

He was listed by the *New York Times* in 1914 as one of the dozen "notable" artists of Carmel.⁴ That fall his work was included in the Exhibition of Carmel and Southern California Artists at the Rabjohn & Morcom Gallery in San Francisco.⁵ A year later the *Carmel Pine Cone* reported that his paintings were selling well in that city.⁶ During the summer of 1916 he advertised his studio "by appointment only" at the "Schlingman Cottage" on Casanova Street between Seventh and Eighth Avenues.⁷ He taught art to select students in Carmel, but there is no evidence that he was an instructor at the Arts and Crafts Club Summer School. In 1913 he contributed the painting *Coast View* to the Seventh Annual Exhibition of that Club.⁸ As a Carmel resident his canvas was allowed into the award competition for that year. For the Club's Tenth Annual in 1916 he submitted four pieces: *Glow at Evening*, *Oaks in Spring*, *Happy Valley* and *Sand Dune-Carmel*. Of these Blanche Marie d'Harcourt, art critic for *The Wasp* of San Francisco, declared that he "interprets Nature in her most poetical moods."⁹ That December she reported that this "modest young Englishman" was hard at work "painting many scenes up the Carmel Valley."¹⁰ In May of 1917 Walker assembled fifteen of his "small and modest" Carmel seascapes for exhibition at the Kanst Gallery in Los Angeles.¹¹ The art critic for the *Los Angeles Times*, Antony Anderson, found the painter to be "a trifle over-conscientious" in depicting detail, too wordy in his titles and lacking in California's bright colors, but he praised his drawing skills and genuine emotion.¹² In a similar assessment of his "oil sketches" that June at the Schussler Brothers Gallery of San Francisco Anna Cora Winchell, the art critic of the *San Francisco Chronicle*, observed that the British painter depicted:¹³

. . . . coast and inland scenes that differ from the usual subjects chosen by artists in that region.

. . . . His efforts are sincere, but he has, as yet, to catch California's own special atmosphere – an accomplishment not easy to attain. Walker's work savors strongly of his native land and, unless the pictures had titles, one would judge them to be English scenes.

Also in June he donated his art to a benefit exhibition at William Silva's Carmelita Art Gallery on behalf of the Carmel chapter of the American Red Cross.¹⁴ Evidently, he was listening to his critics for at the Courvoisier Gallery of San Francisco during August of 1917 his displayed work was said to employ "stronger colors."¹⁵ He maintained his residence in Carmel until 1919 and returned in 1921 for a sketching vacation.¹⁶

In the early 1920s he moved to Los Altos. In October of 1922 a solo show of his oils was staged at the Stanford University Art Gallery.¹⁷ In February and October of the following year he exhibited at the Palo Alto Art Club where one of his works was *Pleasant Hills*.¹⁸ Shortly thereafter he relocated his home to Berkeley with an address at 2233 Ellsworth Street.¹⁹ At this time he gave art lessons to several students, including the future designer, Sargent Johnson.²⁰ Between 1923 and 1925 Walker exhibited at the (California) League of Fine Arts in Berkeley; he served on its hanging committee in 1925.²¹ In May of that year he held a solo exhibition at the League galleries of his "regional paintings" which H. L. Dungan, art critic for *The Oakland Tribune*, described as "untouched by the modern movement," but he added that the "grayness that he brought with him from England" had been replaced with "the brilliancy of California."²² That November at the League his canvas *Menlo Park* was said to be more colorful than his previous work.²³ In 1926 he contributed to Berkeley's All Arts Club spring Annual at the Northbrae Community Center.²⁴ The following January his painting *Carmel Dunes* was exhibited by the League of Fine Arts at Berkeley's Twentieth Century Club.²⁵ His ceramics, which he designed and painted for Gertrude Wall, were displayed with her collection of Wallrich porcelains at the Oakland Art Gallery in 1927.²⁶ In March of 1929 his work appeared at the First Annual Jury-free Exhibition of the Berkeley Art Association in the new Berkeley Art Museum.²⁷ Walker exhibited forty canvases that December at the studio-residence of T. T. Greaves in Los Altos where his scenes of Carmel and Mt. Diablo were purchased by visitors from San Francisco and the Peninsula.²⁸

According to the U.S. Census of 1930, he resided in a boarding house in Oakland and was not a naturalized citizen.²⁹ He was employed as an artist by an advertising agency. To the Second Annual Jury-free Exhibition of the Berkeley Art Association in the Berkeley Art Museum he contributed two works, including one entitled *Zinnias*.³⁰ His solo exhibition of paintings and ceramics in September of 1931 at Berkeley's Casa de Mañana Gallery comprised "California landscapes and flower studies, especially zinnias, tulips and chrysanthemums. The ceramics included busts, statuettes and tiles in two clays, richly glazed."³¹ The *Berkeley Daily Gazette* reported that his "style favors the English School, being conservative, restrained, in good keeping and having a fine sense of color . . . [in] the picturesque coast of rocks and wind-blown cypress of Monterey, the blue sea of Carmel, mountains and trees from around Los Altos."³² To the Fourth Annual Jury-free Exhibition at the Berkeley Art Museum in March of 1932 he contributed several sculptures.³³ That September he was listed as a Berkeley artist when he displayed his well-received *Blue Mountains* at the Jury-free Exhibition in the Oakland Art Gallery.³⁴ In April of 1934 his canvas at the Annual Exhibition of the Oakland Art Gallery was voted by the contributing artists as one of the twenty best pictures in the show and was selected for the post-annual exhibition.³⁵ His "one-man show" in December of 1934 at the Frances Webb Galleries of Los Angeles was characterized by the *Los Angeles Times* art critic Arthur Millier as "genuine poetry and charming color. . . . He paints trees as one who loves them."³⁶ At this venue he also displayed his glazed pottery, small busts

JOHN EDWARD WALKER (1876-1940?) was born in Wales and studied drawing and painting in London at the Lambeth and Hammersmith Schools where he was associated with Reginald Frampton and Windsor Fry.¹ His work appeared at the Whitechapel Art Gallery and at the Japan-British Empire Exhibition. He immigrated to the United States in 1911 and came to California shortly thereafter.² By 1913 he had a home in Carmel. His guests in Carmel and visits with his sister in the San Francisco Bay Area were dutifully monitored in the local society pages.³

and decorative tiles. Concurrently, his work appeared at Royar's Gallery. During July of 1936 his one-man show in Beverly Hills was reviewed by Phyllis R. Brown, art critic for the *Beverly Hills Star-News*, who observed that his landscapes and marines were painted "with the weight of tradition in mind, not worshipping at the shrine of Van Gogh and Gauguin, whom he believes to be greatly overrated."³⁷ Reliable information on his life after 1936 is presently lacking.³⁸

ENDNOTES FOR WALKER: 1. *LAT*, May 27, 1917, p.3-20; *DPT*, October 14, 1922, p.2; *CPC*, July 24, 1936, p.13. / 2. *TOT*, May 10, 1925, p.6-S. / 3. *CPC*, June 9, 1915, p.4; June 16, 1915, p.4; August 18, 1915, p.4; September 8, 1915, p.4; December 20, 1916, p.4; May 31, 1917, p.4; November 1, 1917, p.1. / 4. *NYT*, February 1, 1914, p.M-15. / 5. *SFC*, September 13, 1914, p.28; October 18, 1914, p.17. / 6. *CPC*, October 6, 1915, p.4. / 7. *CPC*, June 7, 1916, p.2; June 21, 1916, p.3; July 26, 1916, p.3. / 8. Appendix 2. / 9. *TWP*, July 8, 1916, p.10. / 10. *TWP*, December 30, 1916, p.11. / 11. *CPC*, April 19, 1917, p.2. / 12. *LAT*, May 27, 1917, p.3-20. / 13. *SFC*, June 10, 1917, p.23. / 14. *CPC*, June 14, 1917, p.3. / 15. *TWP*, August 4, 1917, p.11. / 16. *CPC*, September 1921, p.8. / 17. *DPT*, October 14, 1922, p.2; *CPC*, October 21, 1922, p.10. / 18. *DPT*, February 7, 1923, p.3; October 17, 1923, p.8; October 25, 1923, p.5. / 19. *Polk* 1923, p.1591. / 20. *ARG*, August 1927, p.2. / 21. *BDG*, May 31, 1923, p.6; June 23, 1923, p.6; June 28, 1923, p.5; August 21, 1923, p.6; *TOT*, June 1, 1923, p.21; November 23, 1924, p.31; September 20, 1925, p.6-S. / 22. *TOT*, May 10, 1925, p.6-S; cf., *AAG*, June 1925, p.7; *CPC*, May 9, 1925, p.4. / 23. *TOT*, November 15, 1925, p.8-7. / 24. *BDG*, April 29, 1926, p.6. / 25. *BDG*, January 19, 1927, p.6. / 26. *TOT*, July 24, 1927, p.4-S. / 27. *BDG*, March 1, 1929, p.6; *TOT*, March 3, 1929, p.A-15. / 28. *SFC*, December 22, 1929, p.D-5. / 29. U.S. Census of 1930 [ED 1-9, Sheet 1A]. / 30. *BDG*, March 8, 1930, p.7; *TOT*, March 16, 1930, p.S-7. / 31. *SFL*, September 12, 1931, p.11. / 32. *BDG*, September 10, 1931, p.7. / 33. *BDG*, March 3, 1932, p.8; March 10, 1932, p.5. / 34. *TOT*, September 4, 1932, p.8-S; September 18, 1932, p.8-S. / 35. *TOT*, April 8, 1934, p.12-S. / 36. *LAT*, December 9, 1934, p.2-6. / 37. As cited in *CPC*, July 24, 1936, pl.13. / 38. Cf., Hughes, p.1156; Falk, p.3443.

EDITH GRACE WARD (1877-1970) was born on April 24th in Sparta, Wisconsin. We learn from the U.S. Census of 1880 that she continued to reside in Sparta with her mother, older brother and sister.¹ Her father was temporarily absent from the home. In the 1890s her family relocated to Santa Clara County, California; Edith had enrolled at Stanford University by 1898. According to the U.S. Census of 1900, she resided with both parents, a younger sister and brothers in San Jose.² Her father, James Ward, listed his occupation as "farmer." In May of 1902 she received her A.B. in "Drawing" from Stanford and maintained a residence in Morgan Hill.³ Four months later she was appointed the art and drawing instructor at Redlands High School.⁴ After teaching six years in Redlands she moved to a position in San Jose. Before 1910 she relocated to Napa, where she lived in a boarding house, and listed her occupation as high school art teacher.⁵ She was so popular and competent that she was elected a trustee of the Napa School District.⁶ During leaves of absence and summers she studied at the Pratt Institute in Brooklyn and at the California School of Arts and Crafts in Berkeley.⁷ According to the local voter indices between 1916 and 1920, she registered as either a "Progressive" or "Republican," resided with her extended family in Morgan Hill and was employed as a "teacher."⁸

From the U.S. Census of 1920 we know that she lived with her older brother, Wilbur, and his family on Paradise Valley Road in the small township of Burnett near Morgan Hill in Santa Clara County.⁹ The unmarried Ward had no listed occupation in the Census and was presumably devoting her time to painting. When she registered to vote in 1924, she stipulated her profession as "artist."¹⁰ She was a frequent summer resident in Carmel and in 1924 contributed to the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club four works: *Russian River*, *The Blue Gate*, *Fish Creek* and *Sand Dune & Bay*.¹¹ In July of 1926 she studied design, etching, block printing and ceramics at the summer school taught by Pedro Lemos in Palo Alto.¹² That year she exhibited two works at the California State Fair.¹³ In the mid 1920s Ward shared a Carmel studio and home on Carmelo between Seventh and Eighth Avenues with her cousin, Edith Ward Hunt.¹⁴ In mid August of 1925 the cousins held a joint exhibition at the Carmel Arts and Crafts Club where Ward displayed watercolors, pastels, pen & ink designs for greeting cards and bookplates as well as "interior and exterior color studies of an Ozark country place."¹⁵ She attended the first meeting of the Carmel Art Association (CAA) on August 8, 1927 at Grey Gables and contributed to its Inaugural Exhibition that October and to several CAA exhibits thereafter.¹⁶ Ward and Hunt staged a two-week joint show of oils, watercolors, wall hangings, charcoal drawings and greeting cards at the Stanford University Art Gallery in January of 1928.¹⁷ One critic for the *Carmel Pine Cone* observed:¹⁸

Miss Ward's work shows an experienced use of different mediums. One of her pictures, entitled "Sunset on Half Dome" appears to be done in charcoal and watercolor, and is a pleasing decorative landscape, somewhat suggestive of a Japanese painting.

A water color entitled "The Porch" shows the inviting enclosure of a veranda and its constructive details, with someone in a chair enjoying a quiet hour, and the long shadows across the floor; all painted in crisp, flat water color washes, with no attempt to model, thus giving a subtle decorative influence. Some of Miss Ward's oil paintings are "Zinnias and Marigolds," "Clouds in Spring" and the "Arching Sycamore."

At the CAA's Fourth Exhibition that March her "highly decorative" watercolor, *Sunset on Half Dome*, suggested "all the majesty of the mountains and stateliness of the forests . . . a beautiful feeling to composition is shown by the artist and each tree reveals a studied profile;"

she also exhibited *Arching Sycamore* and *Paradise Valley*.¹⁹ In late May of 1928 she wrote in the *Pine Cone* a defense of the CAA policy to host only jury-free exhibitions.²⁰ That December the *Pine Cone* praised her "beautiful pen and ink drawings of familiar lanes, gardens and charming doorways."²¹ For the Seventeenth CAA Exhibition in June of 1932 she displayed and sold her *Spring Blossoms*.²²

By 1930 she was a Stockton resident and taught arts and crafts at the local University of the Pacific.²³ She apparently lived on campus and gave her address in 1936-38 as Thalia Hall.²⁴ In June of 1936 her work was exhibited at the Old White Art Colony in West Virginia.²⁵ She returned to the CAA Gallery in September of 1944 with a landscape.²⁶ Miss Ward retired to her home in Morgan Hill where she died on April 27, 1970.²⁷

ENDNOTES FOR WARD: 1. U.S. Census of 1880 [ED Monroe, Sheet 36]. / 2. U.S. Census of 1900 [ED 68, Sheet 9B]. / 3. *SFL*, May 27, 1902, p.5. / 4. *SFL*, September 14, 1902, p.18. / 5. U.S. Census of 1910 [ED 79, Sheet 1A]. / 6. *TOT*, March 27, 1910, p.33. / 7. *DPT*, January 28, 1928, p.5; *CPC*, February 3, 1928, p.4. / 8. *CVRI*, Santa Clara County: 1916-1920. / 9. U.S. Census of 1920 [ED 121, Sheet 18B]. / 10. *CVRI*, Santa Clara County, 1924. / 11. Appendix 2. / 12. *DPT*, August 2, 1926, p.9. / 13. *Catalogue, Annual Exhibition of Paintings*, California State Fair, Sacramento, September 4-11, 1926. / 14. *Perry/Polk* 1928, pp.448, 539. / 15. *CPC*, July 25, 1925, p.9; August 8, 1925, p.5. / 16. Appendix 4. / 17. *CPC*, January 27, 1928, p.5; *TOT*, January 29, 1928, p.S-5; *SFC*, February 5, 1928, p.D-7. / 18. *CPC*, February 3, 1928, p.4. / 19. *CPC*, March 9, 1928, pp.6f. / 20. *CPC*, May 25, 1928, p.4. / 21. *CPC*, December 14, 1928, p.12. / 22. *CRM*, June 23, 1932, p.3. / 23. U. S. Census of 1930 [ED 39-66, Sheet 4A]. / 24. *CVRI*, San Joaquin County: 1936-1938. / 25. *TOT*, June 21, 1936, p.B-5. / 26. *CPC*, September 29, 1944, p.6. / 27. California Death Index; cf., Kowinick, p.387; Spangenberg, p.54; Falk, p.3460; Hughes, p.1162; Jacobsen, p.3380.

WILLIAM (Willie) CLOTHIER WATTS (1869-1961 / Plate 24b) was born on August 4th in Philadelphia, Pennsylvania. According to the U.S. Census of 1880, he lived in that city with his father, John Watts, an importer of ivory and a manufacturer of fine fabrics, his older sister, Lizzie, and younger brother, Harvey.¹ For almost three decades, while pursuing his professional training in art, the unmarried Watts worked as a "salesman" at his father's business and lived in Philadelphia apartments on Spruce or Clinton Streets.² He "studied art and allied subjects, including the chemistry of color," at the Pennsylvania Museum School of Industrial Arts and the Pennsylvania Academy of Fine Arts under Robert Vonnah and Thomas Anshutz.³ Watts reportedly worked for several months as a surgeon's assistant in a clinic to study anatomy. He first exhibited his oils and watercolors at the age of eighteen. His work appeared at the: Philadelphia Sketch Club, Pennsylvania Academy of Fine Arts and Philadelphia Water Color Club.⁴ After his marriage to Mary Johnson, a wealthy and socially prominent descendent of an early 17th-century colonial family, the couple traveled through Europe between April and August of 1914. On his passport application William was described as five feet five inches tall with blue eyes, gray hair and a dark complexion.⁵ He was in the Balkans at the outbreak of World War I and left behind in Switzerland paintings that he had prepared for the Paris salons.⁶

In 1915 Watts and his wife only intended to visit California en route to Hawaii, but by the fall they had leased William Harrison's Carmel bungalow and established a studio.⁷ The couple purchased Carmel property near the entrance to the Seventeen Mile Drive on north Carmelo Street and completed construction of a new studio-home by the summer of 1916.⁸ He and his wife registered as "Republicans" on the local voter indices between 1916 and 1932.⁹ He did not exhibit at the Panama-Pacific International Exposition of 1915 and is often confused with the "William G. Watt" who won a silver medal at that Exposition.¹⁰ By July of 1916 his studio had opened for public visits and he quickly moved to the front ranks of the Carmel artists.¹¹ He exhibited three paintings in June of 1916 at the Tenth Annual Exhibition of the Carmel Arts and Crafts Club: *Lake Geneva*, *Dalmatia* and *Zara-Dalmatia*.¹² Blanche Marie d'Harcourt, art critic for *The Wasp* of San Francisco, noted that his "two Dalmatian scenes are bright and vivid in color, depicting the picturesque costumes of the people and the white glare of midday heat."¹³ Curiously, she mentioned that C. P. Townsley was the only exhibitor at the Tenth Annual to use "the broken-color method of painting" which was the technique consistently assigned to Watts in his later years. It is remotely possible that Watts was still developing his hallmark style and may have been influenced by Townsley. Also that June at the California Palace of Fine Arts in San Francisco William's work was shown in a traveling exhibit assembled by the Philadelphia Water Color Club.¹⁴ A year later he donated his watercolors to the benefit exhibition and sale for the Carmel chapter of the American Red Cross at William Silva's Carmelita Art Gallery and he helped to create scenery for the Forest Theatre.¹⁵ Also in 1917 he donated his art to Oakland's Red Cross Benefit "Auction Comique."¹⁶ Concurrently, he exhibited at the Del Monte Hotel Art Gallery where the *Christian Science Monitor* declared his canvas to be:¹⁷

. . . of great decorative value – a marine epic. His cypresses hug the rocks close and low; they are wrought in intricate pattern of many tints. This whole mass cuts across the tender turquoise sky and the indigo ocean.

He contributed to the December 1917 Winter Exhibition of the Carmel Arts and Crafts Club.¹⁸ In the fall of 1918 at San Francisco's Raljohn & Morcom Gallery he exhibited a marine that had, according to Anna Cora Winchell of the *San Francisco Chronicle*:¹⁹

. . . a commanding note in its handling . . . Watts sees color everywhere and has introduced a hint of the spectrum into

every wave and sun-touching crag. But he is convincing in his modernism and the virility of his work comes from feeling and perception and not merely from the love of using paint.

The following summer his work was included in the Thirteenth Annual of the Arts and Crafts Club and in the fall with the Exhibition of Western Artists at the Museum in Exposition Park, Los Angeles.²⁰ He served on the 1920 selection jury for the Fourteenth Annual of the Arts and Crafts Club where he submitted six paintings: *A Point Lobos Fjord*, *Descending Fog*, *Storm-Swept Junipers*, *Tamarack Trail-Fallen Leaf Lake*, *The Blue Sea and Old Pine Inn*.²¹ To the exhibition of Carmel Artists at the Stanford University Art Gallery in June of 1921 he contributed six works which included the two oils, *The Abalone Gatherers* and *Ragusa-Dalmatia*, and the watercolor *Amethyst and Jade*.²² *The Carmel Pine Cone* offered this review:²³

"The Abalone Gatherers" is especially rich in coloring and the figures digging are full of action. His picture of "Ragusa-Dalmatia," a splendid painting of a fishing village in yellows and reds and bronzes, with the sailboats in the foreground, will delight the eye that is trained to the old school of sincerity rather than the modern tricks of impressionism. The water color, "Amethyst and Jade," is startling in its daring and yet most skillfully attains a deep harmony.

A month later at the Fifteenth Annual of the Arts and Crafts Club he displayed three watercolors, *Amethyst and Jade*, *A Blue Sea and Foam and Overflow*, and two canvases, *Sea through Cypress Trees* and *Such a Tide as Morning Seems Asleep*. The last was said to show "never ending surprises in its wealth of rich coloring."²⁴

In the fall of 1921 Watts and his wife left on a long voyage through the Pacific to Asia.²⁵ Before leaving they sold their Carmel property to H. W. Turner.²⁶ That year Jennie V. Cannon penned an evaluation of Watts:²⁷

. . . . The most marked feature of his recent work is the feeling of rhythm that he is trying to express. When not carried to excess the tendency is good. If not done with discretion, the solidity of the landscape is lost. Like most things in art it becomes a question of what one can afford to sacrifice. Luminosity is the result. One would say that it is the Monet method applied to watercolor. . . .

In October of 1922 they returned to Carmel, ostensibly "to stay for the winter," but soon established a residence on San Antonio Avenue near Ocean.²⁸ William regaled his neighbors and the local press with stories of exotic India: "the carved fretwork and richness of architecture, the brocades, silks and satins, the jeweled belts and collars for the potentates - turned the clock back for me to *The Arabian Nights*."²⁹ Watts painted scenes there as well as in Burma, Java, China, Japan and Manchuria. In November of 1922 he established himself for six months in the Ada Belle Champlin studio on Thirteenth Avenue and Camino Real.³⁰ By the spring of 1923 DeWitt Appleton had completed construction in the Carmel Highlands of the couple's showcase "Italianate villa" that was valued in 1930 at a hefty fifty thousand dollars.³¹ One unnamed visitor left us with a waspish comment regarding the house, but with praise for his paintings:³²

We always think of a painter as starving in an old attic called a "studio" for art's sake. So when we find a painter building an immense Italian villa we are just surprised. But when I called on William Clothier Watts, I was deeply disappointed (though both Mr. and Mrs. Watts received me with delightful hospitality). So many artists think that because they can paint beautiful pictures that they are also past masters of architecture, interior decorating and furnishings. The result is the same as the bourgeois' mistake.

The water colors of William Clothier Watts meant a great deal to me. They pictured something definite. Not like so many dishwater colors I have seen. I asked him how he did it . . . "I try to make each stroke final and there is no undertone. No yellow ochre, no body color.

In June of 1923 he moved into his "new" studio south of the Carmel Highlands and kept public hours on Saturdays and Sundays from two to five.³³ Watts taught watercolor privately as well as in the summer classes of the Arts and Crafts Club. One of his students, Roberta Balfour, achieved considerable fame beyond Carmel as a "Modernist" painter. Among his other successful pupils was Margaret N. Levick.³⁴ In Carmel for the Seventeenth Annual of the Arts and Crafts Club in July of 1923 Watts sat as a juror on the exhibition committee and displayed seven watercolors from the Orient: *Along the Great Wall (China)*, *China-Repairing Bridge*, *Gateway to the Forbidden City*, *Poor Man's Funeral*, *Peking Gate*, *Planting Rice (Java)* and *Taj Mahal*.³⁵ Jane Holloway of the *Pine Cone* noted:³⁶

. . . . Watts' Oriental water colors are a delight to the eye. They are prismatic, brilliant with exotic reds, blues and purples. They are kaleidoscopic and intriguing and there is good, substantial drawing in them too. His street scenes . . . give a sense of languid, Oriental activity.

Laura Bride Powers, the somewhat conservative critic for *The Oakland Tribune*, noted that his work "shows a nice feeling for color, and his things vibrate, but they are unorganized. When he can coordinate his forces and steady himself, he should take his place among the men who have something to say and know how to get it over."³⁷ That August he helped to organize the Arts and Crafts "Circus" and even posed in appropriate costume with William Silva and George Seideneck in the lions' cage.³⁸ In 1924 he served on the "executive committee" of the local Serra Pilgrimage Festival.³⁹ Watts and his wife traveled widely along the West Coast, including a vacation at Mt. Shasta.⁴⁰ The couple was quite prominent on

the Carmel social scene, especially with their attendance at parties and charitable causes, including the St. Anne's Guild.⁴¹ On one occasion in July of 1925 under the sponsorship of the Arts and Crafts Club he gave a reception and lecture on his adventures in China and Japan at his home with a small showing of his paintings.⁴² Also that summer he allowed the Forest Theatre to copy his "sketches made in Japan" for the stage sets in the production of *The Mikado*.⁴³ In the early spring of 1926 William and his wife departed for western Europe and north Africa.⁴⁴ The Carmel papers charted the progress of their travels with letters sent home.⁴⁵ The couple returned to Carmel in June of 1927.⁴⁶

Through the 1940s Watts was an acclaimed exhibitor outside of Carmel and specialized in watercolors that were remarkably similar in style and technique to some European Post-Impressionists. He was frequently called "one of the foremost exponents of broken color in America."⁴⁷ Watts remarked that watercolors were his favorite medium because they "give the truest color and best represent the scene."⁴⁸ Between 1916 and the early 1950s he exhibited periodically at the California State Fair in Sacramento where his 1921 contributions consisted of a group of aquarelles and a large canvas which he had exhibited earlier at the Pennsylvania Academy of Fine Arts.⁴⁹ At the State Fair in 1930 he received a first prize in watercolor for his *Water Carriers*; in 1940 he was given that same award for his *Indians Spearing Turtles-Mexico* and in 1947 he was awarded an honorable mention for his *Peking Cart*.⁵⁰ In the summer-fall of 1921 his *Point Lobos Cypresses*, "splendid . . . in bold relief against a wide gray sky with banks of rolling clouds," appeared at the Del Monte Art Gallery, a venue for his work through the 1920s.⁵¹ His paintings were selected for the 1922 Annual at the Art Institute of Chicago.⁵² He showed several works in August of 1923 at the Monterey Peninsula Industries and Art Exposition.⁵³

In November and December of 1923 his watercolors received a solo exhibition in the Art Gallery of the Palo Alto Art Club at the Public Library of Palo Alto.⁵⁴ Bailey Ellis, the watercolorist, offered in the *Daily Palo Alto Times* one of the most exhaustive and erudite reviews ever given to any California exhibition:⁵⁵

The watercolors of William C. Watts . . . command our interest by their originality and faithfulness to nature. They represent scenes from the teeming life of the East, and anyone who has traveled there with an observing eye will feel on looking at these sketches that he has been transported once more to the narrow, crowded streets, to the gardens about tiled temples and pagodas, or to the sunlit rice fields of Japan or China or India. Mr. Watts says that crowds do not worry him and one realizes that it must be so when looking at the innumerable figures which jostle each other in these paintings. But few artists could paint them with equal fidelity and many would shun the attempt when surrounded, as the foreigner constantly is in the East, by curious crowds. But to Mr. Watts, people, like trees or waves or clouds, are bits of color, masses of light and shade, which go to make up the kaleidoscope of the sunlit landscape.

Light and action are the distinguishing characteristics of Mr. Watts' work, the one being achieved by an accurate perception of color values, the other by skillful delineation of forms. We see the sunlight streaming across the *Road in Java*, No.6, which stretches away along the rice fields, under the shadow of the arching bamboos; the paler light of early morning is reflected from the white walls of the umbrella pagoda and from its golden spire beyond the figures kneeling in *Morning Prayer in Burma*, No.3; and the atmosphere of the sea scintillates in the view of the *Sacred Torii of Meajama-Japan*. In this latter sketch Mr. Watts has given full play to the effects of brown sails, lit up with touches of orange, against the background of the light blue sea, but the note which gives the painting its great strength is a dash of deeper blue, a patch of sea in shadow seen through the brown boats on the foreground.

The most beautiful of these impressions of the East, to my eye at least, is the view of the *Taj Mahal*, No.24, that exquisite example of Patan architecture which is justly described as "the masterpiece of that and every other age" Mr. Watts has caught the ethereal quality of the white marble walls and minarets in brilliant sunlight beyond the funereal cypress trees, while colorful India is suggested by the figures in the foreground.

The artist's ability to delineate the most complicated mosaic of color is shown in such pictures as No.3, *Repairing a Bridge at Canton*, in which we see the throng upon a distant street, beyond a maze of bamboo poles; or in a *Camel Train in Peking*, No.25; or in the *Golden Temple of Nikko-Japan*, No.37. In the latter he has rendered the intricate details of the carved temple walls and roofs against a background of dark cryptomerias, while in the front are figures of priests in vigorous action. The latter are in no sense posed. They were sketched as they walked swiftly by, just as in so many of these glimpses, the figures are on the move, the swing of the leg, the instantaneous turn of the head being caught with the stroke of the brush.

In these figures Mr. Watts demonstrates his great skill in drawing. He draws the human figure as some of us write our signature, with a complete mastery of the forms we wish to produce. Being intimately acquainted with the details of form, draped or undraped, he puts down exactly what he sees as masses of light or shadow and the figures must necessarily appear to their proper

positions. You will scarcely find a distinct line anywhere in these vigorous drawings and there is the suggestion that we make a mistake when we teach drawing of outlines instead of by delineation of areas of light against shade.

The skill with which Mr. Watts draws with his brush is essential to the successful execution of paintings by his peculiar method. I had almost called it his original method, but it can be recognized in greater or lesser degree in the watercolors of Edward Boit, Sargent and others master of the brush. Mr. Watts himself has told us of the similar method used by Whistler, who painted stroke by stroke, producing an effect of graded color by the juxtaposition of delicately distinguished tints. Viewed closely, these watercolors, which it is our privilege to study at our leisure, are little more than confused strokes and patches of color, varying within themselves in intensity as the pigments settled and separated by lines of white paper. You wonder what the artist saw in such a crazy quilt. Step back. Then you will see what he saw, the blending of all the elements of the mosaic to make figures in action or repose, the massing of scores of color dots in the forms of the Oriental crowds or of the tropical landscape.

Whistler said that between each two closely related tints, which he placed side by side as elements of a graded tone, there was at least another half tone. . . . Every surface whether in light and shadow reflects an infinite variety of different tints. Watts suggested our blindness to them in telling the story of the man who said to him: "I don't see where you get all them different colors in that wall. I painted it myself and I painted it all one color." But the artist sees the variety and he seeks to express it in one way or another. In the other method of watercolor painting, which most of us still pursue, the gradations of tone are secured by allowing the color to diffuse in the film of water on the paper. The differences of weight of the pigments and the inequalities of depth of the water-film lead to an unequal but graded distribution of the color and we may get effects that please us very much. But how often are those effects really true? How much more often are they mere accidents?

Those who wish to get a little nearer the true beauty of nature must work more purposefully, with more precise control of their medium. Mr. Watts' work will appeal to students as a sincere and successful effort to render that beauty with intimate understanding, while to the general public the sketches offer an opportunity to see the East through the eyes of an artist who presents it to us by a different medium, it is true, but with the charm and understanding of Kipling.

Attention may especially be directed to a group of scenes from our own coast, painted by Mr. Watts at Carmel, where he has for some time made his home. They are Nos. 10 and 17, which bear the card of the Artists' Association of Philadelphia where they were recently exhibited and were hung in the position of honor. If you look through your hand, shutting out all surrounding light, you may see in fact a "Glimpse of Blue Sea." In No.13 or in No.14 look through the wave-wrought arch to sunny rocks in the distance, beyond the emerald wavelets of a little cove. The sunlight is irradiated from these sketches and the sea breeze blows across them.

By popular demand this Palo Alto exhibition was extended to allow for the organized visits of school children.

In 1924 Watts was one of twenty-five Pacific Coast artists chosen by the American Federation of Arts for a traveling exhibition to several East Coast venues, including the Corcoran Art Gallery in Washington, D.C.⁵⁶ At this time Watts was among the small number of distinguished artists selected by the Oakland Art Gallery for the exhibition of "Impressionistic Paintings by Western Artists" in Oakland and at the Los Angeles Museum.⁵⁷ Antony Anderson, art critic for the *Los Angeles Times*, evaluated his single contribution: "Even greater power, though not such clean color, is the prevailing characteristic of *The River near Mandalay*, by William Watts, who shows himself to be, in the handling of many toiling figures, a superb draughtsman. The canvas has great richness of effect."⁵⁸ He also exhibited at the Third Annual Exhibition at the Oakland Art Gallery in late fall of 1924.⁵⁹ One of his contributions to that show, *Sentinels of the Sea*, was reproduced in *The Oakland Tribune*.⁶⁰ That December his work was selected for another traveling exhibition, the Watercolors of Western Artists, sponsored by the Western Association of Art Museum Directors.⁶¹ In January of 1925 he exhibited *Rich Man's Funeral* at the Fourth International Exhibition of Water Colors in the Los Angeles Museum.⁶² One of his previous entries at the Pennsylvania Academy appeared that February as "a note of brilliant color on the walls" of the Del Monte Art Gallery where he also showed several East Indian and Japanese subjects.⁶³ Concurrently, at the Water Color Exhibition in the Oakland Art Gallery his work, *Rich Man's Funeral*, received an honorable mention and was characterized by H. L. Dungan, art critic for *The Oakland Tribune*, as "modern in handling - spotted, impressionistic, jumbled . . . Modernists will weep salt tears over the academic color gamut."⁶⁴ That same watercolor was re-exhibited more than a year later at a special show in the Oakland Art Gallery which included works by Maynard Dixon, Stanley Wood, Carl Oscar Borg and Benjamin Brown.⁶⁵ In June of 1926 Watts' watercolor, *Carmel Gate-Peking*, was displayed at Del Monte and "brought an unusual amount of comment."⁶⁶ At that same venue in October he offered "one of his Indian watercolors, with a train of laden camels in front of an Oriental

pagoda, brilliant with all the tints a tropic sun is prone to bring out . . . with the drawing particularly well done."⁶⁷ Between 1924 and 1932 he was also an exhibiting member of the California Water Color Society.⁶⁸ At the 1925 Sixth Annual of that Society in the Los Angeles Museum his three entries, *Chinese Junks*, *Confucius Arch-Forbidden City* and *The Bell from Dream Tower-Peking*, were said in the *Los Angeles Times* to possess "the beauty of rich and delicious patterning in a wide gamut of colors."⁶⁹ At that same venue two years later he won an honorable mention for his *Arab Houses* "in which the deep blue shadows from the white buildings were emphasized."⁷⁰ Some of his others contributions to the Water Color Society were: *Incoming Tide-Point Lobos*, *Sunset Glow-Mt. Shasta*, *Entrance to Souks-Morocco*, *Incoming Fog and Fisher Folks-Island of Majorca*.⁷¹

In July of 1927, soon after his return from an around-the-world voyage, he donated a painting to the "white elephant" sale for the benefit of the financially strapped Carmel Arts and Crafts Club.⁷² At this time a reporter from the *Pine Cone* interviewed the couple:⁷³

. . . They traveled extensively through southern France, Italy and Spain, and then across to northern Africa, Egypt and China. From the trip the artist has to show over a hundred water color sketches made during the journey. They are all small and will later be made into larger oils. Mr. Watts explained that it is much more satisfactory to use water colors in travel because some of the scenes, such as people in a market place have to be done rapidly in order to get the quality of moving life. It is impossible with oils. . . .

Watts chooses the scenes he paints with great artistry. There is one sketch of the Arch of Titus, showing through it the Coliseum. Late afternoon shadows, restful to the eye, flood across this famous old stadium, and in the ghostlike shadows one can almost see the figures of long dead warriors, mounted on great horses. Another is of a street-way in Constantinople, where Arab-like architecture is covered with a brilliant blue wash.

The artist has obtained some stunning effects of gay colored figures in boats, and the multi-colored sunlight flickering on the canals. The tinted earth of Egypt is also used in one of the water colors - a pair of cream colored oxen plowing in the deep red ground, with bronze mountains in the background.

Egypt is the most difficult place for work, is the opinion of Mr. Watts. There is no shade, the paints dry up almost before they are placed on the paper. However, he brought back with him some fine sketches from that country; one of men carrying goatskin water bags up a long steep hill into the town. The figures, moving when he painted them, are moving in the sketch. . . .

On August 7, 1927 he opened a three-day exhibition at the Hall of the Arts and Crafts Club of about thirty recent paintings with Ada Belle Champlin acting as official "hostess."⁷⁴ Watts was an early member of the Carmel Art Association (CAA) and frequently contributed watercolors and occasionally oils to its exhibitions between 1927 and the 1950s.⁷⁵ When the Association's inaugural display opened on October 15th his two watercolors were characterized by Jehanne B. Salinger, editor and art critic for *The Argus* of San Francisco, thus: "one, of Morocco, which shows types and houses very true in local color, the other, of a Buddhist temple, which also tells of the facility of adaptation of the painter's mind and of his understanding of the countries through which he has traveled in recent years."⁷⁶ That December his work was included in a show of Contemporary Artists at San Francisco's East-West Gallery and sold on the "installment plan."⁷⁷ In January of 1928 his paintings of north Africa and Morocco were given a solo exhibition at the Pennsylvania Academy of Fine Arts in Philadelphia and his *Gateway in Tunis* was displayed in the Exhibition of California Artists at the Pasadena Art Institute.⁷⁸ Watts was one of the few West Coast artists to be elected a member of the Pennsylvania Academy. That February he received a "special mention" at the First Annual State-wide Exhibition of the Santa Cruz Art League for his paintings entitled: *Arab Houses-Constantine* and *Grain Boats-Aswan-Egypt*.⁷⁹ He returned to the Pasadena Art Institute in March of 1928 and held a joint exhibition with four other Carmel artists: William Silva, Paul Whitman, Ada Belle Champlin and Ralph Davison Miller.⁸⁰ At the Del Monte Art Gallery during November there was a solo exhibition of twenty-six of his decidedly "modern" paintings from his recent travels in the Orient, north Africa and Europe.⁸¹

At the CAA's Ninth Exhibition in January of 1929 his *Signal Tower in Northern China* was described as "an interesting and almost visionary glimpse of a distant mountain peak with upright projecting towers, jagged and majestic, catching the roseate glow of a setting sun. A graceful, curving bridge in the immediate foreground intrigues the beholder."⁸² At that same time he served as one of the judges for the Santa Cruz State-wide Annual.⁸³ In March at the Tenth Exhibition of the CAA the critic for the *Pine Cone* remarked of Watts:⁸⁴

His style is "different" and undeniably colorful, with masterful drawing and unique effects. He shows two water colors unusually good in drawing; one of Point Lobos with plentiful detail brought out in the broken splashes of color so indicative of this artist's work. A fine strong tree is in the Point Lobos picture. A marvelous representation of "The Bridge of Sighs" which in its velvety tones and continuity draws the eye away from the heterogeneous mass of flat crowds in the foreground to the exquisite bit of distant horizon. But Mr. Watts has surprised and delighted us with the first oil painting we have seen from the artist. "Gateway to the Souks" it is called. A

romantic assembly of color. Mr. Watts knows how to paint crowds. There is action and life and heat in the atmosphere. Using colors that are boisterous, the artist has saved them from raw garishness by giving the central mounted figure a soft burnt orange robe. Likely, the color of a mob in Tunis is garish but the technique in this oil is masterful, simple and makes it a fine piece of work.

His watercolors were given a solo exhibition that April at the Crocker Art Gallery in Sacramento under the sponsorship of the Kingsley Art Club.⁸⁵ Concurrently, he exhibited at the Carmel Flower Show.⁸⁶ For the Eleventh CAA Exhibition in the spring of 1929 he displayed two watercolors, *Entrance to the Souks* and *Fishing Boats at Low Tide*, and one oil on canvas, *The Sentinels*: "a rugged composition . . . of dying trees . . . [their] impending fate has been caught prophetically by the artist. There is a struggle against the elements expressed in their gaunt lines, although the decisive color is that of a calm day and the sea in the distance is quiet . . . it compels the observer to return again and again to discover in it new delights."⁸⁷ For the Association's July show Watts was appointed to the jury and exhibited his "Modernistic" watercolor *Ronda-Spain*, "a fairy-like cathedral . . . brilliant and arresting," as well as his oil on canvas *Haze After a Storm*, "a powerful composition . . . of twisted and broken trees."⁸⁸ In September of 1929 his watercolor *Taj Mahal* was displayed at the Del Monte Art Gallery.⁸⁹ He exhibited in southern California single canvases at the Annuals of the Painters and Sculptors in 1929, 1930 and 1937 with the titles: *Jade Girdle Bridge-Peking China*, *Gold Cliff and Amethyst Sea* and *Haze After a Storm*.⁹⁰ In January of 1930 he contributed to the Third State-wide Annual of the Santa Cruz Art League.⁹¹ That May his "crisp Algerian watercolor" entitled *Constantine* appeared with a general show at the private Carmel Art Gallery in the Seven Arts Court Building.⁹² In September one of his paintings was included in an exhibition culled from the permanent collection of the Los Angeles Museum for display at the Berkeley Art Museum.⁹³ In early May of 1931 he and his wife embarked on an extended trip to Europe.⁹⁴ They returned to Carmel by December of that year.⁹⁵ In June of 1932 at the CAA's Seventeenth Exhibition he served on the jury and displayed two watercolors, *Jade Girdle Bridge-Peking China* and *Hardanger Fjord*.⁹⁶ His exhibition of landscapes at the Philadelphia Watercolor Society was described by the *New York Times* in December of 1932 as "richly colored."⁹⁷

Mary Watts, William's wife, died on November 11, 1933. Soon thereafter he purchased a studio-home in Carmel at Camino Real and Fifteenth Avenue, but also maintained for several years his residence in the Highlands.⁹⁸ For the "Water Color Exhibit" at the CAA Gallery in January of 1935 he displayed a Japanese temple that Thelma B. Miller, art critic for the *Pine Cone*, found to be similar in technique to oils.⁹⁹ In September at that venue Miller noted that Watts submitted "an impressionistic marine, good in design and color values, and a study of the hill behind his house, wrapped in fog, in which his purpose is not easily apparent."¹⁰⁰ A month later at the CAA Gallery his large painting entitled *Sea Mist* was named "picture of the month" and was assessed in the *Pine Cone* as: "Admirable in composition and balance, it presents an arrangement of twisted, eerie cypress roots and branches with the unusual color treatment which characterizes Mr. Watts' work; a rugged Lobos cliff and a leaden sea beyond."¹⁰¹ By the mid 1930s his seascapes, such as *Rocky Coast*, were as popular as his Oriental subjects.¹⁰² Thelma Miller observed at the CAA show in December of 1935:¹⁰³

Three paintings by William Watts arrest attention, and more than anything of his I have seen at the gallery in the past year, tell you what he's getting at. His technical system is based upon the liberal use of broken color, and it can be very effective. He has been a bit too lavish with it in the central picture, of fishermen bailing boats, so that the eye is drawn away from the central pattern to wander in an orange maze in the foreground. But in "Sun Through Fog" his tree springs well from the broken-color base, and his Moroccan street scene really goes places. There is so much vibrant life in his figures that they seem to start into motion as you watch them, and the play of light and shadows through a latticed shelter in magnificently achieved.

In February of 1936 he won the watercolor first prize at the State-wide Annual of the Santa Cruz Art League for his *Shadowed Souks*, characterized by H. L. Dungan as "well painted but confusing in its shadows."¹⁰⁴ That May at the CAA Gallery he displayed "a rocky Lobos shore" and "the bold shape of Yosemite's Half-Dome in winter, mantled in blue-shadowed snow, shimmering at its foot a dark and glassy pool."¹⁰⁵ In October of 1936 his CAA submissions, *Entrance to the Souks* and *The Queen's Patio-Spain*, were, according to Thelma Miller, "distinguished by fine architectural detail and excellent figure-work."¹⁰⁶ That same month twenty-five of his best watercolors were exhibited at the Stanford University Art Gallery.¹⁰⁷ Thelma Miller offered this extensive review:¹⁰⁸

. . . . The exhibit going to Stanford has a stimulating variety, because it includes not only many fine examples of western landscapes, but also scenes from India, Egypt, China, Spain, Italy, Sicily, and other remote spots.

Unlike many of the western painters who are so absorbed by the grandeur of the western landscape that they either cannot or will not paint figures, it is in figure painting that Watts particularly excels. He has a knack for catching his characters "on the fly" and that is much more difficult than painting a model on the stand in a comfortably lighted studio. He can sit tranquilly in the midst of a

street mob, in some teeming oriental city, undisturbed by the curiosity and interested comments of the passers-by, and catch the spirit of the whole gusty scene, including a goody number of passers-by themselves.

Like other artists who travel to paint, Watts abandoned the cumbersome oil kit for the simpler box of water colors. But there is no sacrifice of strength in the exchange. His bristle brushes and short, incisive strokes, at variance with the "wash" technique conventional to water colorists, produce results challenging and vital. Instead of the usual 18 to 20 colors, he uses seven or eight, with which he attains the whole range of the spectrum.

The message of Watts' painting is not immediately apparent. It does not yield to the casual glance, because of the momentary confusion produced by the "broken color" effect. There are no smooth planes of color. A hillside is not a simple wash of golden brown, but it is separated into its integral components, which may include every color in the box. And it is true. After spending an hour or two with the Watts paintings, you see nature differently. That section of bridge railing, that house façade, that oak-shadowed hillside, even a girl's cheek, are not one color, but a luminous field of tiny, shifting particles of color. Watts truly helps one see color as it is, not as one is accustomed to think of it.

And by the same token, an hour or two with Watts' paintings does something to your eyes, and you see not his confusing broken planes of color, but by some optical magic they fuse into their true relationship and his superb draughtsmanship asserts itself.

For exhilaratingly fine drawing, and equally stimulating and effective use of color, a scene of the Arch of Titus stands out in memory; the fine, clean sweep of the arch itself, and not too much detail of its adjacent structure, a sun-washed vista of the Coliseum beyond, a few goats and their picturesque native tenders in the foreground. . . . There is a view of Sicily, the colorful street-crowd in the shadow of distant Aetna, trailing her smoke plumes, her sides streaked with the snow of early spring.

Then there is a Carmel valley scene, utterly perfect in its color values

. . . . he catches the picture while it exists, and for the most part, he finishes it at once, right on the ground, rather than resorting to "notes" or sketches to be enlarged upon at leisure. This undoubtedly accounts for much of the vital, compelling quality of his work. And by Watts' subtle treatment of light, one knows not only the time of day, but approximately the time of year at which the painting was executed. . . .

H. L. Dungan noted of the Stanford show that Watts' "watercolors carry more virility and character than the usual oil painting. He uses but few colors, but with these few produces a brilliancy of chrome and vital coloring that challenges the average artist for equal attainment."¹⁰⁹ Watts was given a lavish reception at the close of his Stanford show in the studio-home of Pedro Lemos where several of his paintings were placed on display.¹¹⁰ In November of 1936 at the joint annual exhibition of the Pennsylvania Academy of Fine Arts and the Philadelphia Water Color Society four of his paintings were selected by the jury: *Street of the Dancing Girls* (Tunis), *Under the Tartar Towers* (Peking funeral procession), *Windswept Trees* (Carmel) and *Spirit Tree* (Carmel).¹¹¹

In January of 1937 at the CAA Gallery Thelma Miller described his *Princess' Mosque* in Moorish Spain as "a corner of the lovely peach-colored building, a sheltered bit of garden reflected in a tranquil pool" and his *Norman Gate* in Sicily as "a village scene at the foot of Aetna . . . peasants in their bright costumes, the glittering air of an unseasonably cold Mediterranean spring."¹¹² At the March-April CAA show he displayed a "magnificent" *Road to the Souks* and *Home of the Tall Trees*, "a mundane scene given transient glory by a particularly happy incidence of light, shadow and drifting clouds."¹¹³ Miller again marveled at "the incredible richness and variety of color" in his *Opal Sea*, *Jade Sea* and *Street of the Dancing Girls* displayed in the July CAA exhibit.¹¹⁴ At that venue in October Rosalie James of the *Pine Cone* admired "the unusual flooding technique and heavy color" of Watts' three entries: *Rocks*, *Church in Spain* and *Emerald Cove*.¹¹⁵ For this same exhibit the local *Californian* called his work "brilliant and clear cut," but also "weighed down with too tricky a technique."¹¹⁶ Two months later at the CAA Gallery he displayed *Surf* and *Opal Pool*.¹¹⁷ In January of 1938 he again exhibited at the Santa Cruz Art League.¹¹⁸ A month later he contributed to the first exhibition of CAA artists in Salinas at the Women's Club House.¹¹⁹ Back at Carmel's CAA Gallery in May Sally Fry, art critic for *The Carmel Cymbal*, praised the "jewel-like quality" of his *Rock Ledge* and the "spirit" in his *Manchu Women on the Road to Peking* and *Norman Gate-Sicily*.¹²⁰ Also that month Ida Brooks Newberry, the second wife of *Pine Cone* editor Perry Newberry, visited the artist in his studio for a feature article:¹²¹

A visit with William Watts at his studio virtually becomes a travelogue, with enchanting narrative and vivid illustration. Few of our local artists have spent as many years traveling and painting. Few artists anywhere have sketched scenes and people so diverse.

His Spanish pictures alone form an incomparable group and their value is undoubtedly enhanced each day as the current war ravages take their toll

Then enchantingly, he conveyed me across to China. . . . beneath a block tower of the Peking wall, there moved the funeral

procession of a rich man. It took swift drawing to catch it just as the coffin passed, borne by beggars of the Beggars Guild, arrayed in either green or white, wending through a narrow passageway to its final destination. . . .

From China we took a hop over to Norway and I found myself looking at Watts' *Lifting Fog*. . . . The color that "burned through" the departing fog, to use his words, was gaudy in its intensity. . . .

To . . . Burma . . . Point Lobos . . . India . . . Italy . . . Egypt . . . Morocco . . . Tunis . . . Algeria.

In the early spring of 1939 he traveled for six weeks in Mexico and visited the islands in the Gulf of California.¹²² In December of 1938, July of 1941 and August of 1943 Watts donated one of his paintings to each of the benefit-raffle exhibitions on behalf of the CAA Gallery.¹²³ He was first elected to the CAA's board of directors in August of 1939 and continued in that post until January of 1949.¹²⁴

His frequently exhibited painting, *Haze After a Storm*, which measured thirty by thirty-six inches, was shown at the Third Annual Exhibition of California Artists in the Pasadena Art Institute and at the Golden Gate International Exposition on Treasure Island in 1939-40.¹²⁵ Also at the Treasure Island Exposition his watercolor entitled *Seri Indian Fishermen-Mexico* was awarded the second prize in the popular vote.¹²⁶ For the CAA Gallery show in July of 1939 Marjorie Warren, art critic at *The Carmel Cymbal*, praised his recent Mexican work as "vibrant, stimulating things, particularly *Kelp Pool*. Things he does make life seem pure romance."¹²⁷ A year later at that venue Warren said that his painting *On the Ways* "makes me feel again he is the finest watercolorist we have."¹²⁸ In the fall of 1940 he again contributed to the Monterey County Fair.¹²⁹ In January of 1941 he was awarded the "Decorative Arts and Women's Exchange Prize" in watercolor at the Annual of the Santa Cruz Art League for his *Seri Indians Fishing in Mexico*.¹³⁰ At the CAA exhibit that April Eleanor Minturn-James, art critic for the *Pine Cone*, said of his Point Lobos watercolor, *Kelpie's Pool*: "Give it good distance and it's a sun-dazzling electric recognition of Lobos in its most blazing, high-powered spectrum of glamour. The way you want to always remember it."¹³¹ In May of 1943 he contributed to the CAA's Artists for Victory show where war bonds were sold to Peninsula visitors and residents.¹³² At the Fifteenth Annual of the Santa Cruz Art League in February of 1944 he displayed "a romantically stylized watercolor . . . rich in color pattern" and a year later at that venue he won the first prize for his *Monarch of the Storms* which he "brushed in with great fluency and realizing in its richness of tone a solidity rare in water colors."¹³³ Pat Cunningham, art critic for the *Pine Cone*, said of his *Cypress and Sea* at the CAA's October 1945 show: "Watts' twisting shapes and big irregular pattern divisions have an emotional intensity which might be more lasting and convincing if the special plan were equally successful, if one could feel a plastic dimension in the picture as well as side to side movement."¹³⁴ At the January 1946 CAA show his *Moonlight*, according to Cunningham, "will stimulate his admirers who are especially fond of his preoccupation with light effects."¹³⁵ His work was included in the exhibitions at the USO-Carmel Artists' Balls in November of 1944 and March of 1946.¹³⁶ On the latter date in the CAA Gallery he displayed "a bit of fantasy" with a fox slinking through the storm.¹³⁷ In May of 1946 about thirty of his paintings were given a two-week one-man show at the CAA Gallery.¹³⁸ The *Pine Cone* reproduced in August and October of 1947 his painting of the *Chinese Bridge Leading to the Royal Gardens*.¹³⁹ In March of 1948 he displayed at the CAA Gallery his "rich study" of a Spanish chapel at Ronda.¹⁴⁰ Between May of 1939 and July of 1948 we have the following titles for his exhibited work at the CAA Gallery: the "mighty" *Temple of Luxor* in May of 1939; *Cliff in Haze* in January of 1940; *Seri Indian Basket Makers* and *Seri Indian Fishermen-Mexico* in March of 1940; *The Monolith at Neap Tidd* in May of 1940; *Italian Fishing Scene* in September of 1940; *Pastoral* in November of 1940; the "brilliant stained glass effect" of *Indians Spearfishing-Turtles-Mexico* in January of 1941; *Jade Girdle Bridge-Peking China* in September of 1942; *Temple of Heaven in January of 1943*; *Rushing Waters*, *Women Coolies* and *Dark Shadows* in November of 1944; *Seri Indian Fishermen-Mexico* in May of 1945; *Monarch of the Storms* and *Cypriss Fjord* in July of 1945; *Haze After a Storm* in August of 1945; *Fortress Gateway* and *Fisherman's Cottage* in September of 1945; *Haze After a Storm* in December of 1946; *Sunlight and Shadow* in July of 1948; and *Ruins of Luxor* in April of 1949.¹⁴¹

In the fall of 1946 the CAA was asked to choose paintings and sculptures by its well-known artists for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This became an annual exhibition celebrated in a special supplement to the *Monterey Peninsula Herald*. Watts' paintings were habitually selected for this event. For the First Annual the *Herald* reproduced his oil *Point Lobos*.¹⁴² At the Second Annual in 1947 his works were displayed in the windows of La Donna and his award-winning watercolor, *Peking Cart Mired*, was an illustration in the art supplement along with a photograph of the artist and a short biography.¹⁴³ Between 1948 and 1951 for the Third, Fourth, Fifth and Sixth Annuals his works were exhibited in the windows of Wilma Campbell at 656 Munras Avenue in Monterey and the *Herald* provided: a photo of the artist with his watercolor the *Singing Arab* in 1948; a lengthy biography on Watts by Wes Wesley, a photo of the artist painting and a reproduction of his watercolor *Cliffs at Low Tide* in 1949; his watercolor *The Vineyard Workers* in 1950; and his oil *Spanish Hill Town* in 1951.¹⁴⁴ For the Seventh and Eighth Annuals his works appeared in The Country Shop and the

Herald reproduced in 1952 two of his watercolors, *Cliffs of Lobos* along with the far more abstract *Lobos Rock*, and in 1953 his *Seri Indians*.¹⁴⁵ The Palace Stationary of Monterey exhibited his paintings for seven consecutive years from the Ninth through the Fifteenth Annual of American Art Week and the art supplement reproduced his watercolors *Street of the Dancing Girls* in 1954 and *At the Shrine* in 1955; his oil *Haze After the Storm* appeared in 1956.¹⁴⁶ The *Herald* selected for illustrations his watercolors *Lobos Rock* in 1958 and *Twisted Cypress* in 1959; his magnificent aquarelle, *Carmel Bay*, served as the cover for the art supplement in 1960 which also included a biography on the artist.¹⁴⁷

In October of 1948 he was one of the honorary pallbearers at the funeral of Mary DeNeale Morgan.¹⁴⁸ At a private art museum in Lincoln, Massachusetts, more than twenty of his paintings reportedly filled a one gallery; other Carmel painters, including William Ritschel and Celia Seymour, were represented by single works.¹⁴⁹ For the Seventeenth Annual Exhibition of Prints and Watercolors in October of 1949 at the Oakland Art Gallery his *Coliseum through the Arch of Titus-Rome* was priced at four hundred dollars, the most expensive item in the show, and was called by H. L. Dungan "a splendid work, the outstanding painting in the exhibition."¹⁵⁰ His work was included in the March 1951 Pioneer Artists Exhibition at the CAA Gallery.¹⁵¹ In May of 1952 Watts was given a one-man show at the CAA Gallery and *The Argonaut* of San Francisco reproduced his watercolor *Peking Cart Mired*.¹⁵² At the CAA show in March of 1955 Irene Alexander called his watercolor entitled *Bell Tower* "impressive . . . with its camel train plodding through the ice and snow."¹⁵³ William Watts died in Carmel at the age of ninety-two on May 13, 1961. He was buried next to his wife in El Carmelo Cemetery.¹⁵⁴ His work was exhibited at the Monterey Peninsula Museum of Art in 1967 and 1973.

ENDNOTES FOR WATTS: 1. U.S. Census of 1880 [ED 586, Sheet 10]. / 2. U.S. Census of 1900 [ED 125, Sheet 10B]; U.S. Census of 1910 [ED 89, Sheet 2A]; AAA 14, 1917, p.638; CPC, May 1, 1931, p.13. / 3. McGlauffin, p.446; MPH, October 31, 1949, p.A-11. / 4. Falk, p.3482. / 5. U.S. Passport Application No.24363, issued on March 20, 1914 in Philadelphia. / 6. CPC, May 1, 1931, p.13; May 13, 1938, p.5. / 7. CPC, November 17, 1915, p.4. / 8. CPC, March 8, 1916, p.4; June 14, 1916, p.2. / 9. U.S. Census of 1920 [ED 15, Sheet 1A]; AAA 18, 1921, p.602. / 9. CVRI, Monterey County: 1916-1932. / 10. Cf., Trask, p.424; Hughes, p.1169. / 11. TWP: July 8, 1916, p.10; December 30, 1916, p.11; September 8, 1917, p.11. / 12. Appendix 2. / 13. TWP, July 8, 1916, p.10. / 14. TOT, June 18, 1916, p.14; TWP, July 29, 1916, p.10. / 15. CPC, June 14, 1917, p.3; TWP, June 30, 1917, p.11. / 16. TOT, October 7, 1917, p.20. / 17. CSM, September 14, 1917, p.8. / 18. Appendix 2. / 19. SFC, October 6, 1918, p.2-E. / 20. SFC, November 16, 1919, p.E-5; TOT, November 16, 1919, p.S-7; CPC, November 20, 1919, p.1. / 21. Appendix 2. / 22. DPT, June 3, 1921, p.8. / 23. CPC, June 30, 1921, p.10. / 24. CPC, July 28, 1921, p.1. / 25. U.S. Passport Application No. 70517, issued on July 29, 1921 in San Francisco; CPC: October 6, 1921, p.1; December 29, 1921, p.8; BDG, October 29, 1921, p.6. / 26. CPC, November 3, 1921, p.1. / 27. BDG, July 16, 1921, p.6; cf. CPC, December 15, 1921, p.11. / 28. CPC: October 7, 1922, p.4; October 21, 1922, p.2; Perry/Polk 1922-23, p.13. / 29. CPC, October 21, 1922, p.2; cf. MHP, October 31, 1949, p.A-11. / 30. CPC, November 4, 1922, p.10. / 31. CPC: February 10, 1923, p.2; February 17, 1923, p.1; Perry/Polk: 1928, p.452; 1930, p.531; U.S. Census of 1930 [ED 27-31, Sheet 12A]. / 32. CPC, October 11, 1924, p.4. / 33. CPC, June 23, 1923, p.10. / 34. CCY, July 16, 1937, p.17. / 35. Appendix 2. / 36. CPC, July 28, 1923, p.1. / 37. TOT, August 19, 1923, p.S-7. / 38. CPC: July 28, 1923, pp.1, 10; September 5, 1947, p.10. / 39. CPC, June 28, 1924, p.1; LAT, July 6, 1924, p.2-8; SFC, July 6, 1924, p.6-D. / 40. CPC, September 13, 1924, p.8. / 41. CPC: November 17, 1915, p.4; December 20, 1916, p.4; August 16, 1917, p.1; October 11, 1917, p.4; June 13, 1918, p.1; January 30, 1919, p.1; April 17, 1919, p.1; April 8, 1920, p.1; October 6, 1921, p.1; October 21, 1922, p.10; December 2, 1922, p.5; September 1, 1923, p.1; September 15, 1923, p.1; April 19, 1924, p.1; June 13, 1925, p.12; March 22, 1929, p.14; September 20, 1929, p.14; December 11, 1931, p.14; TOT: March 23, 1924, p.2-S; September 14, 1924, p.S-5; April 26, 1925, p.S-7; September 6, 1925, p.2-S; CRM, August 8, 1928, p.3. / 42. CPC, July 4, 1925, p.1. / 43. AAG, July 1925, p.9. / 44. TOT, March 21, 1926, p.S-3; CPC, March 27, 1926, p.10. / 45. CPC: September 17, 1926, p.3; October 1, 1926, p.11; December 24, 1926, p.11; CCY, December 15, 1926, p.4. / 46. CPC, June 23, 1927, p.4. / 47. CPC, October 1, 1926, p.11. / 48. MPH, October 31, 1949, p.A-11. / 49. CPC: September 6, 1916, p.1; September 1, 1921, p.6; September 22, 1933, p.6; August 13, 1948, p.3; July 29, 1949, p.3; TOT: August 31, 1916, p.8; August 28, 1921, p.6-A; September 2, 1922, p.12; September 9, 1934, p.8-S; September 10, 1939, p.B-7; August 22, 1948, p.C-5; SFC, September 8, 1929, p.D-5. / 50. SFC, September 7, 1930, p.4-D; CPC: September 12, 1930, p.6; August 29, 1947, p.13; TOT: September 14, 1930, p.6-S; September 8, 1940, p.B-7; TWP, September 20, 1930, p.12; SFW, September 7, 1940, p.13. / 51. TOT: July 4, 1920, p.5-S; October 9, 1921, p.S-8; BDG: June 25, 1921, p.6; September 9, 1922, p.6; June 1, 1928, p.11; MDC: June 30, 1921, p.2; July 7, 1921, p.4; SFC: July 17, 1921, p.E-3; February 24, 1924, p.6-D; CPC: June 18, 1926, p.10; October 8, 1926, p.11; November 5, 1926, p.11; January 27, 1928, p.4; CRM, February 29, 1928, p.7; SFC, May 27, 1928, p.D-7. / 52. SFC, February 24, 1924, p.6-D. / 53. CPC, August 18, 1923, p.1. / 54. AAA 21, 1924, p.127. / 55. DPT, November 28, 1923, p.5. / 56. SFC, July 13, 1924, p.D-3. / 57. BDG, July 12, 1924, p.6; CSM, October 24, 1924, p.5; Moure, p.B-106. / 58. LAT, September 28, 1924, p.3-37. / 59. SFC, November 23, 1924, p.D-3. / 60. TOT: November 16, 1924, p.S-6; November 23, 1924, p.31. / 61. TOT, December 21, 1924, p.S-7. / 62. LAT, January 18, 1925, p.3-34. / 63. SFC, February 15, 1925, p.D-3. / 64. TOT, February 15, 1925, p.6-S; CPC, February 21, 1925, p.3. / 65. TOT, December 12, 1926, p.10-S; BDG, December 17, 1926, p.8. / 66. CPC, June 18, 1926, p.10. / 67. CPC, October 8, 1926, p.11. / 68. AAA 24, 1927, p.772. / 69. LAT, September 13, 1925, p.3-22. / 70. LAT, September 25, 1927, p.3-28; CPC, October 28, 1927, p.4. / 71. Moure, p.A-44. / 72. CPC, July 15, 1927, p.6. / 73. CPC, July 22, 1927, p.6; cf. CPC, December 14, 1928, p.15. / 74. CCY, August 3, 1927, p.7; CPC: August 5, 1927, p.6; August 12, 1927, p.6. / 75. Citations with the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when he exhibited at the CAA: Appendix 4; CSN, January 11, 1934, p.1; CPC: June 22, 1934, p.5; February 11, 1938, p.14; March 18, 1938, p.2; May 20, 1938, p.6; November 11, 1938, p.6; July 28, 1939, p.11; December 8, 1939, p.13; August 23, 1940, p.2; February 13, 1942, p.12; October 16, 1942, p.1; November 20, 1942, p.10; December 3, 1943, p.4; February 25, 1944, p.10; September 29, 1944, p.6; February 23, 1945, p.4; July 20, 1945, p.1; November 23, 1945, p.5; June 7, 1946, p.7; June 28, 1946, p.9; August 9, 1946, p.7; November 22, 1946, p.5; April 11, 1947, p.5;

November 7, 1947, p.5; February 6, 1948, p.8; March 12, 1948, p.5; May 7, 1948, p.13; August 6, 1948, p.5; **BDG**, May 14, 1936, p.9; **CRN**, July 7, 1937, p.8; **CCY**: December 17, 1937, p.4; February 11, 1938, p.6; March 11, 1938, p.9; February 10, 1939, p.10; May 12, 1939, p.3; October 13, 1939, p.10; September 13, 1940, p.7; November 8, 1940, p.12; January 17, 1941, p.7; April 18, 1941, p.12; May 15, 1941, p.9. / **76. ARG**, November 1927, p.11. / **77. SFC**: December 11, 1927, p.D-7; December 25, 1927, p.D-7; **TOT**, December 11, 1927, p.8-S; **CPC**, December 30, 1927, p.4. / **78. CPC**, January 27, 1928, p.5. / **79. Catalogue, First Annual State-wide Art Exhibition of Paintings**, Santa Cruz Art League, February 1-15, 1928, pp.8, 11; **LAT**, January 31, 1928, p.1-9; **TOT**: January 31, 1928, p.19; February 5, 1928, p.S-5; **CRM**, February 15, 1928, p.7; **ARG**, February 1928, p.6. / **80. ARG**, March 1928, p.16; **CRM**, March 7, 1928, p.7; **LAT**, March 11, 1928, p.3-29. / **81. SFC**, November 11, 1928, p.D-7. / **82. CPC**, January 11, 1929, p.3. / **83. TOT**, December 9, 1928, p.4-B; **SFC**, December 23, 1928, p.D-7; **TWP**, January 12, 1929, p.13; **ARG**, January 1929, p.6; **CPC**, February 1, 1929, p.14; **BDG**, August 30, 1929, p.9. / **84. CPC**, March 15, 1929, p.6. / **85. CPC**, April 12, 1929, p.7. / **86. CPC**, April 26, 1929, p.1. / **87. CPC**: May 24, 1929, p.1; June 14, 1929, p.13. / **88. CPC**: June 21, 1929, p.9; July 5, 1929, p.6; July 19, 1929, p.4; **CRM**, July 3, 1929, p.2; B & B, June 13, 1993, No.803. / **89. LAT**, September 1, 1929, p.3-18. / **90. Moore**, p.B-106. / **91. CPC**, February 7, 1930, p.12. / **92. CRM**: May 1, 1930, p.12; June 12, 1930, p.6; **CPC**, May 2, 1930, p.5; **SFC**, May 18, 1930, p.D-5. / **93. TOT**, September 14, 1930, p.6-S. / **94. CPC**: May 1, 1931, p.13; May 8, 1931, p.8. / **95. CPC**, December 4, 1931, p.10. / **96. CRM**, June 23, 1932, p.3; **CPC**: June 17, 1932, p.2; June 24, 1932, p.8. / **97. NYT**, December 11, 1932, p.11. / **98. CVRI**, Monterey County: 1934-1938. / **99. CPC**, January 11, 1935, p.3. / **100. CPC**, September 13, 1935, p.7. / **101. CPC**, October 11, 1935, p.9; cf. his watercolor *Coming Storm - Pebble Beach* in B & B, April 6-7, 2011, No.1046. / **102. Plate 24b**; Appendix 6. / **103. CPC**, December 13, 1935, p.16. / **104. TOT**: February 9, 1936, p.S-7; February 16, 1936, p.S-7; cf. **BDG**, February 13, 1936, p.7. / **105. CPC**, May 15, 1936, p.7. / **106. CPC**, October 16, 1936, p.3. / **107. BDG**, October 15, 1936, p.7; **DPI**, October 15, 1936, p.6; **CPC**, October 26, 1936, p.8. / **108. CPC**, October 2, 1936, p.5. / **109. TOT**, October 18, 1936, p.6-B. / **110. DPI**, November 3, 1936, p.5. / **111. CPC**, November 20, 1936, p.11. / **112. CPC**, January 15, 1937, p.11. / **113. CPC**, March 19, 1937, p.6. / **114. CPC**, July 16, 1937, p.13; cf. **CCY**, July 16, 1937, p.17. / **115. CPC**, October 8, 1937, p.6. / **116. CRN**, October 6, 1937, p.9. / **117. CPC**, December 10, 1937, p.7. / **118. Ball**, p.676. / **119. CPC**, February 18, 1938, p.7. / **120. CCY**, May 6, 1938, p.10. / **121. CPC**, May 13, 1938, p.5; cf. **CPC**, August 25, 1939, p.4. / **122. CPC**, April 21, 1939, p.8. / **123. CPC**: December 23, 1938, p.1; July 18, 1941, p.16; August 13, 1943, p.12. / **124. CPC**: August 18, 1939, p.12; August 23, 1940, p.2; January 16, 1942, p.4; August 14, 1942, p.3; August 13, 1943, p.12; August 18, 1944, p.1; August 17, 1945, p.10; August 29, 1947, p.20; January 21, 1949, p.13. / **125. B & B**, June 13, 1993, No.803. / **126. SFW**, September 28, 1940, p.15; **CCY**, October 4, 1940, p.5. / **127. CCY**, July 14, 1939, p.26. / **128. CCY**, July 5, 1940, p.4. / **129. CCY**, October 4, 1940, p.7. / **130. CCY**, January 31, 1941, p.10; **CPC**, January 31, 1941, p.4; **TOT**: February 2, 1941, p.B-7; February 9, 1941, p.B-9. / **131. CPC**, April 11, 1941, p.5. / **132. CPC**, May 7, 1943, p.3. / **133. TOT**: February 6, 1944, p.2-B; January 21, 1945, p.2-C; January 28, 1945, p.2-C. / **134. CPC**, October 19, 1945, p.2. / **135. CPC**, January 18, 1946, p.3. / **136. CPC**: November 10, 1944, p.10; March 1, 1946, p.6. / **137. CPC**, March 22, 1946, pp.3, 15. / **138. CPC**: March 31, 1946, pp.1, 3; June 7, 1946, p.7. / **139. CPC**: August 29, 1947, p.11; October 31, 1947, p.7. / **140. CPC**, March 26, 1948, p.12. / **141. CPC**: May 12, 1939, p.4; 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; September 18, 1942, p.12; January 22, 1943, p.4; November 24, 1944, p.4; May 25, 1945, p.10; July 27, 1945, p.1; August 10, 1945, p.12; September 21, 1945, p.15; December 6, 1946, p.9; July 9, 1948, p.5; April 22, 1949, p.20; cf. B & B: February 15, 1989, No.2111; October 12, 1989, No.3454. / **142. MPH**, November 1, 1946, p.5-S. / **143. MPH**, October 31, 1947, p.A-1, A-9. / **144. MPH**: October 29, 1948, pp.A-1, A-9; October 31, 1949, pp.A-1, A-11, A-14; October 31, 1950, pp.A-1, A-8; November 5, 1951, pp.A-1, A-5; **TAT**, November 24, 1950, p.16. / **145. MPH**: November 3, 1952, pp.A-1, A-7, A-12; November 2, 1953, pp.A-1, A-6. / **146. MPH**: November 1, 1954, pp.A-1, A-11; October 30, 1955, pp.A-1, A-6; November 3, 1956, pp.A-1, A-5; November 2, 1957, p.A-2. / **147. MPH**: November 1, 1958, pp.A-1, A-11; October 31, 1959, pp.A-1, A-10; October 29, 1960, pp.A-1, A-6. / **148. CPC**, October 15, 1948, p.5. / **149. MPH**: November 1, 1946, p.5-S; October 31, 1947, p.A-19; October 29, 1960, p.A-6. / **150. TOT**, October 9, 1949, p.C-9. / **151. MPH**, Oct. 29, 1960, p.A-7. / **152. TAT**, May 9, 1952, p.17; **MPH**, Nov. 3, 1952, p.A-13. / **153. MPH**, March 8, 1955, p.1. / **154. MPH**, May 15, 1961, p.6; Falk, p.3482; Spangenberg, pp.47, 68; Jacobsen, p.3405; Hughes, p.1169; Seavey, p.39; Wall Moore, p.559.

DOROTHY MAY VEDDER WEGG (Monahan) (1894-1934) was born in March to the family of an insurance salesman in Wallace, Idaho. According to the U.S. Census of 1900, Dorothy May Vedder resided with her parents, three sisters and a live-in servant in Spokane, Washington.¹ She received her initial art training in Chicago. In late 1921 she moved to Carmel as Mrs. Dorothy Vedder Wegg, established her first studio-residence on Monte Verde Street, registered on the local voter index as a "Republican" and was socially active in the art colony.² In 1922 she was a student in the Carmel Summer School of Art and submitted two works, a dry point and an etching entitled *Carmel*, to that year's Annual Exhibition of the Arts and Crafts Club.³ Concurrently, she was enrolled in the local etching course given by Ralph Pearson and exhibited at the informal print shows in the Arts and Crafts Hall during June and December; at the latter one of her displayed etching was entitled *Cypresses*.⁴ She also studied music in Carmel under David Alberto.⁵ In September of 1922 she contributed a dry point to the Art and Industry Exposition of the Monterey Peninsula.⁶ A month later, after her trip to Portland, she leased the Thomas bungalow on Camino Real and exhibited her paintings and etchings to the public on Saturday afternoons.⁷ In June of 1923 she contributed to the Twelfth Annual Exhibition of the California Society of Etchers in San Francisco.⁸ Thereafter she moved to New York. In March of 1927 Perry Newberry reported in the *Carmel Pine Cone* that "Mrs. Dorothy Wegg, a charming young woman with two pretty children, was one of the popular dilettantes of art here a few years ago . . . now she is being played up in New York papers as a master of portrait etching."⁹

In New York City her work was popular.¹⁰ She exhibited at the Ainslie Gallery in 1924 and with the Society of Independent Artists in 1926-27. In the fall of 1928 she had a solo show of "portrait drawings and paintings" at the Heller Hackett Gallery.¹¹ Her portraits were also displayed

at well-publicized "studio teas" in her Southampton (Long Island) home, locally known as "Offhand Manor."¹² After her second marriage to the journalist and writer, James Monahan, she quietly disappeared from the art scene. Prior to her untimely death in April of 1934 Dorothy also functioned as an art agent and appraiser.¹³

ENDNOTES FOR WEGG: 1. U.S. Census of 1900 [ED 70, Sheet 19B]. / 2. **CPC**: January 19, 1922, p.2; April 27, 1922, p.5; November 4, 1922, p.10; December 2, 1922, p.5; May 4, 1934, p.2; CVRI, Monterey County, 1922. / 3. Appendix 2. / 4. **CPC**: May 25, 1922, p.4; June 15, 1922, p.1; December 16, 1922, p.1; December 23, 1922, p.8. / 5. **CPC**, June 1, 1922, p.1. / 6. **TOT**, September 10, 1922, p.S-9. / 7. **CPC**, October 14, 1922, p.10. / 8. **SFC**, June 3, 1923, p.6-D. / 9. **CPC**, March 18, 1927, p.9. / 10. Falk, p.3400. / 11. **NYT**, November 11, 1928, p.147. / 12. **NYT**, June 24, 1930, p.28. / 13. **NYT**, June 8, 1939, p.33; cf., Falk, p.3400; Petteys, p.721; Jacobsen, p.3318.

LLOYD DUNDAS WHIFFIN (1886-1951) was born on October 5th in colonial India to Irish parents who held British citizenship. He was educated in England at the Bedford School for Boys and studied painting under Frank Spenlove-Spenlove, a member of the Royal Academy and the proprietor of the Studio of the Yellow Door at Beckenham in Kent.¹ Whiffin first arrived in the United States on November 22, 1913 as a transient visitor en route to Vancouver, Canada.² At this time he declared his profession as "artist." Curiously, when he entered Canada in December of 1913 he listed his occupation as "photographer."³ Within a year he had returned to India where he served during World War I as an officer with the Gurkha Rifles stationed on the Khyber Pass in Afghanistan. By 1919 he had joined his father's firm, the Bengal Timber Trading Company.⁴

When Lloyd Whiffin immigrated to the United States on August 13, 1925 with his New York-born wife, Esther Warrin, and two daughters, Ada and Ruth, he declared his occupation as "merchant."⁵ By 1926 he had established his family's residence in Carmel and was the proprietor of two gift and curio shops, one in Monterey's new Hotel San Carlos and the other, called The Window Witch, on Carmel's Ocean Avenue between Dolores and Lincoln Streets.⁶ According to the U.S. Census of 1930, he was still registered as an alien and officially listed his occupation as "commercial traveler, dry goods."⁷ At this time he resided with his family and owned their home on Junipero Street between Eighth and Ninth Avenues.⁸ The Whiffins occasionally appeared in the Carmel society pages.⁹ He exhibited his pen & ink drawings and landscapes in oil and tempera at the Carmel Art Association (CAA) in July of 1930.¹⁰ Four of his displayed works were entitled: *Carmel Waters*, *Sea off Point Lobos*, *Cypress* and *Sherman's Headquarters*.¹¹ The effects of the Depression forced him to relocate his family in 1934 to Alameda where he resided at various addresses on Clinton Avenue and listed his occupation as "artist."¹² His work was exhibited at the Bay Region Art Association in 1934-35. During World War II he worked as a "ship-fitter" at the Todd Shipbuilding Company in Richmond, California.¹³ He was a U.S. citizen in 1942 when he registered to vote as a "Democrat" in Alameda.¹⁴ He was the first president of the newly formed Alameda Art Association, where he habitually exhibited, and an art instructor at the Alameda Adult School.¹⁵ Following the War he spent his summers in Carmel and after a long hiatus returned as an exhibitor to the CAA Gallery in August of 1946.¹⁶ He donated his art in January of 1947 to the Oakland benefit exhibition and sale for the new gymnasium at the Church of Jesus Christ of the Latter Day Saints.¹⁷ Whiffin died on February 28, 1951 in his Alameda home at 2048 Clinton Avenue.¹⁸ He was survived by two daughters, four grandchildren and a brother. A memorial exhibit and sale of his work was held in October at the Park Street Gallery in Alameda.¹⁹

ENDNOTES FOR WHIFFIN: 1. **BDG**, October 11, 1951, p.10. / 2. *New York Passenger Lists*, Liverpool, England, to New York City, arrived November 22, 1913 aboard the SS Adriatic; T-715. / 3. *Border Crossings - Canada and the United States*, arrived British Columbia in December of 1913. / 4. **BDG**, March 15, 1951, p.12. / 5. Seattle Passenger and Crew Lists, Kobe, Japan, to Seattle, arrived August 13, 1925 aboard the SS Shidzuoka Maru. / 6. **CPC**, November 26, 1926, p.7; Perry/Polk 1930, p.457. / 7. U.S. Census of 1930 [ED 27-44, Sheet 7A]. / 8. Perry/Polk 1930, p.457. / 9. **CPC**: December 31, 1926, p.4; April 29, 1927, p.6. / 10. Appendix 4. / 11. **CRM**, July 24, 1930, p.7. / 12. Polk: 1935, p.879; 1937, p.905; 1939, p.949; 1941, p.1002; 1943, p.1018. / 13. WWRC, No.U-1842, 1942. / 14. CVRI, Alameda County, 1942-1944. / 15. **TOT**, November 2, 1947, p.C-3; **BDG**, March 15, 1951, p.12. / 16. **CPC**, August 9, 1946, p.7. / 17. **TOT**, January 12, 1947, p.A-23. / 18. **BDG**, March 15, 1951, p.12; California Death Index; cf., Hughes, p.1183; Jacobsen, p.3459. / 19. **BDG**, October 11, 1951, p.10.

PAUL LINGENBRINK WHITMAN (1897-1950) was born on April 23rd in Denver, Colorado; he spent his earliest years on a ranch in the Texas Panhandle and in his adolescence moved with his family to St. Louis. According to the U.S. Census of 1910, he resided with his stepfather, Frederick Kressmann, his German-born mother, Pauline Lingenbrink Kressmann, an older brother, two stepsisters and three servants.¹ Paul first studied art locally at Washington University. After serving for eighteen months in World War I as a Second Lieutenant in the 128th Field Artillery he returned to St. Louis. We learn from the U.S. Census of 1920 that he continued to reside in the parental home and worked for his stepfather as an insurance broker.² He married Anita Moll on October 18, 1920. At the suggestion of his brother, Colden, he explored the Monterey Peninsula in 1925.³ In the early fall of 1926 the couple leased the Carmel studio-home of Laura Maxwell on Santa Lucia Avenue.⁴ The Whitmans acquired their own studio-residence in the Carmel Woods at San Luis Avenue and San Juan Road in early 1927 and were socially active.⁵ He studied art and printmaking under Armin Hansen with whom he later painted murals; Hansen reportedly purchased a Whitman etching.⁶ To

supplement his income Paul taught at the Robert Louis Stevenson School and eventually became an art instructor at the Douglas School in Pebble Beach. He was also a consultant to the California Department of Education. Whitman was enrolled on the Carmel voter index as a "Republican."⁷ We learn from the U.S. Census of 1930 that the couple owned their own Carmel home, which was valued at twelve thousand dollars, and resided with their two sons, Colden and Paul Jr., their daughter, Ann, and one servant.⁸ At this time Whitman listed his occupation as "artist, commercial." By 1936 he and his family resided in Pebble Beach, but Paul kept his voter registration and P.O. Box in Carmel into the early 1940s.⁹ By the mid 1940s he had completed construction on his "dream house" with a sea view on the edge of Pebble Beach golf course; he carved some of his studio furnishings.¹⁰

Paul Whitman was an accomplished painter, lithographer and etcher. In the early spring of 1928 he was awarded the bronze medal at the Ninth International Printmakers' Exhibition in Los Angeles where he displayed: *Cannery Pier*, *Fisherman's Wharf* and *Pier's End*. At this time Arthur Millier, art critic for the *Los Angeles Times*, observed that:¹¹

Paul Whitman has studied etching with Armin Hansen, following his master quite closely in choice of subject matter among the wharves and fishing boats of Monterey, interpreting them in clear, well bitten lines, less dramatically than Hansen, carefully placing his emphasis on a careful arrangement of neat detail. His technical start is excellent. Just what he has to say with it is not yet so evident, but the one-man exhibition he is holding this month at the Pasadena Art Institute gives many hints that he will be heard from.

This one-man exhibition of his etchings and charcoals lasted through March.¹² In July of 1928 at the Gelber & Lilienthal Gallery in San Francisco Whitman's oils, watercolors and prints were given a solo show. Aline Kistler, critic for the *San Francisco Chronicle*, reproduced his etching entitled *Skiffs* and noted that "most of the prints reflect the local color of the Monterey region."¹³ The *Carmel Pine Cone* observed: "in a medium that is often stiff and without feeling Whitman has succeeded in displaying facility and imagination – there is a suggestion of the well known etcher of industrial themes, Joseph W. Pennell."¹⁴ When his Pasadena show appeared that fall at Oliver's gallery in Monterey, the *Pine Cone* waxed:¹⁵

The majority of Paul's studies are unusual. One of his pet subjects is some broken down object, preferably of wood. Show him an old boat, a dilapidated barn, a covered wagon and he is off. The result is not merely an accurate drawing, but a composition imbuing the subject with the dignity and pathos of age and long service, a slight touch of cynicism, too, perhaps, a reminder that man and his works soon pass into the discard. . . .

Another favorite subject of his which should be popular locally, is the Monterey fishing industry. The wharves and pier-piles give him ample scope for the treatment of his beloved woodwork, while the intricate lines of the fishing boats prove his mastery of drawing. Here again he has imparted a dignity to one of the oldest industries in the world, a dignity full of realism and vitality, for although he has captured some of the romance of the sea, the romance of arrival or departure, there is nothing effeminate about his studies of fishing boats and their crews – nor should there be. . . .

But although Paul's preference is for woodwork, a glance at the exquisite little "Monterey Mission" and "Linemen" will show that he is equally at home in other materials and subjects.

. . . . Two other notable studies, notable because of their variation from his usual selection of subjects, are "Monterey Bay," a landscape, or perhaps one should say seascape, and "Poles and Stacks," a clever composition in which he has portrayed an unsuspected dignity and glamour in a scene which to many would contain little but commercial squalor.

The *Pine Cone* published one of his intricate drawings of a fish.¹⁶ In December of 1928 Oliver combined the etchings of Whitman with those of Gene Kloss and Armin Hansen for a special joint exhibition.¹⁷ Like many artists in the late 1920s Whitman sold much of his work through an agent. In April of 1929 he returned to Gelber & Lilienthal for a show of his "recent etchings."¹⁸ Also that April he participated in the Carmel Flower Show.¹⁹ Whitman frequently exhibited with the California Society of Etchers between 1929 and the 1940s.²⁰ One of his contributions to the 1929 Annual of that Society at the Vickery, Atkins & Torrey Gallery in San Francisco, *Nino's Boat*, was said to be "a delicate conventional bit which is, technically, a gem."²¹ He also displayed at that show his etching *Linemen*, a depiction of men working on a telegraph pole.²² In the fall of 1929 he contributed his work to an exhibition at the Smithsonian Institution.²³ The following spring he exhibited at the Fifty-second Annual of the San Francisco Art Association in the Palace of the Legion of Honor.²⁴ At the Society of Etcher's Seventeenth Annual of 1930 in Vickery's Whitman was awarded an honorable mention for his etching *Circular Corral* which "is told very simply, with a complete negation of the nonessentials, a western pastoral scene, built around the theme of a ranch house and corral, with low rolling hills in the distance."²⁵

On the Peninsula he began exhibiting with the Carmel Art Association (CAA) in October of 1927; his etching was the first work of art sold at its Inaugural Exhibition in the Art Gallery of the Seven Arts Court Building.²⁶ He continued to exhibit with that organization through the late 1940s.²⁷ Whitman was elected the CAA's treasurer between 1934 and 1936 and its first vice president in 1938 and from 1940 to 1942; he served

on the CAA's board of directors from 1938 to 1941.²⁸ He was periodically appointed to its jury of selection.²⁹ He attended the 1934 meeting of CAA members and voted for incorporation.³⁰ Between 1934 and 1936 he worked on the "organizing committee" for the CAA's Bal Masque where he won a third prize in its 1934 poster competition; in 1940 for the CAA's "Hi-Jinks Party" his duties included the hanging of decorations and the planning of talent shows.³¹ He opposed selling tickets for the Bal Masque to local merchants and grocers who refused to give credit to hungry artists.³² Whitman donated his etchings and paintings to the exhibition-rafts for the building and maintenance fund of the CAA Gallery in January of 1934, November of 1937, December of 1938 and July of 1941.³³

In February of 1928 a portfolio of his etchings was displayed at the CAA Gallery.³⁴ At the Fourth Exhibition of the CAA that March his etching *Pier's End* was sold.³⁵ In September his prints entitled *Barnyard* and *Cannery Piles* were purchased at that venue.³⁶ He displayed "nine charming etchings" in March of 1929 during the CAA's Tenth Exhibition.³⁷ At the Thirteenth Exhibition of the CAA in July of 1930 his etching, *Surf Fisherman*, was characterized as "simply done, carrying in that very simplicity a core of feeling and color that is unusual."³⁸ That September he was implicated in one of the more bizarre episodes in local history when an investigation revealed that hundreds of Carmelites fell seriously ill from water-borne bacteria in the city's reservoir where Paul and several of his literary friends illegally and habitually skinny dipped.³⁹ In November of 1930 he taught a course in etching at Carmel's short-lived Academy of Art under the directorship of George Seideneck.⁴⁰ In February of 1931 he exhibited at the State-wide Annual of the Santa Cruz Art League.⁴¹ A month later this widely recognized etcher displayed a watercolor in Tilly Polak's curio shop in Carmel.⁴² In June of 1931 he joined over 400 Carmelites in signing a petition to prevent the free distribution of unsightly circulars and junk mail which littered the hamlet's streets.⁴³ Early that summer he joined Jo Mora, James Fitzgerald and Homer Levinson and co-established "Over Tilly's," Carmel's first private gallery operated by local artists; Armin Hansen soon replaced Mora as co-owner. Whitman displayed his etchings and crayon drawings at Tilly's.⁴⁴ Eleanor Minturn-James reviewed this show for the *Pine Cone*.⁴⁵

In the same gallery Paul Whitman's etchings are a treat. What sensitiveness of line, what knowledge of the possibilities of blacks. His small etching of the bell tower of the Carmel Mission is more a portrait of the whole church than some large, studied renderings in oil would be. There is a finesse of emphasis in all his work and an understanding of that poetry bespoken by boats. He can be both meticulous or eliminative. His crayon drawings are particularly interesting and for that matter so is his heavy-set reflective old black sow in the pig-sty, done in water color.

In the early fall at that venue he exhibited watercolors, prints and a canvas of fishermen against a gray-white background.⁴⁶ He also showed two harbor paintings:⁴⁷

. . . . In the one without figures, the blue one, he is silhouetting as he loves to do. The dark significant boat tackle and pulleys simply vigorously contrasted and patterned against the light blue of the bay water with its single fishing smack moored to the wharf – you are looking down on it.

. . . . And Whitman is an iconoclast in his way, too. . . . There is a crowded harbor, sardine craft with their fishermen occupied with their trolling outfits, nets and oars. The boats and figures carried much farther than Hansen carries his figures even in his big canvases. But Whitman stops just short of making them too precise in form and color.

At that same time he displayed a "dignified interpretation of a cypress" at the Monterey County Fair.⁴⁸ In November of 1931 he contributed to a show of Peninsula artists at the local Sunset School; his prints at Over Tilly's, especially the *Circular Corral*, were called "intricate" and "pleasantly covered with an acute awareness of tonal gradations."⁴⁹ The *Pine Cone* reproduced his etching *The Linemen*, and noted that his studies "of boats show a marvelous perception of the values of black and white."⁵⁰ At the 1931 exhibition of the California Society of Etches in the California State Library Whitman's dropout of the Monterey Bay waterfront entitled *Three Skiffs* was selected for the Society's "permanent print collection."⁵¹

He completed in January of 1932 a large canvas of his three children against a patterned background of Mother Goose.⁵² In her short rather nebulous biography of Whitman, which was published that same month by the *Pine Cone*, Minturn-James described his painting *The Mackerel Run* at the Fifth Annual Exhibition of California Artists in the Pasadena Art Institute as "inhabited by a motley crew of fisher people . . . all vague indistinctly outlined against the fog which presses in from the bay . . . You can smell the salt fog and the pleasant fishy aroma of a wharf all slippery with bait and alive with the spasmodic jumping of quivering fish, . . . in his muted greens and grays and understood forms."⁵³ He exhibited at the California Society of Etchers' 1932 show in the Mills College Art Gallery of Oakland; that May his recent portrait "in sanguine crayon" of Miss Orday Tunison was said to be handled "so beautifully and so satisfactorily," as was the etching he made from the portrait.⁵⁴ In June of 1932 at the Seventeenth Exhibition of the CAA his *Mackerel Fishing* showed "surprising action in the dim and ghostly light of before-the-dawn. The figures are vague but vital, and you feel that they are working quickly and silently."⁵⁵ In the summer of 1933 he joined Maurice Logan and several others in an exhibition of watercolors at the Courvoisier Gallery in

San Francisco.⁵⁶ Howard Talbot, art critic for *The Wasp* of San Francisco, observed that "Whitman's fresh and discriminating sense of color, and his pleasing selection of subject matter make a notable accent in the pattern of water color shows."⁵⁷ The *San Francisco Chronicle* reproduced one of his watercolors.⁵⁸ In the spring of 1934 he and Henrietta Shore contributed to an exhibition of Public Works of Art in Washington, D.C. and San Francisco; Whitman provided scenes of the Monterey Bay fishing industry.⁵⁹ Those works were eventually distributed to government buildings throughout the country. That May his twelve-year-old son, Colden, who would soon become an accomplished artist in his own right, posted the following short notice about his father in the *Pine Cone*: "He draws much in black and white, but most of his work is in watercolor. His main hobbies are hunting and fishing. Sometimes I watch him paint, but most of the time he likes to be alone."⁶⁰ Paul added to his "ready cash" with a sideline in commercial art which was in demand on the Monterey Peninsula. In October of 1934 at the CAA's Black and White Exhibit he displayed *Rock Fisherman* and *Skiffs*.⁶¹ A month later he very publicly opposed the election of former Carmelite Upton Sinclair as governor and supported his Republican opponent.⁶²

At the January 1935 Watercolor Show in the CAA Gallery he offered a detailed barnyard scene, "featuring a fat porker."⁶³ That April for the Annual of the California Society of Etchers at Gump's Gallery in San Francisco he exhibited his *Surf Fisherman*.⁶⁴ A month later he served on the committee that staged the "follies" at the Del Monte Hotel to raise funds for the roof restoration of the Carmel Mission.⁶⁵ At the CAA's watercolor exhibit in September of 1935 Thelma B. Miller, art critic for the *Pine Cone*, said that his scene of an abandoned mill in Big Sur was "excellently drawn and warmly colored."⁶⁶ In October at that venue Miller characterized his watercolor *Rancho* as "a particularly fine arrangement of lights and shadows; black and white, soft and warmly treated, but incisive in execution."⁶⁷ The following month at the CAA his "gnarled dead cypress looming black in the fog" was declared to be his "finest painting."⁶⁸ Miller assessed of his paintings at the December 1935 CAA exhibition:⁶⁹

Paul Whitman who is rapidly attaining to the stature of the great upon the resident artists, has three watercolors in the show. With limpid line and good soft blues and tans he has given character to a deserted barn; the pattern of gnarled, dead branches fascinates him again in two unusual tree-scapes, one of them rising from the smooth flow of the dunes against a leaden stormy sky, the other low-keyed in various tones of gray.

A month later under the sponsorship of the Kingsley Art Club the members of the CAA exhibited in Sacramento's Crocker Art Gallery where Whitman's *Out of the Fog* attracted much attention.⁷⁰ In February of 1936 his work was included in the traveling show of the California Society of Etchers at the Witte Museum in San Antonio, Texas; that April at the CAA's etching exhibit Miller remarked: "Infinitely pleasing is Whitman's handling of pastoral scenes, the intimate and homely details of rural life, such as the drawing from within the pleasant gloom of an old barn of the wide door through which sun is streaming."⁷¹ At that venue's watercolor show a month later his *Adobe* possessed, according to Miller, "the contrasting warm surfaces of white end-wall, rosy-brown shake roof, clear and simple composition."⁷² H. L. Dungan of *The Oakland Tribune* visited Whitman's home in 1936 and provided this description of the artist and his work:⁷³

... Whitman paints and draws. His black and whites are powerful, sure of line and composition. He does woodcarving and makes furniture, each a pleasant task, no doubt; for they are well done. It must be pleasant to do things well, but Whitman started out to be a painter and his most notable work to date is a globe . . . and both design and execution are splendid. . . . you will be able to see the globe just off the entrance to the Hotel Del Monte Art Gallery.

Whitman has set down in water color some Americana, old buildings of the Monterey vicinity, soon to tumble down into final ruin. He handles them with a good somber feeling We like better his livelier colors when he starts in on hills and trees.

Better still do we like his drawings – a fisherman with rod in hand, a view of a valley ranch with old buildings and fences so well placed on paper.

In October at the CAA Miller praised his black and white drawing entitled *Early Morning Fishermen* as "a beautifully balanced composition" and his watercolor, *Cypress*, for its "startlingly outlined . . . gnarled branches . . . of excellent balance in the value of the fine, soft tones."⁷⁴ During December of 1936 at the CAA Gallery his painting entitled *Mackerel Fishermen* was characterized in the *Pine Cone* as "an arresting and original" waterfront scene; *The Californian* called it a "grand composition and a marvelous treatment."⁷⁵ In January of 1937 at the CAA he offered another black and white: "the hulking figure of a duck hunter in middle distance, sharply silhouetted against an open patch of western sky . . . [and] glassy marsh water."⁷⁶ At the CAA exhibition that August Virginia Scardigli noted in her review for *The Carmel Cymbal* that "Paul Whitman has used a sepia pencil (which was almost the exclusive property of Hansen heretofore) in a fine drawing of the Monterey wharves. The drawing is architecturally good."⁷⁷ Also that August in the *Los Angeles Times* he was included as one of the region's most prominent figures in a group photo with Paul Dougherty and Armin Hansen titled the "Arts in the Peninsula."⁷⁸ His work was selected for the CAA artists' show at the Stanford University Art Gallery in October of 1937.⁷⁹ In early December he left on a forty-six-day sketching trip through Mexico and Guatemala.⁸⁰

During February of 1938 his paintings were part of the first exhibition by CAA artists in Salinas hosted at the Woman's Club House.⁸¹ Early that spring his watercolors were given a solo exhibition at Del Monte Art Gallery.⁸² The review in *The Oakland Tribune* was decidedly positive:⁸³

Paul Whitman's exhibition of paintings at the Hotel Del Monte Art Gallery puts him among the foremost Western water colorists. If you are among the West's best water colorists that means you stand high anywhere. . . .

The artist returned recently from Guatemala, where he went to paint. The trip seems to have given him a clearer and broader view of the land and color about him. Seven of the 16 paintings on exhibition are Guatemalan scenes. Best picture: "Adobe, Guatemala," a richly colored foreground topped by the gray of the adobe.

In all his paintings Whitman selected scenes of interest. There is nothing trivial in the lot. He places human figures well, as for instance, a group of Indians entering a church for worship.

Monterey peninsula scenes, including a well-drawn "Lone Fisherman," make up the rest of the paintings. He also shows a large red chalk drawing of small boats on Monterey Bay. This is a splendid work, with the boats grouped in the foreground.

Whitman's clouds and sky are a little "thin" compared with the rest of his work, but this fault, if any, is not serious.

The artist is an etcher of note. He and Armin Hansen, Monterey, painted the successful murals which adorn the Del Monte tap room. . . .

Whitman's show closed on March 20, 1938. Concurrently, at the monthly exhibition of the CAA his new version of *Mackerel Fishermen* was said to show "a marvelous technique and is done in exceedingly dull but strong colors. The sky is an unusual shade of grayish yellow and the fishing poles rising into it make a fine design. The figures are very good."⁸⁴ In April of 1938 Kit Whitman, Paul's sister-in-law, founded the Carmel Art Institute, the successor to the Carmel Summer School of Art. The latter was founded in 1914 as an outgrowth of the William Merritt Chase Summer School and closed about 1931.⁸⁵ Several prominent artists, including Armin Hansen and Burton Boundey, were hired as instructors at the new Institute and Paul Whitman was specifically engaged for two years to teach watercolor, etching and the evening drawing class.⁸⁶ Also in April of 1938 at the CAA Gallery his painting, *Out of the Fog*, was described by Sally Fry, art critic for *The Carmel Cymbal*, thus: "The gaunt, stark cypress tree stretches out over the whole canvas and there are two figures standing by the tree. It is a strong and very fascinating picture."⁸⁷ A month later at that venue he displayed three of his Guatemalan studies that were recently seen at the Del Monte Hotel. These were characterized by Adrienne Lillico of *The Carmel Cymbal* as "beautiful things" in which he "left large portions of his paintings white and used violet grays for shadows."⁸⁸ In late October his two bas reliefs "plaques" for the façade of the new Bank of Carmel building at the corner of Ocean Avenue and Dolores Street were poured in concrete; the figures represent Father Serra (using Perry Newberry as a model) on the left of the entrance and a man and woman on the right.⁸⁹ At the CAA Gallery in November of 1938 Marjory Lloyd of the *Pine Cone* remarked that his "Guatemalan scenes display his mastery of water color technique in his clear strong washes, simplicity of subject and composition. The skies are magnificently handled."⁹⁰ That same month he joined with John O'Shea, William Ritschel and Paul Dougherty and petitioned the Carmel City Council to support the CAA financially with local taxes.⁹¹

In February of 1939 Whitman tied for first place in a chess tournament at the Pine Inn and by October was elected president of the Carmel Chess Club.⁹² Also in February his "mission scene" with its "excellent and tempered craftsmanship" was re-exhibited at the CAA Gallery.⁹³ That December the *Pine Cone* reviewed the CAA show:⁹⁴

Paul Whitman has an exceedingly fine picture called "Iron Worker." Always a master of technique in water color, he has this time added depth and meaning to this which does away with a certain brittleness of quality which is seen in his work at times. He has Francis Whitaker of the Forge in the Forest as his subject.

At the CAA show in May of 1940 he exhibited an oil on canvas entitled *Fishermen*.⁹⁵ That October his watercolor *Village Blacksmith* was displayed at the Monterey County Fair.⁹⁶ For the 1940 Christmas edition of *The Carmel Cymbal* he designed the cover.⁹⁷ Early the following year Whitman served on the jury for the State-wide Annual of the Santa Cruz Art League and the Carmel City Council enthusiastically received his suggestion that the city should commission and purchase from local art students portraits of Carmel's illustrious citizens, including former mayors, the sculptor Jo Mora and the poet Robinson Jeffers.⁹⁸ In response to the Japanese attack on Pearl Harbor in December of 1941 he was made the Civilian Defense Coordinator for Carmel.⁹⁹ In May of 1942, when he exhibited the *Blacksmith* at the CAA Gallery, he resigned his post as the CAA's first vice president because "camouflage duties" with the U.S. Army Corps of Engineers kept "him in San Francisco for the duration [of the war]."¹⁰⁰ During World War II he also served as a co-director of the Red Cross Blood Bank.¹⁰¹ To the CAA's August show in 1943 he submitted a large drawing of the Allen house, the oldest wooden residence in Monterey.¹⁰² Despite his commitments to the war effort, he and his wife visited the Monterey Peninsula to attend social functions.¹⁰³ In July of 1944 a solo exhibition of his "duck hunting lithographs" was staged in the board room of Foster and Kleiser in San Francisco.¹⁰⁴ That November he showed

his art in the exhibition at the USO-Carmel Artists' Ball.¹⁰⁵ After a hiatus of three years he returned in August of 1946 to the CAA and exhibited *Cypress Tree*.¹⁰⁶ Soon "he completed a large easel painting for Jimmie Hatlo's Carmel home, and collaborated with Armin Hansen in an exhibition at the Graves Gallery in San Francisco."¹⁰⁷ His exhibited work at the CAA's November show was evaluated in the *Pine Cone*.¹⁰⁸

Paul Whitman's picture of sand dunes is skillfully and economically painted. There is great power of suggestion in his sparse use of paint and his fine treatment of white space. His water color of the sea, seen down a sand cut between old cypresses is less subtle but marked by bright clear color and light.

In February of 1947 his *Barnyard with Pigs* at the CAA was characterized as "technically fine and clear."¹⁰⁹ In late September the CAA Gallery staged a one-man exhibition of his watercolors, drawings and lithographs; Nancy Lofton reviewed the show for the *Pine Cone*.¹¹⁰

Mr. Whitman's watercolors are skillfully and clearly painted. His style is somewhat reportorial, but competent and comfortable. He is reporting on a field he saw or a barn he passed and he saw the field clearly and plainly and in a good mid-day light. There is in these particular watercolors little attempt at interpretation. There is the simple statement "Here is a field on a mountain side. This is how it looked to me." In others of his pictures Mr. Whitman becomes more involved in problems of painting and communication and therefore less a reporter. In five or more of his watercolors and in practically all of his lithographs and drawings he is concerned with the human figure darkly silhouetted against a meager light. Sometimes the light is fading, sometimes it is glowing, but the theme of a man as a hunter prowling through a fen-like landscape with a sky full of light overhead runs through many of his pictures. His most successful watercolors are those dealing with this crepuscular light. There is a boat in the middle of a small world of water walled in by mist about which Mr. Whitman has communicated a feeling. In his watercolor of sand dunes, he paints with a high degree of skill and economy, suggesting his light and form with considerable feeling. This is a particularly fortunate watercolor because he manages to convey his reactions to the subjects, both primary and secondary, very clearly. There is no stress or strain in Mr. Whitman's work. He expresses his impressions without tremendous passion. Yet, what he has to say, he says well.

This solo show was moved to the Derek Rayne Gallery in Carmel. At the 1947 California State Fair Whitman received a second prize for his lithograph *Surf Fisherman* and was awarded the first prize for prints in the popular vote.¹¹¹ The Myron Oliver Gallery staged a one-man exhibition of Whitman's work in November of 1947.¹¹² The following spring at San Francisco's Maxwell Galleries he held another solo exhibition of lithographs and watercolors, primarily hunting and fishing scenes.¹¹³ At the CAA Gallery in March of 1949 his *Cypress Tree* was said to be "traditional Carmel, done superlatively well."¹¹⁴

In the fall of 1946 the CAA was asked to choose paintings and sculptures by its well-known artists for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This became an annual exhibition celebrated in a special supplement to the *Monterey Peninsula Herald*. Whitman's work was frequently selected for the *Annals* and reproduced in the *Herald*. At the First Annual, when Parsons of Carmel displayed his art, his lithograph of Monterey cypresses was used as an illustration in the supplement and was accompanied by Betty Helvenston's commentary:¹¹⁵

... With hunting and fishing his personal hobbies, it is easy to see however that his favorite works are his well-known sports lithographs. ...

For me, Whitman's lithographs have a rugged, vigorous, dramatic quality that is so subtly, artfully conveyed as to make its impact twice as solid. Most people, I imagine, like his work because of its honest masculine quality. Then, too, the technique is sound and sure; these pictures have all the bold feeling of color that a truly fine black and white should have. To me they suggest color more fully and satisfyingly than a bright, flamboyant oil. I like them.

During the Second Annual of 1947 his work was displayed at Derek Rayne of Carmel and the *Herald* reproduced George Seideneck's stylish photo of Whitman at his litho press as well as Paul's lithographic print entitled *Surf Fisherman* and his short article defining lithography.¹¹⁶ For Art Week in 1948 he exhibited at Lew & Son and the *Herald* published his photo, his watercolor *Misty Morning* and a short biography.¹¹⁷ His work was displayed at Crescent Jewelers during the Fourth and Fifth Annals in 1949 and 1950; for the former the *Herald* reproduced his lithograph *Old Abandoned Barn* and for the latter the paper provided a watercolor with a biography on the father and son artists, Paul and Colden.¹¹⁸ His work was exhibited "in memoriam" for the Fifteenth Annual of Art Week at the Mark Thomas Inn.¹¹⁹ Paul Whitman died of a heart attack on December 11, 1950 en route to Monterey Hospital.¹²⁰ He was survived by his wife, sons and daughter. Services were held in Chapel-by-the-Sea Crematorium. The Monterey Museum of Art displayed his watercolors in January of 2002.

ENDNOTES FOR WHITMAN: 1. U.S. Census of 1910 [ED 361, Sheet 3A]. / 2. U.S. Census of 1920 [ED 454, Sheet 14A]. / 3. MPH, December 12, 1950, pp.1f. / 4. CCY, November 17, 1926, p.12. / 5. CCY, February 23, 1927, p.4; CPC, April 22, 1927, p.6. / 6. CPC, August 10, 1928, p.4; MPH, November 1, 1946, p.2-S. / 7. CVRI, Monterey County: 1928-1930. / 8. U.S. Census of 1930 [ED 27-31, Sheet 4A]. / 9. AAA: 26, 1929, p.835; 28, 1931, p.777; CVRI, Monterey County: 1936-1938; Perry/Polk

1941, p.500; McGlaulin, p.455; Ball, p.690. / 10. MPH, November 1, 1946, p.A-2. / 11. LAT, March 11, 1928, p.3-24. / 12. CRM: February 29, 1928, p.7; March 7, 1928, p.7; ARG, March 1928, p.16; LAT, March 25, 1928, p.3-18. / 13. SFC, July 29, 1928, p.D-7. / 14. CPC, August 10, 1928, p.4. / 15. CPC, November 23, 1928, p.9. / 16. CPC, December 14, 1928, p.9. / 17. CPC, December 14, 1928, p.13. / 18. SFC, April 28, 1929, p.D-5. / 19. CPC, April 26, 1929, p.1. / 20. TOT: September 22, 1929, p.7-S; November 5, 1933, p.8-S; November 4, 1934, p.S-7; December 8, 1935, p.S-7; December 20, 1936, p.7-B; October 24, 1937, p.5-S; October 30, 1938, p.4-B; October 8, 1939, p.7-B; October 27, 1940, p.7-B; SFC: September 22, 1929, p.D-5; November 12, 1933, p.D-3; November 11, 1934, p.D-3; BDC: September 18, 1930, p.7; November 3, 1933, p.5; November 1, 1934, p.7; December 13, 1935, p.16; December 24, 1936, p.6; October 14, 1937, p.7; October 28, 1937, p.7; October 27, 1938, p.7; October 12, 1939, p.8; October 25, 1940, p.8; TWP: November 3, 1934, p.13; November 10, 1934, pp.12f; November 17, 1934, p.12; TAD, January 15, 1937, p.24; SEW, October 23, 1937, p.7; IAT, October 13, 1939, p.25. / 21. IAT, September 21, 1929, p.7; cf. TAD, October 1, 1929, p.22. / 22. TWP, September 21, 1929, p.12. / 23. TAD, November 15, 1929, p.37. / 24. TOT, May 4, 1930, p.B-5. / 25. SFC, September 21, 1930, p.4-D. / 26. CPC, October 28, 1927, p.4. / 27. Citations that have the titles of his submissions and any significant commentaries are inserted into the body of the text; the following references provide some of the dates for some of his exhibited work at the CAA: Appendix 4; CPC: March 30, 1934, p.6; August 23, 1935, p.11; September 10, 1937, p.3; November 12, 1937, p.7; April 29, 1938, p.16; February 17, 1939, p.2; April 11, 1947, p.5; November 7, 1947, p.5; December 12, 1947, p.11; February 6, 1948, p.8; June 4, 1948, p.5; CSN, April 19, 1934, p.4; CCY: May 7, 1937, p.6; December 24, 1937, p.4; February 10, 1939, p.10; January 17, 1941, p.7. / 28. AAA: 31, 1934, p.73; 32, 1935, p.81; 33, 1936, p.83; CPC: February 23, 1934, p.6; August 24, 1934, p.27; August 14, 1936, p.2; August 12, 1938, p.4; August 11, 1939, p.1; August 18, 1939, p.12; August 23, 1940, p.2; January 16, 1942, p.4; July 18, 1941, p.1; May 29, 1942, p.2; TOT: February 25, 1934, p.10-S; March 31, 1935, p.7-S; August 16, 1936, p.6-S; CCY, August 12, 1938, p.2. / 29. CPC: June 21, 1929, p.9; January 30, 1948, p.1. / 30. CSP, March 31, 1949, p.8. / 31. CPC: August 31, 1934, p.4; September 14, 1934, p.5; September 21, 1934, p.1; September 13, 1935, p.6; September 27, 1935, p.10; September 4, 1936, p.16; TOT: September 8, 1935, pp.S-1f; September 20, 1935, p.22-B; September 18, 1936, p.8-B; September 21, 1936, p.8-B; September 27, 1936, p.8; CRN, October 8, 1936, p.9; CCY, February 9, 1940, p.11. / 32. TOT, September 21, 1934, p.21. / 33. CSN, January 11, 1934, p.1; CPC: February 23, 1934, pp.1, 6; March 23, 1934, p.5; November 19, 1937, p.14; December 24, 1937, p.7; December 23, 1938, p.1; July 18, 1941, p.16; CCY: November 26, 1937, p.2; December 24, 1937, p.4; CRN: December 1, 1937, p.2; November 24, 1937, p.2. / 34. CRM, February 22, 1928, p.7. / 35. CRM, April 4, 1928, p.7. / 36. CRM, September 26, 1928, p.15. / 37. CPC, March 29, 1929, p.17. / 38. CPC, July 25, 1930, p.1; CRM, July 24, 1930, p.7. / 39. TOT: September 18, 1930, p.1; October 1, 1930, p.3. / 40. CPC: November 21, 1930, p.10; December 19, 1930, p.9. / 41. TOT, February 8, 1931, p.S-7. / 42. CRM, March 19, 1931, p.10. / 43. TOT, June 15, 1931, p.D-13. / 44. CPC, June 12, 1931, p.7. / 45. CPC, August 7, 1931, p.7; cf. CPC, September 18, 1931, p.11. / 46. CPC: September 25, 1931, p.5; October 16, 1931, p.10; October 31, 1931, p.10; November 6, 1931, p.11; CRM, October 15, 1931, p.7. / 47. CPC, October 23, 1931, p.8. / 48. CRM, October 8, 1931, p.7; CPC, October 9, 1931, p.8. / 49. CPC: November 13, 1931, p.8; November 27, 1931, p.8. / 50. CPC, December 18, 1931, pp.4, 6. / 51. CPC, May 27, 1932, p.7. / 52. CPC, January 8, 1932, p.9. / 53. CPC, January 15, 1932, p.7. / 54. TOT, February 14, 1932, p.6-S; CPC, June 10, 1932, p.7. / 55. CPC, June 24, 1932, p.8; CRM, June 23, 1932, p.3. / 56. TWP, June 24, 1933, p.12; SFC, July 2, 1933, p.D-3; SEW, July 3, 1933, p.9; TAT, July 7, 1933, p.20. / 57. TWP, July 8, 1933, p.12. / 58. SFC, July 16, 1933, p.D-3. / 59. CPC, April 6, 1934, p.4. / 60. CPC, May 25, 1934, p.13; cf. CPC, August 25, 1939, p.17. / 61. CPC, October 19, 1934, p.4. / 62. TOT, November 3, 1934, p.10-B. / 63. CPC, January 11, 1935, p.3. / 64. SFC, May 5, 1935, p.D-3. / 65. CPC, May 10, 1935, p.1; TOT, May 12, 1935, p.2-B. / 66. CPC, September 13, 1935, p.7. / 67. CPC, October 11, 1935, p.9. / 68. CPC, November 8, 1935, p.4. / 69. CPC, December 13, 1935, p.16. / 70. CPC, January 17, 1936, p.7. / 71. SAE, February 23, 1936, p.A-1; CPC, April 24, 1936, p.6. / 72. CPC, May 15, 1936, p.7. / 73. TOT, July 5, 1936, p.B-5. / 74. CPC, October 16, 1936, p.3. / 75. CPC, December 11, 1936, p.16; CRN, December 22, 1936, p.3. / 76. CPC, January 15, 1937, p.8. / 77. CCY, August 13, 1937, p.7. / 78. LAT, August 8, 1937, p.M-7. / 79. CPC, October 29, 1937, p.1; TOT, October 31, 1937, p.S-5. / 80. CPC, December 3, 1937, p.18; CCY, January 14, 1938, p.3. / 81. CPC, February 18, 1938, p.7. / 82. BDC, March 12, 1938, p.7. / 83. TOT, March 6, 1938, p.5-S. / 84. CCY, March 11, 1938, p.9; cf. CPC, March 18, 1938, p.2. / 85. AAA: 27 1930, p.317; 35 1941-42, p.471; MPH, September 17, 1978, p.4. / 86. CCY: April 8, 1938, pp.1, 15; May 6, 1938, p.8; May 27, 1938, p.3; July 22, 1938, p.2; August 26, 1938, p.3; CPC: April 8, 1938, p.1; May 6, 1938, p.8; May 20, 1938, pp.5f; June 2, 1939, p.7; October 20, 1939, pp.12f; April 19, 1940, p.4. / 87. CCY, April 8, 1938, p.13. / 88. CCY, May 6, 1938, p.10; cf. CPC, May 20, 1938, p.6. / 89. CPC: October 28, 1938, p.4; December 2, 1938, p.12. / 90. CPC, November 11, 1938, p.6. / 91. CPC: November 11, 1938, p.1; January 20, 1939, p.3; CSM, November 19, 1938, p.5. / 92. CPC: February 10, 1939, p.7; October 27, 1939, p.10. / 93. CPC, February 17, 1939, p.2. / 94. CPC, December 8, 1940, p.13. / 95. CPC, May 17, 1940, p.12. / 96. CCY, October 4, 1940, p.7. / 97. CCY, December 20, 1940, p.1. / 98. CCY, January 31, 1941, p.10; TOT: January 5, 1941, p.B-7; February 2, 1941, p.B-7; CPC, February 7, 1941, p.1. / 99. CCY, December 24, 1941, p.3. / 100. CPC: May 22, 1942, p.11; May 29, 1942, p.2; August 27, 1943, p.1. / 101. MPH, November 1, 1946, p.2-S. / 102. CPC, August 13, 1943, p.12. / 103. CPC, March 24, 1944, p.11. / 104. TOT, July 11, 1944, p.D-15. / 105. CPC, November 10, 1944, p.10. / 106. CPC, August 9, 1946, p.7. / 107. MPH, November 1, 1946, p.A-2. / 108. CPC, November 22, 1946, p.5. / 109. CPC, February 7, 1947, p.10. / 110. CPC, September 19, 1947, p.4. / 111. CPC: August 29, 1947, p.13; November 7, 1947, p.1. / 112. MPH, October 29, 1948, p.A-2. / 113. CSM, May 29, 1948, p.10. / 114. CPC, March 4, 1949, p.3. / 115. MPH, November 1, 1946, p.A-2. / 116. MPH, October 31, 1947, p.A-1. / 117. MPH, October 29, 1948, pp.5, A-1, A-12. / 118. MPH: October 31, 1949, pp.A-1, A-15; October 31, 1950, pp.A-1, A-6. / IAT, November 24, 1950, p.16. / 119. MPH, October 29, 1960, p.A-1. / 120. MPH, December 12, 1950, pp.1f; CPC, December 15, 1950, p.12; California Death Index; cf., Jacobsen, p.3475; Falk, p.3550; Spangenberg, p.71; Hughes, p.1187; Wall Moure, p.570.

GUNNAR MAURITZ WIDFORSS (1879-1934) was born on October 21st in Stockholm, the third of thirteen children of Mauritz and Blenda Widforss. His mother was "an artist of recognized ability" and for generations her relatives had designed the coinage for the Swedish mint.¹ He studied mural painting at Sweden's Royal Technical Institute between 1896 and 1900.² Widforss briefly apprenticed to a mural painter in St. Petersburg, traveled through the Alps and came to North America in 1905 to paint landscapes. After spending a year in Florida he moved to New York where he was reduced to house painting in order to live. In 1908 he

returned to Europe in search of recognition. Two of his paintings were exhibited at the Paris Salon of 1912 and the following year he studied at the Académie Colarossi.³ He was admitted as a member of the Société Internationale des Beaux Arts et Lettres.⁴ Several of his watercolors were acquired by King Gustav V of Sweden, Archduke Franz Ferdinand of Austria and Andreas Zorn, the renowned Swedish painter.⁵ Widforss traveled widely through Europe and North Africa. Because many of his watercolors are dated, we can frequently document his progress. One of his early studies, the 1904 panoramic scene at Mont Salève in Switzerland, shows that his penchant for realistic depictions in bright uniform light was almost fully developed.⁶ In 1909 he painted *Coastal Scene-Marseilles* in a fashion that shows some willingness to experiment.⁷ Several Venice scenes in 1910-11 confirm his presence on the Adriatic.⁸ His studies of palaces in Stockholm tells us that he was in the Swedish capital in 1913-14.⁹ In 1916 and 1918 he painted several studies of ornate European portals.¹⁰ He went to Morocco in 1919 where he executed the stunning scene, *The Bazaar*.¹¹ He was in Denmark in the early months of 1920.

By late 1920 Widforss had arrived in the western United States to begin a careful exploration of the national parks, especially the Grand Canyon and Yosemite. The following spring he visited the latter and Catalina where he painted several views of the island.¹² In the summer of 1921 he consigned many of his "sanely impressionistic" watercolors to the Gump Gallery in San Francisco, including the titles: *Old Home in Copenhagen*, *Catalina Island* and *Mt. Lowe*.¹³ That August Widforss arrived in Carmel and the local newspaper ran the following notice:¹⁴

An interesting addition to the peninsula of 'artists' is Mr. G. Widforss, a Swedish artist, who comes to America after having won many laurels abroad. Mr. Widforss has recently spent five months in Yosemite valley and has come to Carmel to stay, probably the winter. He is charmed with the beauty of the surrounding country and is preparing a number of pictures which he will exhibit in a short time. After visiting the art exhibition in the Carmel Arts & Crafts Hall, Mr. Widforss commented on the splendid pictures exhibited and said that there were no finer exhibitions in Europe than this.

A week later the *Carmel Pine Cone* recounted that he "is daily finding inspirations for pictures."¹⁵ He displayed at the Fall Exhibition of the Carmel Arts and Crafts Club a number of "carefully drawn and delightfully modulated" watercolors, including *Seventeen-Mile Drive*.¹⁶ At this time the *Pine Cone* reported that he had "recently sold a group of paintings in San Francisco."¹⁷ It is possible that his ethereal *Dunes at Carmel* dates from this visit, although he made several trips to Carmel thereafter.¹⁸ One was in 1924, when he was a long-term guest at the Highlands Inn. At that time he painted the dramatic and rather large Point Lobos study entitled *Monterey Coastal Scene*.¹⁹

His premiere exhibition in Los Angeles was the 1922 joint show with William Wendt and Ralph Pearson at the prestigious Stendahl Galleries. Antony Anderson, art critic for the *Los Angeles Times*, said that "Widforss wields a brush of meticulous precision, and the refinement of his drawing of many details gives a peculiar attention to his water colors."²⁰ His illustrations appeared in the 1923 book entitled *Songs of Yosemite* and in national magazines. At the 1923 Annual of the California Watercolor Society of Los Angeles he exhibited: *Mt. Dana at Rhinedolla Lake-Yosemite* and *Yosemite Falls*.²¹ He explored southern California and painted at Mission San Juan Capistrano.²² Most of his Yosemite and nearby Sierra scenes date between 1921 and 1926.²³ The majority of his studies at the Grand Canyon are after 1923.

Immediately following his successful shows at the Oakland Art Gallery and at the Hotel Oakland, where a number of his paintings were sold, a one-man exhibition of his watercolors from Carmel, Yosemite, Brice Canyon and the Missions was staged at the Rabjohn & Morcom Gallery of San Francisco in February of 1924.²⁴ Laura Bride Powers, art critic for *The Oakland Tribune*, offered this critique, part of which is cited below:²⁵

... Among the best things are the snow scenes - "Yosemite" and "Merced River." Both are poetic, yet masculine translations of winter that only a son of the Snow Lands can project. He feels the crystalline light that plays about the trees and white drifts, with shafts of amber and sapphire shooting through the dun sky in a spiritual harmony. And how restful!

The artist's presentation of the Carmel coast is most engaging. He builds up his rocks and crags as nature built them, with three dimensions, and he crowns them with the growths mothered by the winds and the birds. And about them is a blue and green sea that the painter sees in patterns. Unconsciously, however, the modest little fellow assures me that he hadn't thought about it just that way. But that is how it looked to him. Little swirls, fine harmonies of line, happy arrangements of color - interesting design.

In her brief review for the *Berkeley Daily Gazette* Jennie Cannon mused: "I have not yet forgotten the impression his work produced at the Carmel Annual. An excellent draughtsman, very clear prismatic color - all subjects closely studied."²⁶ Thereafter he traveled to the Grand Canyon. In mid December of 1924 seventy-two of his watercolors were given a one-man exhibition at the National Gallery of Art in Washington, D. C. and he attended the opening.²⁷ Ada Rainey, the art critic for *The Washington Post*, characterized the show as:²⁸

A remarkable exhibition of water colors
Dr. Holmes, director of the National Gallery, says that these paintings are the finest things of the kind that have come out of

the West. They are remarkable as to geological construction and color. Indeed, as a group, they give a more satisfactory understanding of the Grand Canyon than any that have hitherto been attempted. It is well nigh impossible to convey the immensity and grandeur of these marvels of nature, but Mr. Widforss has accomplished it. . . .

The San Juan Capistrano mission, California, is particularly picturesque. Especially interesting are "Evening Grand Canyon, National Park," "Point Lobos, Monterey," "The Great Thumb, Grand Canyon," "After the Storm, Grand Canyon," "Sentinel Rock, Zion National Park," "Zoroaster and Brahma Temples, Grand Canyon, National Park."

Also that December he was a contributor to the Second Exhibition of The Painters of the West at the Biltmore Salon in Los Angeles.²⁹ In the spring of 1925 he exhibited at Gump's in San Francisco before traveling on a painting expedition to the redwoods in Humboldt County.³⁰ His new studies premiered at Gump's in the fall as a small solo display from which the *San Francisco Examiner* reproduced his redwood landscape under the title: *California, I Love You*.³¹ At this show he also exhibited "a lovely view looking from the San Francisco shore toward the Golden Gate" in which he "has not put in as much detail . . . as most of his paintings."³² His near photographic eye was praised for "the ability to catch sunlight on bark and foliage and make it play there."³³ In 1925 he departed from his usual subject matter and executed two "cityscapes," one of San Francisco and the other in southern California.³⁴

At the Stendahl Galleries in Los Angeles he held a joint exhibition with Ferdinand Burgdorff of "canyon and desert paintings" in January of 1926. Antony Anderson spoke of "Widforsses' cool intellectual detachment" and how he "records every detail . . . as a draughtsman . . . but never fails to achieve beauty . . . [and] bigness of effect" with paintings entitled: *Evening-Grand Canyon*, *Grand Canyon Vista*, *From Yavapai Point and Aspens*.³⁵ Early that June, after painting in Yosemite, Widforss exhibited with John O'Shea and Burgdorff at the Los Angeles Friday Morning Club.³⁶ By late June of 1926 he had returned to Carmel and Pacific Grove to open an exhibition of his watercolors at Asilomar.³⁷ *The Wasp*, a well-known San Francisco weekly, published a short biography on Widforss and a photograph of the artist painting at Asilomar.³⁸ He contributed two works, *Vernal Falls* and *From the Yosemite*, to the 1926 California State Fair in Sacramento. He returned to that venue in 1929 and received in 1930 its third prize in watercolor for his painting of the *Oakland Estuary*.³⁹ In 1926 he was a guest at the Bohemian Club Grove where he executed an unusual night scene.⁴⁰ That December he donated one of his paintings to the benefit exhibition and sale on behalf of the California School of Art and Crafts at the Hotel Oakland and visited Palm Springs to paint the desert.⁴¹ He displayed at the Fifth Annual Exhibition of the Oakland Art Gallery in February of 1927 his *Grand Canyon* "showing great skill in handling water color;" by popular vote it was ranked in fifth place among all contributing artists.⁴² A few weeks later his watercolors of Asilomar, Carmel and the Monterey Peninsula constituted a large part of his solo exhibition at Gump's.⁴³ After painting in the Grand Canyon during the fall of 1927 he sailed to Sweden to visit his mother over the winter.⁴⁴ During his absence one of his desert scenes was hung at Gump's.⁴⁵

On Widforss' return to the United States in April of 1928 he spent four months in the Grand Canyon and then relocated to California to paint the redwoods in Humboldt and Mendocino Counties.⁴⁶ At this time the *San Francisco Chronicle* published an amusing caricature of the Swedish-born artist and announced that this "official painter of the United States National Parks" had received commissions for park scenes from Stephen Mather, director of the National Park Service in Washington, D.C.⁴⁷ Grace Hubbard, art critic for *The Wasp*, declared that his work was unlike that of other Scandinavian artists and that the "art of Widforss is sane art; it is based on a fine knowledge of construction and color and the artist himself is a wholesome and altogether likeable little man whom the writer met in Burlingame a summer or so ago."⁴⁸ His watercolors were given several one-man shows at Gump's between 1927 and 1929 and again in 1932; his paintings regularly appeared at that venue in the general exhibitions of California artists.⁴⁹ In December of 1928 *The Wasp* reproduced his *Monterey Cypress* and *Yosemite*.⁵⁰ The reviews in the San Francisco Bay Area were uniformly positive for the Gump's show of forty-five paintings in March of 1929 as seen in the *Berkeley Daily Gazette*:⁵¹

... Here is enchanting color and also poetry of line, for one must see in Widforss' depiction of Yosemite scenes, Humboldt redwood trees, and Monterey cypress, the enthusiasm of a disciple of John Muir for the beauty of the Western mountains and Coast. The Grand Canyon and the cacti around Tucson and Phoenix are represented, as are the desert regions of India and Palm Springs, in California. Notable is a large painting called "Desert Bloom," showing a misty blue mountain, with yellow sage brush in the foreground; and of unusual interest several pictures of pueblos at Taos and Old Laguna, in New Mexico. On the whole, this year's exhibit of Gunnar Widforss is remarkable, and yet it is nothing more than is to be expected. For this Swedish artist is among the leading water color artists in the United States.

Aline Kistler of the *San Francisco Chronicle* observed:⁵²

Perhaps the most interesting of his studies are those three impressions of San Francisco Bay viewed across the mud flats of lower Oakland. In these, with a narrow strip of colorful earth, a

nebulous city in the distance and a poetic sky, Widforss has created a delightful thing.

One exception to the chorus of praise was *The Argonaut* critic, Junius Cravens, who claimed that Widforss:⁵³

... functions as a sort of human camera, turning out ultra-realistic scenes of the [Yosemite] Valley as fast as tourists will buy them.

In his current exhibition at Gump's, however, one finds, if not imagination, at least variety. Though "Pines at Monterey," for instance, is faithfully literal in detail, it is divided into decorative planes, and makes some pretense at composition, which is not so of all of his works. Some of Widforss' drawings of the barren ranges of the high Sierra would gain by massing and simplification. In his zeal to become photographically accurate, he becomes involved in unessential detail with the result that much of his work is spotty and lacking in any attempt at organization. But it is the kind of work that the great American public likes, and the kind it buys, and that is the answer.

However, in *The Argus* Dagmar Knudsen noted that "Widforss' success in rendering these subjects is due to his ability to make his technique serve his interpretation."⁵⁴

Gump's remained the most important venue for the display and sale of watercolors by Widforss. Some of his paintings were sold on a seasonal basis at El Tovar Hotel in the Grand Canyon through the Fred Harvey Company. According to his autobiographical entries, Widforss was by the late 1920s an exhibiting member of the Association of Scandinavian-American Artists in New York.⁵⁵ In April of 1928 he contributed to that Association's exhibition in the Brooklyn Museum.⁵⁶ Between 1927 and 1932 he exhibited at the California Water Color Society the following nine works: *Angel Landing-Zion, The Big Bend-Zion, From Taos, Sierra Cliff, Storm Conquerors, Across the Bay, Grand Canyon, Bayshore and Aspens*.⁵⁷ He won the Society's first prize at the Los Angeles County Museum of Art in 1928 for his *Sierra Cliff*.⁵⁸ In June of 1929 he was represented in the Society's traveling exhibition at the Oakland Art Gallery.⁵⁹ At the Water Color Society's 1930 Annual Arthur Millier, art critic for the *Los Angeles Times*, proclaimed that "Widforss with the inspired patience to follow his conception through to completion, shames many of these rather trifling throw-offs by his Monterey cypress picture."⁶⁰ From the U.S. Census in April of 1930 we learn that he was a "lodger" at 3011 Jackson Street, the San Francisco home of the insurance broker Théophile Fritzen and his wife.⁶¹ Widforss listed himself as a fifty-year-old unmarried "landscape artist" who officially immigrated in 1920 and became a naturalized citizen in 1929. Shortly thereafter he moved his formal San Francisco residence from Jackson Street to 1845 Gough Street. After he painted several lush Hillsborough gardens he spent the summer of 1931 in the Grand Canyon and that fall visited the Walpi Indian Reservation in Arizona.⁶² At the Gump's show of "paintings by distinguished Californians" in 1932 he was "represented by a strong water color of an Oakland estuary scene."⁶³ He painted eight large watercolors of the Grand Canyon and the Salt River Valley for the WPA in Arizona; these were shown at Chicago's Century of Progress in 1933. While exhibiting in St. Louis a local doctor warned the overweight artist to avoid high altitudes; he died of a heart attack on November 30, 1934 at the Arizona side of the Canyon where he was buried.⁶⁴ A hiking trail on the north rim of the Canyon was named in his honor. In the fall of 1962 the Yosemite Park & Curry Company held an exhibition of thirty-five of his watercolors in San Francisco.⁶⁵ In 1969 and 1990 retrospective exhibits of his work were given in Arizona.⁶⁶

ENDNOTES FOR WIDFORSS: 1. *SFX*, October 25, 1925, p.N-3; *SFC*, March 10, 1929, p.D-5. / 2. *ARG*, March 1929, p.2. / 3. *TWP*, April 17, 1926, p.23. / 4. *CPC*, July 16, 1926, p.11. / 5. *WHP*, December 21, 1924, p.17; *SFX*, October 25, 1925, p.N-3. / 6. B & B, June 15, 1994, No.4624. / 7. B & B, August 7, 2007, No.204. / 8. B & B, June 8, 2004, Nos. 4080, 4083. / 9. B & B: December 10, 2003, No.6073; June 9, 2002, No.8198. / 10. B & B: June 8, 2004, No.4081; December 8, 2004, No.59; December 10, 2003, No.6074. / 11. B & B, June 25, 1998, No.5467. / 12. B & B, December 9, 1999, No.5427. / 13. *SFC*, September 4, 1921, p.E-5. / 14. *CPC*, September 1, 1921, p.6. / 15. *CPC*, September 8, 1921, p.1. / 16. Appendix 2, *CPC*, October 20, 1921, p.9. / 17. *CPC*, November 17, 1921, p.7. / 18. B & B, December 8, 1998, No.2244. / 19. *CPC*, February 9, 1924, p.12; B & B, October 16, 1991, No.2489A. / 20. *LAT*, November 19, 1922, p.3-41. / 21. *Moire*, p.A-45. / 22. B & B, June 12, 1996, No.1160. / 23. B & B: December 13, 2000, No.3182; December 12, 2005, No.128; December 11, 2006, No.234; December 8, 1998, No.2243; August 5, 2008, No.33. / 24. *SFC*, February 17, 1924, p.6-D; February 24, 1924, p.6-D. / 25. *TOI*, February 3, 1924, p.S-7. / 26. *BDG*, February 9, 1924, p.5. / 27. *LAT*, December 10, 1924, p.1-10; *TOI*, December 14, 1924, p.4-B; *CPC*, July 16, 1926, p.11. / 28. *WHP*, December 21, 1924, p.17. / 29. *IAT*, December 6, 1924, p.20. / 30. *TOI*, May 17, 1925, p.S-7. / 31. *SFX*, October 25, 1925, p.N-3. / 32. *TOI*, November 1, 1925, p.S-6; cf. *SFC*, November 1, 1925, p.D-3; December 13, 1925, p.D-3. / 33. *TOI*, November 8, 1925, p.S-7. / 34. B & B: August 5, 2008, No.150; June 15, 1994, No.4623. / 35. *LAT*, January 31, 1926, p.3-35. / 36. *LAT*, June 13, 1926, p.3-37; B & B, April 7, 2009, No.3. / 37. *CPC*, July 16, 1926, p.11. / 38. *TWP*, April 17, 1926, p.23. / 39. *Catalogue, Annual Exhibition of Paintings, California State Fair*, Sacramento, September 4-11, 1926; *SFC*, September 1, 1929, p.D-5; September 8, 1929, p.D-5; September 7, 1930, p.4-D; *CPC*, September 12, 1930, p.6; *TOI*, September 14, 1930, p.6-S; *TWP*, September 20, 1930, p.12. / 40. B & B, May 1, 2007, No.584. / 41. *TOI*, December 2, 1926, p.35; December 19, 1926, p.S-7; *SFC*, January 9, 1927, p.12-D. / 42. *TOI*, February 2, 1927, p.5; February 6, 1927, p.5-S; February 13, 1927, p.6-S; February 27, 1927, p.S-5; *BDG*, February 3, 1927, p.7; *QIM*, February 4, 1927, p.3. / 43. *SFC*, February 27, 1927, p.D-7; *CCY*, March 16, 1927, p.7; *CPC*, March 18, 1927, p.10. / 44. *SFC*, January 15, 1928, p.D-7. / 45. *CPC*, December 9, 1927, p.4. / 46. *SFC*, April 22, 1928, p.D-7; September 2, 1928, p.D-7; *ARG*, September 1928, p.10. / 47. *SFC*, April 22, 1928, p.D-7. / 48. *TWP*, May 5, 1928, p.23. / 49. The following citations have the dates of exhibition, but rarely provide

titles for his paintings: *TOI*: March 13, 1927, p.S-5; August 14, 1932, p.6-S; *SFC*: January 15, 1928, p.D-7; July 8, 1928, p.D-7; *TWP*: May 5, 1928, p.23; August 25, 1928, p.23; *ARG*: September 1928, p.10; March 1929, p.2. / 50. *TWP*, December 22-29, 1928, p.83. / 51. *BDG*, March 14, 1929, p.8. / 52. *SFC*, March 10, 1929, p.D-5. / 53. *IAT*, March 16, 1929, p.6. / 54. As cited in *SFC*, March 10, 1929, p.D-5. / 55. *AAA*: 26, 1929, p.836; 30, 1933, p.761. / 56. *SFC*, April 22, 1928, p.D-7; *TWP*, May 5, 1928, p.23. / 57. *Moire*, p.A-45; *LAT*, October 20, 1929, p.3-16. / 58. *BDG*, March 14, 1929, p.8. / 59. *SFC*, June 23, 1929, p.D-5; *TOI*, June 30, 1929, p.S-7; *BDG*, July 5, 1929, p.7. / 60. *LAT*, October 12, 1930, p.3-16. / 61. U.S. Census of 1930 [ED 38-222, Sheet 10A]. / 62. *SMT*, October 6, 1931, p.7. / 63. *SFL*, October 8, 1932, p.9. / 64. *Joplin Globe* (Missouri), December 2, 1934, p.7; cf., Samuels, p.527; Falk, p.3558; Jacobsen, pp.3483f; Hughes, p.1190; Wall *Moire*, p.570. / 65. *TOI*: November 4, 1962, p.EL-12; December 30, 1962, p.EL-6. / 66. Cf., Bill and Frances Belknap, *Gunnar Widforss: Painter of the Grand Canyon*, Arizona, 1969; *Gunnar Widforss – Painter of the Parks*, Exhibition Catalogue of the Desert Caballeros Western Museum, Wickenburg, Arizona, 1990; Alan Petersen, "Gunnar Widforss: Visions of Light," *Fine Art Connoisseur* 7.1, 2010, pp.31-34.

JESSIE WILLARD (Goodrich) (1876-1937) was born in August in California. According to the U.S. Census of 1880, she and her family lived in Oakland.¹ Jessie trained with John Vanderpoel at the Art Institute of Chicago. Upon her graduation she became an assistant teacher for the Saturday classes at the Institute. In the mid 1890s she studied art in France and England and returned to the United States in September of 1896.² By 1899 she was again an Oakland resident and advertised her studio in the family home at 2221 Elm Street in the classified section of the Directory from 1900 to 1905.³ The U.S. Census of 1900 confirms this address, but modestly lists her occupation as "art student."⁴ Between 1905 and 1908 her name was absent from the classifieds, but then reappeared with her own Oakland address at 248 Santa Clara Avenue which by 1913 had changed to 188 Ridgeway Avenue.⁵

She was one of a small group of artists who specialized in Chinatown scenes. In 1905 at the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity her two Chinese studies, *The Bulletin Board and Fun and Fire Crackers*, "attracted much favorable comment."⁶ In the fall of 1905 she joined other artists in an exhibition at Oakland's Palette, Lyre and Pen Club.⁷ Her 1907 canvas of a Chinatown "coolie" at Oakland's Rabjohn & Morcom Gallery was declared "a splendid piece of work" and its "subdued tones" drew favorable comparisons with the paintings of Charles Dickman.⁸ At the 1908 spring exhibition in Oakland's Ebell Club Lucy Jerome, art critic for the *San Francisco Call*, described Willard's work as:⁹

... three Chinese studies and a figure pose of a baby sitting on the seashore with bare feet and wondering eyes busily engaged with seashells and trails of kelp. It is a good work; the attitude is full of childish charm, the flesh tints and drawing are most acceptable. The Chinese figures are equally acceptable in their contrasts; the gorgeous coloring of the children's robes against the dark blues and greens of the conventional blouse of the father producing an effective ensemble.

She also exhibited three works at the Second Annual of the Berkeley Art Association: *In the New World, The Sunshine of Chinatown and Firelight*.¹⁰

In the summer of 1908 she was hired by the California School of Arts and Crafts in Berkeley to teach wash drawing, water color and still life classes. That December she led the "Topsy Turvy Chorus" in the School's "jinks."¹¹ In the summer of 1909 Jessie taught free-hand drawing and a children's art class.¹² She continued in her appointment through the spring of 1910 and then abruptly resigned.¹³ In 1912 and 1913 she taught as an "assistant" to Perham Nahl during the summer sessions in the Art Department at U.C. Berkeley.¹⁴ At the height of her career she married the publisher, Washington Sterling Goodrich, had one son and resided in Oakland. In 1920 she lived at 4151 Redwood Road and listed her occupation as an "art teacher" at Miss Head's School for girls in Berkeley.¹⁵ Her record of local exhibitions, which spans just over a decade, also includes the Sketch Club of San Francisco between 1909 and 1911.¹⁶ Some of her entries were entitled: *Gray Spirits of the Sea, Visiting, Chinese Child and Lantern Light*. In 1915 Anna Cora Winchell, art critic for the *San Francisco Chronicle*, said that her Chinese children on view at the Rabjohn & Morcom Gallery in San Francisco show "a vivacious sense of natural expression and postures . . . full of that color which pertains to Oriental life."¹⁷ Jessie Willard Goodrich died in a San Francisco hospital on December 30, 1937.¹⁸

ENDNOTES FOR WILLARD: 1. U.S. Census of 1880 [ED 3, Sheet 25]. / 2. *New York Passenger Lists*, Southampton to New York City, arrived September 25, 1896; M-237. / 3. Polk: 1900, pp.474, 696; 1901, pp.382, 550; 1904, p.692. / 4. U.S. Census of 1900 [ED 347, Sheet 12A]. / 5. Polk: 1909, p.1367; 1910, p.1319; 1913, p.974; U.S. Census of 1910 [ED 125, Sheet 5B]. / 6. Schwartz, *Northern*, p.117; *TOI*: March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16; *BDG*, March 11, 1905, p.6. / 7. *TOI*, October 18, 1905, p.9. / 8. *TCR*, October 12, 1907, p.16. / 9. *SFL*, May 24, 1908, p.23; cf., *TCR*, May 3, 1908, p.14; *TOI*, May 20, 1908, p.9. / 10. Schwartz, *Northern*, p.117; Appendix 1, No.3. / 11. *BDG*, December 18, 1908, p.2. / 12. *TOI*, June 6, 1909, p.31; *TCR*, June 26, 1909, p.14. / 13. *CSAC*, 1908-10. / 14. *SFL*: June 16, 1912, p.72; June 8, 1913, p.32. / 15. U.S. Census of 1920 [ED 130, Sheet 3B]. / 16. *SFL*, December 5, 1909, p.30; Schwartz, *Northern*, p.117. / 17. *SFC*, November 21, 1915, p.19. / 18. *TOI*, December 31, 1937, p.3; cf., Hughes, p.1194; Falk p.3572; Jacobsen, p. 3502.

SHIRLEY WILLIAMSON (1875-1944) was born on May 25th in New York City and studied at the Art Students League under William Merritt Chase and later with Arthur W. Dow.¹ After her marriage to the New York physician Edward Lincoln Williamson she resided at 163 West Seventy-fourth Street. She continued her education in Paris at the Académie Julian

with Benjamin Jean-Joseph Constant and with Auguste Rodin at his Montparnasse studio.² She was a member and a one-time president of the Woman's Art Club of New York. She exhibited at the Boston Art Club in 1906-07 and at the Annual of the Pennsylvania Academy of Fine Arts in 1906. In 1909 her Manhattan address was 122 East Fifty-ninth Street. The U.S. Census of 1910 records that she and her husband had a two-year-old son, David, and a servant.³

Between 1913 and 1926 the Williamsons maintained several homes in the San Francisco Bay Area, primarily in the East Bay. In 1919 the couple gave their Berkeley address as 425 Treehaven Apartments, but for the U.S. Census of 1920 their Berkeley residence was listed at 2523 Ridge Road where they registered to vote as "Republicans."⁴ In 1922 the Williamson home in Berkeley was at 2608 Piedmont Avenue.⁵ Between 1914 and 1930 their secondary residence was in Carmel, first on Dolores Street and then on Santa Lucia Avenue.⁶ In 1914 the *New York Times* listed Shirley Williamson as one of the dozen "notable" artists of Carmel.⁷ That summer she volunteered her talents as an actress in the Monterey Peninsula's Serra pageant.⁸ In December of 1914 she exhibited two of her coastal scenes of Carmel at the Rabjohn & Morcom Gallery in San Francisco.⁹ She and fellow Carmelite, Celia Seymour, held a joint exhibition of portraits and monotypes at the Studio Building of Stanford University in November of 1915.¹⁰ In 1916 she exhibited at the San Francisco Art Association and at the Jury-free Exhibition in the Palace of Fine Arts.¹¹ That year Mrs. Williamson contributed ten "dainty and delicate" monotypes to the Tenth Annual of the Carmel Arts and Crafts Club: *Reflections, Pebble Beach, A Summer Cloud, A Blue Day, Eucalyptus Grove, Rocks and Surf, The Storm, Old Cypress Trees, Looking Toward Point Lobos and After Glow*.¹² She also displayed her work in 1917-18 at the Club's Winter Exhibition. At the 1921 Spring Annual of the Oakland Art Gallery she exhibited a group of monotypes. Two of these, according to Jennie Cannon, were Carmel scenes, "delightful in color suggestiveness" for an arts and crafts setting.¹³ Williamson contributed in the fall of 1922 monotypes and needlework to a general exhibition at Berkeley's Arts and Crafts Shop.¹⁴ When she held a solo exhibition of her monotypes and prints at that same venue, Harry Noyes Pratt, the art critic for the *San Francisco Chronicle*, commented:¹⁵

I would class the work of Shirley Williamson as among the best of its kind. Always poetic – I doubt if a monotype could be anything else – she succeeds also in attaining a rare dignity and power. There is an occasional print, such as her "Old Sailing Vessel," which is really gripping in spite of its small size.

From 1923 to 1925 she exhibited at the various Annuals of the Berkeley League of Fine Arts.¹⁶ At the League's Summer Annual in 1925 her *Flowing Sea* was characterized as "clean and pure in color."¹⁷

In 1924 she taught "Craft Work – Color and Design – Stenciling – Batik – Tie and Dye for Costumes or Interior Uses – Wood Carving – Modeling, leading to the Making, Stringing and Costuming of Marionettes" at the Carmel Summer School of Art and briefly occupied a studio at Fourteenth Avenue and Carmelo Street.¹⁸ That December she displayed a "group of monotypes" and lectured on that subject at the Galerie Beaux Arts in San Francisco.¹⁹ Her prints were scenes from "Carmel and Monterey, some done in delicate opalescent coloring, others of darker value with bold strokes. She shows many tree subjects."²⁰ In 1925 she was again an instructor at the Carmel Summer School of Art with the same list of courses.²¹ That fall she temporarily leased her Carmel studio-home to the recently arrived R. Clarkson Colman and contributed to the First Annual Exhibition of the San Francisco Society of Women Artists at the Hobart Gallery.²² She exhibited a year later with that group.²³

By 1927 she had moved her primary residence to 1344 Tasso Street in Palo Alto, but continued to visit her cottage on Santa Lucia Avenue in Carmel.²⁴ That April she exhibited with the Palo Alto Art Club at the Gallery of the Palo Alto Public Library several monotypes in which James Swinnerton found "a sincere feeling," but he longed to see her oils.²⁵ In June of 1927 she contributed to an exhibition of the League of American Pen Women at the San Jose Teachers' College.²⁶ In the late fall of 1928 she displayed hand-tooled leather at the Annual of the Palo Alto Art Club in the Library Gallery.²⁷ We learn from the U.S. Census of 1930 that she was a widow with son in residence and employed as a "teacher at private school."²⁸ At this time she was also an "instructor in dramatics" at the Stanford University Summer School. By 1932 her address was 521 Addison Avenue in Palo Alto and she described herself as a decorator with a specialty in leatherwork, weaving, modeling, block printing, lamp shades and hooked rugs.²⁹ In 1939-40 she exhibited with the Society of American Pen Women, Palo Alto Art Club and Golden Gate International Exposition.³⁰ The final years of her life were spent in Palo Alto where she taught evening art classes at a local high school. Shirley Williamson died on March 30, 1944.³¹

ENDNOTES FOR WILLIAMSON: 1. *CPC*, June 28, 1924, p.1. / 2. *AAA*: 5, 1905-06, p.441; 10, 1913, p.378. / 3. U.S. Census of 1910 [ED 1388, Sheet 9A]. / 4. *AAA* 16, 1919, p.543; U.S. Census of 1920 [ED 192, Sheet 4A]; CVRI, Alameda County, 1920; cf. Polk 1922, p.1500. / 5. CVRI, Alameda County: 1922-1924; *AAA* 22, 1925, p.731. / 6. *AAA* 12, 1915, p.506; Perry/Polk 1916-17, p.4; *CPC*: June 14, 1917, p.4; August 16, 1917, p.1; April 24, 1919, p.1; January 4, 1929, p.14. / 7. *NYT*, February 1, 1914, p.M-15. / 8. *CPC*, June 30, 1915, p.1. / 9. *SFC*, December 13, 1914, p.28. / 10. *SFC*, November 14, 1915, p.20. / 11. *TOI*, June 18, 1916, p.14. / 12. Appendix 2; *TWP*, July 8, 1916, p.10. / 13. *BDG*, April 16, 1921, p.6. / 14. *BDG*, November 4, 1922, p.6. / 15. *SFC*, October 14, 1923, p.D-6. / 16. *BDG*: June 23, 1923, p.6; August 21, 1923, p.6; April 12, 1924, p.7; *TOI*, September 20, 1925, p.6-S. / 17. *TOI*, June 7, 1925, p.6-S. / 18. *Brochure of the Eleventh Season, Carmel Summer*

School of Art, 1924; *CPC*: May 10, 1924, p.1; June 7, 1924, p.1; June 28, 1924, p.1; *TCR*, May 17, 1924, p.9. / 19. *TWP*, September 20, 1924, p.23; *SFC*, December 28, 1924, p.D-3; *TOI*, December 28, 1924, p.S-7. / 20. *SFC*, July 13, 1924, p.D-3. / 21. *CPC*: May 23, 1925, p.1; July 4, 1925, p.1. / 22. *CPC*, September 26, 1925, p.1; *BDG*, November 14, 1925, p.6. / 23. *TOI*, December 5, 1926, p.6-S. / 24. *AAA*: 24, 1927, p.782; 26, 1929, p.840; *CPC*, January 4, 1929, p.14; CVRI, Santa Clara County, 1930. / 25. *DPT*, April 27, 1927, p.2. / 26. *DPT*, June 3, 1927, p.3. / 27. *DPT*, November 30, 1928, p.6. / 28. U.S. Census of 1930 [ED 43-22, Sheet 13B]. / 29. *AAA*: 29, 1932, p.518; 30, 1933, p.765; CVRI, Santa Clara County: 1932-1942; McGlauffin, p.462. / 30. Ball, p.700. / 31. Cf., Falk, p.3587; Petteys, p.759; Hughes, p.1199; Jacobsen, p.3518.

FANNIE (Fanny) ROUSE WINCHELL (1859-1944) was born on September 30th in Peoria, Illinois. From her passport application renewal we learn that she arrived in Europe in July of 1907 as an "art student" and extended her passport for travel in Egypt.¹ She was a resident of Monterey in 1924 when she registered to vote.² By 1925 she was a member of the Laguna Beach Art Association.³ She became an exhibiting member of the Carmel Art Association (CAA) in July of 1928 and exhibited "several oils, one of the Monterey fishing wharves being especially realistic."⁴ At this time Winchell listed her Monterey address at 418½ Alvarado Street.⁵ At the CAA's Tenth Exhibition in March of 1929 she displayed a small canvas entitled *Leaning Trees*.⁶ That summer she contributed to the Oakland Art League's Second Annual Jury-free Exhibition at the Oakland Art Gallery.⁷ According to the U.S. Census of 1930, she was an unmarried "landscape artist" residing at Monterey's Underwood Apartments and her age was erroneously listed as "56."⁸ In July of 1930 for the Thirteenth CAA show she exhibited *View from the Mesa-Monterey*.⁹ By 1936 her address was at 316 Van Buren in Monterey.¹⁰ After a long hiatus she returned to the CAA Gallery in February of 1939 and displayed a *Marine*.¹¹ Her work was exhibited at the 1940 Monterey County Fair.¹² Miss Winchell died in Monterey County on March 8, 1944.¹³

ENDNOTES FOR WINCHELL: 1. U.S. Passport Application No.40918, issued on December 7, 1901 in Brussels. / 2. CVRI, Monterey County, 1924. / 3. *AAA* 22, 1925, p.732. / 4. Appendix 4. / 5. Perry/Polk: 1928, p.281; 1930, p.284; CVRI, Monterey County, 1930. / 6. *CPC*, March 15, 1929, p.6. / 7. *SFC*, August 4, 1929, p.D-5; *BDG*, August 8, 1929, p.7. / 8. U.S. Census of 1930 [ED 27-23, Sheet 14B]. / 9. *CRM*, July 24, 1930, p.7. / 10. CVRI, Monterey County: 1936-1942; Perry/Polk 1937, p.276. / 11. *CCY*, February 10, 1939, p.10; *CPC*, February 17, 1939, p.2. / 12. *CCY*, Oct. 4, 1940, p.7. / 13. California Death Index; Hughes, p.1204; Jacobsen, p.3532; Moure, p.278.

JOHN (Jack) WISBY (1869-1940) was born on June 7th in London, England, and apparently had no institutional art training before his migration to San Francisco in 1891. He may have been accompanied by his artist-fiancée, Mary Anne Fossey, whom he married in 1898. In 1900 he shared the Fossey family home at 1415 California Street; his occupation was listed as "shipping clerk."¹ In Marin County Wisby studied painting under Thaddeus Welch who had a profound influence on his style. Jack and his wife traveled extensively in the Sierra Nevada mountains and through the Yosemite valley where he perfected his skills as a landscape painter. To survive he accepted odd jobs and even worked as an engraver at Shreve's. In 1905 he was employed at Phelps & Adams and resided at the same California Street address.²

With the destruction of his home in April of 1906 he may have moved briefly to Marin County. However, by late 1907 he and his family had relocated to Berkeley and established a residence at 2112 Ashby Avenue.³ In early 1910 that address was advertised in the Berkeley Directory's classified section as his studio.⁴ In June of 1908 his landscapes at the Schussler Brothers Gallery in San Francisco were called "delicate . . . ethereal . . . luminous . . . and alluring."⁵ That October one of his oils was reviewed at Oakland's Rabjohn & Morcom Gallery.⁶

It is one of the strongest canvases that has been exhibited for some time and is attracting great attention. The picture, a large oil, is by Jack Wisby, a young artist who is rapidly advancing to the front. The subject is a deep canyon hemmed in by mountain walls, with a small series of lakes in the background and still further back range upon range of Sierra giants, all enveloped in the bluest of hazes. Notwithstanding its size, the details are well worked out and there is a finish about the canvas that one does not often find in such a subject. The pink shades on the rocks and mountains from the sun nearing the horizon, the green of the grass where touched by the sun's rays, the limpid blue-green clearness of the lakes, the splendid sky, light fleecy clouds across a sky that reflects the lakes' colors, all unite in making a picture one could look at for hours.

That gallery continued to show his work into 1909.⁷ His Lake Tahoe and Donner sketches attracted the attention of the San Francisco press.⁸ He contributed to the First and Second Annuals of the Berkeley Art Association in 1907 and 1908.⁹ At the latter his entry was entitled *Marin County Hills*.¹⁰ This "painter of delicate scenic effect" was quite successful in selling his work.¹¹ Margaret Doyle, art critic for the *San Francisco Call*, described his painting *Tamalpais East From Greenbrae* as a masterpiece of "delicate drifting fog" with the "rich glow of sunset."¹² At this time his very modest artistic career began to stall.

By April of 1910 Wisby and his wife had relocated to San Francisco with a residence at 1559 Washington Street, the Fossey family home.¹³ His occupation was listed as "landscape artist." In that city's 1912 Directory his new residence was placed at 1812 Larkin Street.¹⁴ He moved to Marin County about 1915. In 1920 this artist was a Bolinas resident living alone with his wife.¹⁵ Jack gained some publicity in 1929 when he directed firemen and boy scouts in a successful effort to save a valuable art

collection in the burning mansion of A. W. Foster, the former president of the Northwestern Pacific Railroad.¹⁶ By the late 1920s he and his wife were residents of 12 Harcourt Street in San Rafael.¹⁷ He died there on January 3, 1940.¹⁸

ENDNOTES FOR WISBY: 1. U.S. Census of 1900 [ED 200, Sheet 4]. / 2. Crocker 1905, p.1956. / 3. Polk 1909, p.1219. / 4. Polk 1910, pp.1177, 1319. / 5. SFL, June 7, 1908, p.44. / 6. TCR, October 3, 1908, p.14. / 7. TCR: December 12, 1908, p.14; February 20, 1909, p.14; February 27, 1909, p.14. / 8. SFL: September 13, 1908, p.28; November 8, 1908, p.29. / 9. Appendix 1, Nos.2-3. / 10. Schwartz, *Northern*, p.117. / 11. SFL: February 21, 1909, p.34; April 18, 1909, p.31. / 12. SFL: January 2, 1910, p.28. / 13. U.S. Census of 1910 [ED 28, Sheet 7A]; Crocker: 1910, p.1792; 1911, p.1736. / 14. Crocker 1912, p.1783. / 15. U.S. Census of 1920 [ED 82, Sheet 11A]. / 16. *TOI*, February 14, 1929, p.21. / 17. U.S. Census of 1930 [ED21-13, Sheet 3A]. / 18. Falk, p.3610; Hughes, p.1208; Jacobsen, p.3541; Wall Moure, p.573.

EVELYN (Eva) ALMOND WITHROW (1859-1928) was born on December 19th in Santa Clara, California, and spent her childhood in San Francisco. According to the U.S. Census of 1870, she resided with her father, Woodward W. Withrow, her seventeen-year-old sister, Marie, and her mother, who was in possession of considerable personal wealth.¹ Mr. Withrow officially listed his profession as a "blacksmith" at Kimball Manufacturers and Marie was designated as a "music teacher." In 1871 the family moved from their San Francisco residence at 38 Russ Street to 520 Sixth Street and in the following year to 938-942 Folsom Street.² By 1876 her father had left his position as the "foreman" at Kimball's and established his own carriage manufacturing business, Brooks & Withrow, later known as Sophey & Withrow. Within the next two years they changed their San Francisco residence from 2143 Mission Street to 200 San Jose Avenue.⁴ In 1879 her father's occupation was listed as "timekeeper, Sea Wall."⁵ In 1881 the Withrows relocated their home to 207 Powell Street.⁶ Eva Withrow studied at the California State Normal School in San Jose and graduated from Santa Clara's University of the Pacific. She began but did not complete a course of training at the School of Design in San Francisco and was later tutored by Theodore Wores. Marie also took art lessons and the two sisters exhibited for the first time in public at the Mechanics' Institute Fair in 1875.⁷ Eva exhibited a single work at that event entitled *Moonlight*. According to the press, Eva sang "exceptionally well" at a local "musical" in 1877 and three years later her voice was heard in St. John's Episcopal Church.⁸ On the death of their father in 1882 the family moved to another San Francisco residence at Twentieth-fourth and San Jose Avenues.⁹ In 1883 she and her sister were taken to Europe by their mother.

During her three years in München Eva Withrow studied portraiture as the sole pupil of the innovative J. Frank Currier and was tutored to a lesser extent by Franz Defregger.¹⁰ She maintained a life-long friendship with Currier.¹¹ She also associated with the group of primarily American artists under the spell of "radical" Frank Duveneck. In November of 1883 William Keith invited Eva to share his München studio, but he had second thoughts when his privacy was interrupted.¹² Thereafter she spent almost a year in Italy, followed by a prolonged stay in Paris where her talents were compared to Elizabeth Strong and Matilde Lotz.¹³ The Withrows arrived in New York on June 25, 1887.¹⁴ Eva returned to San Francisco by July and became an habitual favorite in the press as a "portrait painter."¹⁵ In December of 1890 for a "musical fête" at the Women's Educational and Industrial Union she directed "the participants in a tableaux" of German scenes.¹⁶ She was prominent enough that her presence at a public function was noted on the "society list."¹⁷ The famous sculptress, Frances G. Vaux, did a portrait bust of Miss Withrow.¹⁸ In a period when few competitive awards at professional exhibitions were given to women, she astonished ever her avid supporters by winning a series of monetary prizes at the California State Fair between 1888 and 1891 for her portraits and her "art of the future" with such titles as: *Repose, Roses and Vase and Violets*.¹⁹

In 1889 her portraits were exhibited at San Francisco's Morris & Kennedy Gallery.²⁰ Two of her oils that survive from this period, *A Portrait of a Lady Holding Pansies-1889* and *Portrait of a Lady*, are academic in style and adhere to the representational traditions that wealthy men favored, namely women as adornments and refined objects of leisure.²¹ At this time Eva's opinions were so highly regarded that she was placed on the jury for awards at the School of Design and on the committee for its Mardi Gras Ball.²² Her frequent sketching vacations to Santa Clara were dutifully noted in the press.²³ In 1890 at the spring Annual of the San Francisco Art Association (SFAA) she displayed two well-received oils: *Beech Trees and A Whistling Boy*.²⁴ A year later at that same event she won a medal for her canvas of *San Francisco* which, according to the *Daily Alta California*, was "an ambitious piece of work . . . [it] has that blurred effect of a bird's eye view on a smoky, foggy day."²⁵ During her more than two decades of exhibitions at the SFAA she displayed primarily portraits.²⁶ By 1889 her lavishly decorated studio, which was located at 925 Pine Street, also functioned as her retail gallery and her private art school.²⁷ When a sufficient number of her "charming pastoral scenes" of Santa Clara and her "portraits and still life studies" had been "transferred to canvas," she staged well-attended and well-publicized "studio receptions" to market her works; she was seen often at the fashionable soirées of others.²⁸

In 1892 Eva reappeared in Paris where she maintained a residence on rue Alfred Stevens 5, studied with Fernand Cormon at the École des Beaux-Arts and took private lessons from Eugene Delécluze. At this time she painted an exquisite still life entitled *A Floral Bouquet-1892*.²⁹

During her lengthy trips to Moret she executed several landscapes that show an open brushwork reminiscent of the Impressionists.³⁰ She exhibited a drawing of a head at the 1893 Paris Salon.³¹ In addition, one of her compositions was accepted at the 1893 World's Columbian Exposition in Chicago.³² She was also honored with an invitation to exhibit at the new Grafton Gallery in London where she sent "a life-size portrait of a lady."³³ Eva and her sister arrived in New York on July 17, 1893 and soon came to San Francisco.³⁴ In October of 1893 Vickery's Gallery exhibited her European work.³⁵

The collection comprises oils, water-colors, and pastels, and displays some excellent landscapes and portraits that were made in Germany and France. There is a large allegorical painting representing "Life" and a portrait of Mrs. K. H. Withrow that are worthy of special attention.

William Vickery sold her paintings with great success and sent several to the new Macbeth Galleries of American Art in New York City.³⁶ At the 1894 spring Annual of the SFAA it was said by the *San Francisco Call* that:³⁷

Miss Eva Withrow's work is a great advance upon what she has done. Her "California Poppies" are very true to nature, both in their tints and their freedom from opaqueness. The picture of a woman clad in gossamer and smoke, pursuing a glittering bubble, is presumably allegorical. It had no name yesterday, but that did not prevent people from expressing satisfaction with the work.

For the California Midwinter International Exposition of 1894 her two entries were entitled: *Forest Moret-France* and *Violets*.³⁸ That summer her entry at the California State Fair, entitled *Life*, was said to be:³⁹

. . . more commendable for the figure work, which is admirable, than for clearness of its story. A graceful, springing female figure rising after a bubble floating before her, while a dull red flame burns from an antique lamp below suggests "Life," but not with such emphasis and quickness as to give answer to the inquiry of many beholders, fairly intelligent. But it is a picture creditable to the imagination of the artist, and is in its execution also. Miss Withrow is a representative California artist whose style we admire and whose work we have had occasion to often commend.

In 1894 she was among the most recognized women in the SFAA and was again placed on its entertainment and reception committees.⁴⁰ She was nominated to sit on a jury of the SFAA.⁴¹ That December she publicly declared in the press her support of "living pictures," portraits which show women in more open attire at the neck and shoulders without recourse to nudity, and revealed that she had produced several such "educational and pleasurable" works for the local Century Club.⁴² She was supported by fellow artists Maren Froelich and Evelyn McCormick; that latter confessed that she wore such costumes when painting in Pacific Grove. The following spring at a charity benefit for the Girls' Exchange Withrow and other "pronounced society ladies" organized and posed with décolletage in "a series of living tableaux" at the Palace Hotel.⁴³

At the Mark Hopkins Institute of Art in February of 1895 for the Salvation Army Benefit Exhibition of "Portraits of Women" Withrow displayed separate studies of her mother, her sister and one of *Miss Eda Moody*.⁴⁴ Her paintings of "society beauties," such as *Miss Moody*, significantly enhanced the social standing of the subject.⁴⁵ That summer she sketched in southern California, exhibited at both the Mark Hopkins Institute and California State Fair and made a difficult side trip to the Mission San Luis Rey.⁴⁶ Withrow gained national attention at this time in the *New York Times* for her portrait in oil of Dr. Horatio Stebbins, her pastor at the First Unitarian Church.⁴⁷ Early in 1896 the *San Francisco Call* published a feature article on women artists and included a sketch of her portrait of J. Frank Currier; Withrow was said to hold "a prominent rank among our portrait-painters."⁴⁸ In a short biographical article she was described by Pierre Boeringer as having "a wonderful personality, a strong marked and homely face framed in brunette locks."⁴⁹ In the spring of 1896 she moved her San Francisco "portrait studio" from 1825 Pine Street to 115 Kearny Street and resided with her widowed mother and sister at 1216 Jones Street.⁵⁰ At this time she purchased several lots in the Scenic Park area of Berkeley.⁵¹ She submitted over a dozen paintings to the 1896 exhibition at the Mechanics' Institute Fair with such titles as: *Moret-France, Almond Blossoms, Pansies, Portrait of J. Frank Currier, Violets, German Home, Birch Trees* and *Life-An Allegory*.⁵² This last entry won the first prize in the "oil painting" category.⁵³ In November of 1896 she was both a director and an exhibitor at the San Francisco Sketch Club.⁵⁴

In January of 1897 Withrow donated one of her paintings to the Ernest Narjot Benefit Exhibition and raffle.⁵⁵ Just prior to her departure for Europe she held a studio "sale-exhibition" in late May of her "small flower-pieces . . . water-colors, Chinese sketches, Dutch scenes, landscapes, heads, and some oil and pastel work."⁵⁶ The Withrow sisters first traveled to Berlin where they spent part of the summer.⁵⁷ In August Eva was painting watercolors in Amsterdam and preparing to open a portrait studio in the British capital.⁵⁸ From the summer to the early winter of 1897 a local San Francisco newspaper published several of her travel commentaries from Holland, Flanders and England. She initially occupied the former London studio of Prince Paul Troubetsky at 63 Drayton Gardens where she was engaged in "a study of Pygmalion and Galatea" as well as a self portrait.⁵⁹ With her sister Marie, who was also a spinster, she maintained over a seven-year period from 1898 to 1904 London apartments at the Bolton Studios in South Kensington and in Great Russell Square. In their "Ultra Bohemia salon" titled celebrities as well as artists congregated and

sat for portraits.⁶⁰ At this time Eva abandoned her very traditional subjects and embraced, under the influence of acquaintances George Frederic Watts, William Holman Hunt and Frederic Shields, the Pre-Raphaelite fascination with the occult and eastern mysticism.⁶¹ The French Symbolists also provided inspiration. Unlike many of the British Aesthetics, who rendered their subjects in clear realistic depictions, she showed no hesitation to translate her spiritual themes and subjective metaphysical states into "pure abstraction."⁶² The American exhibited at various London galleries, including the: Tate, New Gallery and Henry Graves & Company. The latter purchased her 1898 oil entitled *The Antiquarian* after its exhibition at the Royal Academy and made "etching reproductions" of that canvas for mass distribution.⁶³ She reportedly won a prize for her portrait of Marie at a major exhibition after she signed her work "E. Almond Withrow" to lead the judges to conclude that she was a male.⁶⁴ While in London Marie became an accomplished painter, but made her living as a "vocal teacher." During her long absence abroad Eva sent paintings to the spring exhibitions at San Francisco's Century Club in 1898 and 1899 and to the SFAA show in 1898.⁶⁵ The *San Francisco Call* classed Eva and Marie among the successful professionals in an article on the "Bachelor Young Women of California."⁶⁶

In August of 1901 the Withrow sisters and their mother made a three-month visit to San Francisco where Eva again exhibited at the Century Club.⁶⁷ In a feature article on their "Bohemian" world the *San Francisco Chronicle* reproduced several of her portraits, including *Rose Adler*, *Lady Violet-Countess of Rosslyn* and *Ebb Tide*.⁶⁸ At the San Francisco Sorosis Club exhibition that October she displayed that same portrait of Lady Violet.⁶⁹ Due to their mother's health the family permanently returned to San Francisco by late 1904.⁷⁰ In the San Francisco Directory Eva's studio-residence was given as 2016-18 Pine Street.⁷¹ With their European bric-a-brac "tastefully" arranged in separate studios the Withrows regaled society at their "salons."⁷²

With their mother, the Misses Withrows are occupying that beautiful old home at 2016 Pine Street. It is perfectly adapted for comfort, entertainment and for the pursuit of the arts of which these talented women are representative. One of the great rooms on the lower floor is the music studio of Miss Marie Withrow, while the whole space of the third story makes an ideal atelier for Miss Eva Withrow.

On Wednesday evening this delightful home offered its hospitality for the first time since its occupancy by these artists, who have been so constantly entertained since returning from abroad.

Among the painters Xavier Martinez, Jules Mersfelder and Maynard Dixon were regular attendees.⁷³ The society press reported on the sisters and "their beautiful friends" with increasing frequency.⁷⁴ In early January of 1905 Eva staged an exhibition of her own copies of the "old masters" at the local Century Club. One of her less serious studies, a pastel entitled *The Gypsy*, was reproduced in the *San Francisco Call*.⁷⁵ A photograph of her expansive studio appeared in the same newspaper.⁷⁶ Also in 1905 she contributed to the autumn Watercolor and Sketch Exhibition of the SFAA.⁷⁷ This was followed in March of 1906 by a solo exhibition of her original works in oil, pastel and pencil at the Claxton George Kellogg Gallery of San Francisco.⁷⁸ At this time Oscar Maurer's exceptionally unflattering photograph of Eva Withrow accompanied L. D. Ventura's short and rather sentimental biography of the artist in *Sunset* magazine.⁷⁹

After the disastrous earthquake in April of 1906 Eva, her sister and mother leased their home at 2016 Pine Street to the San Francisco Press Club and migrated first to Santa Clara.⁸⁰ In August they moved to Berkeley and initially took "apartments at Hill Crest."⁸¹ Shortly thereafter the two sisters resided at 2401 Le Conte Avenue and leased an "atelier" in the prestigious Studio Building just one block from the U.C. campus.⁸² Over the next year Eva sold her paintings at "studio teas" and became the tireless proponent and co-organizer of the Berkeley Arts and Crafts Society which was the precursor to The Studio Club and the Berkeley Art Association.⁸³ To support the recently reopened Courvoisier Gallery in San Francisco she sent a work that captured the attention of Hanna A. Larsen, art critic for the *San Francisco Call*.⁸⁴

A picture which has attracted a great deal of attention in the East is Eva Almond Withrow's "Life." . . . It was accepted by the salon. The subject is treated symbolically. The young woman, who stands lightly poised, one hand behind her head and the other outstretched, is blowing a soap-bubble supposed to represent ambition. The bronze lamp at her feet is experience, the smoke mystery, the veil shrouding her is the future, the mirror on which she stands is unconscious reflections. It is a matter of temperament whether such involved symbolism appeals to one, but there is no question of the merit of Miss Withrow's picture. She has accomplished what only a true artist can, in giving us an almost nude figure which, with all the melting tenderness of its beauty, is pure and without suggestiveness. The treatment of the iridescent bubble, the wreathing smoke, the red glow of the lamp and the shimmering folds of the veil, that seems to be almost vibrant with light and life, shows a hand that has mastered its art.

In the summer of 1907 the sisters traveled briefly to London where Eva's portrait of her friend Walter Crane, England's great decorative artist, was reproduced in a biography of William Morris.⁸⁵ Thereafter they migrated to Germany for Marie's "musical studies" and finally to Paris.⁸⁶ The Withrows arrived in New York on June 5, 1908.⁸⁷ It was reported by Lucy Jerome that most of her European works were portraits, but she added:⁸⁸

. . . several sketches of Bruges, Normandy and picturesque fishing villages in England are strong and characteristic. . . An interior by the artist of a quaint fishing hut shows some good work, the ensemble being most interesting. The heavy rafters, with fish hanging from them, the figure of the fisherman solid, sturdy, outlined against the light from the window where he sits mending his nets, the typical objects scattered about, are well handled and impress the beholder with a sense of honesty and sincerity of the work. The same qualities are apparent in the portraits, to which branch of painting Miss Withrow intends to devote much time.

By mid June they had returned to Berkeley and within weeks Eva was using the family home at 2016 Pine Street in San Francisco as a residence. Officially, the move from Berkeley was made to convert the spacious attic of the house into a convenient studio.⁸⁹ The San Francisco press was delighted at her return and reported that Eva's portraits of clients were rendered in "expressions of strength . . . with delicate and elusive tones."⁹⁰ At this Pine-Street address the sisters revived their famous "salon" with elaborate "teas" and on one occasion there were over a hundred invited guests, including the photographer Oscar Maurer and the immensely wealthy Harold Havens, both from the East Bay.⁹¹ She cultivated other contacts in Oakland by lecturing on art at the East Bay Ebell Club.⁹² The sisters again maintained a presence on the society pages and were even involved in the local politics of a judicial recall.⁹³ By 1910 only Marie, who contributed her art to the Armitage and Cap & Bell exhibitions in San Francisco, maintained a Berkeley studio.⁹⁴ In time she abandoned painting to concentrate on her career as a "vocal teacher." Her students gave well-attended recitals near the U.C. campus.⁹⁵

It appears that Eva Withrow left Berkeley as the result of a political controversy. In August of 1908 San Francisco became her sole residence and she was appointed at that time through the influence of a friend, Commissioner J. A. Filcher of Sacramento, to be the head of the state's fine arts exhibit at the Alaska-Yukon-Pacific Exposition.⁹⁶ However, the Commissioner for Alameda County had earlier obtained the same appointment from Filcher for the Berkeley artist Sally Daingerfield who had vastly more experience in organizing art exhibitions.⁹⁷ Supposedly, politicians in Sacramento were angry at Berkeley's attempt to move the state capital to the University town and wanted to punish the upstart by shifting the appointment to Withrow who had conveniently moved to San Francisco.⁹⁸ Several months after Daingerfield had *publicly* appointed Withrow as her "assistant" in the late spring of 1908, Eva quietly sent to "selected" California artists invitations on which she signed her own name as "Head of the Fine Arts Department." Daingerfield's "surprise was not unmixed with indignation . . . and consternation." When the headlines of a local newspaper proclaimed a "War of Artists," tensions accelerated as both women had "large contingencies of supporters" in Berkeley. That September there was a well-publicized studio reception for the Withrows in Berkeley. Among the two hundred "artist folks" in attendance were members of the University faculty, musicians and artists, such as Blanche Letcher.⁹⁹ The squabble soon became a state-wide embarrassment.¹⁰⁰ After much painful wrangling a sort of compromise was achieved. Sally was "to have charge of the affair" and San Franciscans were to "get information from Miss Withrow who is to assist Miss Daingerfield at the exhibition."¹⁰¹ Withrow was also given the task of collecting and shipping the art of exhibitors from southern California.¹⁰² Apparently, this dispute made Miss Withrow "seriously ill."¹⁰³ However, her illness did not prevent her from sending misleading reports to the San Francisco press that she was still in charge of the entire undertaking.¹⁰⁴ She skillfully used her contacts in San Francisco society and its art community to marginalize Daingerfield. One of Withrow's submissions to the Exposition was that "symbolical oil entitled *Life*," displayed years earlier at Vickery's and numerous other venues.¹⁰⁵

Eva frequently returned to Berkeley to visit friends and she was one of the few artists who responded personally to Keith's death. She reportedly left a heather-decorated wreath at the Keith home.¹⁰⁶ In Berkeley she exhibited at the Studio Building Exhibition in 1906, Second Annual of the local Art Association in 1908 and thrice at the Hillside Club between 1912 and 1914.¹⁰⁷ Her three contributions to the first Hillside show were the well-received *Portrait of Grace Llewellyn Jones* as well as *Old John* and *The Eternal Saki*. At the third Hillside exhibition she displayed her illustrations for the *Rubaiyat*.¹⁰⁸ In 1914 she carried her interest in "Hindu religion" beyond the canvas and designed costumes with "elaborate features" for an ostentatious production of an Indian play in Berkeley's Greek Theatre.¹⁰⁹

Withrow's career may have had disappointments, but it was always fascinating. Beginning in the mid 1890s she developed something of a reputation for rendering metaphysical bubbles, "symbols of the realm of spirit."¹¹⁰ One of her earliest such paintings was the 1893(?) canvas entitled *Life*; this work was reproduced in *Sunset* magazine.¹¹¹ She increasingly experimented with the occult. Her emphasis on the psychology of color allowed her "to paint moods" and "impart mysticism" to subjects as diverse as American Indians, landscapes and architecture. Eva's temperament was not suited to every activity and her attempt to teach drawing, painting and applied design classes with Frank Ingerson ended abruptly and without explanation in January of 1911.¹¹² She never hesitated to mix subject matter and styles at exhibitions, but ultimately it was those transparent globules that defined her – no doubt unfairly – throughout her life. At the November 1910 Sequoia Club exhibition in San

Francisco she "hung some of her delightful iridescent effects and some exceptionally well done fruit and flower pieces."¹¹³ Withrow's 1911 solo show at the Rabjohn & Morcom Gallery included not only her "masterful" portrait of the photographer Arnold Genthe, but also "studies of still life, landscapes, rainbows and bubbles." However, it was the last subject that captivated one reviewer who concluded that "she has won for herself a distinct place in the world of art . . . as the *Bubble Lady*."¹¹⁴ Her three "mystical occult paintings," *Concentration*, *The Eternal Saki* and *Dharana*, were deemed "irresistible."¹¹⁵ In late October of 1911 the Withrows along with one of Eve's female students spent four months in Honolulu. Thirty of her oils and pastels were shown at one of the Hawaiian galleries. Katherine Prosser, art critic for the *Call*, observed:¹¹⁶

Miss Withrow paints with feeling and expression and her color effects are true and unrestrained. While her work is essentially masculine in the breadth and depth of its handling, there is an indefinable quality about it which bespeaks the feminine touch. Her pigments are laid on with a broad free stroke, and she works unhampered by the conventional rules and regulations laid down by the textbook of art.

. . . . And so realistic are her bubbles, with their shimmering rainbow colors and their dainty un-stability, one almost expects them to burst with a spatter of spray while watching.

Her painting *Consecration* was purchased for permanent display in the Cook Gallery of Honolulu.¹¹⁷ During her stay in Hawaii she completed five miniature portraits.

Withrow's allegorical "portrait" of California, which featured a young woman on a windswept seaside crag extending a golden poppy, was lovingly described in June of 1914 by Anna Cora Winchell, art critic for the *San Francisco Chronicle*.¹¹⁸ This canvas, entitled *The Spirit of California*, was later displayed at the Courvoisier Gallery in San Francisco.¹¹⁹ In August Eva was named to the "supervising committee" of the ill-fated Gallery for Women Artists in San Francisco and exhibited with that organization.¹²⁰ She was also an elected officer of the Century Club. When she exhibited more than sixty of her "portraits and still-life studies" at the recently opened William Keith Gallery in October of 1916, it was *The Eternal Saki* – that gray "symbolic painting" with a figure pouring forth "millions of bubbles" – as well as her mystical female faces that captured the attention of the press.¹²¹ Blanche Marie d'Harcourt, art critic for *The Wasp*, offered this exhaustive assessment of the artist and her work:¹²²

In discussing these paintings we would first like to quote Miss Withrow herself, and perhaps by revealing a little of the artist's personality we may enable the layman to seek, and find, for himself that part of the painter which is hinted at and yet hidden in every canvas.

Miss Withrow believes that: "whether it be in a picture, music, verse, or any other distinct line of artistic creation, we expose our characters more than we do our workmanship, and character, after all, being formed of a higher essence than anything material, it would seem worthy of some consideration. Anyone who gives to the world a materialization of an abstract idea, is serious, at least to himself, or as much of himself as he has the intelligence to understand.

"Few people realize the time, patience, concentration, and self-sacrifice put into each canvas so lightly criticized; few think for a moment of the necessarily diverse dispositions, advantages, and varying points of view; and we constantly forget, that by the descent into matter, much of the grace and illumination of thought is lost."

Miss Withrow is a woman intensely interested in human character in all its varying moods, as the above remarks indicate, so perhaps it is natural to find many portraits in this exhibition, portraits which not only portray the surface likeness of the subject, but which shadow forth that intangible inner spirit which makes for character, and individual personality. In every one of her many portraits is found a close searching out of the "character" of her sitter, and even if you do not happen to know the subject, you are impressed with certain characteristics, which sometimes you might not catch from the person himself, because we present so many varying sides of our character to the world at large, while the artist, with an artists' true perception of the soul itself, is able to portray the dominant note of our personality.

It is interesting to see in these paintings Miss Withrow's understanding of the true value of drawing. The older schools of art realized this and emphasized its importance in all their work, while today we are getting work from men and women who know hardly the first principle of drawing. Well, it is for each one to choose which kind of a painting pleases him most, and in an exhibition of this sort we are given an opportunity to weigh carefully the pros and cons of the case. The several drawings of heads by Miss Withrow deserve high praise, and here where color does not enter to enthrall our senses, we are enabled to judge the great value of good drawing in a painting. These drawings are as fine as any to be found in the museums of the world today, and one is reminded of some of the drawings by the old Masters which hang in the Louvre in Paris, which furnish hours of keen, intellectual enjoyment to the visitor whose first aim was to view the paintings there.

It is natural that Miss Withrow being so interested in human nature should find a deep significance in the symbolism of past religious cults. And after studying the portraits one will then be

drawn to the symbolic pictures, which comprise such subjects as *The Crystal Gazer* and *The Eternal Saki*, and the two large panels, the one symbolizing the radiant spirit of *Golden California*, the other an intensely interesting picture, which we will discuss at greater length in another issue, since we cannot begin to do it justice in this short review. The California panel is more modern in treatment than any in the exhibition, and was finished just the week before the exhibition opened. This is purely decorative, conveying in glad and joyous tones the happiness and joy of a California morning when the breeze is fresh and cool and the hills are covered with the golden glow of poppies.

The following week d'Harcourt continued with an analysis of Withrow's late 19th-century "masterpiece," *Life*:¹²³

*Life is a spiral through light and shade,
Unstable as filmy gauze;
The golden moment, like hair that floats
With never a moment's pause;
Ambition, a bauble of radiant hue
Enmeshed in the future's veil;
Fire, experience; and mystery's smoke
Hails life wondrous tale;
The mirror, a symbol of acts unknown
Impressed on the world as it swings,
Our heart's reflections, in word or deed,
With their gold and leaden wings.*

One of the most interesting pictures in Miss Withrow's exhibition of paintings and drawings, now on view at the Keith Galleries, is a large canvas called *Life*, in which the artist has followed the trend of thought expressed in the above lines. The figure of a beautiful woman is partly veiled in filmy gauze, her golden hair floats about her, and at her side glows the red embers of fire, which symbolize experience. The smoke from the fire rises and partly hides the figure, emphasizing the mystery of life. The bubble of ambition lends a note of color to the gray mass, which envelops the woman's form, while a foot rests on a mirror and is reflected therein. The whole picture, painted in soft grays, symbolizes the mystery of Life, just as the other large canvas on the side wall, painted in brilliant light colors, symbolizes the joy of Life. Aside from the mystic appeal of the picture, there is much clever painting here. The contrast of solidity of the figure, wrapped in filmy veils of gauze and wreathed in smoke is beautifully brought out, and the painting of the reflection of the foot in the mirror and of the mirror itself, proves Miss Withrow a master of technique.

The portrait of J. Frank Currier, which we reproduce today, also shows the artist at her best. Miss Withrow was a pupil of Currier's . . . which perhaps was most important in forming and fixing the future style of the young artist. . . .

George W. James described in 1916 Withrow's relationship with Frank Currier as:¹²⁴

. . . . four years of intimate and friendly guidance of the highest value to the young student, and she openly avows that, while she has had several most competent teachers, she owes more to Mr. Currier than to any of the others. He was essentially an educator – something far higher than a teacher – he "educated" – drew out of the pupil – whatever she had within herself.

Among Withrow's many portraits was a "fine likeness of Mrs. Charles Rollo Peters."¹²⁵ Portraiture remained her one consistent source of income, but she never abandoned the occult.¹²⁶ It was announced in early 1917 that Miss E. A. Withrow would teach classes in drawing at 2244 Steiner Street: "Pupils will be privileged to work every day and all day, if desired, except Saturdays, with study from the model in the forenoons and still-life in the afternoons. Twice a week, on Tuesdays and Fridays, Miss Withrow will criticize the pupils' work, and there will be talks of Perspective, Anatomy and other subjects."¹²⁷ In December of 1918 at the Rabjohn & Morcom Gallery in San Francisco she showed a series of "mystical subjects" that were populated with metaphysical symbols.¹²⁸ In December of 1919 her "expansive" portrait of Mrs. H. C. Lozier at Rabjohn's depicted in detail a living room with veranda, the Presidio forest and the bay.¹²⁹

She had a very successful "one-man" show, primarily portraits with a small group of "symbolic" works, at San Francisco's Gallery Beaux Arts in September of 1923.¹³⁰ The following spring she displayed at San Francisco's Gump Gallery a "Berkeley garden of hollyhocks with a path bordered in purple."¹³¹ In late 1925 she contributed to the Inaugural Exhibition at the new Hotel Claremont Art Gallery in Berkeley two paintings: an attractive *Still Life* and *Wong*. The latter was described as "a bit of Chinese portraiture."¹³² That year *The Wasp* published in its Christmas edition Withrow's article "On Criticism" in art, both destructive and constructive, along with a fine photograph of the artist and a reproduction of her portrait of *Miss Kincaid*.¹³³ Also in 1925 Eva was elected the first president of the San Francisco Society of Women Artists and exhibited a portrait of Bret Harte's daughter at the Society's first exhibition in November.¹³⁴ A year later she served on that group's board of directors.¹³⁵ In May of 1926 she exhibited with the Society an oil entitled *The Fruit Basket* which Gene Hailey, art critic for the *Chronicle*, characterized as "representative of the older manner."¹³⁶ She staged that fall her last solo show in San Francisco, a retrospective at the Clark Hobart Gallery on Sutter Street.¹³⁷ Included were her "fanciful subjects. The rainbow in a

bubble, the metallic glow of a peacock feather and many other rarely used subjects . . . that Miss Withrow calls her *queers*."¹³⁸ On the advice of doctors she moved to the San Diego area in late 1926.

Eva Withrow was a prolific exhibitor. In addition to her contributions to München's Kunstverein in 1886, London's Royal Academy in 1898 and New York City's National Academy of Design and Manhattan Club, she displayed her still lifes, portraits and landscapes at some of the most important venues in the West, including the: Mechanics' Institute Fair of San Francisco between 1875 and 1896,¹³⁹ SFAA from 1882 to 1909,¹⁴⁰ California State Fair between 1888 and 1896,¹⁴¹ Mark Hopkins Institute of Art in 1898,¹⁴² Fifth Annual Exhibition of the Oakland Art Fund in 1905 sponsored by the Starr King Fraternity,¹⁴³ 1905 Lewis and Clark Exposition in Portland, Oregon,¹⁴⁴ Sally Daingerfield Studio Gallery of San Francisco in 1905,¹⁴⁵ California Club of San Francisco between 1906 and 1909,¹⁴⁶ Arts and Crafts Exhibition of 1908 at Oakland's Ildora Park,¹⁴⁷ Sequoia Club from 1908 thru 1919,¹⁴⁸ Del Monte Art Gallery in 1909-10,¹⁴⁹ Rabjohn & Morcom Gallery in San Francisco from 1911 to 1919,¹⁵⁰ Kiloahana Art League of Hawaii in 1911-12, Women Artists of California at the Century Club in 1912,¹⁵¹ Women Artists of San Francisco at the Cap and Bells Club from 1912 through 1914,¹⁵² Sosis Club of San Francisco in 1913,¹⁵³ First and Second Exhibitions of the California Artists at the Golden Gate Park Memorial Museum in 1915 and 1916,¹⁵⁴ Jury-free Exhibition at San Francisco's Palace of Fine Arts in 1916,¹⁵⁵ and Belgium Relief Exhibition of 1918.¹⁵⁶

Following an illness of more than a year Miss Withrow died in San Diego on June 17, 1928.¹⁵⁷ In her probated will Marie was appointed administrator and heiress to Eva's entire estate which was valued at about ten thousand dollars.¹⁵⁸ In the spring of 1930 the Luxembourg Gallery in Paris purchased one of her still life paintings for its permanent collection.¹⁵⁹ Marie continued with her career in music and publishing; she returned to painting and established a "portrait studio" on Sutter Street in San Francisco in 1931.¹⁶⁰ That November the San Francisco Society of Women Artists exhibited Evelyn Withrow's portrait of her mother at its Sixth Annual Exhibition in the Palace of the Legion of Honor.¹⁶¹

ENDNOTES FOR WITHROW: 1. U.S. Census of 1870 [ED 9th Ward, Sheet 19]. / 2. Crocker: 1869, p.647; 1871, p.682; 1872, p.690; 1873, p.643; 1874, p.697; 1875, p.1070. / 3. Crocker 1876-77, p.850. / 4. Crocker: 1877-78, p.906; 1878-79, p.891. / 5. Crocker 1879-80, p.953. / 6. Crocker 1881-82, p.988. / 7. Halteman, pp.11.198f. / 8. SDR, January 9, 1877, p.4; DAC, March 28, 1880, p.2. / 9. Crocker 1883, pp.1082f. / 10. SFP, June 28, 1884, p.1; DAC, January 11, 1886, p.7. / 11. Hjalmarson, pp.140f. / 12. Cornelius, vol. 1, pp.117f. / 13. SFS, June 20, 1885, p.9. / 14. New York Passenger Lists, Liverpool to New York City, June 25, 1887, M-237. / 15. IAT: December 10, 1887, p.11; May 27, 1889, p.11; July 15, 1889, p.14; October 21, 1889, p.11; March 3, 1890, p.11; SFC: April 29, 1888, p.14; May 13, 1888, p.12; June 2, 1889, p.12; June 30, 1889, p.14; July 14, 1889, p.3; August 11, 1889, p.12; September 22, 1889, p.14; May 4, 1890, p.5. / 16. DAC, November 9, 1890, p.7; SFL, December 12, 1890, p.2. / 17. SFX: May 8, 1891, p.3; April 7, 1892, p.5; SFC: April 7, 1892, p.4; SFL: June 5, 1894, p.10. / 18. SFL, December 10, 1893, p.20. / 19. SDR: August 29, 1888, p.3; September 13, 1888, p.1; September 15, 1888, p.1; September 15, 1889, p.3; September 1, 1890, p.3; September 15, 1890, p.6; September 19, 1890, p.8; August 31, 1891, p.3; September 17, 1891, p.5; September 18, 1891, p.5; SFC: October 4, 1891, p.6. / 20. TAT, May 27, 1889, p.11. / 21. B & B: June 9, 2002, No.8175; June 15, 1995, No.4209. / 22. SFC: December 1, 1889, p.2; March 9, 1890, p.8; DAC, December 5, 1889, p.8. / 23. TWP: July 19, 1890, p.15; August 2, 1890, p.13. / 24. IAT, April 28, 1890, p.11; cf., DAC: April 21, 1890, p.1; April 23, 1890, p.8; SFL: April 23, 1890, p.7. / 25. DAC, May 8, 1891, p.8. / 26. Halteman, pp.1309f. / 27. Crocker: 1889, p.1527; 1890, p.1433; 1892, p.1501; 1894, p.1545; 1895, p.1590; SFC: January 5, 1890, p.3; February 9, 1890, p.14. / 28. SFL: October 7, 1890, p.8; December 12, 1890, p.2; December 10, 1893, p.20; April 13, 1895, p.13; November 2, 1896, p.3; December 4, 1896, p.8; January 10, 1897, p.20; April 25, 1897, p.20; TWP, November 15, 1890, p.8. / 29. B & B, December 12, 2001, No.5194. / 30. B & B, July 13, 1989, No.2606. / 31. Fink, p.407. / 32. SFL, January 22, 1893, p.9. / 33. IAT, March 6, 1893, p.14. / 34. New York Passenger Lists, Liverpool to New York City, July 17, 1893, M-237. / 35. IAT, October 16, 1893, p.11; cf., IAT, October 23, 1893, p.10. / 36. Hjalmarson, p.141. / 37. SFL, April 17, 1894, p.4. / 38. CMIE, p.11; Schwartz, *San Francisco*, p.149. / 39. SDR, September 11, 1894, p.3. / 40. SFL: March 22, 1894, p.9; May 7, 1895, p.8; May 15, 1895, p.7; May 29, 1895, p.9; SFL, Christmas, 1894, pp.54, 60. / 41. SFL, October 31, 1895, p.9. / 42. SFL, December 10, 1894, p.3. / 43. SFL: May 10, 1895, p.14; May 11, 1895, p.7. / 44. SFL, February 24, 1895, p.4. / 45. SFL, October 25, 1902, p.6. / 46. SFL: June 27, 1895, p.9; August 12, 1895, p.9; SDR, September 14, 1895, p.3. / 47. NYT: September 18, 1895, p.4; September 28, 1895, p.4. / 48. SFL, January 12, 1896, p.17. / 49. QVM 27, 1896, pp.161-66. / 50. Crocker: 1896, p.1704; 1897, pp.1802, 1860. / 51. SFL, May 13, 1896, p.12. / 52. SFL, August 25, 1896, p.10. / 53. SFL, October 8, 1896, p.14. / 54. TOT, November 18, 1896, p.2; SFL, November 18, 1896, p.8. / 55. SFL: January 3, 1897, p.17; February 7, 1897, p.8. / 56. TAT, May 24, 1897, p.15. / 57. IAT, July 26, 1897, p.14; SFL, June 13, 1897, p.22. / 58. TAT, August 30, 1897, p.14. / 59. IAT: October 11, 1897, p.11; December 6, 1897, p.15. / 60. MHR: September, 1900, p.42; Christmas, 1901, p.44; Christmas, 1903, p.36; Summer, 1904, p.36; SFC: September 15, 1901, p.23; July 15, 1909, p.14. / 61. IAT, October 23, 1926, p.11. / 62. Susan Landauer in Trenton, pp.18, 276. / 63. SFL, May 21, 1900, p.4; IAT, August 12, 1901, p.110. / 64. SFL: September 24, 1905, p.19; February 12, 1911, p.33. / 65. Halteman, p.1310; IAT: March 7, 1898, p.10; April 10, 1899, p.10; SFL, April 8, 1899, p.6. / 66. SFL, September 10, 1899, p.23. / 67. IAT, August 12, 1901, p.110; SFL: September 4, 1901, p.9; September 5, 1901, p.9. / 68. SFC, September 15, 1901, p.23. / 69. IAT, October 14, 1901, p.255. / 70. TWP, December 31, 1904, p.810. / 71. Crocker 1905, p.2000; cf. Schwartz, *Northern*, p.117. / 72. SFL, December 2, 1904, p.8. / 73. SFL, December 9, 1904, p.8. / 74. SFL: October 29, 1904, p.9; November 27, 1904, p.20; November 28, 1904, p.12; November 29, 1904, p.8; December 8, 1904, p.8; December 11, 1904, p.20; December 16, 1904, p.8; February 7, 1905, pp.2, 8; February 12, 1905, p.20; February 21, 1905, p.8; March 8, 1905, p.3; March 10, 1905, p.8; March 12, 1905, p.20; March 26, 1905, p.20; November 14, 1905, p.4; November 19, 1905, p.20. / 75. SFL, January 8, 1905, p.19. / 76. SFL, September 24, 1905, p.19. / 77. SFL, November 17, 1905, p.9. / 78. SFL: February 25, 1906, p.23; March 11, 1906, pp.23f. / 79. SNT 17, 1906, pp.292f. / 80. SFL, May 24, 1906, p.8. / 81. SFL, July 29, 1906, p.27; BDG, October 6, 1906, p.5. / 82. Polk 1907, pp.1763, 1771. / 83. BDG, April 8,

1907, p.3; TOT, April 9, 1907, p.15; ICR, April 20, 1907, p.13. / 84. SFL, February 4, 1907, p.5. / 85. LAI, March 21, 1909, p.3-2. / 86. ICR: May 11, 1907, p.10; June 29, 1907, p.13; August 10, 1907, p.11; SFL: April 2, 1905, p.19; June 24, 1907, p.7; October 28, 1907, p.7; November 11, 1907, p.7; January 5, 1908, p.38; February 9, 1908, p.48. / 87. *New York Passenger Lists*, Liverpool to New York City, June 5, 1908, T-715. / 88. SFL, September 6, 1908, p.22. / 89. SFL: June 14, 1908, p.24; June 26, 1908, p.6; September 6, 1908, p.22; ICR, August 8, 1908, p.8; Crocker: 1909, pp.1659; 1910, p.1793; 1911, pp.1738, 1787; 1913, p.1946; 1916, p.2003; 1919, p.1778; U.S. Census of 1910 [ED 248, Sheet 10]; U.S. Census of 1920 [ED 154, Sheet 7B]. / 90. SFL, January 10, 1909, p.27. / 91. TOT, October 16, 1909, p.9. / 92. TOT, April 20, 1909, p.7. / 93. SFL: November 2, 1908, p.4; November 1, 1909, p.4. / 94. BDG, April 11, 1910, p.5; ICR, April 16, 1910, p.14; SFX, October 12, 1913, p.30. / 95. ICR, July 6, 1912, p.9. / 96. TSL, November 14, 1908, p.4. / 97. Refer to Daingerfield's biography in Appendix 7. / 98. IDC, February 20, 1907, p.1; SFC, March 3, 1907, pp.29f; ICR, December 19, 1908, p.14; Wollenberg, p.66. / 99. TOT, September 13, 1908, p.9. / 100. ICR, December 26, 1908, p.14. / 101. ICR, January 2, 1909, p.14. / 102. LAI, March 21, 1909, p.3-2; *Los Angeles Herald*: March 21, 1909, p.3-10; March 28, 1909, p.2-8; April 13, 1909, p.2-8. / 103. SFC, March 21, 1909, p.22. / 104. SFL: November 8, 1908, p.29; February 28, 1909, p.31; April 4, 1909, p.31; June 20, 1909, p.31; July 25, 1909, p.30; November 14, 1909, p.52; SFC, June 27, 1909, p.26. / 105. SFL: June 15, 1909, p.2; June 18, 1909, p.5; June 20, 1909, p.5-M; ICR, May 15, 1909, p.14. / 106. Cornelius, vol. 1, p.533. / 107. Appendix 1, Nos.1, 3; ICR: December 8, 1906, p.10; April 6, 1912, p.7; March 15, 1913, p.6; March 17, 1914, p.13; TOT: March 10, 1913, p.10; March 8, 1914, p.30; SFC, March 8, 1914, p.21; BDG: March 13, 1914, p.8; March 17, 1914, p.3. / 108. ICR, March 21, 1914, p.15. / 109. TOT, July 19, 1914, p.27. / 110. George Wharton James, "Evelyn Almond Withrow, Painter of the Spirit," *National Magazine* 44, 1916, pp.763-75; Landauer, pp.16, 201. / 111. SNT: 10.3, 1903, p.177; 17.5, 1906, p.205. / 112. SFL: September 19, 1909, p.31; January 22, 1911, p.32. / 113. SFL, November 27, 1910, p.42; cf. TOT, November 20, 1910, p.20. / 114. SFL, February 12, 1911, p.33. / 115. SFL, March 26, 1911, p.31. / 116. SFL, October 29, 1911, p.46. / 117. BDG, June 21, 1928, p.7. / 118. SFC, June 28, 1914, p.30. / 119. SFC, July 11, 1915, p.22. / 120. SFC: August 2, 1914, p.25; September 27, 1914, p.19. / 121. SFC: October 1, 1916, p.22; October 8, 1916, p.19; October 15, 1916, p.22. / 122. TWP, October 7, 1916, p.11. / 123. TWP, October 14, 1916, p.11. / 124. George Wharton James, "Evelyn Almond Withrow, Painter of the Spirit," *National Magazine* 44, 1916, pp.763-75. / 125. SFC, July 16, 1916, p.24. / 126. SFC, June 2, 1918, p.E-3. / 127. TWP, February 3, 1917, p.10. / 128. SFC, December 15, 1918, p.8-S. / 129. SFC: November 30, 1919, p.E-5; December 7, 1919, p.4-E. / 130. SFC: September 9, 1923, p.6; September 23, 1923, p.4-D. / 131. SFC, May 11, 1924, p.6-D. / 132. TOT: December 6, 1925, p.6-S; December 13, 1925, p.6-S. / 133. TWP, December 19-26, 1925, pp.15, 27. / 134. BDG: April 16, 1925, p.6; November 14, 1925, p.6; SFC, April 12, 1925, p.D-3; TWP, September 12, 1925, p.23; CPC, November 21, 1925, p.12; TOT, November 22, 1925, p.6-S. / 135. CPC, April 10, 1926, p.8. / 136. SFC, April 25, 1926, p.8-F; cf. TOT, May 2, 1926, p.S-7. / 137. TWP, October 16, 1926, p.23. / 138. SFC, October 17, 1926, p.6-F; cf., IAT, October 23, 1926, p.11; TOT, November 7, 1926, p.S-5. / 139. Halteman, pp.11.198f; SFC, August 26, 1889, p.6; SFL, August 23, 1896, p.7. / 140. Halteman, pp.1.309f; SFC: April 15, 1888, p.5; April 6, 1890, p.6; May 7, 1891, p.8; December 4, 1896, p.10; November 27, 1904, p.32; DAC, May 7, 1891, p.8; SFX, May 7, 1891, p.3; TWP, April 9, 1892, p.7; TAT, April 23, 1894, p.11; SFL: November 3, 1895, p.9; November 27, 1896, p.11; November 20, 1904, p.19; March 31, 1905, p.9; November 26, 1905, p.19. / 141. Halteman, p.111.133; SDR, September 11, 1894, p.3; SFL, September 2, 1896, p.4; note 19 above. / 142. AAA, 1, 1898, p.394. / 143. Schwartz, *Northern*, p.117; TOT: February 16, 1905, p.8; March 3, 1905, p.7. / 144. SFL: April 22, 1905, p.7; May 13, 1905, p.9; BDG, May 3, 1905, p.1. / 145. TAT, November 27, 1905, p.435. / 146. SFL: January 29, 1906, p.9; October 13, 1908, p.7; October 26, 1908, p.6; November 1, 1908, p.31; November 28, 1909, p.51. / 147. SFL, October 25, 1908, p.31. / 148. SFL: November 22, 1908, p.35; December 5, 1909, p.30; ICR, November 26, 1910, p.14; SFC, May 11, 1919, p.E-3. / 149. Schwartz, *Northern*, p.117; SFL, June 26, 1910, p.36. / 150. SFC: March 19, 1911, p.26; December 17, 1916, p.26; December 8, 1918, p.10-S; October 19, 1919, p.10-S; SFL, September 29, 1912, p.35. / 151. SFL, September 29, 1912, p.35. / 152. SFL, October 24, 1912, p.6; Schwartz, *Northern*, p.117. / 153. Schwartz, *Northern*, p.117. / 154. Schwartz, *Northern*, p.117; SFC, April 18, 1915, p.24; January 22, 1916, p.8. / 155. TOT: June 11, 1916, p.13; June 18, 1916, p.14. / 156. SFC, January 27, 1918, p.6-S. / 157. TOT, June 28, 1928, p.21; BDG, June 21, 1928, p.7; SFC, June 21, 1928, p.14. / 158. SFC, August 2, 1928, p.3; cf., Hailey, vol.5, pp.1-15; Mae Silver, *1894 California Midwinter Fair, Women Artists: An Appreciation*, San Francisco, 1994, p.13; Hjalmarson, pp.140-42; Kovicnik, p.390; Hughes, p.1210; Jacobsen, p.3543; Falk, p.3613; Petseys, p.764; Samuels, pp.534f. / 159. SFC, March 30, 1930, p.D-5; BDG, April 3, 1930, p.7; TWP, April 5, 1930, p.12. / 160. TWP: Jan. 3, 1925, p.23; Dec. 26, 1925, p.15; Crocker 1931, p.1801. / 161. BDG, Nov. 5, 1931, p.7.

HAMILTON ACHILLE WOLF (1883-1967 / Plate 25) was born on September 11th in New York to the renowned Alsatian-born wood engraver and lithographer, Henry J. Wolf, and his wife, Rosa.¹ According to the U.S. Census of 1900, he resided in Manhattan on East Eighty-sixth Street with his parents and younger brother, Austin.² The occupation of the sixteen-year old Hamilton was listed as "clerk in bank." After initial training under his father he studied art locally in Columbia University. At the National Academy of Design he won two medals in drawing and from the Art Students League he received a scholarship in painting.³ He was also a member of New York's Beaux Arts Society where he was awarded three medals in sculpture.⁴ In 1909 Wolf continued his education at the Académie Colarossi in Paris. By April of 1910 he had returned to his parents' home in New York City and was officially listed in the Census without an occupation.⁵ At this time he specialized in portrait painting.⁶ During his tenure on the East Coast he trained with William Merritt Chase, Edward McCartan, Birge Harrison and Robert Henri.⁷ In 1912 Wolf settled in southern California and was appointed an instructor at the Los Angeles (MacLeod) School of Art and Design. In his studio at 860 Lake Street he painted "the portraits of several prominent Los Angeles men," including Judge Bordwell, Mayor Alexander and Malcolm MacLeod.⁸ In the fall of that year he exhibited ten portraits and "five imaginative and symbolic pictures" at the Woman's Clubhouse under the sponsorship of the Friday Morning Club.⁹ Antony Anderson of the *Los Angeles Times* said that the "symbolic pictures" were:¹⁰

. . . serious and noble in intention, the artistic results of profound musings on the ultimate destiny of humanity. In some of them Mr. Wolf uses many nude figures, but he knows how to draw and there is no confusion, no uncertainty.

"Conscience and Eternity" is the first of the fine pictorial symbols. Adam and Eve are represented coming into the light which is heaven or the sky, and in this heaven Eternity is vaguely seen, a figure with many heads, denoting wisdom, and with many eyes to see everything and to bring us to realization of conscience. The nude figures of the first man and woman are beautifully and sympathetically drawn, and are partly seen in cool shadow. A striking picture is "Humanity Groping through the Night," depicting a mass of human figures feeling their way upward from the valley below, and about to descend into the unknown beyond – just as we grope unknowingly into the future, yet pass on with confidence in our ultimate destiny.

"Humanity Struggling Upward," an effective pictorial scheme of pinks, blues and purples, portrays a mass of about a hundred nude figures struggling and fighting to reach the top of the heap out of the shadow of the unknown. . . .

Interesting is a sketch for an ecclesiastical mural decoration, "Light of the World." Sinners groveling in the shadowy depths are being drawn into the light of the day and the light of the cross bearing the crucified Christ. They are urged upward by Conscience, represented by a figure with a halo. Out of the shadow of the cross rises a church in the distance. This picture is painted in a cold, bluish scheme of color. "The Raising of the Cross" is an unfinished sketch, whose intention is to show the nameless fear that came upon the multitudes that saw it lifted on high upon the spears of the soldiers.

Wolf provided to the press these explanations to facilitate the understanding of his work in much the same way that Charles M. Crocker published his tracts in the San Francisco Bay Area and in Los Angeles. Wolf was never content to paint saccharin landscapes in a derivative style of the Impressionists. Within a few years he would fuse into his Allegorical and Symbolist paintings elements of the "Modernist" aesthetics.

In 1913 Wolf was elected president of the Los Angeles Palette Club where he periodically lectured on painting techniques and illustrating.¹¹ The number of portrait commissions continued to grow, especially among clients who sought a more contemporary approach. His 1913 *Portrait of a Japanese Man* shows the profound influence of his mentor, William Merritt Chase, in the brushwork, palette and dramatic use of light.¹² His detailed grasp of Western art history made him a popular speaker, especially at the Friday Morning Club where in 1913 and 1914 his talks coincided with exhibitions of his art.¹³ When that Club asked Wolf to create its 1914 Easter pageant, he composed a "prose epic in two scenes" that was published under the title *A Symbol Play of California*. Among its several themes was "a plea for the preservation of the poppy" and California's fragile environment.¹⁴ This elaborately staged theatrical was performed in the Woman's Clubhouse.¹⁵ That June he offended some of the local conservatives who found that his painting *Whirlpool* had "a shocking number of naked bodies."¹⁶ In the second issue of the journal *Western Art* he reproduced this work and contributed an innocuous article on an "Autumn Festival."¹⁷ Wolf also attracted a considerable amount of publicity when he declared to the press that one of his pupils, a Miss Ethel Hayes of Billings, Montana, was "the perfect model . . . the American Venus" and the best subject for his portrait-submission to the Paris Salon. The *Los Angeles Times*' story on the model included Wolf's sketch of the "faultless" woman.¹⁸ News of this discovery spread north to the San Francisco Bay Area.¹⁹ At the 1914 Spring Exhibition of the California Art Club his "symbolic composition" entitled *The Three Gates of Time: The Past, The Present and The Future* was described as cluttered, overwrought and "a weltering mass of humanity," but also "well painted . . . and harmonious in color."²⁰ At that Club's Annual in October he exhibited *Stepping Upward*.²¹ That December he helped to organize an exhibition of southern California artists at the Blanchard Gallery under the auspices of the California Art Club.²² In 1915 he contributed to local exhibitions at the Devenish Art Club and the Shakespeare Club.²³ At the latter his drawings of "allegorical" figures in turmoil were accompanied by his lecture on early American art. Antony Anderson summarized the exhibit: "human life is one perpetual and unhappy struggle . . . though Wolf himself is a cheerful young man . . . and has a certain directness in his portrayals of men and women, his brushwork is excellent, his characterizations seem true."²⁴

Wolf resigned his teaching position at the Los Angeles School of Art and Design in the summer of 1916 to head the Art Department at the University of Washington in Seattle.²⁵ A year later he received an honorable mention at the Annual of the Seattle Fine Arts Society. In 1917 he listed his business address in the *American Art Annual* as 146 East Eighty-first Street in New York City and acknowledged his membership in the California Art Club.²⁶ He spent that summer with George Bellows in Carmel where the *Christian Science Monitor* heralded his arrival in the seaside art colony.²⁷

Young Hamilton Achille Wolf . . . is working hard in his new surroundings and with new interests. Wolf's work is very unusual; all the activity of the human race since "the beginning" seems to be teeming in his work. There are seething seas of human figures and great stairways – every step filled with striving men and

women in troubled ascent. One feels that his imagination must be related to that of the author of the "Divine Comedy."

That June he joined the Carmel chapter of the American Red Cross and promised a free portrait in pastel to anyone who donated ten dollars or more to that charity.²⁸ At this time he also volunteered to act in at least one Forest Theatre play.²⁹ In mid September of 1917 he left Carmel and returned to Washington State.³⁰ A year later, when he registered for the military draft in Seattle, he and his widowed mother lived at 4722 Fifteenth Avenue, Northeast. He gave his occupation as "Professor, Washington University."³¹ At this time he was described as tall with a medium build, brown eyes and dark brown hair. In September of 1918 he resigned his teaching appointment in Washington, enlisted in the U.S. Army, attained the rank of sergeant and was discharged in January of 1919.³² He immediately settled in Carmel where his mother had leased the Smith bungalow.³³ Wolf was elected a director of the Carmel Arts and Crafts Club in May of 1919 and contributed to its Thirteenth Annual Exhibition a month later.³⁴ At this time he placed prominent advertisements in the *Carmel Pine Cone* for his "Portrait Studio" located on Dolores Street between Ninth and Tenth Avenues.³⁵ By January of 1920 he still maintained his Carmel studio, but we learn from the U.S. Census that he and his mother had relocated to a rented cottage in Pacific Grove.³⁶ Hamilton listed his occupation as "artist, portrait and landscape." The *Pine Cone* reported in late December of 1921 that Wolf "is now established in Los Angeles. He is making a specialty of designing."³⁷ In the spring of 1922 he became an art instructor at the State Teachers College in Santa Barbara and exhibited in the Los Angeles Museum at the Third Annual of the Painters and Sculptors of Southern California a portrait that "was smudged . . . so disastrously."³⁸ Shortly thereafter he was named director of the College's Art Department and he designed the sets for *Lulu Bette* and *Enter Madame* at the Community Arts Theatre in Santa Barbara.³⁹ While he and his mother were spending part of the summer of 1923 in Carmel, one of his portraits was purchased by Mrs. Henry Huntington of Pasadena and he again volunteered his time to act at the Forest Theatre where he befriended Perry Newberry.⁴⁰ In December of 1923 he resigned his Santa Barbara appointment and the following February sailed from San Francisco through three typhoons and to numerous romantic adventures in Hawaii, Tahiti, Australia, Ceylon, Egypt and England.⁴¹ From London he traveled to Holland, Belgium, Paris, Italy, Algeria, Spain, Venezuela, Columbia, Havana, Mexico City and finally in 1925 to California where he again took up residence in Carmel. He wrote and illustrated a book of his escapades in the South Seas; two of his Polynesian sketches, *My Hotel in the South Seas* and *A South Sea Model*, were reproduced in the *Los Angeles Times*.⁴² In fall of 1925 he accepted an appointment at the Chouinard School of Art in Los Angeles; the following January he lectured on commercial art at the Oxnard Art Club and in April of 1926 he exhibited his *South Sea Idyll* at the Seventh Annual of the Painters and Sculptors of Southern California.⁴³

In the late summer of 1926 Wolf moved to Berkeley and became a "lecturer" in the Art Department at the University of California.⁴⁴ He established his first Berkeley studio-residence at 1625a Walnut Street.⁴⁵ There in November he staged an informal exhibition of his canvases and drawings.⁴⁶ That December he was elected president of the California Art Teachers' Association.⁴⁷ In February of 1927 he contributed to the Fifth Annual Exhibition at the Oakland Art Gallery.⁴⁸ In March and April he displayed his canvas entitled *Tea Tua of the South Seas* at the Forty-ninth Annual of the San Francisco Art Association (SFAA) and his *Ecco Homo* at the Third Annual of Berkeley's All Arts Club in the Northbrae Community Center.⁴⁹ H. L. Dungan, art critic for *The Oakland Tribune*, described the latter as "an unusual conception of the Crucifixion. The three crosses are on three rounded hills, blood red . . . in the foreground are figures interestingly grouped."⁵⁰ To the Fifth Summer Exhibition of the Berkeley League of Fine Arts he offered *The Crucifixion*, also a "powerful study in red."⁵¹ Florence W. Lehre, another art critic for *The Oakland Tribune*, called it the "most impressive thing in the show. A modernistic symbolic interpretation of Calvary."⁵² Wolf later used these works in his classes as illustrations for "the painting of mood and emotion, . . . being expressive of the dramatic situation."⁵³ He and Frederick Meyer, the director of the California School of Arts and Crafts (CSAC), were appointed in August of 1927 by the Oakland Forum to be judges with the task of awarding one hundred dollars for the best drawing of an emblem with the motto: "Better Citizenship Through Education."⁵⁴ At that time Wolf's work was selected for exhibition at the California State Fair in Sacramento.⁵⁵ The following month he began teaching his first course on "Art Appreciation" for the Extension Division of the University of California.⁵⁶ In October of 1927 he held his first one-man exhibition in the San Francisco Bay Area at the Foyer Gallery of the Berkeley Playhouse, a former church; in other areas of the Playhouse were paintings by John Emmett Gerrity and McLeod Batten.⁵⁷ Florence Lehre remarked on the "uncanny" appropriateness of the setting for Wolf's canvas *The Last Supper* and offered the following assessment of this and other works:⁵⁸

Another unusual thing about the painting is the strange progression of hands criss-crossing the eye into a series of pauses like sign-posts that guide the traveler on the highway in just exactly the direction he should go. A fascinating work.

Will humor at this point be forgiven? From Wolf's "Ascension" we judge that stark nude bodies are permissible on earth, but a celestial chiffon factory - invisible, of course - must be

visited somewhere on the road to heaven. For in this figure-after-figure arrangement Wolf has clad his potential angels little by little, more and more as they rise.

"The Game," a modernistic conception of a football game in the University stadium, gives a fine feeling of an enormous crowd.

In a subsequent review of Wolf's solo exhibit Lehre reproduced *The Game*, a painting in which Wolf compressed a large arena into an intimate circle to focus attention on the combatants.⁵⁹ In *The Argus*, San Francisco's prestigious journal of the arts, Jehanne Biétry Salinger, editor and critic, reproduced his *The Last Supper* and provided this review of his one-man show in Berkeley:⁶⁰

The paintings by Hamilton Wolf . . . do not, at first, strike by their rich harmonious colors. In fact, the impression is such that at first contact, one cannot think or see in terms of color.

Highly individual is his inspiration and his creative imagination, the artist gives more than a beautiful composition, more than a solid substantial work: he expresses, with the utmost convincing power, the emotions and reactions which are of vital significance to him. This, one feels in "The Crucifixion," "Teatua," a composition filled with Tahitian memories, "The Ascension," and especially in the "The Last Supper." There is probably no one who has ever interpreted this religious scene in this manner. Symbolical in design, this painting is imbued with a true Hebrew feeling and at the same time, gives an interesting interpretation of the high meaning of the Gothic arch.

In his portrait studies Hamilton Wolf has developed a manner of his own, using his subject as a means of spiritual expression and yet retaining the qualities which a portrait must have to serve its purpose.

Mr. Wolf's portraits almost give the impression of sculpture. The hands are often used as matter for design and symbol which adds to the originality and beauty of his work.

The *San Francisco Chronicle* reproduced his "painted decoration from the waterfront life of the South Seas" entitled *Tahitian Idyll*.⁶¹ Again at the Foyer Gallery of Berkeley in November of 1927 his "most interesting water color sketch" entitled *The Head* was included in the Graphic Art Exhibition.⁶² Wolf also drew caricatures of the Berkeley and Stanford football players for the *Pelican*, the U.C. campus magazine, and he reviewed for the *Berkeley Daily Gazette* the local exhibition sponsored by the American Pen Women.⁶³ At the Winter Exhibition of the Berkeley League of Fine Arts his watercolor entitled *Boats* was seen by F. W. Lehre as "free in its brushing" and "much less mannered" than his oils, such as the "impressive, but deliberate" *Forms Coordinate* which "dominated the entire exhibition."⁶⁴ From this show the *San Francisco Chronicle* singled out for praise Wolf's *Mme. X*, his "abstract representation of a woman."⁶⁵ On December 6, 1927 Wolf and Jennie Cannon, both former students of William Merritt Chase, gave lectures at the opening of the William M. Chase Memorial Exhibition in the Oakland Art Gallery.⁶⁶ A few weeks later both artists were singled out for their exceptional paintings in the California Art Teachers' Association exhibition at the same venue.⁶⁷ Cannon persuaded Wolf to become one of the first Berkeley members of the new Carmel Art Association (CAA) and he exhibited with that group in December a small watercolor which "attracted much attention."⁶⁸ Unfortunately, the "attention" given to his "Modernist art" was so decidedly negative that he refused to exhibit again at the CAA, but maintained his membership and later lectured to that group. The progressive artist Alberta Spratt publicly came to his defense in the local press and accused Carmel's closed-minded art establishment of "discouraging the vital, growing, striving art of today."⁶⁹ Also that December Wolf contributed to a general exhibition of Western Artists at the East-West Gallery in San Francisco.⁷⁰ He confronted with his well-conceived article in the December 1927 issue of *The Argus* the growing objections to "Modernism" by claiming that the movement was "a revolution which has been going on in the world for centuries." He also observed that: "Your smug academician, who sees with the eye of a camera and only the surface of things, will squirm most uncomfortably before proportions which do not match his standards of perfection . . . [while] the modernist is bringing design into his work . . . imagination . . . all those things that escape the lens of a machine."⁷¹ He also received considerable publicity when he was given three high-profile appointments: first, to an exploratory committee seeking a permanent art museum in Oakland (instead of leasing space in the Municipal Auditorium), second, to the board of governors and "progressive" jury of the controversial Oakland Art League, and third, to the group of curators for the largest exhibit on the West Coast of his father's wood engravings.⁷² Wolf remained on the board of governors for the Oakland Art League through 1929 and continued to serve on its jury.⁷³

In February of 1928 Wolf displayed two paintings, *Portrait* and *Composition*, at the First State-wide Exhibition in Santa Cruz.⁷⁴ This "conspicuous portrait" received a prominent mention in the *San Francisco Chronicle* because it was "rumored to be the likeness of his confrere, John Emmett Gerrity" who was also a "Modernist artist" from Berkeley:⁷⁵

Mr. Wolf has portrayed his subject in a posture which would be considered ill-bred in any mixed gathering, and has given him a color which might suggest a visit to the doctor. In spite of the grotesque handling and all this aside, there are splendid qualities to the painting. There is undoubted character, and that is one of the most difficult things to secure in any portrait.

H. L. Dungan said of the same portrait that "it was probably not intended to be much of a likeness of Gerrity; its interest lies in the unusual hands and the triangular composition formed by the legs and arms akimbo."⁷⁶ Gerrity was reportedly furious with the portrait and later used his position as an art reviewer to humiliate Wolf. Also in February during the First Annual Exhibition of the Oakland Art League held in Mills College Wolf's "composition incorporating a dusky-skinned male and a light-tinted lady" was characterized by *The Argus* as scandalously "unique" because of the subject matter and his "rhythmic use of gesture of hands and arms and legs . . . as signposts on the road to composition."⁷⁷ One month later at San Francisco's Galerie Beaux Arts he staged a one-man show of fifteen oils, three watercolors and numerous charcoals that included biblical themes, subjects from the South Sea Islands and portraits that ranged from his recent "unconventional" study of Everett Glass to his early *Portrait of a Mexican*.⁷⁸ The last was regarded by the *San Francisco Chronicle* as "more intelligible to many than that than the stylized compositions that dominate the show."⁷⁹ Florence Lehre in *The Oakland Tribune* observed:⁸⁰

The means that Wolf uses in the attempt to reach his end is not yet perfected. Here again he differs from the "garden variety," who perfect a technique and find that they have no idea to which it may be attached.

Of Wolf we might say that he is a master of painted gesticulations, or of syncopated visual motion. The hands of Wolf's paintings are absurd – but each one is a note in the visual melody of his compositions. It is by following these notes and dwelling upon them for the required period that we feel the heavy rhythm that seems to be the "raison d'être" of his paintings.

J. B. Salinger had a far more unrestrained view of this show and reproduced his work *Te Atua* in *The Argus*:⁸¹

Stable in its fundamentals, the work of Wolf is nevertheless versatile in its different phases. Its main features are, at first contact, unpleasant, aggressive and disconcerting. One is provoked to find on the same wall well behaved academic portraits and compositions striking by their distortions. Is it illogical and insincere? It is neither. It is, to my view, the natural result of a simple, sane mental process. The artist is influenced here by his sitter, there by his media, or merely follows his own inspiration.

In its ensemble, the work of Hamilton Wolf is static and almost stiff. It does not carry you away with emotion. It does not tell one of the state of mind or feeling of the artist. Its colors are neither brilliant nor varied, and the repetition of a conventional design of the hands, in his figure compositions, gives the impression of monotony. Once these negative qualities are overcome by closer acquaintance, one begins to feel and understand that the inspiration that has guided the artist is of unusual bigness. His directness of statement imposes itself and forces you to look again and see.

A mind in search of solutions to problems that have nothing to do with our sentimental complex, but with spiritual aspirations, has conceived paintings like "The Last Supper," "Crucifixion," "Te Atua." A strongly shaped character has given itself sway in portrait compositions like those of "Mrs. X" and "John Emmett Gerrity." Yet he is human and smiling in the portrait of a "Modern Girl" and in the water color of the "Girl with Green Eyes," where both colors and lines have a youthful teasing-like quality with a playful spirit.

Walking in the footsteps of no one, this artist might go wrong if he became dogmatic in his pursuit of individual expression, but he could at no time be banal or trivial. In view of the work that he has accomplished in the short period of two years, the chances are that he will develop into one of the outstanding composition painters of the West.

To the Fourth Exhibition of the All Arts Club in April of 1928 at Berkeley's Northbrae Community Center he contributed several works.⁸² He was also represented at the Fiftieth Annual of the SFAA with the well-composed "glassy-eyed caricature of Everett Glass."⁸³ At the Oakland Art Gallery his large *Composition*, "picturing Christ climbing the world weighed down by his cross," was singled out for praise among the many contributions to the Oakland Art League's First Jury-free Exhibition in the summer and was chosen for an extended show with the best canvases.⁸⁴ In the fall of 1928 Wolf was one of the five artists selected for an exhibition of the "modernists" influenced by Vaclav Vytlacil" at the Berkeley League of Fine Arts.⁸⁵ At this time he and Worth Ryder assisted students who used a wing of the League galleries as studios and Wolf issued a public call for "reliable, experienced models."⁸⁶ In December and January at the Sixth Annual of the Berkeley League he contributed his painting, *In the Studio*, one of his new "transitional canvases, inspired by the teachings of Vaclav Vytlacil."⁸⁷ At the simultaneous League show in Berkeley's Hotel Durant he displayed *Tea Tua of the South Seas*.⁸⁸ Also in December of 1928 at the Second Annual Exhibition of the Bay Section of the California Art Teachers' Association at the library in San Francisco's Civic Center he displayed: *South Sea Idyll*, *The Game* and *Enid*.⁸⁹

By late 1927 his appointment as a "lecturer" at U.C. was confined solely to teaching in the University's Extension Division, a position that he maintained through the 1930s.⁹⁰ Wolf's Extension classes in Oakland and San Francisco on such topics as "Modern Art and Artists," "Art Appreciation" and "Art Analysis" were immensely popular, frequently advertised and occasionally summarized in the press.⁹¹ He introduced into

the Extension curriculum a course on "Cartooning and Caricature" in February of 1932.⁹² When interviewed by Perry Newberry for the *Carmel Pine Cone* about his novel course, Wolf responded: "One must be an artist before you can hope to be a cartoonist . . . until you understand the structure of the human hand, you cannot distort it."⁹³ In 1928 he was hired by Frederick Meyer to be an "Instructor" at the CSAC and eventually rose to the position of "Associate Professor of Drawing;" he held this appointment until 1955.⁹⁴ There he lectured on art history and taught "figure drawing and art anatomy." The last two weeks of his summer course were habitually spent in Carmel where he associated with Ray Boynton, William Gaw and other "Modernists" who jointly exhibited in private shows to avoid the conservative backlash.⁹⁵ His Carmel study, *The Conductor*, undoubtedly dates from one of these visits.⁹⁶ In 1930 he also taught a summer sketch class for the Berkeley Art Museum.⁹⁷ He continued with his popular public lectures that ranged from "Vagabonding and Sketching in the South Seas" before the American College Club in Chico to the "Art of Linens" at Capwell's Department Store in Oakland.⁹⁸ For audiences at museums, galleries and professional clubs in the San Francisco Bay Area his talks had an equally broad scope and included such topics as the: "Art History of Ancient Egypt," "Modern Art Relative to the Los Angeles Museum Collection," "Some Aspects of Modern French Painting," "How Prints are Made," "Gauguin's Trails in Tahiti," "The Technique of Fine Arts," "Developing Your Child Through Art," "The Field of Commercial Art," "Wood Engraving" as well as "Futurism and Cubism" and the "Recent Developments in the New York City Galleries."⁹⁹ For his lecture series on the "Techniques of Fine Arts" he gave "demonstrations of the theory and fundamentals" of oils, watercolors, clay modeling, etching, block printing and batik.¹⁰⁰ Wolf even spoke at the Denver Art Museum on "The Relation of Modern Art to the Renaissance."¹⁰¹ At the 1936 Van Gogh exhibition in the Palace of the Legion of Honor he lectured on "Van Gogh, the Man Sane Beyond Reason."¹⁰² From 1927 through the 1950s his opinions on art were defined as "progressive to radical" and with that in mind he was repeatedly placed on the juries of the: Oakland Art Association, SFAA, Oakland Art Gallery, Berkeley Art Association, Oakland Forum, San Francisco Society of Women Artists, California College of Arts and Crafts (CCAC), Napa Art Association and Peninsula Art Association.¹⁰³ He experimented with radio broadcasts on art in 1928.¹⁰⁴ Between 1927 and 1952 Wolf regularly contributed his oils, pastels, watercolors and drawings to the various shows at the SFAA and Oakland Art Gallery, often to the delight of critics. His pivotal role in the development of Berkeley's Second Art Colony will be detailed in Volume 2.

In February of 1929 Wolf's work appeared at the Second Annual State-wide Exhibition of the Santa Cruz Art League.¹⁰⁵ That March, when he contributed his *Last Supper* with its array of large conspicuous hands to the First Jury-free Exhibition of the recently revived Berkeley Art Association at the Berkeley Art Museum, Roma Bishop of *The Wasp* characterized him as the only "radical."¹⁰⁶ He was elected at this time to the position of "second acting vice-president" of the Berkeley League of Fine Arts.¹⁰⁷ He lectured and exhibited in May at the Oakland Women's City Club.¹⁰⁸ His work, including a "poorly lighted" still life and a large "rhythmic study of dancers in a café," appeared in the summer shows of 1929 at the Berkeley League where as "master of ceremonies" he and his bride, Laura Jane Heller, opened that organization's new galleries in the Hotel Durant.¹⁰⁹ In the early fall the League staged a one-man exhibition of his work.¹¹⁰ Because this solo show "created much interest and has been largely attended," it was extended into December.¹¹¹ In August of 1929 at the Jury-free Exhibition of the Oakland Art League in the Oakland Art Gallery Wolf contributed two *Portraits*. One of these, out of a total of one hundred and sixty-four exhibited works, was voted eleventh best by the visiting public and artists, was continued for exhibition at the 1930 Oakland Art Gallery Annual and was evaluated by Florence Lehre: "Another surprise. For Wolf took a perfectly good looking woman and distorted her features and figure *unmercifully*, according to the popular taste. But the organization of third dimensional form won, just as the artist wished that it should."¹¹² Lehre said of his five large canvases displayed in late October of 1929 at Berkeley's All Arts Club exhibition at the Northbrae Community Center: "Hamilton Wolf predominates . . . he outnumbers in exhibits, and he out-does in progress. . . . a complete departure from this artist's previous manner and ideals; it arrives at a more satisfactory expression of form than anything he has produced heretofore."¹¹³ The two canvases that marked a radical departure in his style were entitled *Speakeasy* (or *The Cabaret*) and *Composition*. The latter, which was eventually renamed *Noon Hour*, depicted a west Berkeley water-front factory scene.¹¹⁴ Critics especially marveled at this unorthodox piece:¹¹⁵

. . . . One may not agree with the terms of his paint language if one is not conversant with, or perhaps sympathetic to, his viewpoint. His exaggerations in form may trouble one, but after all, seeming exaggeration many times is absolute truth, when one looks at drawing from the point of three dimensional form in space, bounded by the four sides of the picture plane.

In Wolf's paintings no cognizance is taken of values, color or perspective from the more conservative point of view. Color is placed throughout the composition to form a balance of color rather than masses of color, with no real relation one to the other.

In brief, Wolf builds up his canvases in three-dimensional form, structure and color. His paintings are more interpretations than renditions, in arrangement and color.

Noon Hour was reproduced with such captions as "Hamilton Wolf: A Changed Man," "Picture Wins Praise" and "Hamilton Wolf Undergoes a Metamorphosis" in the *Oakland Tribune*, *Berkeley Daily Gazette*, *San Francisco Call-Bulletin*, and nationally in *The Art Digest*.¹¹⁶ So much curiosity had been raised that the Berkeley League staged a one-man show that November of his portraits and "new works" at the Hotel Durant; this was immediately followed by yet another solo exhibition of his canvases at the Berkeley Museum of Art.¹¹⁷ No Berkeley artist since William Keith had received this much attention.

In 1930 the forty-six-year-old Wolf continued to reside in a rented Berkeley cottage at 1627 Walnut Street, but now with his wife, a former student who was twenty years younger than her husband.¹¹⁸ The Depression and the popularity of radical new movements in art forced many of the established artists to retire; some occasionally exhibited their "conservative" work with such reactionary groups as the Society for Sanity in Art. Wolf chose the same path as Ray Boynton, Rinaldo Cuneo, Jennie Cannon and several others, namely to experiment with the new artistic trends and exhibit as frequently as possible. However, some regarded Wolf's experiments as excessive and began to say so. During the early spring of 1930 at the Second Annual Jury-free Exhibition of the Berkeley Art Association in the Berkeley Art Museum his two contributions, each entitled *Composition*, were characterized by Junius Cravens, art critic for *The Argonaut*, as "much too unnecessarily unpleasant with nothing to compensate for their unpleasantness."¹¹⁹ That April his "painted window" depicting a nude in an "unusual" posture appeared at the Third Decorative Arts Exhibit in the Women's City Club of San Francisco.¹²⁰ Wolf had been invited to this show by the San Francisco Society of Women Artists' exhibition committee who fully understood the tendencies of this iconoclastic artist. However, Aline Kistler, art critic for the *San Francisco Chronicle*, was not so tolerant of his "disgusting" panel: "The nude by Hamilton Wolf is gross in both color and form and complements in depravity the lurid, irritating, poorly painted panel by John Emmitt Gerrity."¹²¹ The officers of the Society of Women Artists descended on the *Chronicle* in outrage and the newspaper not only published an apology to both Wolf and Gerrity, but also removed Kistler as art critic.¹²² Gerrity was probably more offended by his association with Wolf than with any critique by Aline Kistler.

At the Jury-free Exhibition during January and February of 1930 in the Oakland Art Gallery Wolf displayed his "dizzy" study of *The Cabaret* which in a combined vote of artists and the public came in fifth out of more than one hundred entries.¹²³ That March at the Annual Jury-free Exhibition in the Berkeley Art Museum he contributed a well-received *Composition*.¹²⁴ The Berkeley Museum selected his work, along with the paintings of Maynard Dixon and several others, for exhibition in the local public schools.¹²⁵ At the Fifty-second Annual Exhibition of the SFAA in May he displayed another *Composition* which H. L. Dungan described as "a woman seated before a table on which is a basket of fruit; done in Wolf's new sketchy style; good arrangement."¹²⁶ In June of 1930 he contributed to the East Bay Artists Exhibition of the Berkeley League of Fine Arts in the Hotel Durant.¹²⁷ The unnamed reviewer in the *Chronicle* singled out Wolf's painting *Revival* as "decidedly religious in character."¹²⁸

Wolf's new painting shows an agitated group of figures "getting religion," and is one of his strongest works. The unrelieved activity is productive of a dynamic effect accentuated by the omission of the horizontal plane. Numerous hands presenting themselves from all directions produce an effect of weird excitation. The artist has used painting for its original purpose, illustration, which is superimposed on an aesthetic structure. It is distinguished in the exhibition.

Also in June at the Jury-free Exhibition of the Oakland Art League in the Oakland Art Gallery he displayed his *Street Car* and *Prize Fight*, two works that *The Oakland Tribune* called "another phase in Wolf's progress."¹²⁹ Again the *Chronicle* gave Wolf's work prominent notice:¹³⁰

. . . . In his canvases Wolf has intricately woven his compositional structure, segmentary fashion, into complete units that ably fill the given space.

The first is an amalgamated impression of the interior of a street car. After the paramount interest of the work, which is that of color and design, the subject matter appears in many forms of the passengers, sitting, standing, men with straw hats, derby hats, and women with shopping bags. The crowd has been welded together in an almost symmetrical pattern held together by color well placed and balanced.

A prize fight constitutes the theme for the second painting; in this Wolf has achieved a feeling of movement and attained a greater feeling of vitality than is felt in the street car interior. The contestants with gloves, the suggestion of the reporter typewriting the story at the ringside, the hand of the referee counting, and the attendants with pals and sponges make up the whole into a canvas replete with life and interest.

Wolf added a third canvas to the Oakland show that depicted a housewife at the kitchen sink, entitled *Organization*; *The Oakland Tribune* reproduced this painting and despite the attempts by some critics to label it as "frivolous" Florence Lehre called it a "capable work. . . . even if we do feel that some of his *third dimensions* have obtruded themselves forward of the picture plane."¹³¹ When he re-exhibited this *Organization* a month later at the 1930 summer Annual of the Berkeley League in its new College

Avenue galleries, the sculptor, art critic and teacher, Edgar Walter, defined this opus for the readers of the *San Francisco Call-Bulletin*:¹³²

Hamilton Wolf offers a large semi-abstract painting, "Organization," – two-dimensional planes succeeding one another in space, giving a partial illusion of depth by overlapping: four large hands and a cubic head complete the composition. It has interesting color combinations on surfaces bounded by straight, hard lines, an experiment in which sequential lines play no part and developed wholly in the perpendicular without the use of the horizontal plane.

That September one of his many paintings entitled *Composition* was awarded a second prize in the "decorative composition" category at the California State Fair.¹³³ He contributed in early November to a group show at the Art Center in San Francisco.¹³⁴ That same month Wolf continued to exhibit with the Berkeley League at its Eighth Annual.¹³⁵ Also in November at the University of California Extension Division Auditorium on Powell Street in San Francisco Wolf staged a solo show of his "latest" paintings.¹³⁶ A month later at the revived San Francisco Art Center he displayed in the "Christmas show" a canvas entitled *Woman in Kitchen*.¹³⁷

The first solo exhibition given by the Art Center in January of 1931 was a retrospective of Wolf's work which comprised a group of sixty drawings and watercolors from his childhood and adolescence - saved by his famous artist-father Henry Wolf - as well as ten modern canvases, including *Noon Hour*.¹³⁸ *The Oakland Tribune* reproduced one of his teenage portraits and the recent *Woman in Kitchen*.¹³⁹ National coverage for the show in the *Christian Science Monitor* was decidedly positive:¹⁴⁰

The impression one receives upon entering the galleries is of strength, sincerity and dignity. Underlying this there is a wide scope of imaginative thought, working to achieve a structural design. This is solidly built on form, with richness of color distributed throughout the compositions.

One realizes that Wolf never repeats himself, because every new subject presents a problem that calls for a different method of approach. Never content with what has been accomplished, he chooses a new path each time. He borrows from no one, and so remains himself.

After its close this exhibition was moved to the Berkeley Art Museum where Wolf already had on display two large oils in the progressive "Group of Nine" show.¹⁴¹ John Emmett Gerrity, now the art critic for the *San Francisco Call-Bulletin*, characterized one of his canvases as "a poetico-mystic essay in which he displays a salutary passion to put paint on canvas without the discipline of formal motivation."¹⁴² Some of the other members of the Group of Nine were: Ray Boynton, Ralph Stackpole, William Gaw, Lucien Labaudt, Stafford Duncan and Gerrity himself. In late January at the exhibit of "new members" in the SFAA Gerrity again went after Wolf.¹⁴³

Hamilton Wolf has a canvas that is glowing, the subject of which is difficult to comprehend. "Street Car Scene" presents an array of shoulders, heads, newspapers and women's legs and straphangers. The confusion arising from the responsibility placed on the spectator to fathom the material of the painting is disconcerting, and takes away from its quality.

The vigor of the composition, and the nicely disposed forms in space and the whole content should have a depiction as clear and unmistakable as a crystal to reveal the full quality of this work.

At the Oakland Art Gallery Annual in March of 1931 Wolf's contribution received this notice from Florence Lehre:¹⁴⁴

Hamilton Wolf gives one of the major satisfactions of the exhibition, to those who have followed this artist's career with sympathy. Recently we have seen him struggling toward a new means for his personal expression. And it has been a real struggle. But now we can gain pleasure from the coherence, the sense of fulfillment that is creeping into his work. It has a new unity of feeling and of organization that is beyond anything that Wolf has done hitherto.

Later that month at the Third Annual Jury-free Exhibition in the Berkeley Art Museum he displayed an extremely unconventional "Self-Portrait" which, according to curator Mildred McLouth, "Caused nothing less than a furor."¹⁴⁵ F. W. Lehre in her review for *The Oakland Tribune* art page obviously liked the work, but called it "a weirdly uneasy composition that is guaranteed to startle the most bored of gallery-goers."¹⁴⁶ His self-portrait design relied on the curious perspective of the seated artist painting his body and surroundings, but rendering his face through a mirror on his lap. The portrait became so controversial that it was published in a national journal, *The Art Digest* and shown at the 1931 spring Annual of the SFAA where it was the object of constant speculation. Wolf responded to the outcry by philosophizing on the goals of the artist:¹⁴⁷

When painting one should eliminate from one's mind the work of all other artists, so that one's own vision and problem may be realized in one's own way. There must be sincerity of thinking. Not to go back to the same subject, but always to seek new roads. Not to change one's technique, but to vary one's theme. Every great work has an emotional element. It is a divine gift. The ideal work of art is one with this emotional element made fine by consummate craftsmanship.

For the Jury-free Annual Exhibition of the Oakland Art League at the Oakland Art Gallery his submission brought forth this charmingly sarcastic response from F. W. Lehre:¹⁴⁸

Undoubtedly the most baffling painting for the lay person will be found in Hamilton Wolf's "Lunch Counter." As far as the title goes, we'll agree with the lay person and declare that it looks more like a library - but a little thing like that doesn't matter in present day art. The whole is a sort of fireworks affair - gorgeous - gorgeous in color. The aesthete will thrill to it. The lay person won't eat at a lunch counter that day.

In the late spring of 1931 his watercolors appeared at the Art Center in San Francisco.¹⁴⁹ That winter he displayed with the SFAA in the Legion of Honor another *Composition*, characterized as "Wolf outdoing Wolf."¹⁵⁰

Wolf's work was included in the Fourth Annual Jury-free Exhibition at the Berkeley Art Museum in February and March of 1932.¹⁵¹ At that year's spring Annual in the Oakland Art Gallery Wolf's canvas, *Babushka*, was voted by artists and visitors the tenth best in a field with over one hundred and twenty entries and was described by H. L. Dungan thus: "A full-length figure of a woman, painted for certain curved line effects against straight lines in background . . . line arrangement perhaps over stressed . . . spots of color blend easily with the whole . . . from a distance through the doorway. The first view may be disturbing."¹⁵² That July his "outstanding" paintings, *Magda* and *Five O'clock*, appeared at the First Annual Summer Exhibition of California Artists in the Palace of the Legion of Honor.¹⁵³ He also displayed at that venue's concurrent show of religious art a canvas entitled *The Prophet* which was praised for "much stress on line arrangement."¹⁵⁴ From his corpus of paintings we know that Wolf was devoutly spiritual and he participated in functions that ranged from lectures and art exhibits at the College of Holy Names to a "religious revival" at the World Fellowship Congress.¹⁵⁵ In 1932 he executed the large canvas *Afternoon at the Market* in the representational manner of the Diego Rivera-inspired muralists; this work demonstrated his great flexibility in adapting styles and artistic philosophies that suited his commissions.¹⁵⁶ His growing recognition brought an invitation to exhibit in New York City that October in a one-man show at the Delphic Studios. He received mixed reviews with paintings that were "strident, disconcerting, a little violent . . . [and] with a certain stiffness."¹⁵⁷ Among his exhibited canvases were the three above mentioned works shown in July at the Palace of the Legion of Honor; *Five O'clock* received the most attention in New York.¹⁵⁸

In March of 1933 he contributed to the first "competitive" watercolor show at Gump's in San Francisco.¹⁵⁹ In mid July most of his Delphic exhibition was reassembled in two galleries of the Palace of the Legion of Honor for a major one-man show that ran until August 10th.¹⁶⁰ Joseph A. Danysh, art critic for *The Argonaut*, offered the following somewhat narrow evaluation:¹⁶¹

In his water-colors . . . Wolf turns to the casual realism of everyday life. One might argue that the little incidents in the life of a large city are for the occasional visitor less realistic than romantic or exotic. Thus when he chooses bootblacks, fire escapes and street scenes it is less with satiric sociological intent than for the momentary interest he finds in their compositions, their movement and their color. Rarely in his water-colors does he go further than a kind of rugged illustration, taking advantage of happy groupings or color. Often perhaps they simulate too closely an oil technique rather than seeking to express the special qualities of the water-color medium.

In his oils, however, Wolf enlarges upon his world, sacrificing the incidentals of nature to a higher order of logic in the pattern and rhythm of a composition. *The Cabaret*, an arrangement of strong circular movement, the *Revival*, thick-lipped heads milling in commotion, the *Last Supper*, a satiric pattern of hands playing counterpoint to the movement of table and faces – all these show the artist preoccupied with the making of pictures, not with the problems of life.

The Cabaret is heavily influenced by the Futurist movement as is his contemporary piece, *The Conductor*.¹⁶² Regarding the Legion of Honor show H. L. Dungan cautioned the readers of *The Oakland Tribune* with the following: "Wolf's oil paintings are apt to be a little upsetting at first sight, but after careful consideration they grow in impressiveness and vitality."¹⁶³ Anna Sommer, art critic for *The San Francisco News* had the following evaluation for the same exhibit:¹⁶⁴

Hamilton Wolf shuns eclogues and seaside shanties, finding his artistic stimulus in the crowded human comedy around him. Essentially, a stylist, for many tastes he makes too much a fetish of his mottled colors and interplay of light and shade, which reflect his apprenticeship to Cezanne and the cubists.

But his brush is broad and bold, now and then producing powerful and compelling forms, like the contours of factory walls and the steel girders of a railroad station. Striking for its arrangement is a smoky cabaret scene, viewed from above, the tables and dancing couples forming a clock-face pattern.

From this popular show the *San Francisco Chronicle* reproduced his *Portrait of Ismail Adil*.¹⁶⁵ Some of the other exhibited titles were: *Self-Portrait*, *Storm* and *G.S.*; the latter was a study of a girl leaning her chin on one hand. That September Wolf also participated in an exhibition of self-portraits by California artists at the Legion of Honor.¹⁶⁶ At this same time he displayed "a collection of water colors" at the University of California Extension Center on Franklin Street in Oakland and several canvases in a CSAC show with Xavier Martinez and other faculty.¹⁶⁷ At the October 1933 Water Color Exhibition in the Oakland Art Gallery he contributed "several small watercolors dealing with persons going about whatever is at hand.

Interesting in theme, color and handling."¹⁶⁸ Simultaneously, for the special SFAA exhibit at the California School of Fine Arts his displayed cityscape "indulged in semi-cubist fantasy in a scene showing Washington Square, New York, and surrounding skyscrapers."¹⁶⁹ In the late fall of 1933 he exhibited thirty-four of his "small water-color vignettes of New York" at the Macbeth Galleries in New York City and received significantly improved reviews from the Eastern critics.¹⁷⁰

In March of 1934 Wolf contributed several watercolors of New York to the First Annual Faculty Exhibition at the CSAC.¹⁷¹ For two weeks in September he exhibited at San Francisco's Adams-Danysh Gallery his watercolors of "New York scenes" that were previously seen at the Macbeth Gallery and the Legion of Honor.¹⁷² In his review for *The San Francisco Call* Junius Cravens referred to these as "small naturalistic sketches . . . in departing from 'modernism' and turning to illustration, Wolf's color has become enriched and more brilliant and his work has gained in sincerity."¹⁷³ At the same time he exhibited his painting *The Flight* at the California State Fair.¹⁷⁴ During October and early November of 1934 at the Second Annual Exhibition of Watercolors, Pastels, Prints and Drawings in the Oakland Art Gallery his *Landscape* and *Still Life* were described as "surprisingly tender and skillful water-colors" by Glenn Wessels, art critic for *The Argonaut*.¹⁷⁵ Concurrently, in the Danysh Gallery he contributed to the Second Annual Exhibit of the Progressive California Painters and Sculptors whose purpose was "to assert in a unified manner the attitude of those contemporary artists who have thrown off the bonds of academic realism in order to produce creative works that are indigenous and of our time."¹⁷⁶ At this event Wolf's painting *Entombment* was said in the *San Francisco Chronicle* to be influenced by "mysticism" and characterized as "muscular elementalism."¹⁷⁷ Howard Talbot, art critic for *The Wasp*, declared this canvas "to be one of the sensations of the show" and "a sincerely dramatic achievement."¹⁷⁸ Wolf lectured and displayed his canvases, which included Biblical scenes, subjects in New York and "modern portraits," in mid-to-late October at the new gallery of the Berkeley Women's City Club.¹⁷⁹ In November he exhibited at the bimonthly California Artists show in the Legion of Honor a life-size portrait entitled *Ruth in Blue Hat* which H. L. Dungan called "striking and effective, even to the unusual indentation where the collar bones meet."¹⁸⁰ For the Fifty-fifth Annual of the SFAA in late January of 1935 the jury selected his *Young Man on the Flying Trapeze*.¹⁸¹ In March at the Annual of the Oakland Art Gallery he displayed *The Park*, a canvas "in which Wolf has," according to H. L. Dungan, "transmuted most of nature's colors into a scheme of his own, but so cleverly that they appear natural enough."¹⁸² Also that spring he was one of eighteen Berkeley artists who contributed to the Annual of the All Arts Club held at the Women's City Club of Berkeley.¹⁸³ Wolf joined several "Modernists" in September at the monthly exhibition of California Artists at the Legion of Honor.¹⁸⁴ Concurrently, he was awarded at the California State Fair a second prize in the "decorative composition" category for his entry entitled *In the Doorway*, a "striking portrait" of his wife with a vacant stare standing in a blue portal flanked by calla lilies.¹⁸⁵ In October of 1935 he was invited to contribute to the First Graphic Arts Exhibition of the SFAA in the San Francisco Museum of Art.¹⁸⁶

At that same venue for the Fifty-sixth Annual of the SFAA he exhibited during February of 1936 his prize-winner *In the Doorway*, which Alfred Frankenstein, art critic for the *San Francisco Chronicle*, characterized as a "figure and a setting that live, creating, rather than representing, the vivid presence of the subject."¹⁸⁷ Concurrently, he exhibited his "strongly rendered labor subject," *The Meeting*, at the Co-operative Gallery in San Francisco's Art Students League on Geary Street.¹⁸⁸ That March Wolf donated oil paintings to the benefit exhibitions and sales on the U.C. campus for the YWCA and the Bay Area Theatre Union; he also displayed his very "modern" full-length portrait, *Marian*, to the Annual Exhibition of Oils and Sculpture at the Oakland Art Gallery.¹⁸⁹ At the California State Fair in September of 1936 he was awarded a second prize in the "figure studies" category.¹⁹⁰ A month later at the Annual Exhibition of Water Colors in the Oakland Art Gallery he displayed *Information*, which was, according to H. L. Dungan:¹⁹¹

. . . . a bureau on a city street with persons crowded about. Wolf handles his subject well with color spots used most effectively. Take note of the clock above the information bureau. It is a work of art in itself.

In the fall of 1936 at the Bay Region Art Association Annual in the Oakland Art Gallery Wolf's pieces entitled *Neighbors* and *Trackworkers* were praised by Glenn Wessels in *The Argonaut* as providing "what excitement there is in the show, either through excellence of treatment or unusual subject matter."¹⁹² H. L. Dungan said of the *Trackworkers* that the figures "are well done with not so many angles and square bits of color such as marked other works of recent date by Wolf . . . we like him best when, in paint, he becomes a teller of tales of human activity."¹⁹³ In December his one-man exhibition at the Bay Region Art Association Gallery in the Capwell, Sullivan and Furth Building of Oakland received a cautious, but positive review from H. L. Dungan who reproduced in *The Oakland Tribune* Wolf's factory scene, *Modern Classic*, "a study in gray-greens enlivened by slight patches of red."¹⁹⁴ This show received the following assessment by Glenn Wessels in *The Argonaut*:¹⁹⁵

As a watercolorist, Mr. Wolf might be called a post-impressionist. Here he limits himself to the task of interpreting seen subject matter in terms of his medium, but with a fine command of oil paint he goes further into the adventure of imaginative painting and

gives us pieces like "Express Elevator" and "Genesis," which are symbols of ideas rather than presentations of things seen. Particularly fine is "Entombment," where forms and color are conditioned not only in the direction of lyric design, but also by the mood. This is the open road before contemporary painting and Mr. Wolf has had the courage to feel his way along it in spite of the current reactionary fad for the easy pseudo-primitive. It is to be hoped that he will follow out the path indicated by his recent oils to a completely consistent lyric-symbolic expression.

Emilia Hodel, art critic for *The San Francisco News*, was the decidedly enthusiastic about the Oakland exhibit:¹⁹⁶

In a way the show is retrospective and includes canvases of several years ago, paintings from his New York show, together with his latest work.

Wolf is essentially a watercolorist. With nervous energy and a vivid palette he portrays the urban scene from masses of figures to the lone customer of a popular restaurant, or a fine New York landscape. His oils, painted in a much lower key, have behind them this same vigor. Motive and treatment often enter the field of pure fantasy, and sometimes lean, as in "Minerva," toward surrealism. These excursions, whether or not remaining a permanent part of Mr. Wolf's equipment, prove him to be alive to all new trends, and open-minded enough to experiment. Certainly essential for any living art!

He was also an exhibitor at the group shows of the Bay Region Art Association in 1936-37.¹⁹⁷ In March of 1937 at the Oakland Art Gallery's Annual he displayed, according to Alfred Frankenstein, one of "the most powerful paintings there, . . . the heavily architectonic, somber, yet richly active *Two Figures*."¹⁹⁸ The following month at the Fifty-seventh Annual of the SFAA Wolf's *Athena* was said to have "power and strength."¹⁹⁹ At that event Harry Haswell, art critic for *The Wasp*, observed that "Wolf . . . lets his humor appear in forms rather than in grotesqueries, and thus his *Battle Array* has something more than the elements of farce-comedy in it."²⁰⁰ In October of 1937 for the Fifth Annual Exhibition of Watercolors, Pastels and Prints at the Oakland Art Gallery his *Street Corner* was singled out for praise.²⁰¹ He exhibited a month later in several Oakland department stores for National Art Week.²⁰²

In January of 1938 he contributed to the first exhibition at Berkeley's East Bay Theatre Gallery which was founded by the East Bay Theatre Union.²⁰³ At Robert's Gallery in Oakland a solo exhibition of Wolf's work was staged that February.²⁰⁴ Concurrently, at the Bay Region Art Association show in Oakland's Capwell Building he exhibited the only "radical" painting, "a sort of X-ray view of a barber shop."²⁰⁵ At the Annual of the Oakland Art Gallery in March Wolf's contributions were said to be possessed of "forceful, granitic patterns."²⁰⁶ That same month his work was part of a joint exhibition at An Artist's Place, a small gallery on Bancroft Street in Berkeley; his paintings also reappeared at the East Bay Theatre Art Gallery on Addison Street.²⁰⁷ In April of 1938 at the Fifty-eighth Annual of the SFAA in the San Francisco Museum of Art Alfred Frankenstein took exception with several of his works which he characterized as "bulky, voluminous, proletarian figures mostly, occasionally over-dramatized, as in the *Romeo and Juliet* in modern dress, dying passionately before a backdrop of wild trees in the best black velvet pillow tradition."²⁰⁸ In October of 1938 Wolf held a major solo exhibition of his recent work at Gump's. Alfred Frankenstein reproduced in the *San Francisco Chronicle* his complex "oil mural" entitled *Petroleum Laboratory*, which was executed for the Shell Oil Company, and offered the following evaluation:²⁰⁹

Hamilton Wolf is having his first San Francisco exhibition in some time at Gump's, where one may see highly characteristic oils by this gifted devotee of the monumental and powerfully built. Wolf likes big things and big ideas. His subjects are likely to be grain elevators, huge sheds or the fantastic, large-scale geometry of industrial forms. He builds up everything in strong, emphatic rhythms, whether it be portrait or landscape, with low-keyed iron color (The color notably flares, however, in one canvas, the "Annunciation"). The social commentary pictures are, it seems to me, somewhat less impressive than the others because the artist tends to reduce his human figures to concrete robots, which decreases rather than emphasizes the note of industrial slavery which, presumably, they are supposed to symbolize. But Wolf, on the whole, has much to say and his own striking manner of saying it, and his exhibition is a relief from too many pansies and weeping willows.

Of the same exhibit H. L. Dungan observed that Wolf "has some ideas of his own . . . he is modern in his obvious search for arrangement . . . his art is a serious approach to women with their arms posed at defiant angles and to hardy men at work . . . he paints extremely well."²¹⁰ Between November 9th and the 22nd the collection of his paintings at Gump's was given another solo exhibition, this time it filled the Gallery of the SFAA in the San Francisco Museum of Art.²¹¹ At that venue in April of 1939 for the Fifty-ninth Annual of the SFAA Wolf was awarded its Second Artist Fund Purchase Prize of seventy-five dollars for his painting *Next*, the barber shop scene that was displayed the previous year at the Bay Region Art Association.²¹² This oil was one of the few paintings reproduced in the exhibition catalogue.²¹³ It was also reproduced in *The San Francisco News*.²¹⁴ In June at the Vera Jones Bright Gallery in San Francisco Wolf exhibited with the faculty members of the Academy of Advertising Art and was "represented with two compact, dense oils, *The Wine Press* and

Neighbors, and an academic, yet expressive drawing of a woman."²¹⁵ He taught at the Academy of Advertising through 1940. He exhibited at the California State Fair in September of 1939 and in October the Oakland Art Gallery featured his work at the Watercolor Annual.²¹⁶ He contributed to another Academy "faculty show" at Gump's.²¹⁷ He continued to exhibit on the East Coast, including the New York World's Fair in 1939 and thereafter at the Carnegie Institute in Pittsburgh. His paintings entitled *Modern Classic* and *The Annunciation* were displayed to great acclaim at the Golden Gate International Exposition on Treasure Island in 1939-40.²¹⁸

In late February of 1940 a solo exhibition of Wolf's work opened at the Albatross Bookshop on Jones Street in San Francisco.²¹⁹ In March at the Annual Exhibition of Oils in the Oakland Art Gallery Wolf displayed a portrait of his wife, *Laura Jane*, which was "made of cross-hatched and many color lines; exaggerated to puffed sleeves and other points of interest."²²⁰ Later that spring he contributed to the Faculty Exhibition of the CCAC which was held in Guild Hall on campus.²²¹ At the 1940 California State Fair one of his portraits was awarded a second prize in the "figure painting" category.²²² That October his work was included in the "California Creates" exhibition at the San Francisco Museum of Art.²²³ Between 1940 and 1952 he frequently contributed to the Annual Painting and Sculpture Exhibitions of the SFAA in the San Francisco Museum of Art.²²⁴ At that event in 1940 he exhibited an oil entitled *Forms* and a work in tempera, *The Wrestlers*. A year later at the SFAA he displayed two oils: *Portsmouth Square* and *The Tailor*. At the 1941 spring Annual of the Oakland Art Gallery H. L. Dungan found Wolf's self-portrait to be "well painted," but disconcerting with his protruding left eye; early that fall he traveled to Virginia City, Nevada, to sketch.²²⁵ He had returned by November to help organize the first East Bay Art Fiesta as part of National Art Week and he displayed his work at that event.²²⁶ At the Oakland Art Gallery's 1942 "Invitational Exhibition," which was open only to previous prize winners, he displayed five large paintings that Dungan characterized as "splendidly painted, but we are still a bit hazy, especially over his *Silent Riders*."²²⁷ In January of 1943 Wolf penned a charming obituary of Xavier Martinez for *The Oakland Tribune*.²²⁸ The San Francisco Museum of Art staged a solo exhibition of his "modern" art that February.²²⁹ The critic for the *Chronicle* offered the following evaluation:²³⁰

The San Francisco Museum has reopened its Art Association gallery with a group of the powerful, tremendously weighty and monumental figure paintings of Hamilton Wolf. There are also some abstractions and allegorical pictures I found less successful, but Wolf's camouflage map in oil is a very interesting abstraction when you look at in the abstract.

His painting *Maritime* at the 1943 spring Annual of the Oakland Art Gallery received an honorable mention and this assessment from H. L. Dungan:²³¹

Hamilton Wolf puts something of the salt sea into his "Maritime," an artist's translation of masts and loading booms, sails and a lone man who is husky enough to represent the longshoremen's union. We doubt the booms, spars and what-nots will work. Even the longshoreman appears puzzled about his surroundings, but the whole is a dramatic arrangement well suited for a stage set.

In early June he lectured at the San Francisco Museum of Art on his around-the-world tour made twenty years earlier through the Pacific, Europe, north Africa and Latin America. At this time he exhibited over a hundred sketches and his vast collection of "curios," most of which had never been seen in public before.²³² John Garth, artist and art critic for *The Argonaut*, noted of this display that:²³³

. . . much of the work is highly finished, much of it mere momentary impressions quickly recorded and telling us little, although a great deal, doubtless, to Mr. Wolf, in keeping happy memories green through the years . . . His display of personal memorabilia . . . adds quite a different touch to the show.

In August his work appeared in another "Invitational Exhibition" at the Oakland Art Gallery.²³⁴ He contributed to the Self-Portraits of American Artists Exhibition at the de Young Memorial Museum in September of 1943.²³⁵ A month later at the Eleventh Annual Exhibition of Water Colors, Pastels, Drawings and Prints in the Oakland Art Gallery he exhibited *Jane*, a portrait in which H. L. Dungan found "a lot of lines running around, reminding us of the universal conception of a mother-in-law."²³⁶

His work returned to the Oakland Art Gallery in February of 1944 for an "Invitational Exhibition" and in June for a show of the Bay Region Artists.²³⁷ That July his beloved mother died in Oakland.²³⁸ In the fall of 1944 the first of three notable events was the inclusion of his paintings in the "Artists at Wartime Exhibition" at the newly opened California Labor School on Broadway in Oakland.²³⁹ Concurrently, his oil entitled *The Quarry* at the Sixty-fourth Annual of the SFAA was awarded the Anne Bremer Memorial Prize of two hundred dollars.²⁴⁰ H. L. Dungan observed that this work was "beautifully done, both in color and arrangement."²⁴¹ That October at the Oakland Art Gallery Annual Dungan called his canvas *Opening Night* "an observation on Opera goes, a sarcastic comment on the fat and overdressed. Wolf didn't do a very good job"²⁴² Two months later *The Oakland Tribune* reproduced his portrait in oil of *Adeline Salinger*, a former student who achieved some success locally as a painter.²⁴³ In January of 1945 he contributed to the Exhibition of Painting and Sculpture in the Bay Region at the San Francisco Museum of Art.²⁴⁴ His work was shown in the spring in the Contemporary American Paintings show at the Palace of the Legion of Honor.²⁴⁵ On June 1st he

donated his work to the Spanish Refugee Appeal Art Auction, which was organized by the Joint Anti-Fascist Refugee Committee, at the Dorian Art Gallery on Post Street in San Francisco.²⁴⁶ His two entries at the Sixty-fifth Annual of the SFAA in 1945 were oils entitled: *San Francisco* and *The Dance*.²⁴⁷ In November the CCAC staged a solo exhibit of twenty-nine of his oil and tempera paintings in Guild Hall on campus under the sponsorship of the Delta Phi Delta National Art Honor Society. This display presented his more recent work, such as *The Blacksmith*, and included a "number of abstractions."²⁴⁸

From the mid 1940s through the 1960s Wolf adopted many of the extreme tenets of Abstract Impressionism. His large undated oil on Masonite entitled *Spring* is composed of a colorful seemingly haphazard array of right angles. *The Bridge*, a study similar in medium and execution, has introduced several ambiguous curves. In both works his forms are independent of all objective appearances and abstracted from nature to create a playful cascade of patterns.²⁴⁹ Equally successful is his *Automation* which was influenced by the earlier work of Theo van Doesburg, Piet Mondrian and the De Stijl movement as well as Hans Richter.²⁵⁰ In this piece Wolf creates tightly controlled geometric patterns on primarily vertical and horizontal axes. The intent is to reduce artistic expression to its simple most logical elements. His *Atomic Landscape* is in a similar vein, but here the boundaries within the maze of diagonal compartments are slightly blurred.²⁵¹ *Automation* and *Atomic Landscape* are like places found in x-rays where the compositional narrative becomes a cipher for his unconscious experience, devoid of any specific historical reference. His large *Untitled* oil on canvas dated to about 1950 is driven by sensuous lines and curves that explore anxious depths; the textures define and illuminate the forms.²⁵²

Between 1946 and 1948 he contributed to the Annual Spring Exhibitions sponsored by the Palace of the Legion of Honor. In March of 1946 Wolf received an honorable mention at the Annual Exhibition of Oil Paintings and Sculptures in the Oakland Art Gallery for his SFAA prize winner, *The Quarry*.²⁵³ Simultaneously, his work was included in a joint exhibition with William Gaw and Leah R. Hamilton at the Rotunda Gallery in the City of Paris department store of San Francisco.²⁵⁴ In June of 1946 Wolf was one of thirty-seven watercolorists selected by the San Francisco Bay Area Artists for a "Traveling Exhibition" with stops that included New Jersey, New Hampshire, Omaha and the Riverside Museum in New York.²⁵⁵ That fall the Seattle Museum of Art selected the works of nine northern California artists for a traveling exhibit of Western art museums and included Wolf's canvas *San Francisco*, "an abstraction of the visual, giving the feeling of the city, lower and in the distance. The mist, the lights at night, the Ferry Building and the waterfront were welded together."²⁵⁶ In January of 1947 at the "Flower Fiesta" Exhibition in the Rotunda Gallery his painting *Wind in the Garden* was called a "dramatic abstraction" by Spencer Barefoot of the *San Francisco Chronicle*.²⁵⁷ A month later he contributed to the SFAA's Eleventh Annual Exhibition of Watercolors, Drawings and Prints at the San Francisco Museum of Art.²⁵⁸ At the Oakland Art Gallery Annual in March he displayed a "well arranged" piece entitled *Soldiers*.²⁵⁹ He was one of only six California artists whose work was selected for exhibit at the 1947 spring Centennial Congress of Western Art in Logan, Utah; concurrently, for the "Modernist" exhibition of San Francisco Bay Area Artists at the Woodstock Art Association in New York Wolf displayed *The Returned* and *The Bird*.²⁶⁰ Late that summer his exhibited work at the San Francisco Museum of Art became part of a program that allowed patrons to rent paintings.²⁶¹ Out of eighteen hundred entries Wolf's painting, entitled *Gallery*, was among the one hundred and fifty-nine accepted for exhibition in November of 1947 at the Fourth Annual National Art Competition – the "Paintings of the Year" show – which was sponsored by Pepsi Cola and held at the National Academy of Design in New York City.²⁶² This canvas, which was an abstract arrangement of flat geometric planes and circles, was reproduced in *The Oakland Tribune*.²⁶³ In February of 1948 at Oakland's Annual Exhibition of Oil Paintings and Sculpture Wolf displayed "strongly patterned abstractions."²⁶⁴ That fall at Oakland's Annual Watercolor and Print show Wolf offered "Spatial Rhythm, a charcoal drawing of a circle, curves and straight lines which have rhythm."²⁶⁵ In May of 1949 his work was included in the CCAC faculty exhibit at the Athens Athletic Club in San Francisco; that show was later sent to Napa.²⁶⁶ That August at the Exhibition of Bay Region Artists in the San Francisco Museum of Art he displayed two paintings that were offered for sale at five hundred dollars each: *Harbor*, "a design of dark lines outlining dark patches of color," and *Transparencies* with its "small fish swimming among the plants;" at that venue in November he re-exhibited his famous self-portrait with a mirror.²⁶⁷ Also in the fall of 1949 at the Seventeenth Annual Exhibition of Watercolors and Prints in the Oakland Art Gallery H. L. Dungan said that Wolf's entry, *The Harp*, showed "part of a harp and considerably more of a person nude from the waste up. Her face is a blank, so far as eyes, mouth etc. are concerned."²⁶⁸ Some of the other venues for his exhibitions in the mid-to-late 1940s included the: Fuller Gallery in 1946,²⁶⁹ American Water Color Society at the San Francisco Museum of Art in 1946,²⁷⁰ City of Paris Gallery at Reno in 1947,²⁷¹ and Los Angeles County Museum in 1949.²⁷²

In the mid 1930s Wolf moved his residence to 286 Whitmore Street in Oakland, an address that he maintained until 1950 when he and his wife occupied "a new modern type of redwood home" designed by Campbell and Wong on Simms Drive in Oakland's Montclair district.²⁷³ In January of 1950 at the "Anniversary Exhibition" in the San Francisco

Museum of Art his canvas *Expectance* was described by H. L. Dungan as "an oil of several standing figures, an unusual work for the figures are outlined by lines cut into the paint."²⁷⁴ To celebrate the completion of renovations at the Oakland Art Gallery that February a solo exhibition of Wolf's paintings was held for two weeks.²⁷⁵ Of this show Dungan noted that Wolf "has a very lively imagination which you will appreciate when you see it rambling through . . . the two galleries filled with his paintings . . . landscapes, portraits and some designs in the modern fashion;" *The Oakland Tribune* reproduced his popular *Self Portrait* with a mirror and recommended an adjoining gallery that displayed the work of his graduate students.²⁷⁶ In commemoration of Wolf's exhibition the *Berkeley Daily Gazette* reproduced the Louis Miljarak photo of this "distinguished Bay Area artist" in the act of painting one of his more abstract works.²⁷⁷ Also in February he joined William Gaw, Spencer Macky and Eugen Neuhaus and made a public appeal to have the future curator of the Oakland Art Gallery examined and approved by an outside panel of professionals; this request was denied by the Oakland Civil Service Board.²⁷⁸ Artist members of the SFAA exhibited in April of 1950 at the de Young Memorial Museum where Wolf's *Harbor* was described as an "abstraction of well placed color and lines;" three months later his work was included in the show of "Drawings and Prints by Bay Region Artists" at the San Francisco Museum of Art.²⁷⁹ That summer he exhibited at the California State Fair in the "modern oil category."²⁸⁰ In October of 1950 his work was displayed at the Eighteenth Annual Exhibition of Watercolors, Pastels, Drawings and Prints at the Oakland Art Gallery and at the show of Modernists in Gump's.²⁸¹ Shortly thereafter he traveled to Mexico. The following March at the Oakland Art Gallery his canvases appeared at the Annual Exhibition of Oils and Sculpture.²⁸² During the fall of 1951 his work was shown locally at the YWCA Arts and Crafts Exhibition, Walnut Creek Arts Festival and the "Holiday Art Fair" at Gump's.²⁸³ In January and February of 1952 fifteen of his oils and watercolors were given a joint exhibition with the works of Caroline Martin and E. H. Hays at the Rotunda Gallery.²⁸⁴ Miriam Dungan Cross, art critic for *The Oakland Tribune*, evaluated his contributions:²⁸⁵

Wolf is showing a group of semi-abstractions in oil and watercolor. He is interested primarily in the abstraction of human figures which he elongates and arranges rhythmically in space. In a better world (one in which Christian Dior thinks we are living) we should all look like this and be bathed in the delicate pinks and blues of Wolf's light.

"San Miguel de Allende," inspired by a recent trip to Mexico, uses strong color and a more literal concept to depict the saint as the focal point for the surrounding figures and animals. "Mardi-Gras" grasps the revelry in a gay abstraction of serpentine color weaving before suggested dancing figures.

The *Berkeley Daily Gazette* published a photo of the well-dressed Wolf "putting finishing touches" on his *San Miguel de Allende*, a study that was influenced by his love of Symbolism and Futurism.²⁸⁶ That March Wolf decided tactfully to criticize what he believed to be the slavish imitation of European styles in California art schools. John Garth reported on his comments in *The Argonaut*:²⁸⁷

Professor Hamilton Wolf of the California College of Arts and Crafts in a public lecture on "Mexico," given in the Guild Auditorium on the campus of the college, told of meetings with the famous painter Diego Rivera, the dancer, José Limon, and other outstanding Mexican figures.

"The stimulating thing I felt in Mexico," said Wolf, "is that the Mexican artists no longer feel the need to imitate European traditions. They are all working with great energy and imagination to create original work based on forms and symbols of their own civilization." To illustrate the point, Wolf also discussed modern Mexican architecture, which he said "compares favorably with any in the world."

In June of 1952 he taught a class in oil painting at the College.²⁸⁸ When the jury system for the Oakland Art Gallery became mired in controversy, he was asked to design another and on completing this task in the early fall he left with his wife for extended travel and painting in Mexico.²⁸⁹ He maintained an informal connection with the Institute of Art in the colonial city of San Miguel de Allende where the couple leased a large house with servants; he sent descriptions of his colorful travels to the Berkeley newspaper.²⁹⁰ In December of 1953 the Contemporary Arts Gallery in Mexico City staged a popular solo show of eighteen of his paintings and published a catalogue authored by the well-known artist, Rico Lebrun.²⁹¹ At the same time in the Rotunda Gallery of San Francisco several of his Mexican paintings appeared in the Cocktail Hour Exhibition; Miriam Cross summarized his canvas *Speak-easy*: "a group of muscular individuals at tables and dancing in a whirl of circular movement."²⁹² Wolf returned to the East Bay in June of 1954 to teach the summer session at the CCAC and to lecture on Mexico and Guatemala.²⁹³ Despite his busy schedule he was again appointed to the board of directors of the SFAA.²⁹⁴ In the fall of 1954 the Wolfs returned to Mexico.²⁹⁵

His wife, Laura, who had been the director of Gump's Art Gallery for many years, died in 1955, the same year he retired from the CCAC. Hamilton briefly maintained a San Francisco studio address at 1735 Hyde Street and eventually moved his Oakland home from Montclair to 321 Glendale Avenue in Rockridge.²⁹⁶ The Rotunda Gallery staged in the late summer of 1956 a joint show with Alexander Nepote, Ruth Elliott and Wolf who reportedly contributed seventeen "new offerings."²⁹⁷ His

paintings, which were accepted into the "Art Bank" of the SFAA, were exhibited in 1958 at the Palace of the Legion of Honor and in 1959 at the de Young Memorial Museum. Wolf's final exhibitions in New York City were at the Chase Gallery in December of 1960 and October of 1962. These were again controversial, primarily because New York critics had grown less tolerant of his experiments:²⁹⁸

Predominately, he is a somber realist . . . but then . . . he will turn to more playful figure subjects, which he distorts and confects in no very sensible manner. . . . Exotic and semi-abstract figure and landscape paintings make feeble if decorative passes at symbolism.

From the first Chase Gallery exhibition his paintings were acquired for the permanent collections of the: Washington Museum of Fine Arts, Georgia Museum of Fine Arts, University of Maine and Long Beach Museum of Fine Arts.²⁹⁹ In the early 1960s his artistic output declined dramatically. In September of 1963 his work was part of the exhibition sponsored by the Children's Hospital of the East Bay.³⁰⁰ He was given a special honorary dinner in 1965 by the CCAC and among the guests was his colleague and close friend, Isabelle Percy-West.³⁰¹ On May 1, 1967 Hamilton Wolf was taken from his Glendale Avenue studio-residence in Oakland to a retirement center in St. Helena, California, and died the next day.³⁰²

ENDNOTES FOR WOLF: 1. *LAT*, January 28, 1917, p.3-16. / 2. U.S. Census of 1900 [ED 813, Sheet 5A]. / 3. *BDG*, October 11, 1934, p.7; *SFC*, May 4, 1967, p.50. / 4. *TOI*, September 12, 1926, p.S-7. / 5. U.S. Census of 1910 [ED 482, Sheet 8B]. / 6. *TOI*, November 11, 1945, p.2-C. / 7. *BDG*, September 10, 1927, p.7; *AAA* 28, 1931, p.786. / 8. *LAT*, October 13, 1912, p.19. / 9. *LAT*, November 10, 1912, p.3-16. / 10. *LAT*, November 3, 1912, p.3-18. / 11. *LAT*, December 7, 1913, p.3-7; March 8, 1914, p.3-5. / 12. *B & B*, October 16, 1991, No.2436. / 13. *LAT*, February 13, 1913, p.2-9; February 22, 1914, p.3-4. / 14. *LAT*, March 15, 1914, p.3-2. / 15. *LAT*, April 19, 1914, p.3-6. / 16. *LAT*, June 21, 1914, p.3-25. / 17. *LAT*, September 10, 1927, p.3-10. / 18. *LAT*, May 31, 1914, p.2-7. / 19. *TOI*, June 14, 1914, p.25. / 20. *LAT*, April 12, 1914, p.3-6. / 21. *Moire*, p.B-109. / 22. *LAT*, December 13, 1914, p.3-6. / 23. *LAT*, April 11, 1915, p.3-15; March 14, 1915, p.3-15. / 24. *LAT*, April 18, 1915, p.3-17. / 25. *LAT*, August 27, 1916, p.3-3. / 26. *AAA* 14, 1917, p.649. / 27. *CSM*, August 24, 1917, p.8; cf. *TWP*, September 8, 1917, p.11; *TOI*, September 9, 1917, p.20. / 28. *CPC*, June 21, 1917, p.4. / 29. *CPC*, February 5, 1932, p.9; July 28, 1933, p.13. / 30. *CPC*, September 20, 1917, p.1. / 31. *WWDR*, No.3193-92461, September 12, 1918. / 32. *CPC*, January 30, 1919, p.1. / 33. *CPC*, January 30, 1919, p.1. / 34. *CPC*, May 15, 1919, p.2; Appendix 2. / 35. *CPC*, June 5, 1919, p.3; June 26, 1919, p.4. / 36. U.S. Census of 1920 [ED 23, Sheet 2A]. / 37. *CPC*, December 29, 1921, p.8. / 38. *LAT*, April 20, 1922, p.3-13; July 30, 1922, p.3-25; July 29, 1923, pp.3-22, 29; *Moire*, p.B-109. / 39. *CPC*, September 1, 1923, p.1. / 40. *Ibid.*: *CPC*, September 30, 1927, p.9. / 41. *LAT*, November 2, 1924, p.3-39. / 42. *LAT*, January 31, 1926, p.3-35. / 43. *Oxnard Daily Courier*, January 30, 1926, p.4; *Moire*, p.B-109; *TAD*, December 1, 1929, p.8; *BDG*, January 31, 1952, p.10. / 44. *TOI*, September 12, 1926, p.S-7. / 45. *Polk* 1927, p.1951; *AAA* 25, 1928, p.288. / 46. *TOI*, November 21, 1926, p.S-5. / 47. *TOI*, December 11, 1927, p.8-S; *BDG*, December 17, 1926, p.8. / 48. *TOI*, February 2, 1927, p.5; *BDG*, February 3, 1927, p.7; *OTM*, February 4, 1927, p.3. / 49. *BDG*, March 26, 1927, p.7; April 23, 1927, p.7; *TAT*, April 2, 1927, p.13. / 50. *TOI*, April 24, 1927, p.5-S; cf. *CPC*, April 29, 1927, p.10. / 51. *ARG*, August 1927, p.3; cf. *BDG*, July 30, 1927, p.6; *CPC*, August 5, 1927, p.6. / 52. *TOI*, July 3, 1927, p.4-B. / 53. *BDG*, January 18, 1928, p.7. / 54. *BDG*, August 6, 1927, p.6. / 55. *TOI*, August 28, 1927, p.5-S; *BDG*, September 3, 1927, p.7; September 10, 1927, p.7. / 56. *BDG*, September 10, 1927, p.7. / 57. *TOI*, November 6, 1927, p.6-S; *CPC*, November 11, 1927, p.4; *ARG*, November 1927, p.12. / 58. *TOI*, October 23, 1927, p.S-7; cf. *BDG*, January 18, 1928, p.7. / 59. *TOI*, November 6, 1927, p.6-S. / 60. *ARG*, November 1927, p.6. / 61. *SFC*, October 30, 1927, p.D-7. / 62. *SFC*, November 27, 1927, p.D-7; December 4, 1927, p.F-16; *ARG*, December 1927, p.10. / 63. *TOI*, November 17, 1927, p.13; *BDG*, November 26, 1927, p.7. / 64. *TOI*, November 13, 1927, p.S-7; *ARG*, December 1927, p.9. / 65. *SFC*, December 11, 1927, p.D-7. / 66. *BDG*, December 3, 1927, p.7; December 10, 1927, p.7; *TOI*, December 4, 1927, p.6-S; December 11, 1927, p.8-S; *SFC*, December 1, 1927, p.D-7. / 67. *TOI*, December 25, 1927, p.S-3. / 68. Appendix 4; *CPC*, September 30, 1927, p.4. / 69. *CRM*, February 15, 1928, p.7. / 70. *TOI*, December 11, 1927, p.8-S; *SFC*, December 18, 1927, p.7-D. / 71. *ARG*, December 1927, pp.1f; cf. *CPC*, December 30, 1927, p.4. / 72. *TOI*, December 21, 1926, p.32; September 28, 1927, p.13; October 4, 1927, p.3; October 9, 1927, p.S-7; January 29, 1928, p.S-5; February 12, 1928, p.S-7; February 23, 1928, p.43; *DPT*, September 30, 1927, p.9; *CPC*, September 30, 1927, p.9; *BDG*, October 1, 1927, p.7; October 8, 1927, p.5; February 1, 1928, p.6; February 16, 1928, p.7; *ARG*, February 1928, p.6; *SFC*, February 19, 1928, p.D-7; *LAT*, October 25, 1928, p.2-10. / 73. *BDG*, February 21, 1929, p.7. / 74. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.10. / 75. *SFC*, February 12, 1928, p.D-7. / 76. *TOI*, February 12, 1928, p.S-7. / 77. *ARG*, March 1928, p.10; cf. *TOI*, February 12, 1928, p.12-A. / 78. *BDG*, March 1, 1928, p.6; March 15, 1928, p.7; *TOI*, March 4, 1928, p.S-7; March 11, 1928, p.S-5; March 16, 1928, p.C-33; *CPC*, March 16, 1928, p.6; *ARG*, March 1928, p.16. / 79. *SFC*, March 4, 1928, p.D-7; March 11, 1928, p.D-7. / 80. *TOI*, March 18, 1928, p.6-S. / 81. *ARG*, March 1928, p.6; cf. *SFX*, March 18, 1928, p.8-K. / 82. *BDG*, April 1928, p.7. / 83. *TOI*, April 22, 1928, p.S-5; April 29, 1928, p.8-M. / 84. *BDG*, June 21, 1928, p.7; *TOI*, June 24, 1928, p.5-S; July 29, 1928, p.6-S; *CPC*, July 6, 1928, p.4; *SFC*, July 29, 1928, p.D-7; *ARG*, July-August, 1928, p.12. / 85. *BDG*, October 4, 1928, p.8; October 11, 1928, p.7; *TOI*, October 7, 1928, p.6-S; November 11, 1928, p.S-5; *SFX*, October 21, 1928, p.10-E; *SFC*, October 21, 1928, p.D-7; *ARG*, November 1928, p.12. / 86. *BDG*, September 13, 1928, p.5; *TOI*, October 5, 1928, p.33-C. / 87. *ARG*, December 1928, p.10; *BDG*, December 6, 1928, p.7; *SFC*, January 27, 1929, p.D-5. / 88. *BDG*, December 20, 1928, p.7; *TOI*, January 20, 1929, p.S-5. / 89. *BDG*, December 20, 1928, p.7; *SFC*, December 23, 1928, p.D-7. / 90. *ARG*, January 1928, p.4; September 1928, p.16; January 1929, p.16; *TOI*, August 25, 1929, p.B-5; *SFL*, September 13, 1930, p.8; September 26, 1931, p.11; *TAT*, September 13, 1935, p.15; August 28, 1936, p.18. / 91. *TOI*, January 15, 1928, p.S-5; January 5, 1930, p.A-5; September 6, 1930, p.B-7; August 25, 1935, p.S-7; September 15, 1935, p.S-7; *BDG*, January 18, 1928, p.7; January 3, 1930, p.2; February 6, 1930, p.7; September 10, 1931, p.7; September 17, 1931, p.7; September 8, 1933, p.6; January 4, 1934, p.5; September 7, 1934, p.8; September 5, 1935, p.7; November 14, 1935, p.7; December 24, 1936, p.6; *SFC*, September 14, 1930, p.4-D; January 3, 1932, p.D-3; July 30, 1933, p.D-2; January 7, 1934, p.D-3; January 13, 1935, p.D-3; August 23, 1936, p.D-6. / 92. *TOI*, March 9, 1932, p.12-C. / 93. *CPC*, February 5, 1932, p.9. / 94. The dozens of newspaper references that merely list Wolf as a teacher at the CSAC/CCAC have been omitted;

TOI, December 9, 1934, p.S-7; **BDG**: February 16, 1950, p.15; July 22, 1954, p.8. / **95. TOI**: October 14, 1928, p.6-B; July 16, 1933, p.8-S; July 23, 1933, p.8-S; January 13, 1935, p.S-7; March 31, 1940, p.B-7; **BDG**: July 13, 1933, p.5; July 20, 1933, p.6; October 26, 1933, p.7; January 11, 1934, p.5; **TAT**: August 17, 1934, p.13. / **96. Plate 25; Appendix 6. / 97. BDG**: May 15, 1930, p.5; June 12, 1930, p.8. / **98. TOI**: January 11, 1929, p.28; October 28, 1929, p.10-B. / **99. TOI**: October 19, 1926, p.34; November 6, 1927, p.6-S; April 25, 1928, p.4; March 15, 1931, p.C-3; March 12, 1933, p.8-S; October 15, 1933, p.8-S; September 25, 1934, p.19; June 16, 1935, p.S-7; September 20, 1936, p.6-B; December 13, 1936, p.6-B; March 21, 1938, p.4-B; April 5, 1942, p.S-5; July 12, 1942, p.15; November 1, 1942, p.6-S; January 17, 1943, p.B-3; February 28, 1943, p.5; December 26, 1943, p.9; January 23, 1944, p.2-B; July 23, 1950, p.36-A; **CPC**: December 30, 1927, p.4; June 8, 1928, p.4; **SFC**: February 12, 1928, p.D-7; May 18, 1930, p.D-5; November 29, 1931, p.D-3; October 8, 1944, p.14-W; October 8, 1944, p.14-W; **CCY**: February 16, 1927, p.7; **TWP**: February 19, 1927, p.23; **BDG**: April 26, 1928, p.7; November 7, 1929, p.8; April 18, 1930, p.11; May 9, 1930, p.9; September 4, 1930, p.7; March 12, 1931, p.7; November 26, 1931, p.5; December 31, 1931, p.6; October 19, 1933, p.5; November 3, 1933, p.5; January 30, 1936, p.7; July 20, 1950, p.10; July 22, 1954, p.8; **ARG**: September 1928, p.14; November 1928, p.19; **SFL**: September 6, 1930, p.6; March 14, 1931, p.14; **TAT**: December 6, 1935, p.13; March 3, 1938, p.17. / **100. CPC**: April 18, 1930, p.11. / **101. SFC**: May 11, 1930, p.D-5; **BDG**: May 15, 1930, p.5. / **102. TOI**: May 3, 1936, p.6-B; **BDG**: May 28, 1936, p.5. / **103. IOT**: July 10, 1927, p.4-W; **March 1, 1931, p.S-11**; February 28, 1932, p.6-S; March 7, 1937, p.6-B; September 29, 1940, p.B-7; October 20, 1940, p.B-7; February 16, 1941, p.B-7; September 28, 1941, p.5-S; September 27, 1942, p.5-S; February 27, 1944, p.2-B; February 25, 1945, p.2-C; August 11, 1946, p.4-C; February 22, 1948, p.C-3; February 29, 1948, p.C-5; October 24, 1948, p.B-7; February 27, 1949, p.2-C; **SFC**: February 5, 1928, p.D-7; April 6, 1930, p.D-5; **BDG**: December 4, 1930, p.7; March 7, 1931, p.5; February 25, 1932, p.3; May 12, 1933, p.7; January 26, 1950, p.12; October 19, 1950, p.10; February 22, 1951, p.10; **SFL**: February 27, 1932, p.11; **TWP**: September 14, 1935, p.10; **TAT**: September 24, 1937, p.17; February 4, 1938, p.19; **SWW**: February 26, 1938, p.7; September 21, 1940, p.13; November 9, 1940, p.13; **SMT**: July 16, 1954, p.5. / **104. BDG**: February 16, 1928, p.7. / **105. SFC**: February 17, 1929, p.D-5. / **106. TWP**: March 16, 1929, p.13; cf. **BDG**: March 1, 1929, p.6; March 11, 1929, p.5; March 14, 1929, p.8; **TOI**: March 3, 1929, p.A-15; **SFC**: March 10, 1929, p.D-5. / **107. SFC**: March 10, 1929, p.D-5. / **108. TOI**: May 21, 1929, p.10; May 23, 1929, p.7; May 26, 1929, p.S-5; **BDG**: May 30, 1929, p.6. / **109. TOI**: June 2, 1929, p.S-5; **BDG**: June 14, 1929, p.15; August 22, 1929, p.7; August 30, 1929, p.9; **TWP**: September 28, 1929, p.12. His marriage, which was so hastily scheduled for the early spring of 1928 that he had to cancel his lecture before the CAA, was actually postponed until March of 1929 (**CPC**: March 9, 1928, p.6; March 29, 1929, p.17). / **110. TOI**: October 27, 1929, p.S-7. / **111. BDG**: November 28, 1929, p.7. / **112. SFC**: August 4, 1929, p.D-5; **BDG**: August 8, 1929, p.7; **TOI**: August 11, 1929, p.S-7; August 18, 1929, p.S-7; August 25, 1929, p.B-5; September 1, 1929, p.B-5; September 8, 1929, p.B-5. / **113. TOI**: November 3, 1929, p.B-5. / **114. BDG**: October 31, 1929, p.7. / **115. BDG**: December 13, 1929, p.19. / **116. TOI**: November 3, 1929, p.B-5; **BDG**: December 13, 1929, p.19; **SFL**: January 3, 1931, p.14; **TAD**: December 1, 1929, p.8. / **117. BDG**: November 14, 1929, p.7; December 13, 1929, p.19; **TAT**: December 7, 1929, p.8; **SFX**: December 29, 1929, p.10-E. / **118. AAA** 26, 1929, p.844; U.S. Census of 1930 [ED 1-317, Sheet 15A]; **Polk** 1930, p.1437. / **119. TAT**: March 22, 1930, p.13; cf. **BDG**, March 8, 1930, p.7. / **120. TAT**: April 26, 1930, p.13. / **121. SFC**: April 27, 1930, p.D-5. / **122. SFC**: May 4, 1930, p.D-5. / **123. TOI**: February 2, 1930, p.7-S; February 9, 1930, p.4-M. / **124. TOI**: March 16, 1930, p.S-7. / **125. SFC**: February 2, 1930, p.D-5. / **126. TOI**: May 11, 1930, p.S-7; cf. **TOI**, May 4, 1930, p.B-5; **SFC**, May 25, 1930, p.D-5. / **127. BDG**: June 5, 1930, p.7. / **128. SFC**: June 15, 1930, p.D-5; cf. **TWP**, June 21, 1930, p.12. / **129. TOI**: June 22, 1930, p.S-7; July 20, 1930, p.6-S. / **130. SFC**: July 27, 1930, p.D-5. / **131. TOI**: June 22, 1930, p.S-7; June 29, 1930, p.S-7. / **132. SFL**: August 16, 1930, p.8; cf. **TOI**, August 17, 1930, p.6-S. / **133. SFL**: August 30, 1930, p.8; **BDG**: September 4, 1930, p.7; **SFC**: September 7, 1930, p.4-D; **CPC**: September 12, 1930, p.6; **TOI**: September 14, 1930, p.6-S; **TWP**: September 20, 1930, p.12. / **134. SFC**: October 26, 1930, p.4-D. / **135. BDG**: August 2, 1930, p.7; September 4, 1930, p.7; November 7, 1930, p.17. / **136. BDG**: November 22, 1930, p.7; **SFC**: November 30, 1930, p.4-D. / **137. SFL**: December 13, 1930, p.10. / **138. SFL**: January 3, 1931, p.14; **SFC**: January 11, 1931, p.D-5; January 18, 1931, p.D-5; **TOI**: January 18, 1931, p.S-7. / **139. TOI**: January 18, 1931, p.S-7. / **140. CSM**: January 24, 1931, p.6. / **141. BDG**: January 3, 1931, p.5; **SFL**: January 3, 1931, p.14; January 24, 1931, p.14; **SFC**: January 4, 1931, p.D-5; January 18, 1931, p.D-5; **TOI**: January 18, 1931, p.S-7. / **142. SFL**: January 10, 1931, p.14. / **143. SFL**: January 31, 1931, p.14; cf. **SFL**, January 17, 1931, p.14; **SFC**: January 18, 1931, p.D-5; **BDG**: January 22, 1931, p.5. / **144. TOI**: March 1, 1931, p.S-11; cf. **BDG**, March 7, 1931, p.5. / **145. TAD**: April 15, 1931, p.16; cf. March 7, 1931, p.5. / **146. TOI**: March 15, 1931, p.C-3. / **147. TAD**: April 15, 1931, p.16; cf. **CRM**, April 30, 1931, p.7. / **148. TOI**: June 14, 1931, p.6-S. / **149. TWP**: June 27, 1931, p.12. / **150. TOI**: December 13, 1931, p.6-S. / **151. BDG**: March 3, 1932, p.8; March 10, 1932, p.5. / **152. TOI**: March 13, 1932, p.6-S; April 10, 1932, p.6-S; **BDG**: March 18, 1932, p.7; April 14, 1932, p.7. / **153. SFL**: July 9, 1932, p.9; July 16, 1932, p.9; **SFC**: July 10, 1932, p.D-3; **SFX**: July 10, 1932, p.6-E; July 24, 1932, p.6-E; **SEW**: July 16, 1932, p.7; **CPC**: July 22, 1932, p.7. / **154. SFW**: July 16, 1932, p.7; **TOI**: July 17, 1932, p.8-S; **SFC**: July 17, 1932, p.D-3. / **155. TOI**: January 15, 1934, p.7; March 11, 1936, p.9; May 12, 1936, p.20. / **156. B & B**, December 9, 1999, No.5290. / **157. NYT**: October 6, 1932, p.21; October 9, 1932, p.7-11; **TAT**: July 7, 1933, p.20. / **158. TOI**: September 4, 1932, p.8-S; **BDG**: October 28, 1932, p.8; March 9, 1933, p.5. / **159. SFC**: March 19, 1933, p.D-3. / **160. BDG**: July 13, 1933, p.5; **TOI**: July 16, 1933, p.8-S; **CPC**: July 28, 1933, p.13; **TWP**: August 5, 1933, p.12. / **161. TAT**: July 21, 1933, p.10. / **162. Plate 25; Appendix 6. / 163. TOI**: July 23, 1933, p.8-S. / **164. SFW**: July 15, 1933, p.18; **SFW**: July 3, 1933, p.9. / **165. SFC**: July 23, 1933, p.D-3. / **166. SFW**: September 16, 1933, p.5; **BDG**: September 21, 1933, p.9; **TAT**: September 22, 1933, p.13. / **167. BDG**: September 8, 1933, p.6; **TOI**: October 8, 1933, p.4-S. / **168. TWP**: October 21, 1933, p.12; **TOI**: November 5, 1933, p.8-S. / **169. SFC**: October 8, 1933, p.D-3; cf. **TWP**: September 30, 1933, p.12. / **170. NYT**: December 17, 1933, p.8-12; **BDG**: January 4, 1934, p.5. / **171. TOI**: March 11, 1934, p.12-S; **TAT**: March 30, 1934, p.13. / **172. BDG**: September 7, 1934, p.8; **SFC**: September 9, 1934, p.D-3; **TAT**: September 14, 1934, p.11; **TWP**: September 22, 1934, p.13. / **173. SFW**: September 15, 1934, p.8. / **174. BDG**: September 4, 1934, p.6; **TOI**: September 9, 1934, p.8-S. / **175. TAT**: October 12, 1934, p.15. / **176. TAT**: October 12, 1934, p.15. / **177. SFC**: November 11, 1934, p.D-3. / **178. TWP**: October 27, 1934, p.12; November 3, 1934, p.12. / **179. TOI**: October 25, 1934, p.13; **BDG**: October 26, 1934, p.9. / **180. TOI**: November 25, 1934, p.S-7; **BDG**: November 23, 1934, p.7; **TAT**: November 30, 1934, p.34; **TWP**: December 1, 1934, p.12. / **181. TWP**: February 2, 1935, p.12. / **182. TOI**: March 17, 1935, p.S-7; cf. **TAT**: March 29, 1935, p.14. / **183. BDG**: March 28, 1935, p.9; **TOI**: March 31, 1935, p.8-A; **TAT**: April 5, 1935, p.20; **TWP**: April 6, 1935, p.13; **SFC**: April 7, 1935, p.D-3. / **184. SFC**: September 1, 1935, p.D-3. / **185. TOI**: September 1, 1935, p.4-A; September 8, 1935, p.S-7; **SFW**: September 7, 1935, p.7;

LAT, September 8, 1935, p.2-9; **BDG**: September 13, 1935, p.15. / **186. CPC**: October 4, 1935, p.8. / **187. SFC**: February 2, 1936, p.D-6; **SFAI**: / **188. SFW**: February 8, 1936, p.7. / **189. BDG**: February 28, 1936, p.9; March 6, 1936, p.7; **TOI**: March 2, 1936, p.5; March 15, 1936, p.S-9. / **190. Ball**, p.706; **TAT**: January 20, 1939, p.20. / **191. TOI**: October 11, 1936, p.6-B. / **192. TAT**: November 20, 1936, p.13. / **193. TOI**: November 22, 1936, p.4-B. / **194. TOI**: December 13, 1936, p.6-B; cf. **TOI**: December 6, 1936, p.6-B; **BDG**: December 17, 1936, p.7. / **195. TAT**: January 1, 1937, p.14. / **196. SFW**: December 19, 1936, p.13. / **197. TOI**: September 27, 1936, p.6-B; December 6, 1936, p.6-B. / **198. SFC**: March 14, 1937, p.D-5; cf. **TOI**: March 14, 1937, p.6-B. / **199. SFC**: April 4, 1937, p.D-5. / **200. TWP**: April 2, 1937, p.5. / **201. TOI**: October 10, 1937, p.S-5. / **202. BDG**: November 4, 1937, p.7. / **203. SFW**: January 8, 1938, p.9; **TOI**: January 23, 1938, p.S-5. / **204. TOI**: February 13, 1938, p.S-5. / **205. TOI**: February 20, 1938, p.5-S; February 27, 1938, p.S-7. / **206. SFC**: March 13, 1938, p.32-W. / **207. TAT**: March 25, 1938, p.14; May 20, 1938, p.15; **SFW**: March 26, 1938, p.15; **TOI**: May 1, 1938, p.S-5. / **208. SFC**: April 17, 1938, p.28-W. / **209. SFC**: October 23, 1938, p.24-W; *The San Francisco News* reproduced the same painting: **SFW**, October 15, 1938, p.15. / **210. TOI**: October 16, 1938, p.4-B. / **211. BDG**: October 27, 1938, p.7; **SFW**: November 19, 1938, p.13; cf. **TAT**: January 1, 1938, p.20. / **212. TOI**: April 9, 1939, p.B-7; May 7, 1939, p.B-7; **BDG**: April 14, 1939, p.20; April 21, 1939, p.11; **NYT**: April 30, 1939, p.183. / **213. SFAI**: / **214. SFW**: April 8, 1939, p.19. / **215. SFC**: June 11, 1939, p.23-W; cf. **SFW**, June 3, 1939, p.4; **TOI**: June 4, 1939, p.B-7. / **216. TOI**: September 10, 1939, p.B-7; **TAT**: October 20, 1939, p.15. / **217. TOI**: October 1, 1939, p.B-7; **BDG**: October 6, 1939, p.6. / **218. SFW**: January 7, 1939, p.11; **TOI**: January 8, 1939, p.B-7; **BDG**: January 13, 1939, p.10; **Ball**, p.706; *The San Francisco News* reproduced *The Annunciation*: **SFW**, June 1, 1940, p.13. / **219. SFW**: February 28, 1940, p.6. / **220. TOI**: March 17, 1940, p.B-7. / **221. TOI**: April 21, 1940, p.B-7. / **222. SFW**: September 7, 1940, p.13; **TOI**: September 8, 1940, p.B-7. / **223. SFW**: October 19, 1940, p.15. / **224. SFAI**; **SFC**: October 25, 1942, p.23-W. / **225. TOI**: March 9, 1941, p.B-7; **REG**: October 18, 1941, p.9. / **226. TOI**: November 7, 1941, p.28-C; November 23, 1941, p.2-S. / **227. TOI**: November 15, 1942, p.6-S; cf. **TOI**: November 1, 1942, p.6-S; November 8, 1942, p.5-S. / **228. TOI**: January 24, 1943, p.B-3. / **229. TOI**: February 21, 1943, p.B-3. / **230. SFC**: February 21, 1943, p.34-W. / **231. TOI**: March 14, 1943, p.B-3; April 4, 1943, p.B-3. / **232. TOI**: May 30, 1943, p.B-3. / **233. TAT**: May 21, 1943, p.20. / **234. TOI**: August 15, 1943, p.B-3. / **235. TOI**: September 5, 1943, p.B-3. / **236. TOI**: October 10, 1943, p.B-3; November 7, 1943, p.2-B. / **237. TOI**: February 6, 1944, p.2-B; June 11, 1944, p.2-B. / **238. TOI**: July 17, 1944, p.12. / **239. TOI**: September 17, 1944, p.2-C; October 1, 1944, p.2-C. / **240. TAT**: September 22, 1944, p.15. / **241. TOI**: October 1, 1944, p.2-C. / **242. TOI**: October 22, 1944, p.2-C. / **243. TOI**: December 3, 1944, p.2-C. / **244. TOI**: January 14, 1945, p.2-C. / **245. TOI**: May 6, 1945, p.2-C. / **246. TAT**: June 1, 1945, p.20. / **247. SFAI**: **TOI**: November 11, 1945, p.2-C. / **248. TOI**: November 11, 1945, p.2-C. / **249. B & B**: June 24, 1992, Nos.6528 and 6528. / **250. B & B**: June 24, 1992, No.6527. / **251. B & B**: June 24, 1992, No.6529. / **252. Susan Landauer et al.**, *San Francisco and the Second Wave*, Exhibition Catalogue of the Crocker Art Museum, Sacramento, 2004, pp.208f. / **253. TOI**: March 31, 1946, p.2-C. / **254. TAT**: March 3, 1946, p.8-W. / **255. TAT**: June 28, 1946, p.20; March 28, 1947, p.20. / **256. TOI**: December 1, 1946, p.C-6. / **257. SFC**: January 12, 1947, p.21-W. / **258. SFC**: February 23, 1947, p.21-W. / **259. TOI**: March 9, 1947, p.C-3. / **260. TOI**: May 4, 1947, p.C-3; *The Kingston Daily Freeman* (New York), May 15, 1947, pp.1, 16. / **261. TOI**: September 21, 1947, p.C-3. / **262. TOI**: November 23, 1947, p.C-3. / **263. TOI**: January 25, 1948, p.C-3. / **264. TOI**: February 29, 1948, p.C-5. / **265. TOI**: October 10, 1948, p.10-C. / **266. TOI**: May 15, 1949, p.C-9. / **267. TOI**: August 21, 1948, p.8-C; November 20, 1949, p.10-C. / **268. TOI**: October 9, 1949, p.C-9. / **269. TOI**: June 2, 1946, p.4-C. / **270. TOI**: July 28, 1946, p.16. / **271. NSJ**: October 26, 1947, p.18. / **272. LAT**: July 10, 1949, p.4-6. / **273. Polk**: 1935, p.898; 1939, p.971; 1943, p.1041; **TOI**: July 17, 1946, p.12-C; **BDG**: February 16, 1950, p.15; January 31, 1952, p.10. / **274. TOI**: January 22, 1950, p.C-9. / **275. TOI**: January 22, 1950, p.C-9; **BDG**: February 2, 1950, p.8. / **276. TOI**: February 5, 1950, p.C-9. / **277. BDG**: February 16, 1950, p.15. / **278. TOI**: February 16, 1950, p.17. / **279. TOI**: April 2, 1950, p.C-5; July 9, 1950, p.C-3. / **280. BDG**: August 3, 1950, p.8; **TAT**: August 25, 1950, p.17. / **281. BDG**: October 19, 1950, p.10; **TOI**: October 29, 1950, p.C-3. / **282. BDG**: March 15, 1951, p.12. / **283. BDG**: September 27, 1951, p.12; November 22, 1951, p.16. / **284. TAT**: January 18, 1952, p.19; February 1, 1952, p.16. / **285. TOI**: February 24, 1952, p.C-3. / **286. BDG**: January 31, 1952, p.10. / **287. TAT**: March 7, 1952, p.17. / **288. BDG**: June 19, 1952, p.12. / **289. TOI**: September 28, 1952, p.C-3; October 12, 1952, p.C-3; December 21, 1952, p.C-3. / **290. BDG**: August 7, 1952, p.8; November 6, 1952, p.8. / **291. BDG**: December 10, 1953, p.18. / **292. TOI**: December 27, 1953, p.A-57; cf. **TAT**: December 25, 1953, p.16. / **293. BDG**: July 22, 1954, p.8. / **294. BDG**: February 19, 1953, p.13. / **295. BDG**: November 4, 1954, p.10. / **296. TOI**: January 15, 1961, p.C-3. / **297. TOI**: September 9, 1956, p.6-M; **TAT**: October 12, 1956, p.15. / **298. NYT**: December 23, 1960, p.12; October 6, 1962, p.22; cf. **TOI**: January 1, 1961, p.C-3; October 7, 1962, p.5-EL. / **299. TOI**: February 26, 1961, p.C-3. / **300. TOI**: September 18, 1963, p.S-11. / **301. TOI**: October 31, 1965, p.16-D. / **302. SFC**: May 4, 1967, p.50; **LAT**: May 5, 1967, p.2-8; cf. Dorothy B. Gilbert, ed., *Who's Who in American Art*, New York, 1962, p.660; Falk, p.3617; Jacobsen, p.3548; Hughes, p.1211; Moure, p.279; Wall Moure, p.576.

STANLEY (Stan) HUBER WOOD (1894-1949 / Plate 26b)

was born on September 12th in Bordentown, New Jersey. According to the U.S. Census of 1900 and the U.S. Census of 1910, he resided on Mill Street with his parents, younger brother and several other relatives.¹ His father, Samuel, was a prosperous "dealer in furnishings & goods." Stanley briefly studied drawing and mechanical engineering at the University of Pennsylvania and completed his degree in architecture at the Drexel Institute of Philadelphia in 1916. Upon graduation he became an engineer and landscape architect for the Pennsylvania Railroad.² During World War I he served in the 7th and 308th Engineer Divisions of the U.S. Army in France and "took part in the Marne, Oise, Aisne and Argonne drives."³ After the armistice he became a student at the U.S. Army School in Koblenz, where he studied under the famous etcher George Plowman, and then was appointed an art instructor at the A.E.F. University Art School established for American soldiers in Beaune, France.⁴ In August of 1919 the *New York Times* reproduced the painting *Ramparts-Beaune* by "Private Stanley H. Wood" for an article on American troops in Burgundy.⁵ On his return to the States he "painted stained glass, worked as a surveyor and sold furniture" before he specialized in watercolors with a secondary field in

lithography.⁶ One of his earliest dated scenes is simply entitled *Farmhouse-1920*.⁷ In 1920-21 he moved to San Francisco. Among his first exhibitions in that city was the inaugural show of the California Gallery of American Artists in October of 1922.⁸ A month later at that venue's Sketch Exhibition he displayed his *Sunset on the Marina* and several other works which led Laura Bride Powers, art critic for *The Oakland Tribune*, to conclude: "His group of aquarelles reveals a sensitive consciousness of the effects of sunlight on nature, transfiguring much that is commonplace into objects of beauty."⁹ Russell Cheney, the New York artist, praised Wood's work and took several examples home.¹⁰ L. B. Powers discovered in her brief interview with Wood that the artist survived his early years in San Francisco by selling his watercolors in New York City.¹¹ To the Jury-free Exhibition at the Auditorium in late November of 1923 Wood offered two "clean, spontaneous" watercolors.¹²

Even a partial list of his exhibitions and awards reveals a rapid rise to prominence. In the fall of 1922 at an exhibition in the Palace of Fine Arts he took the first prize in watercolor.¹³ Wood exhibited his watercolors and oils at the San Francisco Art Association (SFAA) between 1922 and 1931 and received its gold medal in 1924 for his *Houses* which Ada Hanifin, art critic for *The Wasp*, called "the best watercolor in the exhibit . . . strikingly modern and constructively painted in harmonious color values."¹⁴ At the Annual of the SFAA in April of 1925 he displayed three watercolors: *Lumber Yard*, *Two Boats* and *Street-Winter*. He was awarded the SFAA's Anna Bremer Memorial First Prize and three hundred dollars in 1930 for his "decorative screen" entitled *Lotus Water Lilies* (or *The Lotus*).¹⁵ According to one report, this "work of exquisite texture was done in a special tempera process taken from a fifteenth-century treatise . . . and is painted on a ground of gesso . . . in a laborious but time-defying process."¹⁶ He also exhibited in the 1920s at the California State Fair where in 1926 he won the fourth prize in the "ultra modern" category.¹⁷ His 1926 contributions to the Fair were entitled *Rocks and Surf* and *The Side Show*.¹⁸ In February of 1928 he received the first prize in watercolor and a one-hundred-dollar "cash award" for his work entitled *The Back Water* at the First Annual State-wide Exhibition in Santa Cruz.¹⁹ His two other watercolors at that show, *Circus* and *Cypress*, received a "special mention." Florence Lehre, art critic for *The Oakland Tribune*, said of *The Back Water* that the style "is modern, yet of a modernity that pleases the various tastes - even the most conservative. Suave and beautiful in surface quality, it is complete; no portion is neglected for the sake of pattern."²⁰ Regarding the Annual State-wide exhibit *The Carmelite* observed that his "pictures are good examples of clean color, good composition and show a more modern, simplified trend."²¹ Wood's work was also exhibited at the: (California) League of Fine Arts in Berkeley between 1923 and 1924,²² City of Paris Gallery in San Francisco in 1924,²³ Western Association of Art Museum Directors' "Traveling Exhibition" of Watercolors by Western Artists in 1924-25,²⁴ Del Monte Art Gallery in Monterey from 1926 to the early 1930s,²⁵ Oakland Art Gallery into the mid 1930s,²⁶ Western Artists Exhibition at the East-West Gallery of San Francisco in 1927,²⁷ Seventh International Water Color Society Exhibition of 1927-28 at the California Palace of the Legion of Honor,²⁸ Contemporary California Painters Exhibition at the Legion of Honor in 1931,²⁹ Floral Painting Exhibition at the Legion of Honor in 1931,³⁰ Exhibition of California Water Colors at the Legion of Honor in 1932,³¹ Still Life Exhibition of 1932 at San Francisco's Vickery, Atkins & Torrey Gallery,³² and de Young Memorial Museum of San Francisco in 1933.³³

To declare that critics admired his work is an understatement. In September of 1923 he had two solo exhibitions in Berkeley. The artist Jennie V. Cannon reviewed one at the Arts and Crafts Shop for the *Berkeley Daily Gazette*:³⁴

. . . . He paints to please himself. If anyone chances to like what he does it gives him added pleasure, but he will not sell his soul nor his self-respect by catering to any school or faction for the sake of gain or lure.

. . . . He remains free to follow his bent to paint when the mood impels. This should mean wonderful work, work born of impulse. This collection consists of water colors. As might be expected the construction is sound. Being a colorist we find good atmosphere, resulting from clear colors placed in juxtaposition, which, coupled with the lightness of the paper, results in a scintillating brilliancy. Structure and color I would say are the strongest points. They could hardly be the work of any other painter. . . . They are more akin to the work of Godfrey Fletcher.

Regarding his twenty-five watercolors at the League of Fine Arts in Berkeley Harry Noyes Pratt, art critic for the *San Francisco Chronicle*, noted that Wood:³⁵

has greatly increased in strength since he first showed a year ago. Where he was then groping in frank experimentation, his aquarelles now display a sureness which indicates that he has at least seen his goal. I know of few painters who can make so much of the seemingly uninteresting as does Wood.

According to Pratt, his paintings were possessed of a unique "strength and virility" and had such titles as: *Haunted House*, *Eucalyptus and Sunset*, *Visitation Valley*, *Bay-Sausalito* and *Trees-Palace of Fine Arts*.³⁶ In conjunction with pastel and watercolor shows by Ray Boynton and Serge Scherbakov, Wood opened his first solo exhibition at the Palace of Fine Arts in San Francisco on December 12, 1923; L. B. Powers exclaimed:³⁷

. . . . Stanley Wood takes the place of honor, since in a measure the exhibition is his debut in San Francisco.

Though not wholly a stranger to followers of the art game - his work was first seen by us last year - let me state here and now that the preview on Wednesday revealed to California a true artist and a fine soul.

Painters there are of plenty - fellows that know their technic, but who have nothing to say. Nothing there. Only a desire for expression. And good in its way, but not in any sense art.

But that which Stanley Wood offers today is the first flowering of an ardent passion for expression - and he has something to say.

Trained for architecture . . . he has in his mental equipment the background of the classics. And say what we will about freedom and spontaneity of expression, they are best realized by those whose training has stabilized their facilities and coordinated their forces.

Sensitive to the moods of nature, and to her manifestations through light, form and color, he was lured from the "mother of the arts" into the freer forms.

Color! That's what got him.

He might have resisted the lure of painting water and hill and sky under the amethyst veil of evening but for color. The play of sunlight in his back yard fascinated him. It must be expressed. Behold one of the numerous aquarelles on the south wall in the first room.

Two rooms attest to the productive power of the young artist. . . .

Jennie Cannon said of Wood's "aquarelles" at this show that "the clear full color, often possessing vibrant depth, makes them unusual."³⁸

In May of 1925 the Babcock Galleries in New York City staged a one-man exhibition with sixteen of his watercolors, primarily scenes "painted in the Monterey region."³⁹ William McCormick, president and editor of the *International Studio*, provided the following review for the *New York American*:⁴⁰

On looking at the group of California water colors by Stan Wood, introduced to New York for the first time through the current exhibition at the Babcock Galleries . . . one may well ponder over the influence of the schools in a painter's work. Beyond his drawing and construction of buildings, there is not the slightest feeling of any academic influence in the work of this young man, and even these elements do not suggest to the slightest degree the professionally trained architect.

Wood appears to have freed his spirit, hand and color sense of all tradition and emerges as an artist with a firm personality marked by a gentle, persuasive strength of individual view point.

. . . . Of all the several younger California painters who have been introduced to us this season, none shows so charming and free and personal talent as Stan Wood.

His work was displayed that September at the Jubilee Exhibition of artist-members of the Galerie Beaux Arts in San Francisco.⁴¹ His contribution, *The Mission*, was called a "delightful water color."⁴² Between November 30 and December 12, 1925 Wood was given his first solo exhibition at San Francisco's Vickery, Atkins & Torrey Gallery and displayed "paintings of old California subjects, characters from the Bret Harte country, [and] scenes around the Spanish missions" as well as sand dunes and gentle landscapes.⁴³ Gladys Zehnder, art critic for the *San Francisco Chronicle*, remarked that "Wood paints completely and fearlessly . . . the visitor is particularly struck by this quality . . . His colors are crisp and brilliant."⁴⁴ From that show *The Oakland Tribune* reproduced his somber landscape, *The Road Past the Ranch*, and his maritime watercolor, *Mary Dollar*. The latter is a highly detailed study of the prow of a sailing ship as viewed precariously from a low-level dock in the Oakland estuary.⁴⁵ In his review for the *Tribune* H. L. Dungan said of this painting that there is "light and dark, dramatically contrasted; a great shadow from an unseen vessel works its way down the side of the ship; a bit of water with sun cutting through; the fluke of an old anchor gives a red spot in the foreground - a drama of the sea."⁴⁶ Another of his contemporary scenes from Oakland, *Harbor at Sunset*, displays his hallmark treatment of the sky as a flawlessly controlled gradation of dimming colors.⁴⁷ In her belated review of the Vickery's exhibit, part of which apparently remained into early 1926, Grace Hubbard, art critic for *The Wasp*, emphasized Wood's Carmel-area subjects that were executed during the summer of 1925:⁴⁸

. . . . rendered in a newer idiom. He sees them free from the usual sentimental aspects, yet achieves a romantic manner sturdy with color and form.

Stanley Wood is an untiring painter whose numerous sketches of wayside road-turns, water front scenes, small town street corners, sea-shore and mountain vistas compose an exhibit that has held the crowd. But it is his mastery of a tricky medium and control of color that has brought cheers from his fellow artists.

Carmel Valley, with its bald foothills, sloping sharply into the valley where the river meets the sea, has been visited by hundreds of artists since the early Spanish Fathers founded the Carmel Mission there. Stanley Wood's idea of the valley and the mission, has put a new zest into the subject, by his calm statement of the simple forms in excellent light. His sketch, "Carmel Hill in Carmel Valley," has grasped the great shapes and subtle interwoven colors of that amazing vista, with the utmost honesty. The sea and the river

meet in the foreground beneath a dazzling white sand pit, marshes and fields lead to the hill that is really a mountain covered in an ever-changing garment of shadow against the afternoon sunlit sky.

Young Wood is an artist who has been stimulated by the natural fullness of California color, rather than by the craze for exaggerated "coloring" so frequently misapplied. He is well equipped to send his accurate and entertaining response to California sunlight and romantic subjects abroad.

His solo show at Vickery's was such a success that he was invited every fall for the next seven years to display his new work, a privilege that this prestigious gallery had extended to no other artist, not even to the exalted William Keith or Francis McComas.

In the late spring of 1926 Wood returned to Carmel as a seasonal resident and conducted the landscape class in watercolor, oil and pencil for the Carmel Summer School of Art.⁴⁹ On June 6th the Arts and Crafts Club hosted an exhibit for one afternoon of twenty-five of Wood's watercolors, which Daisy Brown, art critic for the *Carmel Pine Cone*, found to have "strong colors and a fine sense of proportion . . . straightforwardness and strength, humor, definite and subtle;" among the titles displayed were: *Sutro Forest*, *Lone Mountain*, *Circus*, *Telephone Building-San Francisco* and *Palm Canyon*.⁵⁰ *The Carmel Cymbal* announced the opening of his three-week watercolor exhibition later that month at the Johan Hagemeyer Studio-Gallery and reproduced his painting that depicted the prow of a ship tied to a pier.⁵¹ One of his exhibited works, *End of the Valley*, had recently been seen at the Babcock Gallery and was used as an illustration in the June issue of *The Arts*.⁵² Two other paintings, *Back of 2727* and *Village Street-Monterey*, were previously displayed at the Exhibition of American Water Color Artists sponsored by the Art Alliance of America and at the Sixth International Exhibition in the Art Institute of Chicago.⁵³ Daisy Brown said of the show at Hagemeyer's that he has achieved "something overpowering . . . The emotion - the sound of a mountain has been retained on paper. Stanley's Wood's power exists in the way he has given life to an inanimate object. . . . that mysterious conception of a natural scene . . . a certain poetic gentleness . . . is what marks him as a great artist;" among the other exhibited titles were: *Canyon*, *Rocks and Sand*, *Man in a Black Coat*, *Bow of the Reinbeck*, *Wheel of a Truck*, *The Ranch*, *Flowers in a Jug*, and *The Side Show*.⁵⁴ Of this exhibit Florence W. Lehre observed that "Wood apparently has a profound knowledge of structure, the mysterious life and undulation of the hills, of vibration, the eternal movement of matter."⁵⁵ In October of 1926 he contributed to the Inaugural Exhibition at Monterey's San Carlos Hotel.⁵⁶ He left the seaside town early that fall with Ira Remsen on a very productive sketching trip through Arizona's Hopi reservations and into New Mexico.⁵⁷ A stunning example of his work from the Southwest is his *Purple Hills - San Jose Canyon*.⁵⁸ Wood returned to Carmel in early November of 1926 to prepare for his solo exhibitions in San Francisco and on the East Coast.⁵⁹ He spent most of December and January in New York City.

In February of 1927 he arrived back in Carmel and leased a cottage on Lincoln Street "with plans to remain here for some time to finish a number of his latest pictures;" *The Carmel Cymbal* reproduced at this time his linoleum cut of storm-battered trees.⁶⁰ Within two months he and his artist-wife, Helene ("Lane"), had purchased on north Monte Verde Street between Third and Fourth Avenues their studio-residence which was described as "a little white house with green blinds on a wooded hillside in Carmel."⁶¹ Here they resided until 1935. In the early summer of 1927 the *Carmel Pine Cone* sent a reporter to interview the young artist in his studio and received these startling observations from Wood:⁶²

"Some people think that a painting that has been worked on for a month, is or ought to be, far more beautiful than one that is finished in two hours. Or that a large canvas is more beautiful than a small one. They do not know that a thing that is finished in short time has the originality and spontaneity that the other does not possess - that is, if the artist knows the effect he wants to get and obtains it.

"A water color is a more concise way of expressing one's feelings of a scene. An article in the *International Studio* some years ago expressed this thought very well. The writer began by speaking of a popular advertisement that read, 'Don't write - telegraph.' Just as one may find in his writing that one day the words come easily and naturally and another day is the extreme opposite, so is the case with water colors. They must be the expression of a fleeting mood. An oil painting can never be that."

The artist admitted that he did not keep in touch with the village affairs and as a result is living in a state of blissful ignorance. He is working hard now on both his house and his paintings. . . .

He and his wife were occasionally active in the social life of the Monterey Peninsula.⁶³ Wood consistently registered on the Carmel voter index as a "Republican."⁶⁴ That fall he contributed to the Inaugural Exhibition of the Carmel Art Association (CAA).⁶⁵ In December of 1927 he published an article in *The Argus* on "Water Colors."

His work returned to the Babcock Galleries of New York City in May of 1926 for another solo exhibition. *The Oakland Tribune* reproduced his curious scene of a farmhouse and cited part of the review of this show in the *New York Times*.⁶⁶

Stan Wood belongs to that school of American painting that scorns the picturesque; that glories in not evading the American landscape, but in seeing it as it is - broken down huts that were never beautiful, fire escapes, water towers and telegraph poles. These

things, often unpleasant in themselves, serve a useful end, partly because their character is preserved.

The artist has not chosen the grandiose landscapes of the city but the shabby outskirts, and still has found something dignified. The medium, water color, is curiously adequate, mocking with its very ease and lightness the humble subject. Color and sun have no sense of finesse, and the mean country towns about San Francisco are bright, almost flaunting.

The *New York Evening Post* said that "Mr. Wood's water colors are fluent and have crisp contours and a fine clarity of statement. But they have more than this - they have a surprising sense of life and animation."⁶⁷ In her interview and perceptive article for the *Chicago News Art World* Blanche Matthias declared that Wood was a workaholic:⁶⁸

That word "rest" had the effect of producing its mental memory opposite. He had slipped back into remembering the war. There had been no time then to rest. He had been among the first to go across, and the last to return. He came out safely except for a strange hurt look in his eyes. The grin wasn't exactly mirthful. Rather it was sharply edged with the realization that one has only the present in which to work. The future might never come, and the past was fraught with much which might better be forgotten. Beside he had a wife who believed in him, and two babies with sturdy little bodies. Greater than duty even, greater certainly than pleasure there was another thing. The urge to paint was in him. He had to paint, and there was no way out of that. So he sent back word "Haven't time enough."

. . . . He lives and works at top speed. This may be one reason why he selects water color as a medium. He likes to see the color flow quickly across the paper. He likes the clarity and the cleanliness and the quickly achieved results. The ability to direct a ruthless critical faculty towards his own work, in combination with an almost trance-like quality of observation, and a high degree of sensitivity give Wood a powerful group of what might be called Behaviorisms.

Being disinclined to fool even himself, he paints nature as a mysterious, and sometimes fantastic problem. Mountains are ominous and violent upheavals, twisted into purple humps, or swirling downward as though prepared to crush even their own atoms. He seems to suspect palm trees as alien and to accuse them in pungent color of violent treasons toward life and growth. Friendly Nature is always less friendly when translated thru the unafraid eyes of poet or painter.

Wood is more on home ground when he paints man-made subjects. Moss-covered roofs lose their shame when he turns their decrepitudes into character lines. He weaves lovely patterns from telegraph wires, and modern steel buildings seem dedicated temples constructed solely to glorify the strength and beauty of mass. An architect's training received at Drexel stands him in good stead, and gives certainty to his technical skill.

. . . . He is a fearless experimenter in color with a natural dislike for muddiness. Sincerity is apparent in every painting which he allows to leave the studio. . . . Humans are rarely included unless they are caught up by a background of deeper importance.

Eastern art critics habitually used the work of Wood and Maynard Dixon to define the "Modernism" in the West.

In the late fall of 1926 the influential and very exacting art critic for *The Argonaut*, Junius Cravens, was genuinely impressed with Wood's second solo exhibition at Vickery's:⁶⁹

If attention value were as great an asset to the artist as it is to the commercial artist, Stanley Wood . . . would be preeminent in the field. Whatever else may be said of Mr. Wood's work, he knows the dramatic value of color and form, and nothing that he does fails to command attention. One must stop and one must look.

Beyond this quality his work is most distinctive for its amazing facility. The apparent ease with which he attains his effect leads one to wonder if he has any farther to go, any more to say than he has already said. His very mastery of his medium comes perilously near to reducing it to a given formula, and leaves him nothing to strive for. . . .

The unflinching perfection of his technique almost amounts to monotony. He certainly deals with a sufficient variety of subjects and he makes them all equally interesting, but only to the same degree.

The drawing, "Sharks," and some of his studies of barren trees are almost perfect decorative arrangements, but in "Sharks" he becomes so intrigued with design and color that he neglects to put the poor fish under water. In his landscapes he creates splendid rhythmic design, but sometimes at the expense of solidity; many of his big rock masses look soft and inflated, as if they would give in to the touch. The show . . . was interesting to an unusual degree and there was much in it that one remembers.

Equally effusive in his praise was H. L. Dungan who claimed that Wood "has gained in boldness . . . In most of his paintings the wash is swept on with a free and easy hand. In others he uses the water colors somewhat after the manner of the impressionists in oil."⁷⁰ Gene Hailey, art critic for the *San Francisco Chronicle*, noted that Wood's "latest manner marks his approval of the modern emotional formulas for colorful washes of water

color and his distaste for the scientific treatment of planes as plastic form. . . Vitality and veracity mark the whole exhibit."⁷¹

The following January this exhibit was moved to the Babcock Galleries, his third solo show at that prestigious New York City venue. The critics, who had given overwhelmingly positive reviews to Wood's first two shows, waxed so effusively over this one-man exhibition that they seemed at a loss for superlatives. Ralph Flint, art critic for the *Christian Science Monitor*, mused that Stanley Wood "has suddenly opened some new door upon the world; gazing out upon the freshly envisioned landscape with new courage and conviction. . . His last year's water colors look faded beside the brilliant passages that now make up his landscaping. He has literally doubled his breadth of vision, and in technique of accomplishment."⁷² The *Evening Post* declared that "He wrings beauty out of uncompromising objects and finds rhythmic patterns in the most commonplace of scenes, with the magic of light and color to aid him."⁷³ In other reviews of the Babcock show: Royal Cortissoz of the New York *Herald Tribune* praised his "prosaic realism . . . bigness of vision and bold rhythm;" William McCormick of the *International Studio* declared him California's "most original and most personal artist . . . with his remarkable ability for painting sunlight . . . the tremendous scope and power and space . . . the lovely delicacy . . . Mr. Wood's water colors furnish a tonic for the inevitable depression brought on by too much observation of painting and the painter's art;" and Henry MacBride of the *New York Sun* observed that his "use of wash is instructive and unaffected."⁷⁴ Wood's work also appeared by invitation at the Seventh International Exhibition of the Art Institute of Chicago; among his titles were: *Monterey Wharf*, *Volcano* and *Dead Cypress*.⁷⁵ Two of his charming depictions of the circus were painted from the curious viewpoint of a child spying with anticipation from the periphery, *Circus Wagon No.27* and *Dressing Tent*; these were exhibited at the Modern Painting Exhibition of the National Junior League Gallery in New York and at the Brooklyn Museum in January and February of 1927.⁷⁶ The latter institution purchased his painting entitled *The Cypress Tree* and hung it next to a work by John Singer Sargent.⁷⁷

H. L. Dungan said that his two watercolors of mountains at the Forty-ninth Annual of the SFAA in April of 1927 were "handled boldly and with fine colors" while a third showed a "leafless tree trunk and limbs under the strange light of *The Dark Forest*."⁷⁸ Regarding Wood's 1927 annual exhibition at Vickery's Junius Cravens waxed ecstatically:⁷⁹

Mr. Wood's rendering of his medium is . . . most distinctive for its amazing facility. . . he has gone further in many ways in the course of a year. For one thing he has gained solidity in his treatment of noble earth forms in subjects like "Green Hills," the massive, firm folds of which fill the vision to the almost total exclusion of sky.

There is a growing tendency in his work to become photographic in effect, though it is not in the least his intention or desire to do so. His hand and mind are so sure that he produces an effect of minutely studied detail which is not to be found upon close inspection. Such drawings are surprisingly skilful, and, of course, his color is incomparable. But we like him best in his more decorative mood, in such subjects as "The Backwater," a simple pattern, lovely in its easy flow of blues and greens, or "The Dark Forest," with its dampish glints of light upon fragrant tree trunks. "Panorama with Mission" is an exceptionally fine study, unfolding in its wide expanse a colorful section of California shore line. This painting is Japaneseque in suggestion, as is the "General View of the Coast Just South of Carmel," a drawing rendered in map form. . . .

Howard Putzel, art critic for *The Argus*, reviewed this same display and declared that "this is the finest exhibition of California watercolors that we have ever seen . . . Best of all I liked "Under the Wharf" . . . one finds a free play of imagination . . . the same is true of "The Summit."⁸⁰ Among the other exhibited works were *The Gypsy* and *Circus Wagon No.27*.⁸¹ Aline Kistler, art critic for the *San Francisco Chronicle*, said of this third Vickery's show that the "enthusiasm of San Francisco art patrons justifies the opinion published in the art columns of the *New York American* that Stanley Wood is the most original and most personal water colorist in California."⁸² The artist, who appeared daily at the gallery to meet the visiting public, admitted to a marginal influence of the "Oriental viewpoint" in his work, but Florence Lehre found that:⁸³

. . . He has gained completeness, suavity of technique and organization of line. But he has sacrificed in exchange some of the spontaneity that was one of the great charms of his earlier productions.

Wood's watercolors are beautifully washed in, pleasant in surface quality, and conceived on the basis of arrangement rather than subject. . . Wood's attention to pictorial structure has seldom caused him to choose an uninteresting subject. Both artist and public may enjoy his work without doing violence to their convictions.

Wood, who had painted well-received murals in France and Cincinnati, was at this time at work on similar commissions in his Carmel studio.⁸⁴

In February of 1928 at the Seventh International Water Color Exhibition in the Los Angeles Museum Arthur Millier, art critic for the *Los Angeles Times*, praised Wood's *Mountain Ranch* and called him "a born water-colorist."⁸⁵ Two months later he exhibited *Hill-Rancho del Monte* at the Ninth Annual of the Painters and Sculptors in that same venue.⁸⁶ It was reported in August of 1928 that Wood's previously exhibited work entitled *Circus* was reproduced on the cover of *Vogue* and that the wealthy Santa

Barbara socialite, Mrs. J. M. Russell, had purchased two of his watercolors.⁸⁷ By late September he was making the final preparations for exhibitions in New York, Honolulu and San Francisco.⁸⁸ That year at the Vickery's annual in November Cravens' paean for the "overwhelming brilliance of this artist's work" began to wane slightly as he could find less evidence for "development." This reviewer specifically praised the watercolor *Blue Vase*, "obviously done for pure joy of experimenting with pattern and brilliant color . . . in strong contrast with another beautifully executed but definitely realistic still life, *Nasturtium in Black Bowl*."⁸⁹ However, Alice Kistler found all the exhibited watercolors from this "disciplined, discriminating artist" to be marked by "individual excellence" and "a high level of quality;" she reproduced his study entitled *Bunk House-Hope Ranch*.⁹⁰ The *San Francisco Examiner's* critic declared that Wood "has matured considerably and has taken on complete certainty of skill and joyful self-confidence. . . the contorted cypress of Monterey Bay . . . is given a very minor showing in his group . . . trees with their refreshing green foliage, fields running down the hill with spot-like trees on the crest of the mountains, are some of the subjects which now appeal to Stan Wood. . . these water colors have fine mellow forms and sharp designs."⁹¹

In late October of 1929 Wood held his fifth and largest annual exhibition of watercolors at Vickery's. In the *San Francisco Chronicle* Aline Kistler reproduced his painting *The Sideshow* and remarked that:⁹²

The current exhibition of water colors by Stanley Wood confirms the growing impression that this young California painter is one of the significant artists in America today. For four [actually five] successive years Wood has brought his work from his Carmel studio to San Francisco for exhibition. Each year the paintings have been clear concise statements of beauty. Each year they have contributed increasingly to one's belief in the fine quality of Wood's art.

This year the paintings are more convincing than ever. . . The even quality of painting, the clearly conceived composition, the intellectual structure underlying each piece of work - all combine to make one feel that this is significant art. . . .

. . . Stanley Wood has the unusual genius of being both profound and intelligible. His barns are barns, but their beauty is none the less dependent on the conscious harmonies and contrasts of line and tone. His version of a street in Virginia City is none the less romantic in that it is primarily satisfying as a succession of bars of reds with counterbalancing lines of blues and greens. He has achieved abstraction within representation.

Some of the titles included *The Transformer* and *Fifth of May*; the latter was "worked in the spirit of Oriental art." Cravens was somewhat unenthusiastic about this show, finding Wood's watercolors "too literal . . . almost camera-like reflections . . . of spectacular color," but also noted several important exceptions: *Cypress-Stormy Sky*, *Half Dome-Thunder Storm* and *Dyke at Salt Works*.⁹³ Grace Hubbard, art critic for *The Wasp* of San Francisco, was uncompromising in her praise:⁹⁴

. . . it is not often that such fine water colors are seen in local exhibitions.

The paintings of Wood are vivid in coloring - stimulating in effect, revealing clearly the painter's own sensitiveness to color. The pictures are splendid in composition, and the artist's arrangement such that each picture gives the effect of being lighted from behind.

A simultaneous exhibition of his watercolors was held at the Berkeley Art Museum.⁹⁵ Florence Lehre observed:⁹⁶

To meet Stanley Wood is to meet a modern adventurer . . . in the every-day things, and in paint. He is successful in both. Fascinated by the circus, he has followed many such caravans about the country, sketching as he followed. He is lured by the almost miraculously accurate "sets" of the "movie" kings, and he haunts the lots that are in readiness for the filming of important cinema plays. He seeks out the far-away places where wilderness alone is his companion; then again he plants himself and his sketching paraphernalia in the midst of a seething city crowd, though he relishes crowds not so much. . . .

Wood is one of our "complete" water colorists. He differs from many others, however, in that he often succeeds in being complete without being a complete bore. At times his work seems almost as if it must have been executed with an air brush, so smoothly perfect in gradation of wash it is. But nearly always it has an underlying something of structure and seriousness that avoids the "littleness" that goes so frequently with finish.

She reproduced in *The Oakland Tribune* his *Evangeline's Grand Pre*, a painting of a Hollywood set, with the caption: "Stanley Wood, young, adventurous, energetic, is fascinated by life and his work . . . He haunts the 'movie' lots, where an imitation world lures him."⁹⁷ By the end of that year it was reported that Wood was again painting in oils as well as his habitual watercolors.⁹⁸

Between 1928 and the early 1930s Wood maintained an almost cult-like status in Carmel where he was involved in various facets of local culture. In the late spring of 1928 at the Golden Bough Theatre he designed and painted for the production of *The Importance of Being Ernest* stage sets which included "an imposing tapestry for the drawing-room scene" that he playfully and very enigmatically called "The Lobos Cannery."⁹⁹ The *Carmel Pine Cone* boasted that his sets "would take prizes in art exhibits" and that he could "paint a back alley wood shed . . . and make it look more beautiful than beautiful!"¹⁰⁰ In fact, his experiments

in color and form were closely followed in the local press.¹⁰¹ During the run of *Ernest* his paintings were displayed in the Theatre's Foyer Gallery as well as at Charles' on Ocean Avenue. The previous exhibit at the Golden Bough, crayon drawings by Alameda School Children, so captivated Wood that he penned a review for *The Carmelite*, part of which included: "If art is a pleasure, here it is . . . these children are not trying to be naïve. They are merely carrying the thing as far as they can toward what they conceive to be perfection."¹⁰² He took a subtle swipe in this essay at some of his fellow painters when he added that "too many artists with an eye to technical perfection, have fallen by the wayside into a bag of their own tricks. The hand must become skillful with use, but when skill becomes an end in itself, then it is the end of art." In September of 1928 *The Carmelite* asked the dean of California art critics, L. B. Powers, to reminisce on her first contacts with Wood and his work almost six and half years earlier.¹⁰³

In May, 1922, . . . the sight of his sketches – many experiments in his own backyard down by the Palace of Fine Arts – were a pick-up, not unlike a highball at five. Singing, vibrant, some jewel-like in their brilliancy, a cold tone snapped in beside a rich, warm color, with the directness and sureness of one who knows where he's going.

. . . . But the weeks and months that followed showed him a performer. And it's the performer that wins the race.

His modest things were shown to San Franciscans with taste and perspicacity enough to appreciate the freshness of his work and the faith of the new-comer in what he wanted to do and be, among them a number of the progressive artists of the bay colony. And then I saw no more of his work until '26, when he gave an exhibition at the Santa Barbara Art Gallery in El Paseo in conjunction with Russell Cheney of New York and California. . . . The reviews of that show, to say it restrainedly, "made" the work of the young Californian. . . . "Significant form" lies in back of young Wood's head, when he makes a mental picture of what he wants to say. That is what a sound preliminary training and education do for a painter. . . .

Returning to Carmel from a painting trip near Atascadero in November of 1928 Wood and his family narrowly escaped death while driving their "little Ford."¹⁰⁴ The following February the local press reported that his just completed painting of Point Lobos was executed from a great elevated distance and "seems scarcely to be able to contain itself . . . and has several more than three dimensions . . . the whole floats as if in a breathlessness . . . strongly mystical . . . of peculiar power . . . brightly somber . . . with the atmospheric clarity of a Japanese print. We hail the painting of Stanley Wood as a thing of beauty . . . and like to see it hang where many might see it and linger with it."¹⁰⁵ In a colony where painters embraced a broad spectrum of political views the young informal Wood, who was characterized by one of the editors for *The Carmelite* as "balanced and whole and strongly free from the egocentrism which marks the artists we have known," associated with the liberal left-wing factions in town. On one occasion the Socialist writer, Ella Winter, and her husband, Lincoln Steffens, entertained their cohorts at home with a "delightful tea" and invited Wood and his wife to display their art.¹⁰⁶ When Modernist artists from the north, such as Ray Boynton, Hamilton Wolf and William Gaw, socialized during their retreats in Carmel, the Woods were often included.¹⁰⁷ In the summer of 1929 Stanley displayed at the Twelfth Exhibition of the CAA *Adobe* and *Mission Garden-San Miguel*, two watercolors "typical of the fundamental simplicity and honesty of the man," and opened his studio for instruction in painting.¹⁰⁸

January of 1930 began with the opening of Carmel's new Denny-Watrous Gallery which featured twenty of Wood's watercolors from the last Vickery's show and two of his large screens as well as a collection of Lane Wood's paintings and drawings.¹⁰⁹ Again it was his ability to render mundane subjects, such as the local salt works, into "no mere photographic transference" but into "real" art that won praise: "There is a range and depth and breadth of vision here; the artist sees the things we would see if only we had the eyes to see."¹¹⁰ A month later he was placed on the "jury of selection" for the Annual Exhibition of the SFAA.¹¹¹ From the U.S. Census of 1930 we learn that he and his California-born wife had been married nine years and had two sons, Allen and John.¹¹² Stanley's occupation was listed as "landscape painter" and his wife as "teacher, private school." He was appointed that May to the faculty of the California School of Fine Art in San Francisco to teach landscape painting.¹¹³ Wood returned to the Denny-Watrous Gallery in July of 1930 for a solo show of his etchings and watercolors.¹¹⁴ After years of experiments this was apparently his first public display of etchings which carried such titles as *Barn and Corral Gate*, *Farm Group* and *House and Tower of Robinson Jeffers*. Of his displayed watercolors only one, *The Blue Kimono*, was a portrait; the others were of "rocks, hills, streams and secluded forest depths . . . with broadness of scope and attention to masses . . . alive with light, all glow with a fresh, dominant color style . . . folds of earth almost animate."¹¹⁵ He concentrated on Carmel Valley ranch buildings in preparation for his forthcoming illustrated book on California ranches. His sixth exhibition at Vickery's opened in November of 1930 and received this thoughtful review in the *San Francisco Call-Bulletin* from the respected artist and critic, John Emmett Gerrity:¹¹⁶

Disciplined in the study of architecture also, Wood brings to his art the architect's love for textural qualities. Soil, tree trunks, velvety hills, weathered houses and barns, planks, fence rails, all furnish him with inspiration significant to his temperament.

In this day of formulas it is very remarkable to find a painter whose trust in his native feelings has taken him right to the crux of the painter's art: solidity.

Wood's insatiable desire for textural exploration has faithfully encompassed, by indirection, that which is presupposed in the equipment of all painters, and without the obvious devices. Here we feel solidity through artistic material, whereas it often stands alone, skeletal, with little or no adornment - a fluid moving solidity, if one may use that phrase.

Beneath the tactual surfaces we are convinced of breadth and depth. Objects press backward into space and are sprung forward by a masterly retention of poise in values, often too subtle for the eye to follow in successive steps, but through immediate grasp of the whole. This is magnificent painting, the eye being enabled to function with extreme facility - one of the indispensables of pictorial beauty.

It is interesting to mark the development of the painter in recent years as revealed by successive works. The vigorous, overdramatic in the former has given place to a more simplified composition, and less reliance is placed on the violent crash of complicated angularity and more of the quiet sheerness of approximate planal [sic] activity, to speck in abstract terms. In other words, a less troubled, poetic simplicity, which is powerful emotionally, is increasingly predominant in recent work. . . .

This exhibition consisted of about thirty watercolors. Through the late 1920s and early 1930s Stanley and Lane Wood contributed illustrations, primarily linoleum-cut prints, etchings and watercolors, to *The Carmelite*, the town's "liberal" literary publication, and to the more conservative *Carmel Pine Cone*.¹¹⁷

In January of 1931 Wood along with E. Charlton Fortune and Myron Oliver was elected one of the fifteen directors of the newly-founded Monterey History and Art Association, Ltd.; the three above-mentioned artists also served with William Ritschel and Armin Hansen on the Association's "Art Committee."¹¹⁸ He was reappointed an "instructor in landscape painting" at the California School of Fine Arts in early June.¹¹⁹ That July he staged his third solo exhibition at the Denny-Watrous Gallery.¹²⁰ In her review for *The Daily Carmelite* Eleanor Mintum-James was delighted that his large watercolors demanded viewer distance to be seen properly and added:¹²¹

Curiously unhurried they are, and with a clarity that is electrifying. It's that clarity via simplification you get looking through a fine lens. Only major values of tone and color are perceptible. A precision in the separating of planes, especially in the Carmel River study, hints at something like sculptural perception. Thus in Stanley Wood's work a satisfying sense of structure has gone to the building of his sturdy landscapes.

Even the grossly unobserving cannot have failed to have been aware, consciously or unconsciously, of the peculiar fawn velvet sheen covering tightly the firm slow roll of the Salinas foothills. Henceforth to travel the Salinas road will be to invariably recall Mr. Wood's unforgettable portrait of those pale brown, velvet-stretched hills – old paradox Oscar Wilde talked about, nature reminding us of art instead of *vice versa*.

Stanley Wood has caught many an "unedited pose" of nature hereabouts. Behold the cypress playing the role of lonely permanent gallery to the golf course bowl green. He has taken down, and finely, this old veteran in an "unusual" pose, unusual even for a California Monterey cypress which have as far as artistic attention goes, little more privacy than the proverbial gold-fish.

Wood spent part of the summer of 1931 painting in the Mother Lode and near Yreka at Klamath; he also tutored fellow Carmelite, Paul Whitman, who was already known as a fine etcher.¹²² That September at the California Society of Etchers' Eighteenth Annual Exhibition in Vickery's Gallery Wood won the "Open Award" for his *Barn and Corral Gate* which Cravens found to be "too much on one plane, and the print is lacking in nuances."¹²³ However, Grace Hubbard marveled at the work "with its effective contrasts of light and shadow."¹²⁴ He also exhibited at that Annual "two exceptionally interesting lithographs, *Threatening Sky*, in which masses of hills are aligned against dark cloud forms, and *Cyclamen*."¹²⁵ At this same time his work appeared at the Monterey County Fair.¹²⁶ Later that fall, in addition to his solo show in Los Angeles, he contributed with the best artists of the Monterey Peninsula to an exhibition at Carmel's Sunset School.¹²⁷ At his 1931 Vickery's annual in November Cravens found more to praise in Wood's development: "Greater solidity and simplicity are beginning to round out his decorative forms . . . with the result that his current exhibition . . . works . . . a definite forward step."¹²⁸ Apparently, some of his creations, which were inspired by trips to the Klamath River country of northern California, were lithographs of flowers where "design takes precedence over the charm of tints."¹²⁹ H. L. Dungan of *The Oakland Tribune* detected a significant change:¹³⁰

The forests of the north impressed Wood as solemn and dramatic. Hence he keyed down the brilliant colors of former exhibitions. They impressed him also with their immensity and with the difficulty of translating them into paint. You feel that difficulty in some of his watercolors - he was conscious of the enormous task and he lost thereby some of the free and early grace with which he handles more familiar subjects.

The *San Francisco Call-Bulletin* offered a light-hearted review of this show and an interview with the artist:¹³¹

Richly colored and direct as his paintings are the views of the Carmel artist, expressed in salty, pungent, good humored, near wisecracks. Just missing the too-patness of epigram. Wood brings to artistic comment a penetrating humor and delicious frankness. He smiles broadly at the hocus-pocus and esoteric patter of the "big-words," who obscure understanding of art by echoing phrases. He can smile at himself as well. . . .

Unbelievable and yet highly satisfying purples crowd into some of the Klamath landscapes, notably the "Early Morning Mists" and "Rain on the Klamath," the latter showing the thick mists from the rain-soaked woods rising to meet the deluge from the skies.

A startling feeling of life invests some of the redwood studies, as well as two oil tempera decorative panels shown last week at the same gallery. Melancholy, somberness, desolation are the very breath of two studies of ruined trees.

The art of the painter and of the writer are closely parallel. That's the opinion of Stanley Wood –

"The writer, in building a story, develops a background best to set off his central characters," he says. "The painter, likewise, uses the same artistic freedom in setting his stage and in selecting a background for his central figure.

"Both the writer in his story and the painter in his canvas attempt to impart a single clear-cut emotion to those who read and see their works.

"The fictionist does not usually attempt to reproduce faithfully and photographically in his pages an actual person. No more do I, in painting a giant redwood, attempt to depict accurately a particular redwood - but the painting must look like all redwoods.

"I don't believe, for example, that I've got to feel like a daisy to paint one," Wood contends.

"My name is anathema to those who adhere to the conventions of the classic realist school and equally in disrepute with the disciples of modernism because my work represents a middle ground.

"I believe the artist should be an individual. He should see everything possible, and study what everyone has done - and then forget all about it."

Wood's watercolor *Autumn Brush and Blue Hills*, which may be a view into the Carmel Valley, dates from this period.¹³² The Vickery's annual was so popular that it was extended for a week.¹³³ In mid December he opened at the Babcock Galleries his habitual annual exhibition in New York City to stellar reviews.¹³⁴

In January of 1932 at the Denny-Watrous Gallery, now Carmel's most prestigious private venue, Wood contributed three lithographs to the "Portfolio Exhibition" which included such luminaries as Armin Hansen, Edward Weston, Henrietta Shore and the Bruton sisters. Of his three submissions, *Bow and Anchor*, *Bow String Hemp* and *Threatening Sky*, the first two obtained the habitual praise in *The Carmelite*, but the last received unprecedented criticism and was deemed "the least valuable of the three" for "failing to create the impression of the full roundness of rain clouds."¹³⁵ That same month Herbert Cerwin wrote a lengthy and highly laudatory biography on Wood in the *Carmel Pine Cone* and included a reproduction of his watercolor, *Bow of the Mary D.*¹³⁶ After his return from a trip to the Southwest in the late spring of 1932 thirty-eight of his watercolors were given a highly-publicized exhibition at San Francisco's Palace of the Legion of Honor. Junius Cravens expressed respect for Wood's work, but voiced some irritation in *The Argonaut* at the "Hudson Riverism" that he believed to be evident in his new work.¹³⁷ This show was actually a joint exhibition with James M. Sheridan, a "radical" follower of Hans Hofmann; Wood's paintings, in contrast, seemed "conservative modernist."¹³⁸ The reviewer for the *San Francisco Chronicle* offered a different perspective on the same exhibit: "Wood's work shows the influence of the current tendency toward simplification of form, the pictures are, for the most part, realistic representations. Most of them are the artist's beautiful and individual interpretation of the country about Carmel."¹³⁹ The *San Francisco Call-Bulletin* voiced enthusiasm for the artist and his work at the Legion of Honor:¹⁴⁰

He is not afraid to paint honestly.

He's above puffing tricks, above paltry concessions to a taste fluttering from one brand of modernism to another.

And his current show . . . very much proves the points . . .

For ten years Wood painted incessantly often eight to ten hours a day for six or seven days a week. He paints anything he is interested in.

While a liberal in attitude towards art and towards life, allowing to others their own viewpoints as he expects to be allowed his own, Wood has a New England conscience and paints with decision things that he sees, applying the artist's touch and yet with the idea that his tree, if it happens to be an oak, must be recognizable as such, even if it is no particular oak.

Wood's colors are often brilliant, laid on in large masses. In some cases, as in "Burnt Hills" or the interior of a scorched redwood trunk, the subject itself calls for the use of dark shadows. Some of the pictures give with realism the atmospheric effects of fog and early morning mists.

Also during that spring he staged a solo exhibition of thirty-two of his lithographic prints with subjects that included landscapes, marines, circus tents and flowers at the "Book Fair" in the de Young Memorial Museum.¹⁴¹ He had devoted much of the previous year to prepare for this print exhibit.¹⁴² In July of 1932 he was invited to contribute to the First Annual Summer Exhibition of California Artists at the Palace of the Legion of Honor.¹⁴³ One of his entries, which received considerable attention, was *Begonias and Iris Leaves*.¹⁴⁴ That same month he returned by popular demand to the Denny-Watrous Gallery for an unprecedented fourth one-man exhibition which offered the lithographs that he recently displayed in San Francisco.¹⁴⁵ Wood joined Millard Sheets, Arthur Millier and several others in August for a watercolor show entitled "The California Scene" at the Dalzell Hatfield Galleries in Los Angeles.¹⁴⁶ That October Wood's last one-man show at Vickery's opened the 1932-33 season and received a mixed review in *The Argonaut*.¹⁴⁷ The *San Francisco Chronicle* noted that his "vivid impressions of color and design" included flower groups, cacti, ranch houses, nudes and "such realistic studies as a view of the opera backstage."¹⁴⁸ The *San Francisco Call-Bulletin* praised the exhibition, which consisted of watercolors, lithographs and decorative screens, and reproduced his lithograph entitled *Farmyard*.¹⁴⁹ Edward Radenzel, art critic for *The Wasp*, offered these observations on Wood's annual: "His innate predilection for the floral life of California . . . is paramount in his water colors and lithographs. . . . In oil paintings . . . he works in pure design [and] achieves his finest results the moment he drops his own defense against the natural tendency to work in the abstract. . . . The charming decorative screens that Mr. Wood has completed upon the basis of his flower studies deserves attention."¹⁵⁰ H. L. Dungan of *The Oakland Tribune* claimed that his watercolors "are a renewal of his earlier expressions in art - rich colors flowering with graceful and harmonious boldness."¹⁵¹ Part of the Vickery's show, primarily the lithographs, was moved to the Oakland Art Gallery in November.¹⁵² That December a solo display of his watercolors was held in San Diego and he contributed lithographs to the Black and White Show of the CAA Gallery.¹⁵³

Between November of 1932 and January of 1933 the Whitney Museum of American Art in New York staged the First Biennial Exhibition of Contemporary American Painting and Wood was one of the few California artists invited to contribute.¹⁵⁴ For the first competitive Watercolor Exhibition at the Gump Gallery of San Francisco in March of 1933 he displayed *Pool in the Forest* which Howard Talbot, art critic for *The Wasp*, called a "forest impression in rich imagery."¹⁵⁵ At that time his work also appeared at the spring Annual of the Oakland Art Gallery.¹⁵⁶ Along with Armin Hansen and E. Charlton Fortune Wood served on the jury for the summer exhibition of the CAA.¹⁵⁷ In September of 1933 he contributed to the Self-portrait Exhibition at the Palace of the Legion of Honor.¹⁵⁸ When the CAA's new Gallery on north Dolores Street was opened that December, he was a prominent exhibitor.¹⁵⁹ He donated one of his paintings to the exhibition and benefit-raffle on behalf of the CAA Gallery and was interviewed by the *Pine Cone* on the importance of the new venue: "This splendid plan will benefit not only this town but the entire state as well, and at last the art of this region will have a permanent place for exhibition."¹⁶⁰ Enticed by the call of adventure he accepted a prestigious assignment that required his temporary removal from Carmel. In late 1933 he was hired as a "state artist" by the Public Works Art Project (PWAP) to make an accurate visual record in watercolor of the construction of the Boulder Dam, later known as the Hoover Dam, on the Colorado River. His painstakingly careful renderings, which were often sketched from dangerous perches, were so impressive that the editor of *Fortune* magazine requested that Wood publish a selection of his paintings *in full color* along with his article describing specifics of the project, "Boulder Dam: A Portfolio of Watercolors."¹⁶¹ These published watercolors were executed between December of 1933 and February of 1934. The *Pine Cone* added this commentary on his achievement:¹⁶²

The colors are those of raw rocks and man-made rock work in the constant heat of the desert, with life hanging by a cable, and labor going on day and night under army like routine and discipline. Those of us who know Stan Wood expect fine work, but we are surprised at the fidelity, the comprehension and accurate mechanical delineation, as well as the very human drawing of eleven pictures of the world's greatest building of a dam

Unlike the very romantic paintings of the construction of the Panama Canal by Alson Clark, Wood was obliged to add specific details as well as hundreds of figures and architectural features. Despite the requirements of his employers, the Boulder Dam watercolors are decidedly "artistic;" his *Power House Abutments* has tall verticals on each side balanced by central diagonals with men at work, logs cascading down a chute and an earth mover to evenly distribute the scene's animation.¹⁶³ In February of 1934 he donated his art to the benefit sale at the Women's City Club in San Francisco in support of the Scottsboro Defense Fund under the sponsorship of the National Committee for the Defense of Political Prisoners.¹⁶⁴ Other Carmelites who gave their work to this very liberal cause included Henrietta Shore, John O'Shea, Robinson Jeffers and Lincoln Steffens. A few months later at the de Young Memorial Museum his paintings and prints were displayed as part of the Wilfred and Arthur B. Davies collection; in addition to a large screen and a drawing entitled *Legs*, there were three watercolors by Wood: *Barn*, *Rock Crusher*, and *Salt Works* as well as three lithographs: *Circus Tent*, *Siesta* and *Threatening Sky*.¹⁶⁵ The de Young also displayed a second screen by Wood from the

Milton Salz collection. When the Corcoran Gallery of Art in Washington, D.C., staged an exhibition of six hundred of the best PWAP paintings in April, President and Mrs. Franklin D. Roosevelt purchased Wood's *Boulder Dam* along with thirty other paintings for inclusion in the White House collection.¹⁶⁶ The Roosevelts lent Wood's watercolor to a special PWAP exhibition that traveled across the country and included stops at the Museum of Modern Art in New York City and the College of Eastern New Mexico at Portales.¹⁶⁷ His work appeared at the June exhibition of the CAA.¹⁶⁸ During the summer of 1934 *Fortune* magazine added Wood to its regular list of contributing artists, which included Rex Brandt, Paul Starrett Sample and Millard Owen Sheets, and commissioned him to create seven watercolors for its study of a Canadian nickel processing plant, "International Nickel: Four Walls Around an Industry."¹⁶⁹ The magazine's editors sent Wood "to catch the flame and shadow that attend the birth of nickel . . . because even the most sensitive film has limitations." That November *Fortune* published seven of his paintings from industrial sites on the East Coast in the article, "Public Service in New Jersey."¹⁷⁰ Wood returned to Carmel in late 1934 and began to prepare for forthcoming exhibitions. His work reappeared at the Palace of the Legion of Honor during June and July of 1935 in a general show of American Painting and in a small one-man exhibition; for the former Wood submitted *Philodendron* with "leaves in fine form and color" and for the latter the *Christian Science Monitor* characterized him as one of the ten great painters of the region.¹⁷¹ In mid 1936 he returned to the East Coast on another *Fortune* assignment to create six watercolors on shipbuilding for the article, "Newport News: Ships on the Ways - The Huntington Dynasty."¹⁷² In September of 1936, when his watercolors were displayed alongside those of Winslow Homer at an exhibition in the Mills College Art Gallery of Oakland, the long-time art critic H. L. Dungan preferred those of Wood.¹⁷³ His prolonged absences from northern California eventually ended his marriage. In Carmel's 1939 Directory Helene Wood, "city school teacher," is entered without her husband.¹⁷⁴

Although the frenetic pace of his exhibitions slowed in the late 1930s, he continued to display his work until just before his death. At the Brooklyn Museum's Tenth International Watercolor Biennial in March of 1939 he was one of the few selected American contributors who included Andrew Wyeth and Edward Hopper.¹⁷⁵ From that exhibition the *New York Times* reproduced Wood's *Trolley Pole and Wires*.¹⁷⁶ In May of 1941 Gump's staged a joint exhibition of watercolors by Wood and Herald Wagner. The art critic for the *San Francisco Chronicle*, Alfred Frankenstein, noted that Wood continued to find his subjects in "old, decaying houses" and the daily scenes from his recent travels in Alabama, Mexico and the Virgin Islands and that he employed "a rich, splashy palette, his draughtsmanship is nervous and vibrant, his view of things dramatic rather than decorative."¹⁷⁷ In 1942 Wood listed his address as 583 215th Street in New York City.¹⁷⁸ Early that fall the Palace of the Legion of Honor staged a joint show of watercolors by the Modernist Edward Johansen and Wood.¹⁷⁹ At this time Alfred Frankenstein said that Wood's landscapes were "remarkable for their breezy, vigorous masculinity, their clarity, intensity and realism . . . [he] emphasizes color, mass and wash."¹⁸⁰ John Garth, artist and critic for *The Argonaut*, declared that "Wood, with his solid masses of rich color, states his case with a restrained and substantial reality which is most satisfying."¹⁸¹ After 1943 Wood relocated permanently to southern California and eventually established a Los Angeles address at 1195 Montecito Drive where he and his new wife, Ernestine, registered on the voter index as "Democrats."¹⁸² Between 1945 and 1947 he exhibited one painting at each of the Annuals of the California Water Color Society: *Coal Barge Cabin*, *Tropical Leaves* and *Scarecrow*.¹⁸³ Stanley H. Wood died on July 28, 1949 in Los Angeles County.¹⁸⁴ His watercolor, which had received the purchase prize at the California Water Color Society, was displayed in the summer of 1955 with other prize winners at the Los Angeles County Museum.¹⁸⁵ The Museum reportedly placed this exhibit in its permanent collection.

ENDNOTES FOR WOOD: 1. U.S. Census of 1900 [ED 4, Sheet 5B]; U.S. Census of 1910 [ED 44, Sheet 9B]. / 2. *Trenton Evening News*, September 27, 1915, p.13; *BDG*, September 1, 1923, p.6. / 3. *IOI*, November 29, 1925, p.S-5. / 4. *CPC*, June 11, 1926, p.11; January 22, 1932, pp.1f. / 5. *NYT*, August 31, 1919, p.M-7. / 6. *CPC*, June 11, 1926, p.11. / 7. *B & B*, April 10, 2006, No.1282. / 8. *TOI*, October 22, 1922, p.7-S; October 29, 1922, p.9-S. / 9. *TOI*, November 19, 1922, p.5-S. / 10. *TOI*, July 15, 1923, p.S-5. / 11. *TOI*, September 16, 1923, p.S-7. / 12. *TOI*, November 25, 1923, p.S-5. / 13. *SFC*, November 29, 1925, p.D-3. / 14. *TWP*, May 3, 1924, p.23. / 15. *BDG*, April 26, 1924, p.5; March 26, 1927, p.7; *TAT*, April 2, 1927, p.13; May 10, 1930, p.6; *SEC*, April 27, 1930, p.D-5; May 4, 1930, p.D-5; December 13, 1931, p.D-3; *TOI*, May 4, 1930, p.B-5; *TAD*, May 15, 1930, p.9; *CPC*, May 16, 1930, p.7; *LAT*, July 27, 1930, p.3-14; *CRM*, April 23, 1931, p.10; *SFAI*; *AAA* 30, 1933, p.769; McGlauffin, p.467. / 16. *CRM*, May 8, 1930, p.7. / 17. *IOI*, September 7, 1926, p.13; *LAT*, September 19, 1926, p.3-30; *SFC*, September 8, 1929, p.D-5. / 18. *Catalogue, Annual Exhibition of Paintings*, California State Fair, Sacramento, September 4-11, 1926. / 19. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, pp.3, 10f; *IOI*, January 31, 1928, p.19; February 12, 1928, p.S-7; *BDG*, February 1, 1928, p.6; *SFC*, February 5, 1928, p.D-7; *ARG*, February 1928, p.6; *SFX*, February 12, 1928, p.10-E. / 20. *IOI*, February 5, 1928, p.S-5. / 21. *CRM*, February 15, 1928, p.7. / 22. *SFC*, September 23, 1923, p.4-D; July 13, 1924, p.D-3; *IOI*, November 23, 1924, p.31. / 23. *TWP*, February 16, 1924, p.23; *SFC*, February 24, 1924, p.6-D. / 24. *IOI*, December 21, 1924, p.S-7. / 25. Wood's 1929 Del Monte entry was entitled *Green at Cypress Point*; *SFC*, June 6, 1926, p.8-F; May 27, 1928, p.D-7; September 8, 1929, p.D-5; *BDG*, October 23, 1926, p.5; June 1, 1928, p.11; *CPC*, November 5, 1926, p.11; February 10, 1928, p.4; *ARG*, February 1928, p.4; *CRM*, February 29, 1928, p.7; *LAT*, September 1, 1929, p.3-18. / 26. *IOI*, December 21, 1924, p.S-7; December 12, 1926, p.10-S; *BDG*, December 17, 1926, p.8. / 27. Here his work was reportedly sold

on the "installment plan;" *IOI*, December 11, 1927, p.8-S; December 18, 1927, p.S-5; *IAI*, December 17, 1927, p.13; *SFC*, December 25, 1927, p.D-7; *CPC*, December 30, 1927, p.4. / 28. This "circuit exhibition" also appeared in Chicago and Los Angeles (*ARG*, January 1928, p.7). His two displayed works were a "realistic" study entitled *Circus Tent* and a "more futuristic" landscape called *Mountain Ranch* (*BDG*, December 31, 1927, p.7). / 29. *BDG*, January 29, 1931, p.7; *SFL*, January 31, 1931, p.14; *SFC*, February 1, 1931, p.D-5; *IOI*, February 1, 1931, p.S-7. / 30. Two of his large exhibited works combined tempera and watercolor (*BDG*, June 11, 1931, p.7; June 18, 1931, p.7; *SFL*, June 13, 1931, p.14; June 20, 1931, p.14; *TWP*, June 20, 1931, p.12; *SFC*, February 1, 1931, p.D-5). / 31. *BDG*, January 21, 1932, p.5; *SFC*, January 24, 1932, p.D-3. / 32. *SFL*, July 30, 1932, p.11; *IAI*, August 5, 1932, p.14; *TWP*, August 6, 1932, p.12. / 33. *IAI*, November 10, 1933, p.16. / 34. *BDG*, September 1, 1923, p.6. / 35. *SFC*, September 9, 1923, p.6-D. / 36. *SFC*, September 23, 1923, p.4-D. / 37. *IOI*, December 16, 1923, p.8-S. / 38. *BDG*, December 8, 1923, p.5; *IOI*, January 9, 1924, p.5; *cf. IOI*, December 9, 1923, p.S-9; January 6, 1924, p.24; *39. IOI*, May 24, 1925, p.S-5. / 40. As cited in *CPC*, May 22, 1926, p.9. / 41. *IOI*, September 6, 1925, p.S-5; *CPC*, September 12, 1925, p.5. / 42. *SFC*, September 6, 1925, p.D-3. / 43. *SFC*, November 29, 1925, p.D-3; *cf. TWP*, December 19-26, 1925, p.29. / 44. *SFC*, December 6, 1925, p.10-F. / 45. *IOI*, November 29, 1925, p.S-5. / 46. *TOI*, December 6, 1925, p.S-5. / 47. *B & B*, December 11, 2006, No.275. / 48. *TWP*, March 6, 1926, p.23. / 49. *CPC*, May 2, 1926, p.9; August 13, 1926, p.12; *SFC*, May 30, 1926, p.8-F; August 8, 1926, p.8-F; *IOI*, May 30, 1926, p.S-5. / 50. *CPC*, June 11, 1926, p.11. / 51. *CCY*, June 8, 1926, p.3; June 22, 1926, p.8; *CPC*, July 9, 1926, p.11. / 52. *CPC*, June 18, 1926, p.11. / 53. *CPC*, June 25, 1926, p.1. / 54. *CPC*, July 2, 1926, p.11. / 55. *IOI*, July 11, 1926, p.S-5. / 56. *CPC*, October 15, 1926, p.11. / 57. *CCY*, October 13, 1926, p.16. / 58. Plate 26b; Appendix 6. / 59. *TOI*, November 14, 1926, p.S-7. / 60. *CCY*, February 16, 1927, p.13. / 61. *SFC*, June 12, 1927, p.D-7; *CRM*, June 20, 1928, p.5; Perry/Polk 1930, p.459; Ball, p.707. / 62. *CPC*, July 15, 1927, p.6. / 63. *CCY*, July 6, 1926, p.12; February 9, 1927, p.6. / 64. *CVRI*, County of Monterey: 1928-1934. / 65. Appendix 4. / 66. *TOI*, May 30, 1926, p.S-5. / 67. As cited in *CPC*, June 4, 1926, p.11. / 68. As cited in *CCY*, October 13, 1926, p.14. / 69. *TAT*, December 4, 1926, p.24; *cf. SFC*, November 21, 1926, p.6-F; *CPC*, November 26, 1926, p.11; December 3, 1926, p.11. / 70. *TOI*, December 5, 1926, p.6-S. / 71. *SFC*, November 28, 1926, p.6-F. / 72. As cited in *IAI*, January 29, 1927, p.16 and *CPC*, February 16, 1927, p.13; *cf. IOI*, January 16, 1927, p.S-7. / 73. As cited in *SFC*, January 30, 1927, p.D-7. / 74. As cited in *CCY*, February 16, 1927, p.13. / 75. *CCY*, February 16, 1927, p.13; *CPC*, July 15, 1927, p.6. / 76. The *San Francisco Chronicle* reproduced *Circus Wagon No.27*. When that painting was auctioned in 2005, it carried another title: *Tents and Wagons* (*cf. SFC*, November 20, 1927, p.D-7; December 4, 1927, p.F-16; *B & B*, April 11, 2005, No.240). / 77. *CPC*, July 15, 1927, p.6. / 78. *IOI*, April 3, 1927, p.6-S; April 10, 1927, p.S-5. / 79. *TAT*, November 19, 1927, p.13; *cf. CPC*, November 18, 1927, p.5. / 80. *ARG*, December 1927, p.5. / 81. *SFC*, November 20, 1927, p.D-7; December 4, 1927, p.F-16. / 82. *SFC*, November 27, 1927, p.D-7; *cf. CPC*, November 25, 1927, p.5. / 83. *IOI*, November 20, 1927, p.S-7. / 84. *SFC*, December 11, 1927, p.D-7; *TOI*, December 18, 1927, p.S-5. / 85. *LAT*, February 12, 1928, p.3-16. / 86. *LAT*, April 15, 1928, p.3-30; *Moure*, p.B-109. / 87. *CRM*, August 22, 1928, p.9. / 88. *CRM*, September 26, 1928, p.15. / 89. *TAT*, November 17, 1928, p.7; *cf. BDG*, November 15, 1928, p.7. / 90. *SFC*, November 18, 1928, p.D-7. / 91. As cited in *CRM*, November 21, 1928, p.9. / 92. *SFC*, November 3, 1929, p.D-5; *cf. BDG*, October 31, 1929, p.7; *CRM*, November 6, 1929, p.8; *CPC*, November 8, 1929, p.9. / 93. *IAI*, November 2, 1929, p.5. / 94. *TWP*, November 30, 1929, p.12. / 95. *TOI*, October 27, 1929, p.S-7; November 3, 1929, p.B-5; November 10, 1929, p.5-B; *SFX*, November 10, 1929, p.10-E; *BDG*, November 14, 1929, p.7; *TAT*, November 30, 1929, p.5. / 96. *IOI*, November 24, 1929, p.4-B. / 97. *Ibid.* / 98. *SFC*, December 22, 1929, p.D-5. / 99. *CRM*, June 29, 1928, p.5; *CPC*, June 29, 1928, p.4. / 100. *CPC*, December 14, 1928, p.15. / 101. *CRM*, August 22, 1928, p.9; *CPC*, January 8, 1932, p.9. / 102. *CRM*, June 20, 1928, p.5. / 103. *CRM*, September 26, 1928, pp.1f. / 104. *CRM*, November 7, 1928, p.3. / 105. *CRM*, February 20, 1929, p.6; *cf. CRM*, June 12, 1929, p.2. / 106. *CPC*, April 19, 1929, p.14. / 107. *CPC*, March 15, 1929, p.18; May 17, 1929, p.14. / 108. *CRM*, July 3, 1927, pp.2, 7; *CPC*, July 12, 1929, p.4; July 19, 1929, p.4; *SFC*, July 14, 1929, p.D-5. / 109. *CRM*, January 15, 1930, p.4; *CPC*, January 17, 1930, pp.6, 13. / 110. *CRM*, January 15, 1930, p.3. / 111. *SEC*, February 23, 1930, p.6-D; *BDG*, February 27, 1930, p.7; April 24, 1930, p.7; *CPC*, February 28, 1930, p.10. / 112. U.S. Census of 1930 [ED 27-21, Sheet 8A]. / 113. *SFL*, May 17, 1930, p.8. / 114. *CRM*, July 3, 1930, p.2; *SFC*, July 20, 1930, p.D-5. / 115. *CRM*, July 10, 1930, p.9. / 116. *SFL*, November 15, 1930, p.14; November 22, 1930, p.7; *cf. TWP*, November 1, 1930, p.12; *CPC*, November 7, 1930, p.13; *SFC*, November 9, 1930, p.4-D. / 117. *CRM*, September 26, 1928, p.1; December 26, 1928, p.11; January 16, 1929, p.1; July 3, 1929, p.1; September 25, 1929, p.1; December 25, 1929, pp.1, 7; January 22, 1930, p.3; February 5, 1930, p.3; *CPC*, January 22, 1932, p.1. / 118. *CPC*, January 16, 1931, p.7; *MPH*, January 20, 1931, pp.1, 7. / 119. *BDG*, June 18, 1931, p.7; *CPC*, July 10, 1931, p.7. / 120. *CRM*, July 10, 1931, p.1; July 21, 1931, p.2. / 121. *CRM*, July 9, 1931, p.1. / 122. *SFC*, July 3, 1931, p.8-D; *SFW*, July 3, 1933, p.9; *CPC*, September 18, 1931, p.11. / 123. *IAI*, October 2, 1931, p.7; *cf. BDG*, September 17, 1931, p.7; November 5, 1931, p.7; *SFL*, October 3, 1931, p.14; *CPC*, October 9, 1931, p.10; *LAT*, November 15, 1931, p.3-20. / 124. *TWP*, October 17, 1931, p.12. / 125. *SFC*, September 27, 1931, p.8-D. / 126. *CRM*, October 8, 1931, p.7. / 127. *CPC*, November 13, 1931, p.8; November 27, 1931, p.16. / 128. *TAT*, November 20, 1931, p.14. / 129. *SFC*, November 15, 1931, p.D-3; *cf. BDG*, November 12, 1931, p.7. / 130. *TOI*, November 15, 1931, p.6-S. / 131. *SFL*, November 28, 1931, p.7. / 132. *B & B*, August 5, 2008, No.113. / 133. *SFL*, November 28, 1931, p.7. / 134. *SFL*, December 19, 1931, p.9. / 135. *CRM*, January 7, 1932, p.6. / 136. *CPC*, January 22, 1932, pp.1f. / 137. *IAI*, June 17, 1932, p.14; *cf. BDG*, May 26, 1932, p.7; June 2, 1932, p.7; June 10, 1932, p.7; June 30, 1932, p.7; *TWP*, June 4, 1932, p.12; June 11, 1932, p.12; *CPC*, June 10, 1932, p.7; *SFL*, July 2, 1932, p.8. / 138. *SFW*, May 28, 1932, p.7. / 139. *SFC*, June 12, 1932, p.D-3; June 26, 1932, p.D-3. / 140. *SFL*, June 4, 1932, p.9. / 141. *SFC*, May 29, 1932, p.D-3; June 19, 1932, p.3-D; *BDG*, June 2, 1932, p.7; June 30, 1932, p.7; *TWP*, June 4, 1932, p.12; *SFL*, June 11, 1932, p.8; July 2, 1932, p.8; July 16, 1932, p.9; *TOI*, June 26, 1932, p.8-S. / 142. *SFW*, June 18, 1932, p.7; *SFL*, July 23, 1932, p.10; *SFX*, July 24, 1932, p.6-E. / 143. *SFL*, July 9, 1932, p.9; *SFX*, July 10, 1932, p.6-E; *SFC*, July 10, 1932, p.D-3; *BDG*, July 16, 1932, p.7; *TOI*, July 17, 1932, p.8-S; *CPC*, July 22, 1932, p.7. / 144. *TWP*, August 13, 1932, p.13. / 145. *CPC*, July 22, 1932, p.7. / 146. *LAT*, August 28, 1932, p.3-16. / 147. *TAT*, October 21, 1932, p.13; *cf. CPC*, October 21, 1932, p.6; *SFC*, October 23, 1932, p.D-3; *BDG*, October 28, 1932, p.8. / 148. *SFC*, October 30, 1932, p.D-3. / 149. *SFL*, October 15, 1932, p.8; October 22, 1932, p.8. / 150. *TWP*, November 5, 1932, p.13; *cf. CPC*, November 11, 1932, p.9. / 151. As cited in *CPC*, October 28, 1932, p.2. / 152. *SFL*, November 5, 1932, p.10. / 153. *CPC*, October 28, 1932, p.2; December 9, 1932, p.1; *CRM*, November 24, 1932, p.3. / 154. *CPC*, October 28, 1932, p.2; December 9, 1932, p.13; *CRM*, November 10, 1932, p.7. / 155. *TWP*, March 18, 1933, p.12; March 25, 1933, p.12; *cf. SFL*, March 11, 1933, p.1; *SFC*, March 19, 1933, p.D-3; *CPC*, March 31, 1933, p.3. / 156. *CPC*, March 24, 1933, p.8. / 157. *CPC*, July 7, 1933, p.1. / 158.

SFW, September 16, 1933, p.5; BDG, September 21, 1933, p.9. / **159.** CPC, November 17, 1933, p.1; CSN, December 14, 1933, p.1. / **160.** CPC, December 1, 1933, p.1; January 11, 1934, p.1. / **161.** Fortune 9.5, May, 1934, pp.92-100. / **162.** CPC, May 11, 1934, p.9. / **163.** B & B, April 11, 2005, No.241. / **164.** SFW, February 24, 1934, p.11; TOI, February 24, 1934, p.9. / **165.** SFW, May 12, 1934, p.8; TOI, May 20, 1934, p.12-S. / **166.** NYT, April 24, 1934, p.21; SFM, May 1, 1934, p.2. / **167.** NYT, September, 18, 1934, p.19; *The Clovis Evening News-Journal* (New Mexico), October 29, 1935, p.7. / **168.** CSN, June 21, 1934, p.1; CPC, June 22, 1934, p.5. / **169.** Fortune 10.2, August, 1934, pp.64-71. / **170.** Fortune 10.5, November, 1934, pp.96-105. / **171.** CSM, July 13, 1935, p.6. / **172.** Fortune 14.5, November, 1936, pp.66-75. / **173.** TOI, September 20, 1936, p.6-B. / **174.** Perry/Polk 1939, p.429; cf. CVRI, Monterey County, 1938. / **175.** NYT, March 17, 1939, p.19. / **176.** NYT, March 19, 1939, p.X-9. / **177.** SFC, May 4, 1941, p.24-W. / **178.** WWRC, No.U-1056, 1942. / **179.** TOI, September 13, 1942, p.6-S; September 27, 1942, p.5-S. / **180.** SFC, September 27, 1942, p.30-W. / **181.** TAT, October 2, 1942, p.13. / **182.** CVRI, County of Los Angeles, 1946 and 1948. / **183.** Moure, p.A-46. / **184.** California Death Index; cf., Hughes, p.1215; Falk, p.3627; Sheryl Nonnenberg, "Stanley Wood, Lost and Found," *Artworks*, Spring, 2009, pp.88-91. / **185.** LAT, July 24, 1955, p.4-7.