-Swept Pines* was reproduced as an illustration in the second number of *Western Arts*.¹¹³ In the spring of 1915 she displayed her *House of the Four Winds* at the Courvoisier Gallery in San Francisco and in the fall for the First Exhibition of California Artists at the Golden Gate Park Memorial Museum she submitted two watercolors: *The Clouds* and *In the Garden*.¹¹⁴

In 1916 Morgan contributed to the Jury-free Exhibition in San Francisco's Palace of Fine Arts.¹¹⁵ She was one of a small group of Peninsula artists to exhibit at the 1916 California State Fair.¹¹⁶ In August of 1917 she exhibited at Courvoisier's with fellow Carmelites J. Edward Walker and William P. Silva.¹¹⁷ In support of America's involvement in World War I she donated her art to Oakland's Red Cross Benefit "Auction Comique" that fall and the following January to the "Belgium Relief" in San Francisco.¹¹⁸ At the 1918 spring Annual of the SFAA Louise E. Taber, art critic for *The Wasp*, said that Morgan's submission, *After a Storm*, "has nothing noticeable about it."¹¹⁹ That May she joined Percy Gray and Lorenzo P. Latimer in an exhibition of California watercolors at the Stanford University Art Gallery. A reviewer for the *Daily Palo Alto Times* observed that she "secures a combination of strength and delicacy with a charm of composition which gives her work an individual type all her own."¹²⁰ Morgan contributed at that time two "cypress" scenes to the Schussler Brothers Gallery in San Francisco.¹²¹ She displayed in December of 1918 several "forceful" watercolors of "the oft-employed subject of a wind-blown cypress" at the Paul Elder Gallery in San Francisco.¹²² Her selection of watercolors at Schussler's in March of 1919 was again called "forceful in composition and handling."¹²³ Two months later she exhibited with the Sequoia Club of San Francisco.¹²⁴ Her only painting at the 1919 Annual of the SFAA, *Old Pine-Carmel Highlands*, was reproduced in the exhibition catalogue.¹²⁵ By way of a helpful advertisement for the Carmel Summer School of Art, Laura Bride Powers, the art critic for *The Oakland Tribune*, offered this assessment of Morgan in 1920:¹²⁶

... M. DeNeale Morgan is doing the best work of her earnest career. Her new things possess the directness and force commonly ascribed to men painters.

The pines and cypress that "make" Carmel have obsessed her as they do every sensitive soul, and she loves to portray them twisted and crippled by the force of bitter winds.

Much of her new work is done in tempera, obtaining a velvety surface that is highly pleasing. She carries a book of sketches done during her walks, spontaneous things bursting with expression. Indeed, among these "notes" – for notes they really are – are some alluring studies, notably a little amber and rose sunset lighting up the pools of water left on the sands down by the river. It is exquisite in tone, and very modern in handling.

Miss Morgan is conducting the Carmel Summer School of Art this year as she has for the past two years. The season begins July 5 to extend to August 28, and will include instruction in oils, water-colors, pastels and black and white.

By all accounts Morgan was a patient and popular teacher. Between 1920 and 1922 she neglected her painting to care for her terminally ill mother.¹²⁷ In the spring of 1921 at UCLA she displayed "twenty-seven tempera paintings . . . all in her splendidly vigorous style and full of color."¹²⁸

Prior to 1919 Morgan had little exposure outside of California beyond her few contributions to the: 1910 Winter Annual of the Philadelphia Water Color Society at the Pennsylvania Academy of Arts, 1912 Tucson exhibition at the University of Arizona, 1916 fall Annual of the New York Water Color Club, where her *Boats-Monterey Bay* appeared, and the Annual of the Art Club of Rochester, New York.¹²⁹ Between December and January of 1919-20 her work was again shown in New York City at the Water Color Club and at the Sartorius Gallery where she was awarded the first prize "in tempera" for her piece entitled *A Lupine Field*.¹³⁰ In March of

1922 at the Robert Van Boskerck Studio in New York City a solo exhibition of her "oleo tempera" paintings was supplemented by nineteen of her color and black & white monotypes; almost all depicted "windblown trees along the seventeen mile drive."¹³¹ This exhibit was curated by former Carmelite, Haidee Coleman. The reviewer for the *New York World* noted that Morgan "has painted . . . Carmel as well as the adjacent landscapes in their colorful and enchanting hues . . . Miss Morgan also paints the California pines with sophistication and established the character of evergreens in contradistinction to her cedars."¹³² In the mid 1920s she began to display more oils.¹³³ This changed proved very popular with the critics and undoubtedly helped her career nationally. Her work appeared in Seattle, Baltimore, Chicago and Cincinnati. In January of 1925 she held a "successful" solo show "with over forty pictures, including tempera and monotype," at the Art Club in Washington, D.C.¹³⁴ That fall in New York City at the exhibition of the National Association of Women Painters and Sculptors the *Times* reviewer noted that "Morgan's *Cypresses* is full of a wind that has ceased blowing, but has had its influence on the fine sweep of the tree trunks."¹³⁵ In the spring of 1926 Robert Macbeth selected from the National Association of Women Painters and Sculptors show at the Brooklyn Museum Morgan's *Cypress Hill* as one of twenty paintings to be exhibited in his New York gallery.¹³⁶ That canvas traveled with the National Association exhibit to Chicago and was reproduced in the *Christian Science Monitor*.¹³⁷ DeNeale also exhibited with the Artists' Guild of Chicago and the American Federation of Art.

The 1920s mark her rise to prominence in the art world of California. In June of 1921 she co-curated and contributed to the exhibition of Carmel Artists at the Stanford University Art Gallery.¹³⁸ That fall her work appeared at the Southwest Museum in southern California.¹³⁹ Four of her paintings were accepted to the California State Fair of 1921 and she was awarded a prize; her work appeared at that venue in 1922.¹⁴⁰ She returned to the Stanford University Art Gallery on several occasions, including January of 1922, when she contributed "three studies of massive bent oaks" in oil to the exhibition of California Women Painters.¹⁴¹ For this exhibit the reviewer for the *Pine Cone* observed that a "rugged bold treatment is apparent in all her work, which is the result of confidence in the subjects she handles."¹⁴² In February of 1922 Morgan displayed forty tempera "sketches" at the Kingsley Art Club in Sacramento.¹⁴³ Two months later at Stanford she displayed fifty small tempera paintings endowed with "her charm of composition."¹⁴⁴ She was a student in the Carmel etching class of Ralph Pearson during May of 1922 and donated her print, *Old Abrego Adobe*, in December to the subscribers who bought an etching press for the Arts and Crafts Club.¹⁴⁵ That fall she completed four "decorative panels" in oil that depicted still lifes with fruit and flower arrangements.¹⁴⁶ She also co-authored with Estelle Guppy a booklet entitled *The Cypress of Monterey: An Historical Sketch*.¹⁴⁷ Between 1922 and 1924 DeNeale contributed to the Annuals at the Oakland Art Gallery.¹⁴⁸ From that venue's Third Annual in November of 1923 *The Oakland Tribune* reproduced her painting *Sunset Glow*.¹⁴⁹ At the 1922 and 1923 Annuals of the California Water Color Society in the Los Angeles Museum at Exposition Park she exhibited seven of her coastal scenes with titles that included *Ending Day*, *Dunes-Monterey Coast* and *Carmel Point* as well as one work entitled *California Farmhouse*.¹⁵⁰

In the summer of 1923 she contributed to the Second Monterey Peninsula Industries and Art Exposition.¹⁵¹ At Berkeley's Arts and Crafts Shop Morgan staged that October a solo exhibition which drew this response from Harry Noyes Pratt, critic of the *San Francisco Chronicle*:¹⁵²

Few of her canvases are small. The almost masculine vigor which they display requires space. Resounding color is spread with a broad, vigorous touch, whether the medium be oil or tempera. The result is a series of paintings of the beauty spots of the Monterey Peninsula which has not been equaled in local galleries in recent years. . . .

Sand dunes, fog-softened shores, wave-battered rocks and sun-bathed hillsides take on a new and unsuspected loveliness beneath the touch of DeNeale Morgan's brush. Her "Cypress and Blue Sea" shows an expanse of sea foaming in against the rocks, blue water against which stand in dignity the somber cypress. There's breath of salt wind, the keen crispness of the shore in every inch of it; and beneath all the rhythmic motion of the deep.

Painted out of doors, as are most of these canvases, "Sunset Glow" . . . shows the broad brownness of the summer hill slope, with its crown of cypress trees; all deeply flooded in the warm sun of late afternoon. It is serenity and peace.

In a revealing and sympathetic review of that same show for the *Berkeley Daily Gazette* her long-time friend, Jennie Cannon, saw some of herself in Miss Morgan:¹⁵³

The work comprises etchings, monotypes, tempera and oils, the subjects being for the most part landscapes. The Berkeley public has eagerly awaited Miss Morgan's work. She comes the nearest to having what one may call a clientele of any woman painter in the west. . . . She has done what few women in the field have achieved. She has made her livelihood with her art.

I note quite a change in her pictures during the past ten years. She has not stood still. With the change from year to year her work is throughout the work of M. DeNeale Morgan and no one else. She has not veered with the trend of the time except perhaps in the greater luminosity of her more recent work.

I would say that breadth and strength are her most marked qualities. A general leaning toward tans, browns and purples - interspersed with subdued greens. As to handling - almost posters for simplicity. She has always possessed a keen feeling for composition. Sometimes one feels a touch of the Japanese in the filling of space.

In a follow-up review Cannon characterized her work as "broad and simple and direct in its massiveness."¹⁵⁴ When this solo show closed, Morgan displayed a number of new canvases at the Berkeley Arts and Crafts Shop.¹⁵⁵ That November she supplied several scenes, including her "tonal painting" of "trees in the fog," to the League of Fine Arts in Berkeley and continued to exhibit at that venue for several years.¹⁵⁶ She was given a solo exhibition at the Stanford University Art Gallery in April of 1924 "presenting her year's work;" the *Pine Cone* reproduced from the show her painting of the *Stevenson House* in Monterey and a photograph of the artist.¹⁵⁷ Pedro Lemos, the Gallery's director, declared that the thirty oil paintings, primarily seascapes and still lifes, were her best work to date. He added that she has painted "broadly . . . with a vigor and a sparkle that will delight the artists and please the layman. Several of her subjects have come the closest to any artist's work in catching the illuiveness and spirit of the entrancing views around Carmel Bay."¹⁵⁸ In *The Oakland Tribune* L. B. Powers termed her still lifes as "interesting technically," but "leave little room for imagination."¹⁵⁹ That December she exhibited with the all-women West Coast Arts in the Southwest Museum of Los Angeles.¹⁶⁰

In April of 1925 DeNeale became a charter member of the San Francisco Society of Women Artists and contributed to its First Annual Exhibition at the Clark Hobart Gallery that November and to its show of small paintings in December of 1926.¹⁶¹ Eighty of her paintings, including "several triptyches" of Point Lobos, appeared at the Berkeley League of Fine Arts in May of 1925 and were praised by H. L. Dungan, art critic for *The Oakland Tribune*, especially her "beautifully grouped" *Cypress Tree Decoration* and the "delicate" *Sand and Pines*.¹⁶² In her review Jessie F. Herring observed:¹⁶³

M. DeNeale Morgan's work occupies the west gallery. There are 80 paintings. Many of these are very large, filling every available space. Miss Morgan has most graciously honored Berkeley in submitting this collection. The work is masterful in handling - it is eminently mannish. While realism dominates there are open roads to the creative and symbolic. Her use of the inherent conventions of art gives the cypress tree its full quota of centuries and the shifting sands their tendencies without an overburdened technique. Planes are beginning to find a place in the drawing of forms - forms abstract - not concrete. The work is a fine lesson to the student in tempera as well as oils. Miss Morgan has a delightful vision of Carmel and portrays rifts of ravishing sunshine and shadow eminently individual. Carmelites and devotees of that famous colony will find many favored haunts and experiences in these paintings.

This display was followed by an exhibition of her "etchings and monotypes" between July 20th and August 15th at San Francisco's Paul Elder Gallery.¹⁶⁴ According to the *Pine Cone*, this collection consisted "of characteristic coast scenes on the Monterey Peninsula, and twisted old cypress, the white sand dunes varied with the color of Lupin, poppies and other coast flowers, the blue waters of Carmel bay, in seventeen paintings in tempera, seven monotypes and six etchings."¹⁶⁵ Grace Hubbard, art critic for *The Wasp*, said of this show that all her work displays "the skill and fidelity for which this artist is famous."¹⁶⁶ On August 25, 1925 Morgan opened a brief joint exhibition with Jessie Arms and Cornelius Botke at the Camel Arts and Crafts Hall and displayed about thirty paintings, including *The Spirit of the Cypress* and her "much admired" *Sparkling Sea*.¹⁶⁷ In November and December, just after she exhibited with the National Association of Women Painters at the Paul Elder Gallery, she staged yet another solo show with over eighty oils, etchings, tempera and monotypes at the Hotel Oakland; the exhibit was extended by popular demand.¹⁶⁸ Gladys Zehnder, art critic for the *San Francisco Chronicle*, declared: "Simplicity is the dominant characteristic . . . Although Miss Morgan is not a modern she has created a style of her own that has a certain strength and precision."¹⁶⁹ *The Oakland Tribune* reproduced three works: *Sparkling Sea*, *Cypress and Silver Sea* and *Skyline Parade*.¹⁷⁰ *Sparkling Sea* was also reproduced in the *Christian Science Monitor*.¹⁷¹

Between December of 1925 and the fall of 1927 she contributed to numerous general exhibitions at the Hotel Claremont Art Gallery in Berkeley.¹⁷² There in January of 1926 she exhibited "a typical thing in a group of wind-weary cypress half overwhelmed by the onslaught of sand and sea."¹⁷³ Her *Springtime Lavender* at the Claremont was characterized by Grace Hubbard as "an exceptionally lovely decoration."¹⁷⁴ The Hotel evidently admired her work since the management purchased one of her paintings for Claremont's permanent exhibit.¹⁷⁵ Also in January one of her submissions to the Berkeley League of Fine Arts, *Carmel Mission*, was criticized by H. L. Dungan for being "somewhat out of drawing."¹⁷⁶ A month later she participated in San Francisco's "Picture Week" Exhibition.¹⁷⁷ That spring at the Northbrae Community Center she exhibited her *Sand Dunes* with Berkeley's All Art Club which purchased the painting and displayed it at the group's Third Annual in 1927.¹⁷⁸ When the new Del Monte Art Gallery reopened in June of 1926, her *Sunset* was called "an excellent piece of work. It represents in an interesting way a difficult fog study."¹⁷⁹ A month later she was invited back to that Gallery for a reception in honor of "the artists of the Monterey Peninsula."¹⁸⁰ Between

May of 1926 and August of 1927 her work appeared at the private Carmel Art Gallery and included such titles as: *The Blue Sea, Evening Glow, Cypress and Silver Sea, Afternoon at Point Lobos, Rainy Day* and the triptych *Pinnacle Rocks at the Point*.¹⁸¹ Also in Carmel at the Arts and Crafts Hall she staged a solo exhibition of about twenty canvases in late July of 1926.¹⁸² The review of this one-week show by Daisy Brown in the *Pine Cone* was unequivocal:¹⁸³

The grotesque cypress, typical of Carmel, the rugged shores of Carmel Bay and the rolling hills of Carmel Valley formed the subjects of the paintings exhibited last Sunday afternoon

A canvas that was hung on the wall was particularly interesting. "Carmel Shore at Sunset," is the most recent painting done by Miss Morgan. It was finished last week on Carmel Point, below the Jeffers' home. A startling effect is the result of the patience of the artist. That singular light of the setting sun on the water which gives the rocks a transparency of only a minute or two, has been obtained in this painting.

A beautiful and unusual blue is seen in two of the paintings, "Turquoise Bay" and "Sunlight and Shadow." These are both studies of the sunlit bay through the cypresses. . . .

One of the Carmel Mission was very interesting, as were several of the Carmel Valley. A large panel, exhibited over the mantelpiece, "A Garden by the Sea," was interesting and beautiful.

DeNeale returned to the art exhibits at the California State Fair in 1926 and 1927.¹⁸⁴ At the former she displayed *Spirit of the Cypress* and *Sunlight and Shadow*.¹⁸⁵

According to the art critics, 1926 signaled a conspicuous change in the development of her style. When H. L. Dungan announced in February the exhibit of forty of her oil and tempera canvases at the City of Paris Gallery in San Francisco, he observed: "While retaining her ruggedness of style, Miss Morgan, in some of her later pictures, has shown a tendency toward a greater delicacy of color and an easier flow of lines."¹⁸⁶ That October for her small Carmel solo show at Kay's tea room Gene Hailey, art critic of the *San Francisco Chronicle*, declared that Morgan has painted "more cypress, sand dunes and pine trees . . . than any woman painter in Carmel" and that her "work has progressed in understanding and in scope very much."¹⁸⁷ Hailey continued in this vein and concluded in the fall of 1926 that her landscapes of Carmel and Monterey at Oakland's new Hotel Leamington were "in an entirely new manner."¹⁸⁸ It was not just changes in the tonality and texture of her paintings, but the subject matter had been expanded to include a seniorita in the archway of Carmel's Gordon House (sold to a Los Angeles buyer as "an over-mantel decoration") and the golf links near the Seventeen-mile-drive.¹⁸⁹ The *Pine Cone* evaluated the artist with the following:¹⁹⁰

. . . . She works in both oil and tempera and gets bold color effects. Perhaps her rendering of the light on water is one of the finest points in her work, for there is always life in her pictures, sweeping lines that are a part of a carefully thought out design, for Miss Morgan can draw, and her designs are never forced, but flow in soft easy lines, full of power.

The artist's sense of color is a joy. She is not afraid of her brush, and her paintings show the Carmel coast line (and many sins have been committed in its name) as it is, here, in one picture, with the brilliant sun sinking in, to the sand dunes, and brightening the trees and sand flowers; and here, perhaps in a companion picture, showing fog drifting in and a grey and overcast sky and angry waves. Miss Morgan does not complicate her subjects, she has a direct way of handling them that is a distinction in itself.

. . . . She has not joined the school of modernists, nor is her work wholly decorative, but she has individualized her painting and it shows strength and precision. Comte De'Offement, writing in the *Revue du Vrai et du Beau*, Paris, says of Miss Morgan's work:

"Simplicity is the dominant characteristic of DeNeale Morgan's work; but she joins with this the great charm of individuality which manifests itself in an astonishing sincerity of feeling. She thus communes with beauty in a method and manner that are peculiarly her own, for even though she has followed the precepts of [Emil] Carlsen and [Amédée] Joullin this artist has formed herself, through the observations of nature. Nature is in very truth her sole master, thanks to her intuitive independence."

The Leamington exhibit, which included such titles as: *Morning Light on Carmel Bay, As the Wind Inclines, Grey Days* and *Cypresses, Midway Point, Wild Buckwheat* and *Cypress Hill*, was so popular that it was re-hung in the Hotel, expanded to include over sixty paintings and remained until the following February.¹⁹¹ Eight of Morgan's canvases were purchased by the Hotel for its dining room and she promised to design five decorative paintings for the adjoining coffee shop.¹⁹² Several of her works were shown at the Athenian Building in Oakland. From the Leamington shows *The Carmel Cymbal* reproduced her *Old Abrego Adobe* and *Old Cypress*; *The Oakland Tribune* reproduced her painting *The Blue Sea*.¹⁹³ In 1926 and 1927 DeNeale contributed to the Fourth and Fifth Annuals of the Oakland Art Gallery several of those "new, more expressive" canvases.¹⁹⁴ At the 1927 Annual her entry, *Spirit of the Cypress*, bested Hanson Puthoff for first place in a vote of the visiting public; *The Oakland Tribune* reproduced her canvas, *The Headlands*.¹⁹⁵

In January of 1927 she displayed *As the Wind Inclines*, a depiction of "her well known cypress trees stark against a wind whipped

sea and driving clouds," with the First Annual Exhibition of Pacific Coast Artists at the Artland Club in Los Angeles.¹⁹⁶ That March her contribution, *Cypress*, at the Second Annual of the San Francisco Society of Women Artists in the Don Lee Building was reproduced in the *San Francisco Chronicle*.¹⁹⁷ For the main dining room at Carmel's Pine Inn she completed that April a large canvas entitled *Autumn Afternoon* which depicted "wild buckwheat in full bloom The mellow pink and amber tints on the blossoms of the stocky shrub are softly resplendent against the sunlit white sands and the full, rich tones of an autumn day . . . [and] the outstretched branches of the cypress trees."¹⁹⁸ In May for Oakland's Charles G. Story Company she began work on a decorative painting, a scene from Piedmont across the San Francisco Bay.¹⁹⁹ For the National Convention of Business and Professional Women's Clubs in July of 1927 the Oakland Art Gallery staged an Exhibition of Western Women Artists to which Morgan contributed *Blue Sea* and *Turquoise Sea*.²⁰⁰ Mary McPhail, art critic for *The Oakland Times*, said "M. DeNeale Morgan of Oakland and Carmel, who won the popular contest at the last local municipal show, has deviated from her usual method and given the present exhibition pictures of the California missions in the early days. . . . and put into her new paintings something of the warmth and color and also of the bleak aloneness and stark reality of that time."²⁰¹ Also in July of 1927 she donated a painting to the "white elephant" sale to benefit the financially strapped Arts and Crafts Club.²⁰² In early November the Hotel Benjamin Franklin in San Mateo staged a one-man exhibition of her paintings which was reviewed in the *San Mateo Times*: "Miss Morgan's pictures delight both the artist and layman as they are broadly painted but still faithful in value and color and arranged with vigor and sparkle. . . . no one has achieved more individuality of interpretation."²⁰³ Her work appeared at the 1927 Christmas Exhibition in San Francisco's East-West Gallery and was sold on the "installment plan."²⁰⁴

She was a founding member of the Carmel Art Association (CAA) and attended its first meeting on August 8, 1927 at Grey Gables. That October she contributed to the Inaugural Exhibition of the CAA and frequently to subsequent shows until her death in 1948; she steadfastly refused to involve herself in the administration of the CAA and was never elected one of its officers.²⁰⁵ Morgan also donated her art to the exhibition-rafts in support of the CAA Gallery in 1934, 1938 and 1943.²⁰⁶ The following is an incomplete list of titles exhibited by Morgan at the CAA exhibitions between 1929 and 1948 as either oils, tempera, watercolors, pastels or prints: *On Point Lobos* and *California Hills* in July of 1929; *Cypress* in July of 1930; *Spring in the Hills* (Carmel Valley) and *Cinerarias* in June of 1932; *Edge of the Golf Links* in January of 1936; *Cypress and Silver Sea* in March of 1936; *Garden Gate* and *Street Scene* (pastels) in October of 1936; *Cinerarias* in November of 1936; *Beach Play* and untitled etchings in December of 1936; *Late Afternoon* (very "imaginative" cypress tree study) in November of 1937; *Late Afternoon* (re-exhibited) in August of 1938; *Late Afternoon* (re-exhibited) in September of 1938; *Sand Dunes and Sea* in October of 1938; *Dunes at Point Pinos* in February of 1939; *On the Seventeen-Mile Drive* in September of 1939; *Monterey Wharves* in January of 1940; *San Juan Fiesta* and *Springtime at Robles del Rio* in March of 1940; *San Francisco Housetops* (watercolor) in May of 1940; *Desert* in September of 1940; *Tall Pines* and *La Golondarina* in November of 1940; *A Street in Oakland* (watercolor) in January of 1941; *The Little Town of Felton* in May of 1942; *Garden by the Sea* in January of 1943; *Early Spring* in September of 1943; *The Carmel Valley* and *Springtime in Saratoga* in April of 1944; *Cypress* in July of 1944; *The Mediterranean Village* in July of 1945; *Hydrangeas* in September of 1945; *Sand Dunes* (pastel) in January of 1946; *Monterey Coast* in March of 1946; *Point Lobos* in December of 1946; *Lilacs* in February of 1948; and *Fiesta* ("charming" watercolor) in June of 1948.²⁰⁷ Regarding the CAA's 1927 Inaugural Exhibition, *The Argus* of San Francisco noted:²⁰⁸

"Cypress on Monterey Bay" does not need any signature, and no reference to the catalogue is necessary. It is the vigorous, manly style of M. DeNeale Morgan who seems ever fresh and new in her interpretation of the severe coast of Monterey Bay.

That December for the CAA's Second Exhibition of "Thumb Box" Sketches she displayed several "charming" works, including *The Weaver*, "which is evidently a scene of Vivienne Higginbotham at work. It is the first time in this section that Miss Morgan has shown anything but her well-known cypresses."²⁰⁹ At the CAA's Fourth Exhibition in March of 1928 she displayed *The Sunlit Mountain* and the large *Spirit of the Cypress*; the latter was characterized as "a strong composition, well-balanced, showing an infinite variety of pattern. The painting focuses interest by its shape and its strong space relations that reveal a well thought out work."²¹⁰ At that same time one of her canvases, *Cypress on Point Lobos*, was sold by the CAA and that organization selected her to serve on the special jury for its traveling exhibition.²¹¹ For the CAA's Fifth Exhibition in May she offered several pictures, "one of which is something very different from her usual style of wind torn trees and sandy stretches. It is a picture of an Oriental ornament, with old brass in the center of the motif."²¹² That fall the *Pine Cone* praised her as a "pioneer painter," but, unfortunately, reproduced a rather ghoulish block-print portrait of the artist.²¹³ She offered at the CAA's Ninth Exhibition in January of 1929 "three canvases: *Carmel Sands*, an incongruous scrub cypress in well lighted sand dunes, a cypressed view of *Fan Shell Bay* and a large canvas of *Vivienne at the Loom*."²¹⁴ Two months later at the Tenth Exhibition she displayed *Cypresses* and *Afterglow*: "the inspiration of a disappearing sun behind purple rocks . . . that fleeting

moment when darkening waters dance and the edges of wet rocks sparkle with lucid gold-yellow."²¹⁵ For the Eleventh Exhibition in May of 1929 DeNeale showed a large triptych "of a local hollyhock and hedge garden amid tall pines" as well as etchings, a small oil of trees with coast and a tempera, "the subject of which is a departure from the artist's usual selection, but is well drawn."²¹⁶ At Carmel's Myra B. Shop in October she contributed to a show of local artists.²¹⁷

Outside of Carmel her work was frequently exhibited and much admired during 1928 and 1929. On January 20, 1928 the Stanford University Art Gallery staged a solo display of thirty of her monotypes, oils and tempera paintings.²¹⁸ Due to popular demand the exhibit was extended until February 19th.²¹⁹ That month Morgan contributed the "admired" canvas *Her Early Morning Light* to the Sixth Annual of the Oakland Art League at the Mills College Art Gallery and displayed *The Weaver* at the First Annual State-wide Exhibit of the Santa Cruz Art League.²²⁰ H. L. Dungan referred to *The Weaver* as "interesting, but hardly up to Miss Morgan's landscapes," while Alberta Spratt, artist and critic for *The Carmelite*, called it "a beautiful bit of color."²²¹ In April she displayed thirty of her paintings at the Crocker Art Gallery in Sacramento under the auspices of the Kingsley Art Club.²²² Concurrently, the Business and Professional Women's Club of Oakland purchased her "over-mantle decoration" which was officially installed at a luncheon for the artist.²²³ DeNeale was always willing to experiment and when she re-exhibited during May and June of 1928 her recent solo show from Sacramento at Berkeley's Casa de Mañana, she added a large "tapestry decoration," *The Pilgrimage*, which measured forty-two by one hundred inches. This work depicted the annual procession that commemorated the founding of the Carmel Mission.²²⁴ That entire exhibition was praised in the *Berkeley Daily Gazette* as "broadly painted but still faithful in value and color and arranged with vigor and sparkle. . . . Simplicity is the dominant characteristic . . . [and] an astonishing sincerity of feeling."²²⁵ Florence Lehre, the Assistant Director of the Oakland Art Gallery and critic for *The Oakland Tribune*, found fault with that same show:²²⁶

M. DeNeale Morgan does two things. She paints. And she paints cypresses.

When this artist paints, she sees nature appreciatively, and translates it lyrically. When she paints cypresses, as she does very, very frequently, she uses a "brown base" formula - well tried - perfected - monotonous. In the one case she produces works of art. In the other she manufactures "pictures." Perhaps the latter are saleable. Perhaps the former are not. We prefer the paintings to the "pictures."

Miss Morgan's exhibition at the Casa de Mañana divides itself into two classes of canvases - the interesting ones, and the cypresses.

Of the 34 canvases on view we like best the ones in which DeNeale Morgan departs from the browns and reds and enters into the misty blue-toned interpretations, such as "Del Monte Golf Links" and - though it is super sweet - "Springtime Lavender." "Big Oak-San Mateo," a tempera, is another we consider one of this artist's best efforts. "Morning Light-Carmel," however, continues in our estimation to be DeNeale Morgan's topmost work, though it was done years ago and has been seen in many exhibitions.

In January of 1929 two of her "local scenes" were shown at the State-wide Annual in Santa Cruz; she returned to that venue a year later.²²⁷ Her 1929 spring solo exhibition in the Bartlett Galleries of Los Angeles was characterized as having "strong color contrasts and vigorous lines . . . the quality stretches from an almost posteresque treatment to delicate tones."²²⁸ For the cover of the April 1929 issue of *Touring Topics*, the publication of the Southern California Automobile Club, she contributed *Monterey Cypress*, a bold rendering of three gnarled cypresses; a short biography on Morgan was included in the issue.²²⁹ Like E. Charlton Fortune and J. Vennerström Cannon, she habitually signed her first name with an initial ("M. DeNeale Morgan") to hide her feminine identity and theoretically increase the sales of her work.²³⁰ That August she contributed her canvas *Beneath the Cypress* to the Second Annual Jury-free Exhibition of the Oakland Art League at the Oakland Art Gallery.²³¹ Her entry was voted one of the twenty best paintings and was shown "jury-free" at the 1930 Oakland Annual.²³² In the late summer of 1929 at the Del Monte Art Gallery Eleanor Minturn-James, the guest art critic for the *Los Angeles Times*, noted that Morgan's "sweeping, masculine brush work is showing something quite different from her own and neighboring work. . . . [Her] study running the scale of green [has] intensely decorative hilltops and hillsides."²³³ Her *Cypress Point on the Seventeen Mile Drive* at that venue was called "outstanding . . . an early morning haze adds softness and charm to this lovely painting."²³⁴ That December at the Pasadena Art Institute her solo show was said by Arthur Millier, the art critic of the *Los Angeles Times*, to reflect the "dualism" of beauty and violence in the Monterey Peninsula: "There is an atmosphere of battle about these mountain trees . . . their stubborn resistance to the sea wind . . . the delicious, bold, yet harmonious color of the region is seen in her sturdy canvases."²³⁵ The *Times* reproduced her canvas entitled *October's Golden Hour*. Concurrently, her paintings were part of a group show at Berkeley's Casa de Mañana.²³⁶ Her work continued to appear at the Laguna Beach Art Association and at the Annuals of the California Water Color Society.²³⁷ At the former in the fall of 1929 Morgan displayed *Beneath the Cypress* and *Hills of San Remo-Monterey Coast*, while at the latter she offered three

unusual submissions: *Clouds-Del Monte Links*, *Benjamin Franklin Hotel-San Mateo-California* and *Pebble Beach Golf Links-Tournament*.²³⁸ That December *The Wasp* reproduced a photo of the artist and her painting *Cypress-Coast of Monterey* which was described as "typical of the direct simplicity of her artistic treatment for she handles her subject in an almost purely decorative manner."²³⁹ The following June seventeen of Morgan's were "included in the Summer Exhibition of the Brooklyn Museum."²⁴⁰

Despite her constant striving to "innovate" and develop her art, a few critics believed her progress too slow and her results tepid. In the summer of 1930 her contributions to the group of Western Painters at the Dalzell Hatfield Galleries in Los Angeles were described in the *Times* as "rather lukewarm fare."²⁴¹ In the early fall of 1931 she displayed at the Paul Elder Gallery a collection of her etchings, monotypes and oil paintings which Junius Cravens, art critic for *The Argonaut*, characterized as having "a broad freedom of brilliant color . . . typical of the impressionistic school, as we understand that term, and while they enjoy no marked distinction, are excellent of their kind."²⁴² However, most critics were impressed with her achievements. For this same exhibit the *San Francisco Call-Bulletin* called her an "outstanding American woman landscape painter."²⁴³ Likewise, the *San Francisco Examiner* praised the solo show in the Paul Elder Gallery, especially her canvases: *The End of the Golf Links*, *The Garden Patio*, *On the Shores of Point Lobos* and *Late Afternoon-Monterey Coast*, "painted in broad strokes . . . with a poetic fidelity."²⁴⁴ This one-man exhibition was moved to the Haggin Museum in Stockton in October of 1931.²⁴⁵ A month later the Women's City Club of Oakland staged another one-man exhibition of forty-eight of her monotypes, etchings and paintings; one of her cypress studies was reproduced in *The Oakland Tribune* and the *Pine Cone*.²⁴⁶ H. L. Dungan found that her work, which included scenes of gardens and inland hills, to be painted "with heavy, dashing brush strokes well suited to the rugged sea coast."²⁴⁷ Also in the fall of 1931 she exhibited a cypress study at the Monterey County Fair and her commissioned portrait of Professor Le Conte was purchased by the Alumni Association of the University of California at Berkeley.²⁴⁸ In February of 1931 and 1932 her work again appeared at the State-wide Annual of Santa Cruz Art League; her submissions to that venue in 1935 and 1936 were respectively, *Lupin Meadows* and *Deserted Farmhouse*.²⁴⁹ While the pace of her exhibitions and activities outside of Carmel slowed in the mid 1930s, her work was generally well received. In July of 1934 she was given the honor of a solo exhibition at the Del Monte Art Gallery.²⁵⁰ Josephine Blanch, curator of that Gallery, penned a review for the *Pine Cone*:²⁵¹

At the present time twenty canvases by DeNeale Morgan hang together in a most attractive exhibit . . . The artist has rendered her every subject in a dignified convincing manner and although there is diversity of subject, all have been chosen from the country in and around the Monterey Peninsula - the country she loves to paint.

Most often has she chosen her beloved cypress - in sunshine when the purple shadows lie across white dunes and tall trees make vivid green notes of color against the clear blue of sea or sky, as shown in her picture "Tall Trees and Dunes." Again she has depicted them in weird and tragic outlines rising out of rocky cliffs, . . . as in "Cypress and Silver Sea." This picture holds the center of the exhibition. It is of rare decorative value.

There is the springtime glory of California in her picture "Old Farm Houses." The farm houses, however, only make for a vivid white note in the middle distance in comparison to the wonderful Nature lying all around. . . .

One is convinced more than ever in seeing this most recent work by DeNeale Morgan of her sincere consecration to a very high ideal in Art, which has led ultimately to a permanent success.

The Bay Area Art League, which was based in Oakland, elected Morgan to a "committee of special service" to work with its board of directors.²⁵² In the fall of 1934 she exhibited with the League in the Sales Gallery at Oakland's Capwell Building.²⁵³ Between 1934 and 1942 she was a frequent contributor to the Bay Region Art Association exhibitions.²⁵⁴ That organization staged in the Capwell Building a solo show of her seascapes and still lifes, including those "charming tempera sketches," in September of 1935; for its Graphic Art Exhibition in the spring of 1937 she displayed a "monotype of cypress caught clean against the sky."²⁵⁵ She exhibited fifteen of her "latest" oils, in which "the design never appears obvious or strained," in April and May of 1939 at the Oliver and Sammons Gallery on Telegraph Avenue in Berkeley; her work appeared that summer at the California State Fair and in the fall at a private studio on Gilbert Street in Oakland.²⁵⁶ At the Bay Region Annual in the Oakland Art Gallery during the fall of 1940 her painting *San Francisco House-tops*, "a view over buildings to the bay," was called by H. L. Dungan "a great change in Miss Morgan's style and most acceptable."²⁵⁷ Concurrently, she had three small exhibitions in Oakland, one in the City Club and two others in private homes.²⁵⁸ Morgan's work was included in the October 1937 and May 1943 exhibits of Carmel Artists at the Stanford Art Gallery.²⁵⁹ At the Leamington Hotel in December of 1937 she held her last solo show in the East Bay.²⁶⁰ She was represented at the Golden Gate International Exposition in 1939-40. The Index of American Design used her illustrations of Monterey.²⁶¹

Despite her popularity in Oakland, Carmel remained her home and the primary focus of her artistic endeavors. In May of 1930 she was appointed "executive director of the department of painting" and an instructor at the short-lived Carmel Academy of Music and Fine Arts; she also had on display a "large canvas of the golf links" at the newly reopened

private Carmel Art Gallery.²⁶² At the latter venue within a month she exhibited three canvases: *Carmel Beach*, *Moss Landing* and *Over the Dunes*.²⁶³ For her July solo exhibition of oils, pastels and tempera *The Carmelite* reproduced her painting *The Old Abrego Adobe-Monterey* and provided this notice:²⁶⁴

Emerald and turquoise depths of the Highlands and Lobos, bold breaking surf, dunes and wind twisted cypresses – these are what one expects and so often finds in the work of M. DeNeale Morgan, painter of the peninsula's ruggedly beautiful coastline.

But DeNeale Morgan does not always depict struggle. The romantic old adobes of Monterey have provided much charming material for her brush. And some of her best work has had as its subject Carmel's lovely gardens.

Beginning next week, she will give the first of a series of "one-man shows" in the [private] Carmel Art Gallery above the stationary shop in the Seven Arts Court Building. Paintings displayed will confine themselves solely to peninsula garden scenes. There will be two views of Miss Margaret Lithgow's prize-winning garden spot; and two of the charming Blauer garden, as well as many others . . .

Through August she continued to show the unsold "Carmel garden paintings" at her studio along with the work of her seven students from the Carmel Academy of Music and Fine Arts.²⁶⁵ Her work reappeared at the private Carmel Art Gallery in November.²⁶⁶ In February of 1931 she attended the CAA's testimonial dinner for Paul Dougherty.²⁶⁷ That April *The Carmelite* proudly announced that "Miss DeNeale Morgan has donated a large oil painting to the Harrison Memorial Library. The canvas, which was hung this week over the fireplace . . . [is] a study of one of Carmel's most picturesque spots, *Cypress Point*."²⁶⁸ A year later she added two side panels that converted this canvas into a triptych; in 1937 it was re-hung in the library "to better advantage."²⁶⁹ In June of 1931 she signed a petition to ban the door-to-door distribution of commercial advertising and circulars in Carmel.²⁷⁰ That same month, after a hiatus of almost a year, the CAA staged its Fourteenth Exhibition and Morgan submitted *A Dark Cove* and *San Remo Hill Slope*; the two critics for *The Carmelite* disagreed over the success of "her shadows," but one declared that her "rich color . . . arrests and pleases."²⁷¹ In August of 1931 Eleanor Minturn-James, art critic for the *Pine Cone*, visited Morgan's studio exhibition and penned this note:²⁷²

For years, Miss DeNeale Morgan has impressed art juries as well as the public, with the vigorous sweep of her paintings. Here is a woman who paints in a big way. It is the facility of a masculine brush which knows no cramping weakness. She manages a clear, unhesitant statement of those mature emotional experiences which are fanned to expression by some new beauty of moonlight time or dawn or noonday. There was a time when her work was more deliberately decorative, intentionally simplified. It might be said now that she tends to a rather more definite realism.

Her rust-colored hills of fall are highly individual. She sees these late autumn manifestations just a bit differently from other painters. And so, too, does she see new aesthetic opportunities in the high green hills of spring, their incisive green stark against the dull violet of threatening weather.

Especially are some of Morgan's smaller canvases full of mood, some of her skies are shot with pale green or suffused with gold, making a luminous background for those major figures of her canvases, the Monterey cypress and pines. Her new canvas, "The Sky Parade," is a good example of this.

. . . . For twenty years she has been painting Monterey cypress, Carmel coast and valley. And not only has she failed to grow stale, but has progressively moved on in her work. . . .

. . . . All the time she continues to seek more color in the countryside and coast harboring these cypress which she has studied so closely and loved, more color, more charm. She feels she is far from having told all of their story.

As for experimenting with ultra-modern methods, Miss Morgan has no desire to relinquish those artistic fundamentals of belief and practice which have given her the place she has. . . .

Recently, Miss Morgan completed an interesting Spanish mural, a fiesta near the old Stevenson House, which is to be at the end of a long room in a Spanish residence near Twin Peaks [San Francisco]. She has also done a mural of the Carmel Mission as it was in the early Spanish days of the padres. This painter varies her work with occasional modeling in clay, making designs for the earthenware which is found in the little pottery shop under the Carmel Post Office, which is owned by Miss Morgan and her brother, Mr. Tom Morgan. Etching also affords Miss Morgan a relaxation from the steady painting of landscape. Her knowledge of the structure and rhythm of line resident in cypress anatomy makes her etchings peculiarly interesting. The use of tempera, for which she is well known, falls in with the way she sees nature, just as the use of pastel and water color does with other artists. Working in oil Miss Morgan not infrequently gets a palette, probably unconsciously, which duplicates the color gamut of tempera. . . .

For a vacation this autumn Miss Morgan expects to stay at the Benjamin Franklin Hotel, San Mateo, and from there paint the Crystal Lake country, and the lovely Lombardy poplars.

Marjorie Tait of the *Pine Cone* added that her Twin Peaks mural, which measured five by ten feet, was placed in the massive Bossana-house living

room that was specifically designed for Morgan's painting.²⁷³ At the Pine Inn's Exhibition of Thumb-Box Sketches in November of 1931 she displayed a mountain scene "all golden with autumn."²⁷⁴ In 1932 she donated her painting *With Songs on their Lips the American Villagers Descended*, a study of the "Evangeline" movie set temporarily built at Point Lobos, to Carmel's Sunset School where it was moved from the seventh grade room to the lobby of the auditorium.²⁷⁵ That June she revived her summer classes in drawing and painting.²⁷⁶

The mid 1930s saw no diminishing of Morgan's artistic fervor in Carmel. In January of 1933 she formed an association with the Berkeley master craftsman, Gertrude R. Wall, offering instruction in the decoration of pottery and art tiles at Wall's new Carmel studio.²⁷⁷ In June and July of 1933 Carmel's Denny-Watrous Gallery exhibited thirty of her paintings that were characterized by "simplicity, directness, integrity and indubitable excellence of craft."²⁷⁸ At that same venue a year later in August forty of her thumb-box sketches in tempera were displayed.²⁷⁹ The *Pine Cone* provided this assessment of that show:²⁸⁰

. . . . These little pictures contain the very essence of our lovely coast with its trees, its sand-dunes and the sun.

It is quite remarkable that a painter can turn out so many of these colorful gems without repeating the subject or dulling the interpretation. Each tiny painting is complete within itself and carries a vivid glimpse of beauty. Intensely blue sea; jagged rock and twisted tree seem to gain a new poignancy from the close setting.

Without falling from her standard the artist has created something strangely arresting. Going from picture to picture it is surprising to find each perfect little work a thing of complete conception. Only a painter with a wealth of serious work behind her could be so certain and so various. Although of uniform size, there is enough material in this exhibit to fill a gallery, and enough imagination to be the despair of the average painter. Fresh, clear and sure, they range side by side, a convincing tribute to a tireless worker.

Those who have long wanted to possess a picture by DeNeale Morgan but have had to renounce such a luxury because of means, may now seize the opportunity of owning one for ten dollars. Surely a chance like this will be appreciated and taken full advantage of.

That year the *Pine Cone* named her one of the "Twelve Women Who Have Helped immortalize Carmel" as a center for the arts.²⁸¹ Early in 1935 H. L. Dungan visited her Carmel studio and discovered that the artist, despite her confinement after recent back surgery, was finishing two large "powerful" canvases of "Monterey coastal scenes" commissioned by the federally funded SERA Art Project for the Presidio at Monterey and the Monterey High School; for the latter she created "a composition of cypresses and snow-white dunes . . . with a bit of blue-green sea beyond."²⁸² Dungan returned to the artist in the summer of 1936 and described her PWA project:²⁸³

Miss Morgan showed us a series of [pen and ink] drawings with [water]color she is making for the "American Guide Book." They are of old buildings in Monterey, many long since raised to make room for gas stations and other evidences of progress. This work required research, but much of it she found in writings by her [grand]mother, who was one of the first American settlers in Monterey. The writings are entitled "Sixty-five Years After it Happened."

Under the WPA Federal Art Project of Monterey County she completed a painting of the old Abrego home "representing one of the gay garden parties at the historic dwelling."²⁸⁴ At the CAA show in June of 1935 Thelma Miller, art critic for the *Pine Cone* noted that DeNeale "has done tricks with the Carmel sand dunes which are her particular preserve; the blue shadow which appears to overlie the white sand is really a color-refraction from blazing sun. She also has a charming study in the woods, with its bright garden, sun and shadow of oaks."²⁸⁵ In July she and her sister, Jeannie Klenke of Hollywood, occupied the studio-home of William Ritschel for three weeks while he and his wife were in southern California.²⁸⁶ For the CAA exhibit that month she contributed two paintings: "one in which she sees early morning as grey-blue and less dynamically than is usual with her; the other a thing of beautiful pattern and color, a meadow in late afternoon, sun-tipped oaks against a blue hill."²⁸⁷ In August of 1935 at the CAA show she offered three works: a "forthright composition" of *Sunlit Rocks*, a "colorful arrangement of blue, yellow and orange objects palely reflected in a mirror" entitled *Still Life* and the *Point Sur Lighthouse* with "the foreground filled with waves not yet reconciled to their imminent relationship with the beach."²⁸⁸ Miller evaluated her submissions to the CAA the following February:²⁸⁹

A Lobos oak, its bole painted from the shadowy area beneath its tent-like branches, looking toward a green Lobos pool, is DeNeale Morgan's offering. She also shows one of the loveliest flower compositions the gallery has sheltered; zinnias, those most paintable flowers, against a shawl of cream silk, rising from a globe of shimmering glass and exquisitely executed.

This "famed painter of dunes, dune flowers and rugged cypress" exhibited in June at the CAA, according to Miller, "something unique . . . a canvas with poppies a blaze of glory in the entire foreground, while a group of neglected white farm building are the background pattern."²⁹⁰ At the CAA's 1936 Christmas show she displayed three "fine miniatures" of seascapes as well as *Beach Play* with its "sprawling rocks jutting from the south end of

Carmel beach, the crashing majesty of the ocean in contrast to the frailty of the human figures patterned on the dark conglomerate."²⁹¹ Miller admired her three entries at the CAA Gallery a month later.²⁹²

DeNeale Morgan found the lovely, blue-green foliage of a Carmel cabbage patch a worthy subject for her brush, against a background of graceful trees and blue-shadowed hills. She has two other charming small canvases in the show. She has emphasized a subtle color harmony between turquoise blue, coral and beige in a Moss Beach scene, and from Point Lobos she has brought a composition of trees, done in softly grayed black, against a tender sea and sky; delicate in color, sure and incisive in drawing.

In February of 1937 her painting in the foyer exhibition at the Carmel Theatre tied for fourth place with Homer Levinson in a vote of patrons; Evelyn McCormick, Celia Seymour and Charles B. Hudson took the first three spots.²⁹³ The following month at the CAA she exhibited *Point Lobos-Cypress* and two unorthodox still lifes with flowers: one of zinnias "vitalized by a ray of late afternoon sun" and the other with gray, turquoise and coral in "a bright cluster of blooming succulents against a cool, self-contained vase."²⁹⁴ One of these unconventional still lifes in pastel, *Garden Flowers*, displays the incredible range of her imagination.²⁹⁵ In addition to "a charcoal sketch" of the historic Stevenson House in Monterey and "a pastel of fields and a group of buildings," she submitted to the CAA show in July of 1937 three canvases: *Spring in Carmel Valley* "with blooming fruit trees," the "homely" *Deserted Barns* and *Carmel Valley Hills*.²⁹⁶ A month later at that venue Virginia Scardigli, art critic for *The Carmel Cymbal*, characterized her marine as "not up to her usual standard."²⁹⁷ For the CAA's show in December Scardigli said that Morgan's *Point Lobos* "has the warmth of old Carmel redwood houses."²⁹⁸

After DeNeale Morgan returned in February of 1938 from visits with her sister in Hollywood and Palm Canyon Ida Newberry described the artistic fruits of her labors for the *Pine Cone* readers under the heading **Blue Mountains And Desert Scenes**.²⁹⁹

Several weeks have passed since DeNeale Morgan returned Now she has canvases that begin to show development from original sketches she did there in tempera, her favorite medium for laying in.

Looking in on her for a chat this week, the reporter found her at work on an arresting scene of vividly purple-blue mountains below a turquoise sky. "The blue of those mountains and the excessive dryness of the desert. Undoubtedly, an atmospheric thing," she said.

"This is at the entrance to Palm Canyon. The scenery further up the canyon is beautiful too. But Palm Springs," she spoke despairingly. "The crowds there, modern improvements screaming at you, radio broadcasting, movie stars and all that goes with them. And, remember, as late as 1930 it was unspoiled, a paradise. To forget Palm Springs you have to escape to the canyon. Way up the canyon the Indians have a reservation, where nature remains undisturbed, magnificent."

Miss Morgan has acquired considerable lore regarding desert plant life. In the foreground of one of her canvases appeared the cholla, devil's cactus, whose curious formation interested her. And she talked of the rich carpeting of flora, not yet fully in bloom, the season being late. . . .

Very early morning, with its long shadows, was her favorite time for painting. She pointed out how much more striking the contrasts were than in sketches she made later in the morning.

Snow-covered San Jacinto loomed in the background of another canvas. In its foreground, she was still at work, making a smoke tree even more mysterious, diaphanous.

Of a wholly different character were the sketches from Southern California, in Olivera Street, Los Angeles, Spanish dancers . . . the old wine cellar and a colorful display of candles, hanging up to dry in a candle factory. A sketch from San Gabriel shows a Mexican café.

Next year, Miss Morgan plans to go again to Palm Canyon and stay for some time. Her one week there on this recent trip was exasperatingly short.

Eager to show her new work that April at the CAA she submitted *Desert Mountain* which caused Sally Fry of *The Carmel Cymbal* to observe: "Morgan has used the purple of shadows very well and the sunlight is very effective."³⁰⁰ That August *The Carmel Cymbal* made the following announcement regarding the CAA Gallery:³⁰¹

DeNeale Morgan has just delivered 17 delectable oils – small ones. They are all of local subjects, and priced so low that almost anyone can have one. Miss Morgan has done this deliberately, so that our summer visitors will be able to take a bit of Carmel landscape back with them.

She was appointed in February of 1939 to a "committee of citizens" responsible for evaluating improvements at Carmel City Hall.³⁰² Marjory Lloyd of the *Pine Cone* characterized her submission, *San Francisco Back Yards*, to the July 1939 CAA show thus: "High on a hill in San Francisco sat M. DeNeale Morgan and painted a series of backyards descending to the bay and the Golden Gate Bridge."³⁰³ Marjorie Warren, art critic for *The Carmel Cymbal*, called this same canvas "an ambitious piece and meticulously executed and particularly interesting because it is another example of the work this fine artist is capable of doing."³⁰⁴ Morgan was so

encouraged that she created several San Francisco studies, one of which appeared in the May 1940 CAA show where Warren remarked:³⁰⁵

I was particularly happy to see M. DeNeale Morgan's "San Francisco Husetops." Miss Morgan has been painting California sand dunes and cypress for many years now and has perfected a beautiful technique in handling this type of subject. Suddenly she blossoms forth with a fresh approach, different from anything I've ever seen of her before. She is a fine painter and it is most interesting to realize she is not content to continue on in the same quite satisfying style, but must explore fresh fields. This husetop is swell.

Morgan and Ferdinand Burgdorff donated their art to a benefit for French War Relief administered by the American Red Cross in the summer of 1940 and exhibited at the Monterey County Fair.³⁰⁶ Warren offered this remarkable commentary on her work at the CAA watercolor show that November:³⁰⁷

That amazing person, M. DeNeale Morgan, amazes again with her "La Golondarina," painted about two weeks ago and additional proof, if any were needed, of the aliveness, and awareness, and adventurous spirit of this pioneer Carmel painter who, after painting dunes and cypresses for further back than I can remember, suddenly blossoms forth on an entirely new angle. This picture is a naïve study of a gay group of Mexican musicians and dancers in the dim light of a cantina.

In the spring of 1941 Eleanor Minturn-James summarized her contributions to the CAA exhibit:³⁰⁸

M. DeNeale Morgan's several sketches of figures – "Omar, Candle Maker," a pastel. "Maria" – a Spanish-looking, black-haired woman with a sweet half smile – so like the Spanish descendents we see here about the peninsula. And painted con amore. This artist's versatility, as I think I have said before, has never stilled into any static method.

In 1942 she began to visit the soldiers at the Fort Ord Hospital and within three years had made six hundred silhouettes of the wounded to be sent back home.³⁰⁹ The CAA staged in January of 1944 a solo exhibit-retrospective of her art in the George F. Beardsley Memorial Room of the Carmel Art Gallery.³¹⁰ An elaborate reception opened this show and she was assisted in the receiving line by numerous Carmel-area artists, including several of her classmates from the School of Design.³¹¹ Forty-eight of Morgan's works were sent the following month for exhibition at the Stanford University Art Gallery.³¹² In November of 1944 and March of 1946 her art was included in the exhibit at the USO-Artists Ball.³¹³ The *Pine Cone* declared her "Artist of the Week" in September of 1946, reproduced one of her Pebble Beach paintings and exclaimed:³¹⁴

Direct, vigorous in technique, Miss Morgan's paintings of Monterey cypress, Spanish patios and early California homes have contributed largely to the fame of Carmel's art colony. . . .

Miss Morgan's work has never become typed. Her painting is as varied as the Monterey peninsula itself, each phase of which she so skillfully depicts. She has exhibited in major cities from New York to San Francisco, giving continued evidence that few painters of California scenes are so broadly expressive in oils.

. . . . Miss Morgan's studio appears to be without walls, since each space is a uniquely arranged series of oils portraying the Peninsula A moving spirit of Carmel's art center, her work has created a definite standard in western painting.

In August of 1947 the *Pine Cone* reproduced her *Cypress and Sea*.³¹⁵ For the CAA's Easter Exhibition in March of 1948 she displayed a painting of "a fresh white church."³¹⁶ When the CAA was asked in the fall of 1946 to select paintings for display in the windows of Monterey Peninsula businesses during American Art Week, Morgan's canvases were hung in Howard's Dress Shop and the *Monterey Peninsula Herald* reproduced in a special art supplement her oil *Rocks and Surf at After Glow* and her biography.³¹⁷ For the Peninsula's Second American Art Week Annual in 1947 her work was displayed at the California Water & Telephone Company and her painting *Of Old Monterey* appeared in the *Herald's* supplement with another biography.³¹⁸

Mary DeNeale Morgan died on October 10, 1948 in Carmel of heart failure.³¹⁹ Her funeral service was held at the small Church of All Saints, of which she was a founder, and the honorary pallbearers included: Ferdinand Burgdorff, Arthur Hill Gilbert, Armin Hansen, Laura Maxwell, Frank Myers, Myron Oliver, John O'Shea, William Ritschel, George Seideneck, and William Watts. The CAA Gallery staged memorial shows of her work in October of 1948 and 1949.³²⁰ For unexplained reasons her biography was not included in the multi-volume series *California Art Research* edited by Gene Hailey in 1936-37. In April of 1951 Berkeley's All Arts Club placed Morgan's *Sand Dunes*, which had just returned from an exhibition at the Pasadena Art Institute, on permanent display in the reception room of the Northbrae Community Church.³²¹

ENDNOTES FOR M. D. MORGAN: 1. U.S. Census of 1870 [ED 11th Ward, Sheet 246]; *CPC*: May 17, 1929, p.11; January 14, 1944, p.1. / 2. Crocker 1867, p.356. / 3. Klenke, p.23. / 4. U.S. Census of 1880 [ED 9, Sheet 45]. / 5. *CPC*, October 25, 1929, p.5; cf. Halteman, p.1.37. / 6. *CPC*, January 14, 1944, p.3; *MPH*, November 1, 1946, p.5-S. / 7. Cornelius: vol.1, p.176, vol.2, p.52; *CPC*, January 14, 1944, p.3. / 8. Pedro de Lemos, "M. DeNeale Morgan, California's Own Master," *School Arts Magazine*, June 1945, pp.5ff. / 9. *DAC*, December 7, 1888, p.1. / 10. Halteman, p.III.93. / 11. *SDR*, September 13, 1895, p.3. / 12. Halteman, pp.I.231f; AAA 1, 1898, p.392; *SFL*: April 19, 1895, p.9; November 27, 1896, p.11; November 17, 1897, p.5;

January 17, 1936, p.5; March 20, 1936, p.6; October 16, 1936, p.3; November 20, 1936, p.5; November 12, 1937, p.7; August 26, 1938, p.14; September 16, 1938, p.6; October 14, 1938, p.3; February 17, 1939, p.2; September 29, 1939, p.3; January 12, 1940, p.2; March 8, 1940, p.3; May 17, 1940, p.12; September 6, 1940, p.7; November 8, 1940, p.16; January 24, 1941, p.5; May 22, 1942, p.11; January 22, 1943, p.4; September 24, 1943, p.1; April 28, 1944, p.3; July 21, 1944, p.3; July 27, 1945, p.1; September 21, 1945, p.15; January 18, 1946, p.3; March 22, 1946, p.1; December 6, 1946, p.9; February 6, 1948, p.8; June 4, 1948, p.5; *CRN*, December 22, 1936, p.3; *CCY*, September 9, 1938, p.7. / **208. ARG**, November 1927, p.10. / **209. CPC**, December 9, 1927, p.4. / **210. CPC**, March 9, 1928, pp.6f; cf. *CRM*, March 7, 1928, p.7. / **211. CRM**, March 14, 1928, p.7; April 11, 1928, p.7. / **212. CPC**, May 25, 1928, p.4. / **213. CPC**, December 14, 1928, p.11. / **214. CPC**, January 11, 1929, p.3. / **215. CPC**, March 15, 1929, p.6. / **216. CPC**, May 24, 1929, p.1; June 14, 1929, p.13. / **217. CPC**, October 4, 1929, p.7. / **218. CPC**, December 30, 1927, p.4. *DPI*, January 20, 1928, p.3. / **219. SFC**, February 12, 1928, p.D-7. / **220. TOT**, February 12, 1928, p.12-A; *CRM*, February 22, 1928, p.7; *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.7. / **221. TOT**, February 12, 1928, p.S-7; *CRM*, February 15, 1928, p.7. / **222. CRM**, April 25, 1928, p.7. / **223. CRM**, April 11, 1928, p.7. / **224. BDG**, May 24, 1928, p.7; *CPC*, June 8, 1928, p.4; June 22, 1928, p.1; cf., *SFC*, May 6, 1928, p.D-7; May 13, 1928, p.D-7; May 20, 1928, p.D-7; *MPH*, May 18, 1928, p.2; *BDG*, June 1, 1928, p.11. / **225. BDG**, May 10, 1928, p.7. / **226. TOT**, May 20, 1928, p.S-5. / **227. CPC**, January 25, 1929, p.13; February 7, 1930, p.12. / **228. LAT**, April 7, 1929, p.3-16; cf. *CPC*, April 12, 1929, p.3. / **229. CPC**, May 17, 1929, p.11. / **230. CPC**, January 25, 1929, p.13; May 17, 1929, p.11; March 3, 1944, p.6. / **231. SFC**, August 4, 1929, p.D-5; *BDG*, August 8, 1929, p.7; *TOT*, August 11, 1929, p.S-7; August 25, 1929, p.B-5; September 1, 1929, p.B-5. / **232. SFC**, September 8, 1929, p.D-5; *TOT*, September 8, 1929, p.B-5. / **233. LAT**, September 1, 1929, p.3-18. / **234. CPC**, September 6, 1929, p.6. / **235. LAT**, December 22, 1929, p.3-14. / **236. CPC**, December 27, 1929, p.4. / **237. AAA**, 20, 1923, p.623; 22, 1925, p.604; 28, 1931, p.654; 30, 1933, p.637; *CPC*, November 8, 1929, p.3. / **238. CPC**, October 18, 1929, p.3; *Moire*, p.A-32. / **239. TWP**, December 21-28, 1929, pp.27f. / **240. TOT**, June 22, 1930, p.S-7; August 17, 1930, p.6-S. / **241. LAT**, August 24, 1930, p.3-20. / **242. TAT**, October 2, 1931, p.7; cf., *BDG*, September 24, 1931, p.7; *TOT*, September 27, 1931, p.6-S; *SFC*, September 27, 1931, p.8-D; *CPC*, October 2, 1931, p.10. / **243. SFL**, September 26, 1931, p.11. / **244.** As cited in *CRM*, September 28, 1931, p.2. / **245. CPC**, November 13, 1931, p.6; *TOT*, November 15, 1931, p.6-S. / **246. BDG**, November 19, 1931, p.8; *TOT*, November 22, 1931, p.6-S; *CPC*, December 4, 1931, p.10; December 18, 1931, pp.1, 6. / **247. TOT**, November 15, 1931, p.6-S. / **248. CPC**, September 11, 1931, p.7; October 9, 1931, pp.8, 10; *McGlauffin*, p.299. / **249. TOT**, February 8, 1931, p.S-7; February 7, 1932, p.6-S; February 17, 1935, p.S-7; February 16, 1936, p.7-S. / **250. CPC**, July 13, 1934, p.14. / **251. CPC**, August 3 1934, p.7. / **252. BDG**, June 8, 1934, p.7; *TOT*, June 17, 1934, p.4-A. / **253. TOT**, September 23, 1934, p.8-S; November 4, 1934, p.7-S; *BDG*, October 11, 1934, p.7. / **254. TOT**, June 24, 1934, p.8-S; August 19, 1934, p.8-S; September 30, 1934, p.6-A; April 28, 1935, p.S-7; March 22, 1936, p.B-5; November 21, 1937, p.S-5; February 20, 1938, p.S-5; February 19, 1939, p.7-B; November 26, 1939, p.B-9; February 23, 1941, p.B-7; January 18, 1942, p.5-S. / **255. TOT**, September 15, 1935, p.S-7; April 25, 1937, p.6-B. / **256. TOT**, April 30, 1939, p.B-7; September 10, 1939, p.B-7; November 18, 1939, p.B-9; *BDG*, May 1, 1939, p.8; *CPC*, May 5, 1939, p.7. / **257. TOT**, November 24, 1940, p.B-7. / **258. TOT**, November 24, 1940, p.B-7. / **259. TOT**, October 31, 1937, p.S-5; *CPC*, May 21, 1943, p.10. / **260. TOT**, December 13, 1937, p.D-17; December 19, 1937, p.S-5. / **261.** Ball, p.455. / **262. CRM**, May 1, 1930, p.12; *CPC*, May 2, 1930, p.5; May 16, 1930, p.7; November 28, 1930, p.11. / **263. CRM**, June 12, 1930, p.6. / **264. CRM**, July 3, 1930, p.7; cf., *CPC*, July 18, 1930, p.7; *SFC*, July 20, 1930, p.D-5. / **265. CRM**, July 24, 1930, p.7; *The Carmelite* reproduced her canvas *In Old Monterey*. Cf. *CPC*, August 22, 1930, p.20. / **266. CRM**, November 13, 1930, p.6; *CPC*, November 14, 1930, p.14. / **267. CPC**, February 13, 1931, p.3. / **268. CRM**, April 2, 1931, p.11. / **269. CPC**, May 27, 1932, p.7; September 13, 1935, p.6; April 16, 1937, p.16. / **270. TOT**, June 15, 1931, p.D-13. / **271. CRM**, June 6, 1931, p.3; June 8, 1931, p.3. / **272. CPC**, August 21, 1931, p.11. / **273. CPC**, May 27, 1932, p.7. / **274. CPC**, November 6, 1931, p.11. / **275. CPC**, May 27, 1932, p.7; June 2, 1933, p.17. / **276. CPC**, June 24, 1932, p.7. / **277. CPC**, December 23, 1932, p.15; *CSN*, July 6, 1933, p.1. / **278. CPC**, June 30, 1933, p.2. / **279. CPC**, August 10, 1934, p.6. / **280. CPC**, August 31, 1934, p.4. / **281. CPC**, May 4, 1934, p.12. / **282. TOT**, March 31, 1935, p.S-7; *CPC*, June 7, 1935, p.10; September 13, 1935, p.10. / **283. TOT**, July 5, 1936, p.B-5. / **284. CPC**, August 21, 1936, p.3. / **285. CPC**, June 7, 1935, p.10. / **286. CPC**, July 12, 1935, p.16. / **287. CPC**, July 5, 1935, p.8. / **288. CPC**, August 9, 1935, p.7. / **289. CPC**, February 7, 1936, p.10. / **290. CPC**, June 12, 1936, p.9. / **291. CPC**, December 11, 1936, p.16. / **292. CPC**, January 15, 1937, p.8. / **293. CPC**, February 5, 1937, p.10. / **294. CPC**, March 19, 1937, p.6. / **295. Plate 13f**; Appendix 6. / **296. CCY**, July 16, 1937, p.17; *CPC*, July 16, 1937, p.13. / **297. CCY**, August 13, 1937, p.7. / **298. CCY**, December 17, 1937, p.4. / **299. CPC**, March 25, 1938, p.3; cf. *CPC*, February 25, 1938, p.10. / **300. CCY**, April 8, 1938, p.13. / **301. CCY**, August 5, 1938, p.11. / **302. CPC**, February 3, 1939, p.1. / **303. CPC**, July 28, 1939, p.11. / **304. CCY**, July 7, 1939, p.3. / **305. CCY**, May 24, 1940, p.2. / **306. CPC**, July 12, 1940, p.15; *CCY*, October 4, 1940, p.7. Morgan as a member of the Oakland Business and Professional Women's Club continued to donate her paintings to raise money for the Red Cross and war relief (*TOT*, March 8, 1943, p.10-C). / **307. CCY**, November 8, 1940, p.12. / **308. CPC**, April 11, 1941, p.5. / **309. CPC**, March 5, 1943, p.8; January 14, 1944, p.3; April 27, 1945, p.13; *TOT*, January 30, 1944, p.2-B. / **310. CPC**, January 14, 1944, p.3; *TOT*, January 30, 1944, p.2-B. / **311. CPC**, January 21, 1944, p.9. / **312. CPC**, February 18, 1944, p.6; March 3, 1944, p.6; *TOT*, February 27, 1944, p.2-B. / **313. CPC**, November 10, 1944, p.10; March 1, 1946, p.6. / **314. CPC**, September 6, 1946, p.3. / **315. CPC**, August 29, 1947, p.11. / **316. CPC**, March 26, 1948, p.12. / **317. MPH**, November 1, 1946, pp.A-1, A-5. / **318. MPH**, October 31, 1947, pp.A-1, A-9. / **319. CPC**, October 15, 1948, pp.1, 5; *Klenke*, pp.2ff; cf., *Hale*, pp.16, 41f; *Eleanor T. Houghton, "A Woman Painter," OVM* 83, 1925, pp.62ff; *MPH*, October 29, 1960, p.A-3; *Janet Dominik in Westphal, North*, pp.120-25; *Spangenberg*, pp.50f; M. D. Morgan File, Manuscript Archives of California Art, The Oakland Museum of California; *Donovan*, pp.76-92; *Susan Landauer in Trenton*, p.23; *Heyman*, p.13; *Kovinick*, p.226; *Hughes*, p.786; *Petteys*, p.507; *Jacobsen*, pp.2273f; *Shields*, pp.245-48, 323; *Seavey*, p.29; *Wall Moure*, p.360. / **320. MPH**, October 29, 1948, p.A-2; October 23, 1949, p.3. / **321. BDG**, April 26, 1951, p.8.

MAY 26 MORRISON (1877-19??) was born on "May 26th" at the army base in Fort Concho, Texas, to John and Henrietta Morrison. The couple's sons, John and Hugh, were blessed with more conventional names. May's father was a United States Army captain who campaigned against Geronimo. After his retirement the family moved in 1886 to a Berkeley residence at 2143 Addison Street.¹ May graduated from Berkeley

High School in 1895 and periodically attended the University of California where in 1902 she was the co-founder of the Alpha Sigma Alumnae Association. She entertained that group at her "Irish whist" parties with china that she specifically designed and painted for the event.² May Morrison graduated from U.C. in 1914 with a major in Natural Sciences.³ It was at the Addison-street address that May first advertised her art studio in the classified section of the Directory.⁴ In 1903 the Morrisons built a home at 2532 Benvenue Avenue which was declared a Berkeley landmark in 1990.⁵ Her father became an important political figure locally and even sat on the Berkeley town council. In 1907 May advertised her studio at the family's new residence and held a Christmas exhibition of her painted ceramics.⁶ That year she contributed a porcelain display to the Alameda County Exposition at Oakland's Idora Park.⁷ She was active in the Berkeley art colony as an exhibitor at the Studio Building Exhibition in 1906 and at the First and Second Annuals of the Berkeley Art Association in 1907 and 1908.⁸ At the Second Annual she was chairman of the committee on ceramics and directed other exhibitions at the BAA in 1909.⁹ She returned to Idora Park in 1908 with another show of porcelain.¹⁰ In U.S. Census of 1910 she listed her occupation as "porcelain artist."¹¹ May was politically active and once chaired a debate at the Twentieth Century Club.¹² Her name appeared in the society pages.¹³ In 1916 she was employed as an art teacher in Sebastopol, California.¹⁴ According to the U.S. Census of 1920, May was an unmarried high school art instructor who lived on Benvenue Avenue with her mother, octogenarian father and a Chinese servant.¹⁵ Between 1911 and 1923 she resided at the rear of the main house in a cottage-studio where she gave regular lessons in ceramic painting.¹⁶ By 1926 she may have moved her residence to the neighboring town of Albany.¹⁷ Thereafter her trail is lost.¹⁸

ENDNOTES FOR MORRISON: 1. Polk: 1887, p.864; 1898, p.604. / 2. *BDG*, February 3, 1902, p.8. / 3. U.C., *Catalogue*, September, 1911, p.88; February, 1914, p.107. / 4. Polk 1903, p.651; cf. U.S. Census of 1900 [ED 397, Sheet 2A]. / 5. Polk: 1904, p.651; 1906, p.721; 1909, p.1133. / 6. Polk 1907, p.1771; *BKI*: December 4, 1907, p.5; December 5, 1907, p.5. / 7. *TCR*, August 31, 1907, p.14; *BDG*, September 2, 1907, p.5. / 8. Appendix 1, Nos.1-3. / 9. BAA2, p.4; *BDG*: September 19, 1908, p.1; November 16, 1908, p.4; October 25, 1909, p.1; December 14, 1909, p.1; *SFL*, December 12, 1909, p.40. / 10. *TCR*, October 17, 1908, p.14. / 11. U.S. Census of 1910 [ED64, Sheet 12A]. / 12. *TOT*, November 4, 1912, p.8. / 13. *SFL*: February 12, 1902, p.5; March 8, 1904, p.6; July 27, 1904, p.4; February 26, 1908, p.7. / 14. *Directory of the University of California, 1864-1916*, Berkeley, 1916, p.197. / 15. U.S. Census of 1920 [ED 176, Sheet 5-11A]. / 16. Polk: 1911, p.1133; 1915, p.1013; 1923, p.1135. / 17. Polk 1927, p.1343. / 18. Cf. *Hughes*, p.788; *Jacobsen*, p.2283.

CHARLOTTE AUGUSTA MORTON (1885-1974) was born on November 7th in Tescott, Ottawa County, Kansas. According to the U.S. Census of 1900 and the U.S. Census of 1910, she resided on a farm with her parents, Howard and Jessie Morton, five sisters and one brother.¹ After she completed her formal training at Kansas State College, she was hired for three years by that institution as an instructor in its Art Department.² She studied in Chicago at the Art Institute and in New York City at the Pratt Institute and the Art Students League. Her most influential teachers were Frank DuMond and the illustrator Blumenschein. Morton completed her M.A. in art at Stanford University and was teaching in 1917 at the California State Normal School in San Jose, California, where she resided as a "lodger."³ On the local voter index she registered as a "Republican" and gave her address in 1918 as 101 East Julian Street and in 1920 as 345 East San Antonio.⁴ By 1922 she had changed her voter registration to "Democrat" and her San Jose address to 756 South Third Street.⁵ In 1924 she was elected president of the Bay Section of the National Home Economics Association.⁶ Within two years she had resigned her appointment in San Jose and moved to Oakland where she sold real estate and served as a paid "color consultant."⁷ She taught courses in design and interior decoration for the Extension Division of the University of California at Berkeley between 1926 and 1929.⁸ She also gained wide recognition for her helpful advice on radio talk shows.⁹ When she registered to vote as a "Republican," her Oakland address in 1930 was given as 239 Mather Street.¹⁰ At this time she was a regular summer visitor to Carmel and began to exhibit her watercolors of wildflowers and landscapes at the Carmel Art Association (CAA).¹¹ For the Thirteenth CAA Exhibition in July of 1930 she displayed a work entitled *A Trio*.¹² According to the voter index of 1932 and 1934 her official residence was in Palo Alto.¹³ Her San Francisco address in 1940 was given as 2318 Sacramento Street.¹⁴ During 1940-41 she taught WPA classes in color block printing for Christmas cards as well as flower arranging; her lectures on arts and crafts at the Oakland PTA were well attended.¹⁵ In 1941 Morton and Lydia Parker exhibited their crafts and taught courses in weaving, block printing and leather design in San Francisco and opened on Grand Avenue in Oakland The Color Studio as a permanent venue.¹⁶ During World War II she worked for the U.S. Navy at Mare Island.¹⁷ She painted in Palm Springs during 1946 and a year later moved to Carmel where she frequently entertained.¹⁸ Her studies of Carmel, Peninsula monuments and local flora, which were often painted with pigments that she made from local minerals, were reproduced on her commercially successful "Home Town Cards." Over 150,000 of these cards were sold and provided the bulk of her income. She also sold her pen-and-ink illustrations to the *Monterey Peninsula Herald*. In 1956 Morton was elected treasurer of the United Federation of Doll Clubs.¹⁹ She reportedly "had one-man shows at Mare Island, the Modesto and Vallejo Galleries, the Carmel Art Association Galleries and the Seaside City Hall," at the latter she designed the crest for the new city.²⁰ Miss Charlotte Morton died on July 20, 1974 in Carmel.²¹

ENDNOTES FOR MORTON: 1. U.S. Census of 1900 [ED 81, Sheet 1A]; U.S. Census of 1910 [ED 89, Sheet 6A]; cf. CPC, January 19, 1956, pp.1, 3. / 2. MPH, October 31, 1949, p.A-3. / 3. U.S. Census of 1920 [ED 173, Sheet 10A]. / 4. CVRI, Santa Clara County: 1918, 1920. / 5. Ibid., 1922. / 6. TOT, November 7, 1924, p.51. / 7. TOT: April 12, 1927, p.16. / 8. TOT: December 22, 1926, p.12; March 31, 1927, p.13; March 21, 1929, p.21. / 9. TOT: August 31, 1927, p.10; September 14, 1927, p.24; October 19, 1927, p.12; October 28, 1927, p.22. / 10. CVRI, Alameda County, 1930. / 11. Appendix 4. / 12. CRM, July 24, 1930, p.7. / 13. CVRI, Santa Clara County: 1932, 1934. / 14. CVRI, City and County of San Francisco, 1940. / 15. TOT: November 6, 1940, p.20-B; December 8, 1940, p.S-5; March 30, 1941, p.A-9. / 16. TOT: July 6, 1941, p.S-5; July 27, 1941, p.4-S / 17. CPC, January 19, 1956, p.3. / 18. CPC, October 15, 1948, p.16. / 19. TOT, September 10, 1956, p.9. / 20. CPC, January 19, 1956, p.3. / 21. MPH, July 22, 1974, p.4; California Death Index; cf., Hughes, p.790; Kovinick, p.373.

EVAN ROYAL MOSHER (ca.1883-1945) was born on April 8th in Aurora, New York. According to the U.S. Census of 1900, he lived on a farm in Dayton, New York, with his widowed mother, one sister and one brother.¹ Within a decade he listed himself as an unmarried "artist" living as a "lodger" in Manhattan.² By 1916 he and his new wife had relocated to Los Angeles and by 1920 lived at 317 South Kenmore Avenue with her wealthy relatives and one servant.³ In 1920 he painted in Hawaii with the intent of staging exhibitions of his art on the East Coast. He also traveled to Europe. From 1916 through the first half of the 1920s the Mosheres frequently spent at least five months each season "sketching" and socializing in Carmel.⁴ Evan first exhibited with the Carmel Arts and Crafts Club at the Holiday Exhibition of Small Paintings in November of 1920.⁵ In 1921 as a student in the Carmel Summer School of Art he contributed two works, *Conventional Peacock* and *Rhythm*, to the Fifteenth Annual of the Arts and Crafts Club. *The Carmel Pine Cone* posted this review:⁶

Evan Royal Mosher has two fascinating examples of his work . . . One, which he calls "Rhythm," is a remarkable conception of decorative detail work out with delicate precision and grace. The vivid colors, jade, blue, yellow, rose, with the white bird poised above, leave an impression of haunting sincerity and aesthetic arrangement. The other, a conventionalized peacock, the jade blue contrasted vividly against a warm red gold background, brings out the detail of the conventional tree, the Japanese influence strongly evidenced. A narrower frame would perhaps add to its attractiveness.

That summer he was made an official "member" of the Arts and Crafts Club along with William Ritschel and Thomas S. Parkhurst.⁷ He was a participant that fall in the local Serra Pageant and was appointed to the Carmel Beautification Committee of the Arts and Crafts Club.⁸ On that committee he was the only artist who sought to establish a Carmel Country Club.⁹ The Mosheres sold one of their Carmel residences on north Carmelo Street in February of 1922, but kept another at the corner of Santa Lucia. They remained on the local voter index for that year, registered as "Republicans."¹⁰ During the spring Evan studied etching in the Carmel classes of Ralph Pearson.¹¹ At the Sixteenth Annual of the Arts and Crafts Club he displayed *Afterglow*. For the Seventeenth Annual in 1923 he exhibited two pieces, *Sea Garden* and *Desert Edge* which the press described as "dainty in color."¹² His activities were monitored in the local society pages.¹³ During this period Mosher and his wife frequently wintered in New York City and *The Oakland Tribune* referred to him in the spring of 1924 as a "Carmelite" who would soon return from the East Coast.¹⁴ By December of 1924 he had divorced his wife and sailed to Europe.¹⁵ Evan and his new bride, Leila Halter Mosher, returned in late 1926, leased their Carmel studio-residence to artist Paul Mays and moved back to Europe to study "dramatic arts."¹⁶ Evan Mosher maintained a second career as an actor-member of the Grand Street Players at the Neighborhood Playhouse in New York City and with the Forest Theatre in Carmel.¹⁷ For the latter company he played The Daffodil in the 1920 production of *Yellow Jacket*, The Persian Recruit et al. in the 1922 *Caesar and Cleopatra*, The Wazir Mansur in the 1923 *Kismet* and that same year Francis of Assisi in *The Cradle*.¹⁸ In the fall of 1922 he was elected chairman of the Forest Theatre play committee.¹⁹ In 1934 he resided at 1360 West Adams Boulevard in Los Angeles.²⁰ He moved in 1941 to the Hotel El Cordova in Coronado City.²¹ Evan Mosher died on October 22, 1945 in San Diego County.²²

ENDNOTES FOR MOSHER: 1. U.S. Census of 1900 [ED 37, Sheet 4A]. / 2. U.S. Census of 1910 [ED 1267, Sheet 4B]. / 3. U.S. Census of 1920 [ED 175, Sheet 6B]. / 4. CPC: May 24, 1916, p.4; June 20, 1918, p.1; LAT, March 14, 1920, p.3-2; Bostick, p.58. / 5. Appendix 2. / 6. CPC, August 11, 1921, p.6. / 7. CPC, August 18, 1921, p.6. / 8. CPC: October 6, 1921, p.7; November 3, 1921, p.1. / 9. CPC, July 28, 1921, p.10. / 10. CPC, February 9, 1922, p.10; CVRI, Monterey County, 1922. / 11. CPC, May 25, 1922, p.4. / 12. CPC, August 11, 1923, p.2. / 13. CPC: April 27, 1922, p.5; September 17, 1922, p.12; December 23, 1922, p.12. / 14. CPC, December 15, 1923, p.2; TOT, March 23, 1924, p.2-S. / 15. TOT, December 14, 1924, p.6-S. / 16. CCY, January 19, 1927, p.6; CPC, January 28, 1927, p.5. / 17. TOT, November 9, 1924, p.6-S. / 18. TOT, July 5, 1920, p.20; CPC: March 10, 1921, p.1; June 2, 1921, p.1; June 8, 1922, p.1; June 15, 1922, p.1; June 23, 1923, p.12; July 21, 1923, p.1. / 19. CPC, October 7, 1922, p.10. / 20. CVRI, Los Angeles County, 1934. / 21. City Directory of San Diego: 1941, p.1330; 1943, p.1551; Coronado City Directory, 1944-45, p.1883. / 22. CPC, November 2, 1945, p.3; California Death Index; cf., Hughes, p.790; Jacobsen, p.2291.

ANITA L. MURRAY (1856-1940) was born on May 29th in San Francisco and apparently trained as an artist in that city before relocating at the turn of the century to the Monterey Peninsula where she taught grammar school.¹ In July of 1908 she exhibited her paintings jointly with William Adam, Frances S. Campbell, Mary DeNeale Morgan and O. V. Lange in Pacific Grove. One reviewer noted that her "wood scenes have

been greatly admired."² According to the U.S. Census of 1910, she resided alone in Pacific Grove and listed her age as "47" with the profession of "landscape artist."³ Soon she established a studio-home in the community of Seaside at the eastern edge of Monterey. Her address was given in 1911 as Del Monte Avenue.⁴ In subsequent Census reports her occupation was listed as "artist."⁵ In 1914 Murray enrolled as a student in the Chase Summer School of Art.⁶ That same year in July and August she taught French at the Summer School of the Arts and Crafts Club.⁷ In addition to her contributions to the Fifth Annual Exhibition of the Carmel Arts and Crafts Club in 1911, she exhibited in 1920 and 1921 at the Fourteenth and Fifteenth Annuals.⁸ In 1920 she displayed a piece entitled *Foggy Day* and a year later a watercolor, *The Winding Stream*. In a poll of visitors at the 1920 Annual her *Foggy Day* was judged the fourth best canvas, ahead of entries by Armin Hansen and Guy Rose.⁹ Murray also exhibited at the Del Monte Art Gallery in 1911.¹⁰ Her Seaside studio-residence "near the Big Tree" was advertised in the local Directory and in the Carmel newspaper.¹¹ She was also a successful "literary translator" and one of her endeavors included the works of the Spanish author, David Ortiz.¹² In September of 1921 Murray briefly experimented with "a new studio at 319 California Street, Salinas."¹³ She traveled widely and in the fall of 1922 lectured on the art of Mexico at the Saturday Afternoon Club in Santa Cruz.¹⁴ Murray spent six months in San Francisco during 1922-23.¹⁵ In November of 1925 she exhibited at the First Annual of the San Francisco Society of Women Artists at the Hobart Galleries.¹⁶ Into the late 1920s she visited Carmel and the art colonies in the San Francisco Bay Area.¹⁷ Miss Anita Murray died in Monterey County on January 3, 1940.¹⁸

ENDNOTES FOR MURRAY: 1. Perry/Polk 1907, p.164. / 2. MDC, July 7, 1908, p.4. / 3. U.S. Census of 1910 [ED 16, Sheet 6B]. / 4. Perry/Polk: 1911, p.103; 1922-23, p.197; 1937, p.462; CVRI, Monterey County, 1922. / 5. U.S. Census of 1920 [ED 14, Sheet 5B]; U.S. Census of 1930 [ED27-28, Sheet 8A]. / 6. Appendix 3. / 7. Chapter 5, note 18. / 8. Appendix 2. / 9. CPC, September 9, 1920, p.3. / 10. SFC, November 12, 1911, p.29. / 11. Perry/Polk: 1916-17, p.1; 1926, p.419; 1928, p.517; 1930, p.513; CPC: June 2, 1921, p.4; August 11, 1921, p.6. / 12. CPC, July 28, 1921, p.1. / 13. CPC, September 15, 1921, p.1. / 14. TOT, November 8, 1922, p.20. / 15. CPC, March 10, 1923, p.6. / 16. BDG, November 14, 1925, p.6. / 17. CPC, August 11, 1923, p.10; TOT, February 5, 1929, p.35. / 18. California Death Index; cf. Hughes, p.798; Jacobsen, p.2317.