CALIFORNIA ART RESEARCH

VOLUME TEN

FIRST SERIES

Abstract from WPA Project 2874
O.P. 65-3-3632

SAN FRANCISCO, CALIFORNIA
1937

Monographs so far released in this series:
BIOGRAPHY AND WORKS

VOLUME I.

Introduction to Series
Nahl Family

VOLUME II.

Keith, William
Hill, Thomas
Bierstadt, Albert

VOLUME III.

Rosenthal, Toby
Tojetti, Dominico
Welch, Thaddeus
Robinson, Charles Dorman

VOLUME IV.

Tavernier, Jules
Carlsen, Emil
Joullin, Amedee
Jorgensen, Chris
Rix, Julian
Williams, Virgil

VOLUME V.

Withrow, Evelyn A.
Richardson, Mary C.
Raphael, Joseph
Grant, Charles
Breuer, Henry J.
Atkins, Arthur

VOLUME VI.

Putnam, Arthur
Aitken, Robert I.
Tilden, Douglas
Cummings, Earl

VOLUME VII.

Mathews, Arthur
Piazzoni, Gottardo
Bremer, Anne

VOLUME VIII.

Dixon, Maynard
Van Sloun, Frank

VOLUME IX.

Boynton, Ray
Peixotto, Ernest
McComas, Francis
Hansen, H. W.
Hansen, Armin

VOLUME X.

Dickman, Charles
Martinez, Xavier
Peters, Charles
Wores, Theodore

VOLUME XI.

Cadenasso, Giuseppe
Poole, Nelson
Cuneo, Rinaldo
Sparks, Will

Additional volumes in course of preparation.

Vol. X.

MONOGRAPHS

CHARLES J. DICKMAN

XAVIER MARTINEZ

CHARLES R. PETERS

THEODORE WORES

Gene Hailey, Editor
Abstract from California Art Research
W.P.A. Project 2874, O.P. 65-3-3632

TABLE OF CONTENTS

TABLE OF CONTENTS (cont.)

TABLE OF CONTENTS (cont.)

PAGES

C H A R L E S J. D I C K M A N

1863-

Biography and Works

"CYPRESS POINT--MONTEREY"

SAN FRANCISCO MUSEUM OF ART

CHARLES JOHN DICKMAN

At any time during the past forty years, not to have known jovial and versatile Charley Dickman and his boldly painted marines, landscapes and portraits, would have been to confess oneself a stranger to San Francisco's far-famed Bohemian Club; for in addition to confining most of the exhibitions of his art to the Club's annual shows, he has been--and still is--a prop of its more festive activities. Often an actor in its Grove Plays, director of many a hilarious Low Jinks and contributor to its permanent art collection, he was, for ten years, a Club director and Art Committee chairman.

To-day, at the age of 73, his brushes laid aside, this Nestor of Bohemia less frequently occupies one of the seats of honor reserved for the dwindling "Old Guard" of artists in the Club's "Amen Corner" with Will Sparks, Theodore Wores, and Martinez, to toast the shades of their departed compadres, Keith, Hill, Strong, Rix, Putnam, Yelland, Cadenasso, Peters, and Joullin.

After fifteen years as a lithographer, Dickman spent five years in the Paris Julien and Colerossi Academies, where he was a gold medallist, and painted in Picardy, Munich and Venice. During his half century as a Californian, he has painted the Monterey scene for years, sketched in the Sierras with Keith, painted Death Valley and made many mural decorations. But he prefers marines and the art mode that remains

good art throughout the ages. His studio is in the Montgomery Block in San Francisco.

HE ENTERS ART, THROUGH THE BACK DOOR

Charles Dickman, like most of his contemporary painters in an era when art schools were few and far away, jimmied his way into the salons and ateliers through the back door--as a hard working youth, by means of an engraver's gouge and a commercial lithographer's oil crayon. And it was not until he was past his thirtieth year, married and the father of a boy, that he was able to "knock off" making theatre posters and seek academic instruction in the then world's art center, Paris. And he was forty when the critics acclaimed him as "California's painter of sunshine."

Nor was there any strain of artistic inheritance or of family bent to give the boy an inspirational boost, with one exception. His father, August Dickman, a fine cabinet maker in Demmin, Prussia, was a skillful draftsman and an artisan whose good craftsmanship was the product of German thoroughness. The mother was an English girl, Sophie Noland of London, who had been brought up in Germany. Youngest of their four children, Charles was born May 14, 1863 in Demmin.

Two years later, with his sister--who did not long survive--and two brothers, one of whom, Joseph, is still a resident of San Francisco, he emigrated with his parents to Detroit, Michigan. Charles, though never attending the public

schools, was a pupil in the German-American Seminary until the age of fifteen when he quit school permanently, to become an apprentice in a lithographic shop in Detroit, where his brother was a litho-printer.

DETROIT TO NEW YORK AND SAN FRANCISCO

In the vanished apprenticeship era of fifty to sixty years ago--the days when such engraving firms as Copley's and Currier and Ives were recording American life in prints, which today are eagerly sought by art collectors--practically the only schools of drawing and designing accessible to aspiring young artists were conducted in the lithograph and wood-engraving shops by the foremen: artist-artisans, many of them thoroughly trained in the fine arts in Munich, Kensington, Paris or Vienna. Their instruction, open only to the "bound-boys" or apprentices, was individual, incessant and as immediately practical as that given the boy, who was compelled by Schoolmaster Squeers to "wash the winder," so as to rub in the fact that "the proper spelling was w-i-n-d-e-r."

Thus for two years in the Detroit shop the aspiring youth had the hard fundamentals of drawing, designing, composition and color-harmony ground into his system by Teutonic craftsmen, who took their commercial art as seriously as did the old Guild artists of the Middle Ages; until he was turning out designs equal to the best of the journeymen draftsmen. The fact that he drew down no pay for it, was balanced by the

consideration that his art education was costing him nothing--but hard work.

At the age of seventeen, with a roll of samples under his arm and a ticket for New York City tucked away in his vest, he set out for the East to cash in on his skill. His work stood the test and he was promptly given a job in the art room of Siebert & Brother, lithographers, on Warren Street near newspaper row. It was during the hey-day of "legitimate" stage productions, and the work assigned young Dickman consisted chiefly in designing and drawing theatrical and circus posters in color. In size these ranged from three-sheet posters to twenty-sheet "jumbo" billboard spreads. They must have won the admiration of those crafty promoters of certain allied arts, Barnum, Kiralfy and Frohman, for before he was eighteen the Sieberts made Charley their foreman, and upped his salary so high, that he was able within a few months to save enough money to buy a ticket for California.

Arriving in San Francisco in 1882, he stepped into a job with Bancroft & Company, lithographers and printers. Here his habit of scattering pipe-tobacco and ashes over the surface of the chaste and worth-their-weight-in-silver lithographic stones, gained him his liberty. In short order he promoted himself to a position as head designer with the Schmidt Lithographing Company where Charles and his pipe were permitted to draw in peace--until the shop caught fire and the whole works went up in smoke. Without pausing to discuss the

question of cause and effect with the boss, or to await the rebuilding of the House of Schmidt (which is still a going concern) young Dickman at the age of twenty formed a partnership with a clever engraver, business man and non-smoker named George Jones, and started in on his own. With Charles as designer, the venture was a lasting success. Later the Hettrich Lithographing Company, with Louis and Leon Sloss were taken into the company, and the firm name changed to The Dickman, Jones Company. For a dozen years with Dickman as top artist they operated at First and Folsom Streets.

Not only were Dickman, Jones and the Slosses closely associated for a generation in commercial art, but they all went--practically in a body--into the Bohemian Club activities and grew gray there, as promoters, or producers of the arts--graphic, dramatic and gastronomic. The old scrapbooks and publications of the Club give frequently recurring evidences of their contributions to the Grove High Jinks, Low Jinks and Cremation of Care, and to banquet programs, and annual art exhibitions. Veteran members recall with glee the participation of young Dickman, along with artists Joe Strong, Julian Rix and Jules Tavernier, in such Club diversions as the indignation meeting which they organized to inquire into the death of Socrates.

HE OPENS THE FRONT DOOR TO ART

Meantime his associates were urging Dickman to take up painting seriously; and during the fourteen years devoted

to designing posters for his firm he spent many week-ends and holidays with his Club friends in making sketching trips into the hinterland; in Monterey with Joe Strong (of whom Robert Louis Stevenson wrote in his "Silverado Squatters" and who still occupied the Stevenson adobe there), and farther afield with "Jolly Solly" Walter, and with Keith and Rix, and other landscape painters.

In 1887, at the age of 24, he was married to the charming concert singer, Miss Grace Patterson, daughter of a prominent San Francisco business man--a young woman whose own artistic culture did much to fortify the sometimes wavering resolution of Dickman, and to divert his fine craftsmanship from the easy humdrum work of commercial artist-artisanship to the more enduring--and alluring--fine arts, with the European ateliers as a preliminary goal. Ten years were to elapse before this ambition was achieved and the "Portrait of Madame Dickman," signed "C. J. D.," was hung on the wall of the French Salon.

Meantime, a year following the marriage, their only child was born. This was a son, Charles L. Dickman, who now is a resident of Stockton, California, where he carries on a storage and transfer business. During this period of waiting, in the late eighties and early nineties, the theatrical poster-man joined with a group of eight or ten like-minded young art students in organizing private night classes, especially for drawing and painting from life. Among the members of this

group who made good in later years, in addition to Dickman, were William A. Coulter, painter of "wind-jammers"; Arthur Mathews, who specialized in mural and genre paintings; George Jones and Joseph Strong, genre artists; and Chris Jorgensen, landscapist. For three or four years they used as their classroom a large public hall diagonally across from the Montgomery Block, later occupied by the Bank of Canton.

Being the "independents" of their day, they gave their individual tendencies to self-expression free play, and with no teachers or masters to referee their friendly bouts, "tore into" the diverse styles and technique of one another with a robust freedom calculated rather to produce scatteration than unification of methods into any sort of "school" of painting; which it is Dickman's belief was as it should be.

"During this period of study--occasionally lightened by intervals of convivial revelry--" according to Mr. Dickman, "I studied a bit at the School of Design also, under Virgil Williams, and managed to sell an occasional painting, mostly small oil sketches. I never had a patron, although through my connection with the San Francisco Art Association and the Bohemian Club, some years later when studying in Europe, I had the financial aid for one year, of three backers in the home town. These were the noted art patron, "Jimmy" (later Mayor and Senator) Phelan, Joseph D. Grant and the Art Association. Their help enabled me to put in a fifth year in painting in France, Bavaria and Italy. This debt I repaid with their choice of my paintings at that time."

FIVE YEARS IN EUROPEAN ART CAPITALS

At long last, in 1896 at the age of thirty-three, Charley Dickman, with his songstress wife and eight-year-old son, began their sojourn in the Quartier Latin in Paris. For four years he studied painting in the Academie Julien under the masters, Jean Paul Laurens and Benjamin Constant, with occasional vacation sketching trips into Brittany and Picardy along the north coast. He had discovered a preference for landscape and marine painting, and so chose as his masters Constant and Laurens rather than the then equally renowned painter of charming (and in Dickman's opinion, "over-wrought") ladies and genre compositions, Bouguereau.

"I was content," he explains, "to pass by the classrooms of Bouguereau and Ferier and the others who specialized in figure painting on the ground floor of the building which also housed the Julien Academy, and climb the stairs to the studios of the great landscapists. These were day classes. I still had my evenings on my hands. And, as a lot of us were attracted also by the work being done in the night life class in drawing and composition at the Colerossi Academy, I soon began putting in my evenings there, and with such good results that in my second year I was chosen as the gold medallist at the regular concourse of all the students, for one of my nudes."

In his third year in Paris, two of Dickman's paintings achieved a place in the exhibition of the French Salon--

one of the evidences of recognition coveted by every student of art in Europe. These Salon pictures were a "Portrait of Madame Dickman" and a landscape and figure composition, "In Brittany." Again a similar honor was conferred upon him in 1900, during his final year under Constant and Laurens, when he exhibited a large marine, "Ship at Sea," at the French Salon.

Meantime, a considerable portion of the four years was spent by Dickman and a group of fellow students in roaming the picturesque Channel shores of France, sketching and painting the village life and background of coast and sea in Brittany and Picardy, along the Gulf of St. Malo, Dieppe, Boulogne and Etaples. At Etaples for the greater part of a year he shared a studio with the talented London painter and illustrator, Dudley Hardy, who, during this period of the San Franciscan's dwindling finances, displayed his taste as an art connoisseur by purchasing a number of Dickman's oils for his London collection. A few other sales were made through dealers in France and Germany during this and the ensuing year; but had not his San Francisco friends come to the rescue with substantial financial encouragement, Dickman would have been unable to top off his four student years with an additional twelvemonth of travel and study in German and Italian art centers.

Under this arrangement whereby funds were advanced him, the artist was enabled to study with Carl Marr in Munich,

where he had a studio for some months and where he exhibited and sold some small canvases; completing the year in Rome and Venice.

> "In order to be different," Mr. Dickman explains, "I started in painting the picturesque old Venetian Canal scenes by moonlight, and the effect proved to be so novel that my moonlight scenes there and in France caused a good deal of fluttering among the critics. But the night effects proved to be popular, and other artists took it up--until it became no longer novel or different. On the whole, all my life I have seen no sound reason, however, to depart radically from the thorough-going methods and principles of the old Academic school. Ignorance cannot create good art in any age. And making daubs and freakish monstrosities merely to be 'different' never has interested me."

Among his friends from San Francisco whom Dickman contacted in Europe were many who later achieved distinction in the art world, including John Stanton, Orrin Peck, Amedee Joullin, Tony Hellman and Jules Pages.

BACK TO MONTEREY--AND A DIVORCE

Having completed his fifth year in Europe, early in 1901, Dickman gathered up his family and his sketches and returned to his adopted city by the Golden Gate; bringing with him three of his best paintings wherewith to reimburse his three financial backers. To his friend "Jimmy" Phelan went his "Windblown Girl on the Pier"; "Joe" Grant received "Picardy Fisher Folk," and to the permanent collection of the San Francisco Art Association was added Dickman's large and striking moonlight effect, "Etaples Fishing Village."

Always "the life of the party," able to raise gaiety and conviviality to the plane of an art, a leader in organizing artistic balls and musical revels and staging "Low Jinks" comedies, Dickman was welcomed back into the San Francisco art world with a whoop and hurrah. And his ungrudging response to these demands upon his time and talents throughout succeeding years, sometimes caused the more judicious among his friends to grieve. Among those who felt that art could be made a successful vocation (rather than a part-time avocation) only by taking it more seriously and reducing both the frequency and the duration of his vacations and diversions, was the wife of the painter, the talented contralto vocalist, Grace Patterson Dickman. But to such remonstrances it was the Dickman nature to respond gaily that life was more than dull toil, and that he, anyway, was "of the strong and resolute character--able to resist everything but temptation"; a defense not calculated to shatter the indictment. The result was increasing domestic friction and a growing estrangement, accepted by both parties more in sorrow than in anger.

One of the frivolous diversions which Dickman captained immediately on his return from the Latin Quarter--such as helped to make of San Francisco's artistic and bohemian revels events so colorful and gay as to set a high mark for the rest of the country to shoot at--is thus referred to in the San Francisco Call of February 9, 1901:

> "Charles J.Dickman, artist and ex-Parisian, has been appointed 'Prince Carnival' of the Mardi Gras Ball of the San Francisco Art Association. ....The Carnival Prince is now organizing his court and is expected to produce a gorgeous spectacle introducing Old World features to the local revelers.
>
> "If he pauses to consult society to ascertain if this or that feature is proper, or that departure admissable, he will lead a colorless and conventional array to the ballroom the Mark Hopkins Institute. If he strikes out like a bold and daring Prince for something original and picturesque, he may startle the prudes, but he will enliven the ball and give the courtiers and spectators something to talk about....Two thousand invitations to the Mardi Gras Ball have been issued."

For the greater part of a year, occupying the old Tavernier studio at 728 Montgomery Street--later for twenty-five years occupied by Maynard Dixon--Dickman's activities included working up many of his favorite European sketches, painting a number of very effective portraits and giving an exhibition of his work in almost the sole gallery in which for many years he showed his canvases--the Bohemian Club; varied by frequent participation in the Club Jinks, banquets and extravaganzas. Before the end of 1901, however, with some thought perhaps of escaping into a less hectic environment, he decided to make his home in the old Spanish-American first capital of California, Monterey.

Before this could be achieved, Mrs. Dickman had decided upon another way out, and secured a divorce from the artist. Not long afterward, she was married to a fellow musician, the famous organist, Clarence Eddy. Eddy had long been

a mutual friend of both of the Dickmans; and that this breaking up of domestic ties was without bitterness and an amicable and friendly arrangement, is indicated by the fact that until the lady's death in 1934, Dickman remained on the most friendly terms with her and Mr. Eddy.

HIS MONTEREY STUDIO

In Monterey, for a time he occupied the historic old six-room cottage once the home of Robert Louis Stevenson, and earlier occupied by the "Swedish Nightingale," Jenny Lind, and the lumber for which was brought from Australia in 1840. In 1902 Dickman remodelled the Harry Greene cottage and built a studio near the Monterey Presidio, and here for twelve years, broken by frequent sojourns in San Francisco, he made his headquarters, and devoted much of his time to painting the picturesque hills and coast along the bays of Monterey and Carmel. Here one of his cronies was the Irish poet, Dan O' Connell, one of the handful of surviving charter members of the Bohemian Club.

In the San Francisco Call of August 25, 1901, we find:

> "Monterey would not be Monterey without Charley Dickman. Aside from his work of eight hours a day in depicting the local fisher folk, he finds some time for social duties, and from all sides, even the sea breeze catches the refrain of the 'Dickman popularity'....He is now working on a large canvas. The foreground figures show exceptional strength, and the picture when completed bids fair to be one of the best from this master's brush. It has already been purchased by one of our local connoisseurs, Joseph D. Grant. The companion picture to this, which is entitled 'Monterey Fisher Folk,' has recently

been added to the Washington Gallery of Mrs. Phoebe Hearst...."

SECURES WIDER RECOGNITION--AND A NEW WIFE

During his dozen years as a painter of the Monterey toilers of the sea and its unique cypress groves and old pirates' coves, Mr. Dickman produced some of his best and most famous canvases, among them being "Monterey Cypress"; "Monterey Fishermen"; "Cypress Point"; "Late Afternoon, Monterey Coast"; "Golden Afternoon"; "Twilight, 17-Mile Drive"; "Point Lobos Cypress" and many another. In 1905, in order to place his work within reach of his market, he opened another studio, this time on Post Street, in San Francisco, opposite the Bohemian Club. And here he did a portion of his work, removing in 1908 to a studio on California Street, while still retaining his Monterey home and workshop. It was not until 1914 that he finally gave up his Monterey studio and established himself in his present quarters in the old Montgomery block at the foot of Telegraph Hill.

Long before these readjustments, however, Dickman's easel paintings, particularly of California scenes rendered in his new post-Parisian manner, wherein his color scheme was keyed to the brilliant golden tones of California sunlight, had been on view many times in the Bohemian Club annual exhibitions, and less frequently in the gallery of the Art Association. His most notable early exhibition was in 1904, as the major half of a "Blue and Gold" two-men show of 82 paint-

ings at the Club, wherein Dickman supplied the "gold" element and achieved the distinction of being dubbed "the painter of California sunlight," while Charles Rollo Peters, also for years an interpreter of the Monterey scene, supplied the complementary element of blue with some two score paintings, chiefly moonlight and twilight scenes, in the cold blue and dull green tones which characterized the earlier work of that distinguished painter of old adobes and haciendas. Dickman still recalls this large extensive exhibition as having been the turning point of his early struggles toward recognition, and as having been followed by so many commissions from art connoisseurs that he was "tied to his easel for months, and his usual long periods of relaxation sadly curtailed."

This showing was characterized as "the best exhibition of paintings thus far ever shown at the Club," by no less an authority than William J. Stafford, head of the Mark Hopkins Institute of Art.

However, the Bohemian Club having given him its accolade that same year by electing Dickman chairman of its Art Committee--a position he was to retain for ten years in addition to his frequent services as director, and as producer of Club plays--the artist relaxed for the summer. His vacation took the form of directing the Club's second annual Grove High Jinks drama, "Montezuma," written by Louis A. Robertson, and of playing one of the leads in it, besides contributing to "The Owl's Hoot," the Grove paper. For this play the young

sculptor, "Bob" Aitken, designed the costumes, settings and props, and Maynard Dixon played the part of "Mazuma"--a synonym for "spondulix," coined for the occasion by the brilliant Ambrose Bierce, charter member of the Club.

In the autumn Dickman accepted a commission to paint the annual revels of the playboys of the newly-formed Family Club--a stepchild or offshoot of the Bohemian Club--held in the primeval woods at Mt. Shasta. This expedition aroused his interest in the wilder scenery of the Sierras, and a year or two later he made a few sketching trips along the McCloud River and farther east around Lake Tahoe; but unlike his friends, Tom Hill, Keith and Bierstadt, the stupendous wilderness scenes offered less of allure to his brush than the kindlier coast and hill country; nor did he ever wean himself from painting his recollections of the Channel country of France.

Laura Bride Powers, noted writer on early Californians, had occasion frequently to give high praise to the canvases of her fellow Montereyan, as thus, in The San Francisco Call of July 2, 1905:

> "When Charles Dickman paints--and there are times when he doesn't--he always paints in earnest. He regards his art, and all art, as too sacred a thing to dally with, even as a suppliant at prayer has no mind for frivolity, but approaches his shrine with a sense of exaltation, of spiritual fitness and sincerity of purpose. And that seems to be the spirit of Mr. Dickman, at his easel--his shrine.

> "Have you ever seen an unworthy Dickman canvas--a potboiler? Not I. On his studio walls are many types of work that reveal the artist's personality--or many personalities....He appears to have a predilection for Monterey cypresses, those almost human things, which he paints in all their moods; twisted and gnarled vegetable cripples. And the sensitive can feel the struggles their bended backs would tell. Mr. Dickman paints that story tenderly, plaintively....The most characteristic thing in his studio is his Monterey hill, crowned with pines, with the lowering sun sending a shaft of light across it. For splendor of color, depth and intensity, and for dash, spirit and power, I choose that one....
>
> "Recently painted from sketches made while abroad are two scenes along the Brittany coast, which show a fine mental and spiritual grasp of things that are commonplace to the heavy-hoofed. Under the descending sun the waters show opalescent. There is here a finesse, a sensitiveness of touch, a certainty of attack that reveal the handiwork of an artist who knows how--one who had assimilated the mechanisms of his work sufficiently well to forget them.
>
> "Dickman is one of the big men in the art world of the West. And his present studio exhibition of mightily worthy canvases is not only larger in scope but in worth than any I have seen in my wanderings...."

During the same month we find other evidence of his versatility, in his painting of four large mural decorations, depicting fox hunting scenes, for the library of a bachelor den of Frederick Greenwood, which the same writer declares to be "stunning" and "works of art to give joy to the discerning."

Two weeks before the San Francisco earthquake, which destroyed his studio and sent him back to his Monterey headquarters poorer for the loss of a lot of paintings and

sketches, Dickman's studio exhibition of his latest work, in April 1906, was highly praised by the critics; his "Twilight near Etaples," showing fishing boats riding near the quay fronting the quaint village, receiving especial acclaim. This painting was saved and was added to the permanent collection of the San Francisco Art Association. Of it the Call critic remarks:

> "Twilight? Hardly that; nor yet is it moonlight--and herein lies the charm, the individuality, the masterliness of the picture....betwixt the gradations of the twilight, the last rays of the sun, and the silvery sheen of the rising moon....So dexterously are the shadows and the highlights wrought into a mystic spell, that it is one of the most interesting canvases on view in all the town. And it is only one of a dozen equally strong phases of nature in the studio."

During the midsummer Bohemian Grove Jinks, Dickman was in charge of the elaborate 1906 production of the "Low Jinks" comedy and played the principal part in Charles K. Field's Grove play, "The Owl and Care," an elaboration of the Club's annual gambols in connection with the Cremation of Care. The following spring, feeling the urge to broaden his field, Dickman temporarily closed his Monterey home, and made a sketching tour in the unfamiliar desert around Tonopah, Nevada, and into Mexico; but aside from the brilliant sunlight effects which intrigued the artist, he did not find the desert scene to be his metier. Four years later, however, he was to spend a season painting in Death Valley to excellent

purpose; the resulting canvases, though few in number, being of high quality, and with no lack of purchasers.

For some years among his friends and associates in the San Francisco art colony was a young woman of charm, Miss Carlotta Upton, whose interest in Mr. Dickman and his art was very genuine. At the age of forty-four, he again embarked upon the sea of matrimony, his marriage to Miss Upton being celebrated in September 1907. They took up their residence in the studio home in Monterey, where a daughter was born to them a year later. In 1914 the Dickmans sold the Monterey property and thereafter made their permanent home in San Francisco, the three residing at this writing at the Beresford, on Sutter Street. The daughter, unmarried, has achieved some success as a modeler and sculptor.

"THE PAINTER OF SUNLIGHT" DISPLAYS VERSATILITY

Again we find Dickman at his easel in Monterey, adding to his fame as "The painter of California sunlight"--although he still found himself equally at home in painting a gloom-enshrouded scene at sea or a cold moonlit landscape, or a genre hunting subject. In the Call of February 9, 1908, Lucy Jerome says of his later addiction to warm and brilliant effects:

> "Dickman now in Monterey with his charming wife, is in love also with the weird cypresses there, and is painting them in a manner wholly at variance with his former style, but which is proving

> highly satisfactory. From painting subjects against a strong light, he has gone to the other extreme of depicting his subjects in the different moods of day--in the faint glow of twilight, or the deeper shades of evening, or in the dim calm of early morning. The very spirit of the atmosphere is in these late works--interpreted by one who knows and understands...."

The art critic of The Overland Monthly, January 1908, further develops the theme of this period of transition in the artist's style:

> "It can be said of Charles Dickman that he is THE PAINTER of California sunlight. Possessing one of the most charming studios in Monterey, he seems to revel in sunlight effects found there. His canvases teem with light and color; yet so true are his values, and such harmony of tone prevails that one is convinced of the exquisite refinement that may exist with color. If he paints an adobe wall, the sunlight gleams against it, making it a mosaic of rare beauty. If he paints the sea, under his brush it becomes a tremulous rainbow full of prismatic changes; if a field of grain, over the yellow slope you see long, pulsing waves of heat and color. Mr. Dickman is one of the most talented artists on the Pacific Coast."

During this period Dickman varied his work by painting a number of mural decorations, concerning which the Overland reviewer remarks:

> "Mr. Dickman's Brittany scenes are regretfully missing from his recent showing, but he is represented by 'Market Scene in Cuernavaca, Mexico' and 'Monterey Cypress Trees,' both in his finished style. He has been giving his time recently to a set of mural decorations for the home of Hon. F. W. Henshaw, in Redwood City. These are four panels, painted between magnificent heads of moose, elk, bear, caribou and buffalo. The panels are landscapes characteristic of the country these wild animals inhabit.

> "Mr. Dickman follows neither Pausius, Giotto, Raphael, nor yet Puvis de Chavannes in this decorative scheme, but it is a delightful series of panels of animal life. Decorative work is blossoming in the West. It is to be the future mission of our most capable wielders of the brush."

A renewal of domestic life seems to have inspired Dickman--for a year or two at any rate--to organize a sort of one-man or two-men crusade against the prevailing demons of ugliness and bad taste which he felt were haunting most of the homes and schoolrooms of the land; and in the spirit of the missionary to the non-esthetic heathen, he sought ways of doing something about it. In the Call of September 6, 1908, Lucy Jerome thus gives a publicity boost to the worthy dream:

> "Charles Dickman, having done good work in exalting the cypress trees of the Seventeen-Mile Drive, has returned with a new scheme in hand. It is nothing less than the superintending of the furnishing and decorating of homes along artistic lines. 'It is the bane of the American home,' says the artist, 'that there are so few directed with intelligent taste or discrimination with a view to a harmonious ensemble. Most of the homes where money has been spent lavishly are shrieking horrors; the colors and the periods a perfect jumble, all swearing at each other, and thrown together only with regard to the liking for individual objects, instead of with regard to an effort to procure a beautiful background for the people who are to occupy it. For that is what a home should be--it should be like a stage scene.
>
> "'It doesn't take any more money or time to procure a harmonious environment than it does to achieve a hideously ugly one....It is the same with pictures. Most people have a blank

> space or two which they want filled. A picture is the first thing that occurs to them, because it is the custom to hang pictures on walls. So they take the measurements of the space, go to the first picture dealer they think of and get a picture--generally one which tells a story (which is a serious defect, in an artist's eyes) and buy a big gilt frame, and are satisfied with their artistic discernment.
>
> "'A picture that tells a story is like a map. It grows unspeakably monotonous. Its boundaries are fixed. It is like a phonograph, repeating the same tiresome phrases endlessly, till it drives you to distraction; whereas a picture which only suggests and leaves you to form your own ideas concerning it, gives scope for a thousand fancies. Each study of it reveals something new. It is like a delicate fantasy forever revealing undiscovered beauties. Where a person is educated along these lines, he begins to see and understand the real value of painting.'"

Mr. Dickman planted other esthetically purified seed--sometimes in arid soil--among architects and art clubs in his Home Beautiful campaign; and being of a long-lived clan, managed to survive until some of it sprouted and bore fruit; a large share of it, as was meet, to nourish another generation of artists. However, out of it came some commissions--among them, perhaps a bit ironically, being an order for a decorative panel for the barroom of the Family Club--not too inappropriate, either, if one bears down on the "home" connotation of the first half of the Club name. This panel, twelve by nine feet in size, was a woodland scene to serve as an appropriate decorative background for

a bas relief of the Club symbol, the stork, carved by Haig Patigan. The mural was a success, and gave to the wine room the illusion of a sylvan grotto of an esthetic Bacchus.

MURALS FOR PUBLIC SCHOOLS AND FOR "BORAX" SMITH

Pushing his campaign farther, Dickman enlisted the interest and mild co-operation of the local Board of Education and a few architects, chief among the latter being the noted architect and versatile Bohemian, Newton Tharp. It was Tharp who, a few seasons earlier, had written the High Jinks play, "The Quest of the Gorgon," besides designing the settings and costumes, ably assisted by Dickman in the part of a "Gorgonzola," and by Peixotto in the guise of "Pallas Athene" and Joullin who played "Hades." Taking advantage of the city-wide wave of rebuilding of public school structures destroyed by the fire and earthquake, Tharp and Dickman were able to collaborate in injecting their ideals of artistic interior and wall decoration to take the curse off the barn-like schoolrooms of the earlier era of "artistic barbarism." In the words of Critic Lucy Jerome, in the Call of March 21, 1909:

> "Dickman just now is busy with plans for the proper toning and coloring of San Francisco schoolrooms, and is working in unison with Newton Tharp for the bettering of school conditions from an artistic standpoint. It is not to be denied that many children have suffered from a consciousness of glaring atrocities of color

> combinations without knowing the reason. And the scheme now under way is to replace these crude tones with restful and harmonious shades in the quieter colorings.
>
> "Several schoolhouses have been finished under the joint supervision of the architect and the artist and the results are entirely successful and beneficial...."

There followed a year of more of this work, varied by the completion of several of his most impressive easel pictures, notably his "Dawn," a California landscape, done in the early morning after a storm, "wild and storm-swept and wind-tossed--a beautiful picture," in the words of one critic, and now in the Charles Conlick collection. He also spent some time repainting one of his masterpieces, owned by the Bohemian Club and destroyed in the great fire. This was the very large marine, "Before the Storm," which now dominates the luxurious lounge of the Club. Painted in a low key, it depicts a stretch of sea, lashed to fury by the gathering storm, with a fishing-smack bearing two lonely figures desperately hauling on the ropes in an effort to ride out the gale. Porter Garnett in The Call of November 24, 1912, says of this painting:

> "This marine calls for especial remark and high commendation. It is painted largely with the palette knife and exhibits exceptional skill and knowledge. Aside from the technical excellence expressed in perspective and vibration, the picture has a splendid beauty."

When the noted painter of Yosemite panoramic scenes, aged Thomas Hill, saw "Before the Storm," he turned to the artist and said, "Dickman, you are now ready to begin where I leave off--and to go on, beyond me"; a commendation which the younger man, who was a great admirer of Hill's best work, still treasures highly. After a summer spent in sketching in the northern Sierras and with Keith in a wild canyon just west of Tahoe, Dickman turned out a number of landscapes and portraits, and then is recorded by the local press as having sailed with his family to the Orient for a short rest.

For the first time in twenty years, the 1911 midsummer Jinks at the Bohemian Grove had to struggle along without Charley Dickman. He had been sojourning far south in "Hell's back yard," otherwise known as Death Valley, sketching those infernal playgrounds, and was now in his Monterey studio feverishly converting his data into two large mural panels, each thirty-two by seven feet. The commission for these had been given him by the picturesque "Borax King," Frank M. Smith, of Oakland, and it was a rush job. One was titled "Furnace Creek, Death Valley"--scene of the struggles of "Borax" Smith's 20-mule teams with the worst transportation problems in the world--and the other, "Exit the Indian, Enter Modern Enterprise"; showing a pioneer's family on a pony outfit, raising an ominous dust behind the swiftly evacuating red brothers. Speaking of these murals, Dickman dropped into reminiscence, explaining:

> "'Borax' Smith, who was always a good friend of mine, was as pleased as Punch with these decorations--at first; but after Mrs. 'Borax' had nudged him and frowned, as back-seat domestic drivers can't help doing--he noticed the absence of his celebrated commercial commodity from my paintings, and queried petulantly, 'But where is borax mentioned in this?' I gave him a stage whisper, 'It's in the price!'--and we remained good friends, despite the rather large bill. I was to have painted two more murals for his ornate offices, but bankruptcy overtook the millionaire before I could finish his 'life history,' as he had dubbed the murals. However, I disposed of a number of easel paintings of Death Valley scenes, notably to Attorney Seth Mann, whose portrait I also painted. And on seeing these boraxless borax murals, other magnates were seized with the esthetic impulse, and more commissions came in."

One of these orders was for a very large wall decoration for the Syndicate Building in Oakland. Another, which attracted widespread attention was a mural decoration for the office of A. B. and John D. Spreckels heads of the Oceanic Steamship Co., in San Francisco. This panel, measuring 22 by 7 feet, was called "Sunset in Mid-Pacific." When it was installed, "Splendid, that sunlight on the water," said John D.,"--but our business isn't represented in it--there isn't a ship anywhere in sight!" "O, hell!" replied the artist with a grin, "they're submarines." And again he got away with it.

EXPOSITION ACTIVITIES--AND LATER YEARS

Charles Dickman having been chosen as a member of the International Jury of Awards for the extensive displays

of art at the great Panama-Pacific Exposition in 1915, along with Eugene Neuhaus, Arthur Mathews, Jules Pages, and Francis John McComas, was not eligible for any award; but at the Post-Exposition exhibition the following year he was represented by three of his representative works--"Dawn," "Before the Storm", and "Picardy Fisher Folk," all of which are now in public or private collections.

Succeeding years saw Dickman confining himself more and more to easel paintings, chiefly landscapes and marines, his own preference being for marine scenes. Many of these were sold to collectors during the world war and later, and taken to New York and Boston, and some to London. Never having kept any record of his output or income, nor even a scrap-book of critical comment, Mr. Dickman is able to throw very little light upon either the names and number of his paintings or their purchasers.

> "I sell privately," he explained, "and seldom, if ever, have dealt through art dealers, and so I hadn't expected to see any of my stuff in art stores. But one day, pausing with my friend Louis Sloss, the art collector, before an art dealer's window on Sutter Street, I saw a painting of cypresses and sunlight that captured my fancy. So I blurted out to Louis; "There's a damn fine canvas for you!" He went in, bought it, and when he grinned and showed me my signature on it, did my face get red? It was one I had painted years before for Old Judge Campbell, who died before I had been fully paid for it. Most artists have similar tricky memories. We paint the thing, sell it, forget it and do the next thing."

A painting which the artist regards as one of his best despite its large size (six by three feet) is his early dawn scene, "The Campfire Circle"--enormous redwood log seats with weary revellers around the historic Bohemian Grove campfire. This was purchased for the collection Allen Parsons, the Boston capitalist. Others of his pictures are in various galleries throughout Europe. Many are in the Henry Crocker collection in California.

Of late years, ill health and the weight of advancing years have compelled Mr. Dickman to lay aside his brushes; and when threatened also with dimming eyesight, being a man who never did anything by halves, he decided to make a thorough job of his enforced retirement. To that end he disposed of his remaining paintings and sketches by sale or by gift to his numerous friends, gave his fine collection of books to his two surviving children, and turned his ancient easel to the wall. But his mind and interest in the human scene are as active as ever, and his good humor and hearty conviviality are as eagerly welcomed in the "Amen Corner" of the Bohemian Club as they were forty years ago.

On the kaleidoscopic changes in modern art fashions and fads he looks with the moderately tolerant eye of one who long ago graduated from the superficial and rebellious enthusiasms of the tyro, "and buckled down to good, honest-to-God art training," he will tell you. "As for the young-

sters without energy enough to learn to draw, who daub paint on good white canvas and stand back and throw bouquets at it, it is to be hoped some of them will grow out of it. As for the so-called "modern" stuff, hashed to death by people who can't draw or paint, I don't care for much of it. Some of it is promising; a little of it has a great deal of merit, and I approve of the modified introduction of the spirit of some of it in the later work for example, of Piazzoni and Dixon; but for me, my love of beauty and truth have been better satisfied by my remaining upon the difficult road of the Academic school."

CHARLES J. DICKMAN

REPRESENTATIVE

WORKS

MURALS:

Oceanic Steamship Company, San Francisco
Office of John D. and A. B. Spreckels
Sunset in Mid-Pacific (7 x 22 feet)

Family Club Wine Room, San Francisco
Decorative Backgrounds for Stork Symbols
on carved panels (9 x 12 feet)

Library of Frederick Greenwood, San Francisco
Four panels--Fox Hunting Scenes

Office of Frank M. ("Borax") Smith, Oakland, California
Furnace Creek, Death Valley, panel (7 x 32)
Exit Indian, Enter Modern Enterprise
panel (7 x 32 feet)

Syndicate Building, Oakland, California
Large Wall Decoration

Home of Hon. F. W. Henshaw, Redwood City, California
Habitats of Animals; Four panels in
trophy Hall

Home of Wm. T. Sesnon, Capitola, California
Over Mantel, panel (5 x 8 feet)
Picardy Sunset

PAINTINGS:

Before the Storm at Sea
Cypress Point, Monterey
Market, Cuernavaca, Mexico
Moonlight Marine
Moonlight in Picardy
Monterey Cypress
Nude
Twilight
Windblown Girl on the Pier

PORTRAITS:

Barbour Lathrop, President of Bohemian Club
  In Bohemian Club Collection, San Francisco
Henry A. Melvin
  In Bohemian Club Collection, San Francisco
Mrs. Charles Dickman
  Paris Salon, 1900
William Lemmon, 1909
Vanderlyn Stowe, President of Bohemian Club
Raphael Weill
Seth Mann, 1910

PRIVATE COLLECTIONS:

San Francisco, California
  Grant, Joseph D. Collection
    Picardy Fisher Folk
  Hellman, Horace Collection
    Brittany Home
  Jackling, Col. D. C. Collection
    Moonlight Marine
    Market, Cuernavaca, Mexico
  Mann, Seth Collection
    Life in Death Valley
  Phelan, J. D. Collection
    Windblown Girl on the Pier

Capitola, California
  Sesnon, William J. Collection
    Late Afternoon, Cypress Point, Carmel Bay

Boston, Massachusetts
  Parsons, Alfred Collection
    Campfire Circle, Bohemian Grove at 5 a.m.

PERMANENT COLLECTIONS:

San Francisco, California
- Bohemian Club
  - Before the Storm at Sea
  - Monterey Cypress
  - In Brittany
- San Francisco Museum of Art
  - Moonlight in Picardy
  - Twilight
  - Cypress Point, Monterey (Louis Sloss Bequest)

Sacramento, California
- Henry Crocker Collection
  - In the High Sierras
  - Twilight, Etaples

Washington, D.C.
- Phoebe Hearst Collection
  - Monterey Fisher Folk

London, England
- Dudley Hardy Collection
  - Etaples Harbor, Picardy

Paris, France
- Colerossi Academy
  - Picardy Moonlight
  - Nude

Munich, Germany
- Night on a Venetian Canal

EXHIBITIONS:

San Francisco, California
- Panama-Pacific Exposition, Post Exhibition, 1916
  - Dawn
  - Before the Storm
  - Picardy Fisher Folk
- Bohemian Club
  - Almost exclusively for thirty years, with occasional exhibitions elsewhere.

Paris, France
- Colerossi Academy, 1899
  - Nude (Gold Medal)
- Paris Salon, 1899
  - Portrait of Mrs. Dickman
  - Genre--In Brittany
- Paris Salon, 1900
  - Large Marine--Ship at Sea

AWARDS:

Gold Medal, Colerossi Academy, Paris, 1899
Nude

MEMBER:

San Francisco Art Association
International Jury of Awards, Panama-Pacific
International Exposition, San Francisco, 1915

CHARLES JOHN DICKMAN

BIBLIOGRAPHY

San Francisco Argonaut, May 22, 1899

Review of Art, Mark Hopkins Institute
December 1901

San Francisco Call, February 9, August 25, 1901
July 2, 16, 1905--April 18, 1906
September 6, 1908--July 4, March 24, September 26, 1909
January 13, 1910--November 24, 1912

Overland Monthly, January 1908, Page 50

Bohemian Club Annuals, Vol. 3, 4; Pages 42, 58, 60, 62 (1900-1918)

Grove Plays of the Bohemian Club, 1918

American Art Annual, 1931-33

Art in California, 1934

X A V I E R M A R T I N E Z

1893. . . . . .

Biography and Works

"THE ROAD"

DE YOUNG MUSEUM

XAVIER MARTINEZ

From nearby Mexico, where Spanish civiliaztion intermingled with that of the primitive Indian, there came to San Francisco in the year 1893, a young man who was to become one of the most colorful personalities in the art world of that city. He was Xavier Tizoc Martinez y Orozco, whose canvases did their share in vindicating the excellence of San Francisco art, during the opening decades of the twentieth century.

Persons of discrimination in art have often expressed the opinion that as a San Francisco artist, Xavier Martinez strikes an authentic note. Although he painted at first under the rules of art of Whistler and had certain qualities in common with Carriere, Martinez has developed his own manner, and at his best, a control of color, tone, and technique. To quote that eminent San Francisco art critic, Porter Garnett:

> "His best pictures are perfectly delivered, and with this perfection of delivery is combined an unfailing artistic vision."

California is fortunate to have, for her adopted son, such a well appraised artist. For an appreciation of the high quality of Martinez's art, one must visit the Oakland Municipal Art Gallery, where much of the best of his work is preserved, a gift of Dr. William S. Porter.

YOUTH AND EARLY TRAINING

Xavier Martinez (Xavier Tizoc Martinez y Orozco) was born in Guadalajara, high on the western slopes of Mexico, on February 7, 1874. His father, Margarito Martinez y Suarez, was a native Mexican; and his mother, Trinidad Orozco y Suarez, came of very old Spanish stock. In them both was a mixture of Indian blood. (The famous contemporary Mexican artist, Orozco, is not related to Xavier Martinez.)

A description of the early environment and training of Martinez appears in an article by Junius Cravens in the Argonaut of April 2, 1927:

> "Near the fine old sixteenth century cathedral, in the plaza mayor of Guadalajara, Martinez's padre had a book shop, but devoted himself principally to producing fine tooled leather book bindings. He was one of those rare mestizo craftsmen, painstaking to a degree, whose creative work almost amounted to a religion. In this environment Xavier got his early impressions, and, as he grew older and began to read, had access to his father's splendid books. He became an assiduous reader of good things at a remarkably early age and developed a great fondness for the poetry of Goethe, Schiller and Heine, as well as some of the French poets--as translated into Spanish."

When Xavier was in his early teens, his parents sent him to the Liceo de Varones, at Guadalajara, where he received his early training. While at this school he showed an aptitude for drawing and began to paint in watercolor at the age of ten, and soon the young boy was painting the local landscape. In his native city of Guadalajara there were many incentives to artistic development; the academy of fine arts;

the government palace, the paseo, stretching along the Rio San Juan de Dios to the Alameda, and that imposing symbol of Spanish ingenuity, the fine old cathedral.

At about this time young Xavier was also fortunate to find, in his father's cousin, a friend and teacher who was always glad to help him. A sign painter by trade, and a decorative artist with a fine sense of color, the cousin understood Xavier's problems as an art student. He taught Xavier how to prepare a wall for fresco painting, and how to grind and mix both oil and watercolors; for in those days no manufactured paints were sold in Guadalajara.

Not long after Xavier learned to do these things, he finished a lithograph portrait of Tolentino, which was published in one of Guadalajara's local papers. Xavier was so much elated by the successful outcome of his first attempt in portraiture that he became more determined than ever to become an artist.

Shortly after the above incident, Xavier's mother died, and the young man, from then on, was left under the care of an understanding and sympathetic foster-mother, Rosalia Labastida de Coney, the daughter of General Labastida and the niece of Don Pelagio Antonio de Labastida, Archbishop of Mexico. Senora de Coney was a very philanthropic woman and was quite prominent in the social circles of her time. On many occasions she helped in the education of a number of orphans. Numbered among those that she helped a great deal

was Xavier Martinez, whose art education would have been impossible without her. After his adoption by this kind woman, Martinez then redoubled his efforts and when he was nineteen years old, his foster-mother brought him to San Francisco to study art.

ENROLLS AT THE CALIFORNIA SCHOOL OF DESIGN

Thus, early in 1893, Martinez journeyed to San Francisco where he enrolled as a student at the California School of Design. He spent two years in study at this institution, and graduated in 1895. His first year in art school, however, did not end very well. The youthful art student could not speak English well. Consequently the criticisms of his teacher, Mr. Arthur F. Mathews, were of little help. To make matters worse, Mr. Mathews was a strict academician and Martinez was a revolutionary. Soon after his first year in school, Martinez's foster-father went to Mr. Mathews to inquire into the artistic possibilities of his adopted son. Mr. Mathews' reply was: "If he wants to paint, set him to painting wagons and carriages. That is the only kind of painter he can hope to become." The foster-father was pleased with this for he was opposed to art school, as a silly pastime. However, his wife, who had a deeper understanding of her adopted son's talents insisted that he remain one more year at his art studies. Martinez, the following year, won the highest possible honors in all the

mediums that he had attempted and was given a medal of credit. Shortly thereafter he was appointed as assistant to Mr. Mathews, which position he held until he left for Paris to study during 1895.

LEAVES FOR PARIS

Very much elated by her adopted son's ability as an artist and teacher, Martinez's foster-mother became more ambitious for him and decided he should be sent abroad to study. However, after she had arranged for the trip, she died. This did not hinder Martinez, and he was able to travel because his foster-mother provided for the plan in her will. When Martinez was in Paris, he found great opportunities for study, but he was not satisfied with what the art schools and museums offered. He wanted something more than mere study of great art; he had an inherent curiosity to learn the origins of movements and meanings. While in Paris, however, he studied understandingly, and his work today is the result of this technical and academic training, coupled with his inherent artistic sensitiveness. He studied painting in the Ecole Nationale et Speciale des Beaux Arts, and worked under the French masters, Gerome and Carriere.

Martinez had not been very long in Paris when he went to Italy and Spain. While in those two countries, he sought the works of the great fresco painters, Giotto and El Greco. He studied the methods of these two men and learned

all he could of their direct theories of expression. To him Giotto's frescoes were wonderful pieces of decorative art and influenced his own later manner of painting.

Martinez spent six years in intensive study after which he returned to San Francisco in 1901. He has become an active factor in the art life of this city ever since.

A PARIS COMMENT

During his student days in Paris Martinez made endless hasty sketches which illustrate his power of portraiture. These were pencil snapshots as it were; nevertheless, they show the cleverness of his hand and eye. The quick sketch artist's object is merely to catch the pose just as he sees it. He takes no time to draw carefully, but aims simply to give the whole effect of the pose. From these rough sketches he makes more complete pictures in his studio. While Martinez mingled with the gay cafe life of the Paris latin quarter he was a consistent producer of able studies.

In 1900 one of his pictures won him honorable mention in the salon of the Paris International Exposition. The picture was a portrait of Miss Marion Holden, a San Francisco girl, who was then an art student in Paris. Abel Petit, considered the best critic in Paris at the time, wrote of the picture:

> "It is not for the profane. People who look at this must go in reverent spirit as one goes to communion. Only in that state of mind can

you go to see pictures like this or hear good music. This picture ought to hang in the Louvre."

VISITS MEXICO

In his works of Mexico--most of which are in and about Guadalajara, his native town--a spirit of fitness, a harmony that is almost personal is ever present. In that quaint old town, where what we are pleased to call civilization creeps in as the carretta* crawls, Martinez caught the color and the character of the people and the poetry of their picturesque lives.

"But," says Martinez, "these primitive people are passing." Strange as it may seem, Martinez has barely any memory of the customs and conditions of these people, although he spent his boyhood in Guadalajara. Save for a visit or two, during which time he painted the local scenes, he does not have much recorded of his native town.

In October 1904, Martinez took a trip to Tepic, beyond the city of Mexico, to sketch and to refresh his memory of the picturesque scenery. Upon his return from this trip he displayed a number of these paintings in the Bohemian Club's Fall exhibit of the same year. About this time Martinez began to feature figure work and city scenes. His canvas "The Outcast," which is tragic in its gloomy Whistlerian grays and his "Paris la Nuit," delicate and full of charm, are products of this phase. During the Bohemian Club

*This is a two-wheeled vehicle still used in Mexico and in South American countries.

exhibition, Martinez was the first to sell a painting. An ardent admirer bought "The Outcast."

Early in 1905, Martinez and his close friend and fellow artist, Maynard Dixon, left for Guadalajara, where they spent two months making sketches of the local scenery. Out of that trip were produced a number of genre pictures of Old Mexico. "Mexican Market-Place"; "Mexican Landscape"; "At the Church Door"; "Church of Balen, Guadalupe"; and "Washerwoman" are typical subjects.

WASHERWOMAN

"Washerwoman," completed after the artist's visit in Guadalajara, was received with enthusiasm. In "Washerwoman" blue sky is broken with frothy clouds, a forest stands at the right, and the green gray water of the river lies to the left. Here a native woman bends over the mirrored waters, washing. The picture presents the primitive custom of simple people.

San Francisco art patrons were generous to the Mexican themes of the Mexican painter. Among the records it is mentioned that in July 1905 Martinez sold one of his Mexican pictures to a Miss Tobin for an ample sum after an exhibition of his canvases at the Sequoia Club, San Francisco.

VICKERY EXHIBITION

Not long after his return from this visit to Guadalajara, Martinez exhibited twenty-five of his paintings at

Vickery's Art Gallery, San Francisco. The canvases displayed possessed high distinction and discriminating California art lovers were pleased by his Parisian and Mexican scenes, and many of his local landscapes. Some interesting sketches and drawings in various mediums were in the exhibition. Also included was a charming little portrait sketch of Rose Strunsky of San Francisco.

The display was of a varied nature, which showed that the artist was by no means restricted to one type of painting. This exhibition was the first time that Martinez had been adequately shown in San Francisco.

Again Porter Garnett describes technique, methods and results when he says in the Argonaut of November 27, 1905 in further praise of Martinez:

> "In describing Martinez's pictures we have used the word 'distinguished' advisedly. They have the quality of distinction in its best sense. They are reserved, and express a very high order of art--an intensely artistic feeling.
>
> "Martinez's manner is impressionistic but it is not the impressionism of trickery coupled with an inadequate knowledge of drawing; it is rather the absolute quality of painting of a sensitive artist, who works with feeling, knowledge, and mastery.
>
> "The paintings are all low in key; they are painted with extremely thin color, and invariably, on a dark base. A nice sense of values shown in the low tones employed, and the handling is such that both atmosphere and quality result.
>
> "Warmth and vitality they have also. For example, Martinez succeeds in giving to such a

picture as the portrait of 'Rose' all the freshness, the blood of youth, although it is painted from a sombre palette in tones that would baffle and stultify a user of raw color.

"His Mexican pictures, 'At the Fountain'; 'Church of Balen, Guadalupe'; and 'At the Church Door'; are some of the most interesting as well as remarkably executed ones in the entire collection.

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

"In a 'Mexican Landscape' Martinez proved himself a colorist of the highest order. The subject of this piece was treated in characteristically low tone, but it was, nevertheless, very rich in color. Its color quality consists not in the use of raw pigment, but in the body of color employed, which produced an effect at once rich and reserved.

"His most important canvas he called 'The Prayer of the Earth.' Another canvas of equal importance, and perhaps the artist's highest achievement at the time, was the 'Portrait of a Child.' This picture has a museum quality, and more than any other in the whole array of pictures, is a painter's painting.

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

After the Vickery exhibition, the entire collection was sent to the Macbeth Galleries, New York, at the request and invitation of the astute old Scotch dealer, Macbeth.

While in New York, Martinez's canvases were displayed under the most advantageous conditions. On this occasion, Mr. Macbeth, who was the foremost art dealer in New York at the time, expressed the opinion that he had made "a discovery of great importance to the art world." The exhibition was enthusiastically received in that great metropolis and Eastern art center.

"THE PRAYER OF THE EARTH"

In the middle of the year 1905 Martinez finished a painting which the critics, particularly Laura Bride Powers of the San Francisco Call, acclaimed a masterpiece. When the picture was finished, a number of men and women prominent in the writing and art world suggested names for the picture. Jack London, the famous writer, whom the painting reached through its socialistic suggestion, insisted upon calling it "The Burden," while George Sterling, the poet who painted so truly in words, called it "The Prayer of the Earth." The picture was finally named after Sterling's suggestion. The name-contest was sponsored by the art critic, Porter Garnett.

In this picture is a dull, leaden sky, flecked with a few fleeting clouds. Below stands a Mexican peon, bent with the weight of ages upon his rude back, head thrust forward in dumb piety, while he halts the oxen, plowing the gray earth into warm pregnancy. In her appraisal of the picture, Laura Bride Powers, in the San Francisco Call, July 30, 1905 wrote:

> "....a great, simple appealing canvas that goes straight to the heart and straight to the understanding. It is an epic of the brown earth; of its promise to man through his labor; of the burden of the ox, and the still weightier burden of the ploughman, bent and weary; of the unloading of the burden when the Angelus rings from the village church tower; the momentary flight of the spirit from the toil-bent body when the humble prayer is uttered. Of the fate it tells--the physical woe of it, and the spiritual hope of it--told in the simplest manner, haunt me as I write."

Francis Dumont, acknowledged the first art critic of America, also spoke with ecstasy, "It is great. It is splendid....this beautiful poem of the earth--this Mexican Angelus."

"PIEDMONT LANDSCAPE"

The shaking and burning of Martinez's studio in Montgomery Street, San Francisco, during the great disaster of 1906, sent the artist out into the country, a fact which may be put to the credit of the calamity, for Martinez until then had been painting studio pictures, pure and simple. The inspiration which characterized his earlier works seemed to have left him. Now he could again interpret the beauty of nature. Shortly after he moved into the country, he finished a landscape of the Piedmont hills. This was one of the most popular pieces from the brush of Martinez, and witnessed to the development that was expected of him.

In speaking of Martinez's "Piedmont Landscape," Anne Pratt Simpson, in the Argonaut, April 27, 1907, wrote:

> "The Piedmont picture contains not a jarring note; every part of it, from the well-handled foreground to the farthest distance is in perfect relation. Beautiful simplicity characterizes the treatment of this big subject; the mountains have their impressive solidity; the trees are really growing, and the peace of the late day is over the scene. But perhaps after all, the color of this picture is its chief charm."

Martinez painted this picture while the country was saturated with afterglow, and in truth he gave it adequate, poetic expression. It was sent to the Del Monte Art Gallery, Del Monte, California, April 1907, for exhibition. Another picture sent to Del Monte was an early morning scene in Piedmont. Later in this same year, the Piedmont galleries loaned a fine Martinez painting of a scene in Paris to the Del Monte gallery.

In October the following year, Martinez spent two weeks with Charles Rollo Peters, the landscape painter, in Monterey, California. While in the picturesque locality, he made a number of well-liked studies and sketches.

There is no severer critic of Martinez than himself, and for this reason he has very little to show for his efforts compared with many other artists. He has always scorned to turn out "pot-boilers" of popular themes, and places more emphasis upon his own painting and teaching, rather than upon exhibiting for public approval.

ELSIE WHITAKER PORTRAIT

Most of Martinez's pictures have such appeal that he sells them as soon as he finishes them. This too, accounts for the fact that he exhibits infrequently. In 1907, shortly before he was married, Martinez finished a portrait of his future wife, Elsie Whitaker, daughter of Herman Whitaker, the writer. The picture is attractive from the standpoint of character interpretation, as it shows Miss Whitaker sweetly serious. Of it Hanna Astrup Larsen, in the San Francisco Call, April 8, 1907, wrote:

> "The technique is perfect and the handling so delicate that the canvas becomes a sensitized plate transmitting the soul of a girl, having effected which portraiture can go no furhter."

During 1907 Martinez worked on several other portraits, among them, one of Miss Edna Foote of San Francisco. About this time he also received a request from the artist, Arthur B. Davies, to paint six portraits of Western men and women to be sent east, as representative Western types. The series included Jack London, George Sterling, Gelett Burgess, Anna Strunsky and Frank McComas. Of these the one of McComas was the only one completed at the time. The portrait of this well-known artist was capitally executed. It was said to be an excellent likeness. To add interest was a tiny landscape painted in one corner by McComas.

Among Martinez's other completed works in 1907 were a number of pictures which he called merely "notes." These

are scenes from Mexico, where he had made a brief sketching trip a year before. One, called "The End of Day," shows a man returning from the field at sunset, driving before him a span of oxen dragging a Mexican plow. Of this Hanna Astrup Larsen, in the San Francisco Call, April 8, 1907, wrote:

> "....it has some of the feeling of Millet's peasant pictures."

HIS MARRIAGE

After the San Francisco fire of 1906, Martinez first took refuge at the Bakewell residence in Oakland. Shortly after that his friend, Herman Whitaker, a short story writer and novelist from Manitoba, Canada, gathered around him a group of the then scattered artist members of shaken-down San Francisco, and entertained them in his home on the slopes of Piedmont, California. Among the many who accepted Whitaker's invitation, was Martinez, or "Marty," the popular artist who always dared to be himself. It was during this period of rehabilitation that Martinez fell in love with one of Whitaker's seven children, the delicate blond Elsie. Shortly thereafter they were married on October 17, 1907. After their marriage, at a time when he had recovered from the ravages of the fire which destroyed his studio, Martinez built a studio-home in the Piedmont hills with a superb view across the bay. Elsie Whitaker Martinez has spent many years of research into primitive design sources and is an artist and creative thinker in her own right.

Martinez soon produced numerous landscapes; bits of the Piedmont hills in their setting of mountain and shining bay, and several fine examples of figure work. A canvas typical of this first after his San Francisco studio work is that of a young girl seated against the window, overlooking the bay. Innocence and charm are in every line and in the smooth folds of hair. The model is the wife of the artist.

Early in February 1909, Martinez exhibited a number of landscape pictures at Vickery's art gallery, San Francisco. Among these were unusual portrayals of nature in somber moods. Of these pictures, Lucy B. Jerome, in the San Francisco Call, February 7, 1909, wrote:

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

DESERT SCENES

In the summer of 1913, Martinez spent two months at the Hopi Indian Reservation in Arizona, and painted many impressions of that fascinating region. After this visit and

early in the year 1914, he exhibited a number of these pictures. The display which consisted of fourteen oils and six charcoals, suggested some of the poetry of light and color that glows in the desert. Martinez revealed the secrets of the desert sweeps and vistas in most remarkable form. The exhibition was held at the California Studios, San Francisco. "Land of Silence"; "Desert Shadows"; "The Mesa"; "Shadows of the Morning"; "The Green Moon"; "Storm Shadows"; "The Three Pueblos"; "Court of the Snakes"--were among the subjects included.

Martinez's innate sympathy with the life of the American Indian resulted in paintings of pueblo and desert themes that had great appeal to his patrons and also revealed to other California artists the value of the Western desert and the aborigines as themes to record appreciatively.

THE ART OF MARTINEZ

An example of the remnants of Martinez's continental culture in his pre-earthquake period is his drawing, "Le Manchon de Francine"; one of his few pictures that is illustrative. It is a short story with a sudden and poignant mood. Puccini's "La Boheme" gives the same story as that of Martinez's picture. The tale as it appeared apropos of the painting, in the San Francisco Call, October 30, 1904, ran as follows:

> "Francine, fragile, but lovely, poses for artist-sweetheart and inspires him to high effort.

> But for her pains she shall have a reward--the best he can buy for her. 'What shall it be, my own?' 'Le Manchon, le Manchon!' she cried, for had not the pretty women carried muffs who sat for her lover? Then a muff she must have--and a muff she received. And here lies the bitterness of the story, when at the hour of her gratified pleasure death slips in instantly and whips her away for his own. The muff, the longed-for loved manchon, falls to the floor and the artist works on, absorbed, until he turns about to discover that his well-beloved has been snatched from him forever. And the muff? It lies there on the floor, a mute protest to the folly of asking happiness in trifles."

Throughout his art career, although Martinez is in constant revolt in his theories and has little admiration for the static academic, he also has no patience with the average output of so-called modernism. Among the moderns he recognizes Cezanne, the Frenchman, and Diego Rivera, the Mexican political-fresco painter, as really great masters. To his way of thinking "art can attain to greatness only when it is profoundly organized, the result of consummate order, whereas modern art is chaotic trickery against a background of nothing." Even in his past twenty-five years of teaching he is revolutionary. While in his long years of study in Paris he became the favorite pupil of the French master, Gerome. On the whole, Martinez is an individualist and lone wolf in rebellion against fads. Always hospitable to his artistic friends and critics, he resists current methods of promotion and savors of genius hidden away in his attitude towards the

public. Junius Cravens, the San Francisco art critic, in the Argonaut, April 2, 1927, wrote of him:

> "Mr. Martinez is completely, and before all else, an artist. In his work he disregards the demands of contemporary popular taste and seeks to produce something constructive that will ultimately prove to be a valuable contribution to American art and bear a message to posterity."

Today, he is known as Xavier Martinez--painter, etcher, and teacher--the East-bay artist, who is still an active member of the galaxy of San Francisco artists. He can always be counted on to appear at the annual artists costume ball in some original guise, that does not disguise "Marty," the much loved.

For a living Martinez depends largely upon teaching classes at the California School of Arts and Crafts, at Oakland, California. He has been with this institution since 1909. Between times he paints and draws in his isolated studio, though he rarely exhibits. He makes wonderful sketches, and develops them with ease. This spontaneity is his greatest charm. Early in March 1936, he was among the artists who exhibited in the Bohemian Club of San Francisco. The entire display intentionally eschewed extreme modern painting, and showed Martinez's dislike for certain trends in modern art.

Of his more recent works some of the best known are "The Water Hole," a fine example of straight painting;

"Aztec Madonna," which is of the formalized type; and his "Indian Madonna" drawings, reminiscent of Diego Rivera's simple statement of fact in bare line drawings.

No matter how removed in years and fact Martinez has been from his native Mexico, he has always kept in accord with the direct primitive simplicity of his racial expression. Even in his dress, he has kept what he considered sensible from the costume of the Mexican Indian. His strong black hair has been for years held in leash by a leather thong. He is a patron of hand-woven materials and in his blouses and ties are seen strong primitive color effects adapted to modern needs. Thus the man, his work and his picturesque aspect become part of the pageant of San Francisco art life.

Arnold Genthe, the famous photographer, writes in his book "As I Remember" of his San Francisco artist friends. On page 69 he gives a snapshot of Martinez:

> "Xavier Martinez, or 'Marty' as he was known to all of us was a pupil of Whistler. He was a gifted Mexican with an unusual sense of color, and if he could have been persuaded to go to New York, he would have been universally known. When William Chase saw one of his paintings in my studio in New York, he was startled. 'Who painted this?' he asked. When told he exclaimed, 'Why don't we know this man's work? He is a great artist.
>
> "Marty was the most colorful figure of the Bohemian artists. With a shock of black hair, and eyes like great beads of jet, he dressed like the painters in the Latin Quarter--in corduroys, and always wore a bright crimson flowing tie, no matter what the time of day.

"When we were going to Del Monte for the first exhibition of the paintings of California artists, we had quite a time prevailing upon him to get some dinner clothes, for which he paid his tailor with a painting. He appeared at the preview wearing his tuxedo, with the inevitable red flowing tie. 'It makes a good spot' he chuckled.

"Every Sunday he kept open house in his home at the top of Berkeley Hills, where there was always a big cauldron of spaghetti or chili-con-carne on the stove and plenty of red wine to drink it down with. Hot arguments on any subject which came into our minds were the order of the day, and I have a picture in my mind of Jack London sitting at one end of the table, intense and questioning, and Martinez at the other, gesticulating with a chicken bone. His wife had the poetic beauty of Rosetti's 'Blessed Damozel.'"

Porter Garnett in his book, "Art in California," writes of Martinez in his most active painting years:

"He is essentially a painter's painter. He is too sincere to be popular in the fullest sense. By the same token he appeals to the connoisseur. His most casual sketch inevitably arrests the attention of persons of taste and perception. He touches nothing without giving it the impress of an artistic consciousness.

"His painting is strong with the strength of boldness and depth, yet it cannot be called vigorous because it is always tempered with poetic reserve. Low in key and subtle in value his paintings express....that sheer beauty of rhythm which must ever be the despair of poets in our grosser tongue."

Laura Bride Powers, the California art critic, says in the San Francisco Call of July 30, 1905:

> "For in none of Martinez's work is there aught of the obvious....and therein lies much of its charm. Subtlety and suggestion are the characteristics of his work, guided and balanced by an analytical brain, whereby he avoids the pitfalls of his confreres, who too, aim at the subtle and suggestive, but fall short of that vague line that defines the thing, saving it from the obloquy of faddism."

This sincerity of purpose behind his brush is also expressed in Martinez's many years of art teaching, so that his honest approach and breezy freedom have become contagious and influenced hundreds of younger California artists. Now in his vigorous sixties, Xavier Martinez takes a rightful place among the characteristic performers in the lively arena of San Francisco's bay region and its several artist colonies.

XAVIER MARTINEZ

REPRESENTATIVE

WORKS

PAINTINGS:

Abandon
Apache Dance
At the Church-Door
At the Fountain
Aztec Madonna
Bather, The
Church of Belen, Guadalupe
Corner of a Patio, Old Mexico
Court of the Snakes
Desert Shadows
Elsie
End of Day
Green Moon, The
Indian Artist of Plaquepaque, Mexico
Javanese Dancer
Lake Merritt
Land of Silence
Le Manchon de Francine
Le Pont Neuf, Paris
Luxembourg Gardens, Moonlight, Paris
Mesa, The
Mexican Landscape
Mexican Market-Place
Oakland Creek
Old Gate, Guadalajara
Old Market, Guadalajara, Mexico
Outcast, The
Oxen Ploughing
Paris la Nuit
Patio, The
Peidmont Hills
Plotters, The
Prayer of the Earth, The
Quarry The
Three Pueblos, The
Washerwoman, The
Water Carrier
Water Hole

PORTRAITS:

Miss Marion Holden (of San Francisco
Miss Edna Foote
Miss Elsie Whitaker
Mr. Francis McComas (San Francisco artist)

PERMANENT COLLECTIONS:

De Young Museum, San Francisco, California
The Road

Oakland Art Gallery, Oakland, California
The Bridge
Notre Dame
Elsie
Portrait
Apache Dance
The Bay
Abandon
Oxen Ploughing

Art Museum, Guadalajara, Mexico

EXHIBITIONS:

San Francisco, California
San Francisco Art Association, 1895
June 20--September 15, 1916
March 22-May 22, 1918
January 24, 1919
March 21-May 4, 1918
April 1927
Bohemian Club, 1904; 1936
Sequoia Club, 1905
Vickery's, 1905
San Francisco Artists' Society, Palace Hotel
December 18--20, 1905
The Sketch Club, November 27-December 11, 1909; November 8-19, 1910
March 23-April 6, 1912
Golden Gate Park Museum, 1915; 1916
Panama-Pacific International Exposition, 1915
California Studios, 1914
Del Monte, California
Art Gallery, Hotel Del Monte, 1907
Oakland Creek

Oakland, California
Hohn Gallery, 1909

San Diego, California
California Pacific International Exposition,
May 29-November 11, 1935

Paris, France
International Exposition, 1900
New York City, Macbeth Galleries, 1906

AWARDS:

San Francisco, California
Gold Medal, San Francisco Art Association, 1895
Honorable Mention (Etching), Panama-Pacific International Exposition, 1915
Oakland, California
Gold Medal, California School of Arts and Crafts, 1915
Paris, France
Honorable Mention, Paris Exposition, 1900
Portrait--"Miss Marion Holden"

CLUBS:

Member
Sketch Club, San Francisco, California
San Francisco Art Association
Athenian Club, Oakland, California
Nile Club, Oakland, California

XAVIER MARTINEZ

BIBLIOGRAPHY

San Francisco Call, September 8, 1901
Page 2, Col. 2--October 30, 1904
October 27, 1901, Page 8, Col. 7
July 30, 1905, Page 19, Col. 2
December 3, 1905, Page 19, Col. 3
April 8, 1907, Page 6, Col. 6
January 17, 1909, Page 27, Col. 3
February 7, 1909, Page 29, Col. 4
May 14, 1911, Page 26, Col. 5

Mark Hopkins Institute Review of Art
December 1901, Pages 32-33

Argonaut, October 3, 1904, Page 222, Col. 1
December 19, 1904, Page 439
January 30, 1905, Page 82, Col. 2
November 20, 1905, Page 417, Col. 3
November 27, 1905, Page 435, Col. 2
January 1, 1907, Page 719, Col. 1
April 27, 1907, Page 633, Col. 2
April 2, 1927

Wasp, July 27, 1907, Page 25, Col. 1 and 2
April 4, 1914, Page 15, Col. 4
April 11, 1914, Page 15, Col. 3
April 18, 1914, Page 15, Col. 4
December 20, 1924, Page 22, Col. 1

Art in California, published by R. L. Bernier, 1916, Page 171

San Francisco Chronicle, April 2, 1922
Page 6D, Col. 6 and 7
February 20, 1927

American Art Annual, 1935, Vol. XXX, Page 620

History and Ideals of American Art, by Eugene Neuhaus, Page 196

Who's Who in American Art, 1936-1937, Vol. I, Page 279

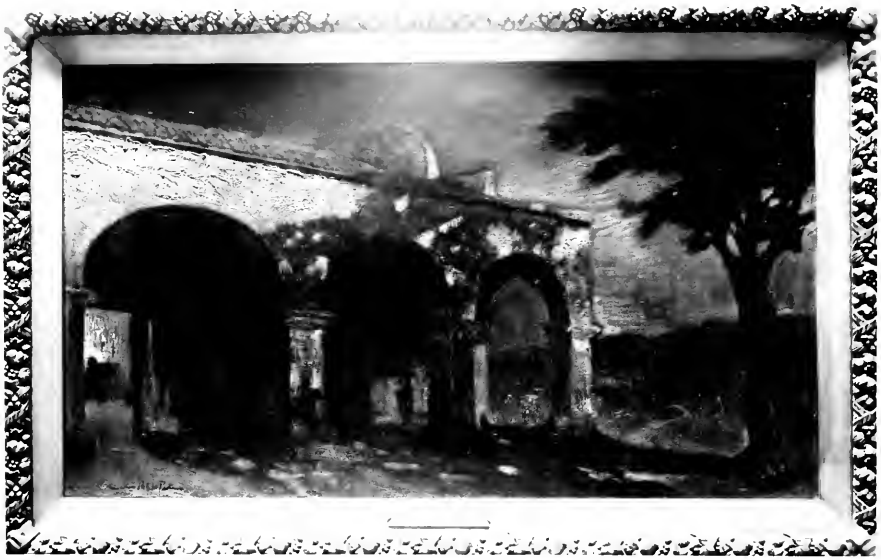
As I Remember by Arnold Genthe, Page 69

C H A R L E S R O L L O P E T E R S

1862.....1928

Biography and Works

"MISSION SAN JUAN CAPISTRANO"



DE YOUNG MUSEUM

CHARLES ROLLO PETERS

Nestled amid the protecting pines on Murray Hill overlooking the drowsy old town of Monterey, California, there still stands the attractive home and studio of the late Charles Rollo Peters. From its spacious windows and broad porches he could view placid Monterey Bay, stretching for miles below, its azure waters embracing the quaint old harbor basking in the summer sunlight.

Here surrounded by nature in her loveliest moods, with nothing to mar the serenity of his thoughts, Peters produced nocturnal masterpieces which brought him fame and fortune.

This fortunate artist was never compelled to sacrifice his art to keep body and soul together. At no time in Peters' career was he forced to endure the hardships so often associated with struggling artists, nor to work in the squalid surroundings of a disorderly Latin quarter. About this landscape painter were all the refinements of modern civilization, every convenience for his work, and a wealth of congenial surroundings. It has been said of Charles Rollo Peters that there never was a time in his life when he could not satisfy any whim of his nature. The wonder is that he accomplished so much work without the spur of necessity. The fact that his father was wealthy and could gladly give him any aid he needed was an important factor in his career.

Charles Rogers Peters, his father, had come to California in 1849 from the Empire State to settle in San Francisco, and engaged in a lucrative warehouse business. May Warrin had also migrated from New York State with her parents, and in the early fifties they were married.

On the tenth day of April 1862, Charles Rollo Peters was born to bless this union. A rather singular occurrence took place at the christening of this child when the Minister, misunderstanding, christened the baby Charles Rollo Peters, instead of Charles Rogers Peters Junior, as the father had intended, and this mistake was never corrected.

His father's snug fortune enabled young Peters to have many cultural advantages. Educated at first in Bates Private School for Boys, he later entered the City College of San Francisco, where he early displayed a distinct talent for sketching, and his instructors urged the parents to prepare him for an art career. It is not known whether he inherited any of his artistic talent from his parents, although the fact that his father financed and designed the old California Theatre on Bush Street, suggests that Peters Senior may have had some leaning towards architecture.

In his early manhood the artist's father favored commercial pursuits for his son, so Charles engaged in the insurance business, but with no notable success.

FIRST ART INSTRUCTION

At the age of twenty-three he lost interest in a business career, and in 1885 he entered the Urban Academy in San Francisco, where he studied under Prof. Jules Tavernier, one of the important Pacific Coast artists and instructors of that time. For two years Peters made rapid progress under the masterly guidance of his adored teacher, who had much to do with shaping his future art life. He also received great encouragement from Virgil Williams, and Chris Jorgensen, under whom he later studied, and they advised him strongly to pursue further instruction in the art centers of the old world.

Before going to the Academy Julien in Paris, the young artist spent a great deal of time sketching scenes around San Francisco and the Bay Region.

PARIS

In Paris, Gerome, Cormon, and Boulanger were his first instructors, and in 1887 he entered the Ecole des Beaux Arts to study under Jules Lefebvre and Alexander Harrison. The latter became his bosom friend. It was at this time also that he formed a lasting friendship with another ambitious California artist, Raymond D. Yelland, who afterwards distinguished himself in his landscape painting.

In 1889 Peters progressed to the point where he exhibited his first major canvas, "The Gossips," at the Paris

Salon, for which he received great praise. Following his initial success at the Salon, he went to Munich, where his "Legend of Brittany" received honorable mention. This painting in oils now adorns the walls of the Bohemian Club in San Francisco, of which this budding artist later became a member.

In the San Francisco home of Mrs. Robert J. Woods, his beloved sister, there are a helf dozen daylight scenes which were produced in the first six years of his European travels. These were sent to his mother and sister as gifts. His European studies not only brought forth able landscape paintings, but studio compositions of figures done in the historical moods and the academic manner in vogue in the '90s.

PETERS RETURNS HOME

Upon his return to his native city in 1890, Peters opened a studio at 609 Sacramento Street, in the local bohemian quarter. His studio adjoined that of the celebrated Amedee Joullin. From this workshop he sent to London a superb canvas representing Napoleon watching the burning of Moscow, which attracted a great deal of attention from art critics. Still another was a painting depicting a night scene on the coast of Brittany, where the fishermen are worshiping at a shrine, the head of the Savior being surrounded by a halo formed by the full moon This also won him lavish praise.

It was through the encouragement of Whistler and Alexander Harrison, whom he greatly admired, that he seriously

began to paint nocturnes, in which field of art he became a foremost American exponent.

Prof. Eugene Neuhaus, another California artist, says of Peters' moonlight paintings, in the "History and Ideals of American Art," written by him:

> "We must also note Charles Rollo Peters whose contribution to California art possesses a personal quality. Peters has made a reputation by his romantic revivals of the Spanish architecture of old Monterey, where he lived for so many years. Technically of great ability, he loved to paint the crumbling facades and tile roofs of some moonlit Spanish adobe, and in developing the coherent textural and color qualities he achieved a very unique and personal style....His color-schemes are the rich analogues of the blue and purple of night with the complementary nuance of a small bit of orange light peeping through a half shut window. His pictures at best are convincing, imaginative, skillful in the handling of paint, and rich with sentiment and human appeal. Peters was essentially an original painter, whose work will take a lasting place among American artists."

PETERS MARRIES

In 1891 Peters was married to Miss Kathleen Murphy of San Francisco, in the peaceful surroundings of his Monterey home, and soon after the wedding the couple journeyed to England and France. Peters worked seriously for four years producing eighty-eight oils, which he subsequently exhibited in San Francisco at 16 Post Street. Among these were many moonlight studies, lit by a weird half light for which he had now become renowned. Probably the most striking picture of this collection was "Napoleon at St. Helena," which had

also received high praise at exhibitions in Berlin. The foreground shows a huge cliff of immense proportions with other cliffs rising around and jutting out into the sea. The water that churns itself into a foam at the base of the cliff is lit by a rising moon, and on the bold promontory is outlined the dark impressive figure of Napoleon, unmistakable in its pose and outline. Another greatly admired painting, typically English, was a pastoral scene in Walberswick, Suffolk, England. All of his canvases were impressionistic, and each had a story to tell.

At the close of this exhibition, Peters once more returned to Monterey, to make further studies of the ocean, Cypress Point, and Monterey by moonlight, and in the unusual half lights of moonlight, and early morning. Alexander Harrison, his friend of early Paris days, became his guest and together they sketched in this "Happy Hunting Ground" for artists; the Monterey peninsula.

At the Bohemian Club Show held at this time Peters' "A Monterey Moonlight" was chosen second in merit only to Amedee Joullin's "Presidio Sands."

At the Exhibitions at the California Gallery and Union League Club his "Mission San Rafael," "Moonlight," and "Monterey Adobe" were held in high favor by critics and patrons.

In 1898 Peters made preparations for another extended European tour, and a sale was held of his marvelous

collection of Breton curios, old French and Empire furniture and tapestries, which netted him a substantial sum. Shortly before his scheduled departure the trip was postponed when he was given an attractive commission by the firm of Boussad, Vallodon Co., art publishers, to paint San Francisco by moonlight which they reproduced in photogravure. This not only added greatly to Peters' prestige, but compensated him handsomely.

PETERS' TECHNIQUE IS GIVEN A SEVERE TEST

It was at the Bohemian Club winter "Picture Show" in 1899 that Peters' works were given a severe test for individuality of technique by close comparison with the paintings of his friend, Alexander Harrison, who had been considered one of the foremost marine painters. Peters displayed his "Customs House, Monterey," a magnificent study of shadows, "Santa Barbara Mission," "Brittany Moonrise," "Breton Cemetery," and "The Ferries." Art lovers and critics alike agreed that Peters did not suffer by the comparison.

"CAMP BY THE CROSS" AND "THE OREGON"

Shortly after this exhibition Peters executed two paintings which won him wide acclaim. The lesser of these was "The Camp By The Cross," and the scene depicted was Lone Mountain, a well-known landmark to San Franciscans. The moonlight falls gently upon the cross that surmounts the hill, and the painting bears a definite quality of sacredness, the stillness of the night amplified by the deep tones and shadows.

Succeeding this canvas Peters produced a painting that drew country-wide admiration and comment. Its title was "The Oregon," and it was made to commemorate the battleship's history-making run around the horn, from San Francisco to New York. The idea of the picture was suggested to him by the stirring poem written by John James Meehan, part of which reads:

"When your boys shall ask
What the guns were for
Then tell them the tale
Of the Spanish War;
And the countless millions
That looked upon,
The matchless race of the Oregon."

When this remarkable picture was hung for display in the Bohemian Club, the members quickly sensed its patriotic significance. Plans were laid to purchase it from the artist by popular subscription, and present it to the officers of the Oregon, where it was hung in the ship's cabin, framed in wood obtained by Admiral Kirkland, from the famous old Hartford.

The bow of the ship is seen in the light of the moon, while the remainder of the vessel is veiled in the blackness of the night. There were many who claimed this picture to be Peters' best moonlight effect, but that of course can be argued.

A VISIT TO THE EAST AND LONDON

In a farewell show before going to London, since he planned to exhibit many of his finest works in major

European Galleries, Peters displayed in his Kearney Street studies and local Galleries, "Moonrise," "Tamalpais by Moonlight," "Night Scene at the Ferries," which sold for a flattering figure, "Moonlight at Monterey," "By the San Juan Road," and "Chez Nous," a nocturne of superb splendor.

Arriving in Chicago, he exhibited his canvases, but to the surprise of everyone his work was not appreciated. Art patrons did not understand his greens and blues, his subdued or his bright moonlights.

But upon his arrival in New York, his reception was vastly different, although he unfortunately reached that city too late to exhibit at the regular Art Academy show. This misfortune was soon to prove itself to be much the contrary, for upon retiring to Easthampton, Massachusetts, Peters was called upon by Thomas B. Clarke, who was a noted art patron, and the discoverer of George Inness, Winslow, and Homer Martin. Clarke, who was at the time securing paintings for a New York fall exhibition, was persuaded to look at the work of the Californian, and was greatly impressed.

> "Mr. Peters," he said, "I came here on the advice of Mr. Redding. I expected to find one or two canvases worthy of our exhibition. I frankly tell you I am stunned. And we offer you the whole exhibition. This giving of a whole exhibition to one man is a thing never before done by the Union League Club."

It had been many years since the critics of New York had been so kind to a new painter, or the newspapers had given as much space as they did in Peters' case. But

the following excerpts from the New York Mail and Express of November 5, 1899 tell of their convictions:

> "A new star of some magnitude has arisen in the local art horizon, in the person of a California painter, Charles Rollo Peters. Until a group of twenty-six of his paintings were put on view at the Union League Club yesterday afternoon, his name was practically unknown here.
>
> "Although comparatively few persons actually will have a chance to see these paintings in the Club Gallery, as they are to be there only until Saturday night, soon after which they will be sent to London, it is safe to predict that Mr. Peters' reputation will be established from now on.
>
> "It is as a colorist that Mr. Peters presents the strongest claim to consideration. He can be economical of color and obtain variety from different textures of nearly the same tint, as in the remarkable 'Rainy Moonlight,' or he can spread with generous hand, as in the curiously forceful and dramatic 'Moonrise,' in which he achieves a genuinely striking result. There is a wide discretion about his choice of color for a given composition, a just balance between restraint and profusion.
>
> "In composition Mr. Peters is as adaptable and liberal as in the treatment of color. In fact, there is little suggestion of the use of a set formula of any sort in his work. There is a feeling of depth and stability in all that he shows at the Union League Club."

Peters drew highly complimentary notices in the art columns of both the New York Times, and the New York Sun on this exhibition.

The New York Times, November 27, 1899, says:

> "Adobe walls gleaming in the darkness, relieved here and there by a rich light from within, old churches coming large and luminous against skies of those indescribable tones, peculiar to

> the night, or as in one instance, the equally inspiring effect of the tents of Merritt's Camp at Lone Mountain, are rendered with a peculiar charm and dignity more than once calling to mind Bret Harte's passionate description of moonlight in California."

The New York Sun had the following to add:

> "The artist has studied the atmospheric effect of the night to good purpose, and in the representation of the silvery gray of moonlight he has arrived at singular proficiency."

DANIEL O'CONNELL MEMORIAL

Two years following his New York and European successes Peters returned home to his Monterey studio. The death of his old friend, the poet, Dan O'Connell, greatly grieved him. When it was proposed to erect a memorial at Sausalito, California, and sufficient funds were not forthcoming, Peters donated his painting "Santa Ynez Mission" to the Bohemian Club to be disposed of, and it was purchased outright by John Martin for one thousand dollars. This amount was then given to the Dan O'Connell Monument Fund, as Peters' personal contribution.

Between the dead poet and the painter there had been a deep affection. Peters was the last one to visit him, and greatly mourned his passing. Upon a bronze tablet designed by Willis Polk and Peters, were written in lasting memory these words: "In living memory of Daniel O'Connell, Poet, Philosopher, Friend." The plaque was placed, and still may be seen on a sturdy oak tree, in one of the poet's favorits haunts in Mill Valley.

Close by Peters' home in Monterey, there stands a grove of trees that encircle a secluded spot he called Camp Dan O'Connell, wherein Peters and his friends were accustomed to gather, and enjoy gay parties. One of these trees the artist affectionately dubbed "Dan O'Connell, Friend."

At the opening of the century Peters worked diligently at his easel, and his friends and visitors were often greeted by his famous sign, "This is my busy day," hung upon his studio door. The fruits of this period of isolation made themselves evident in successful exhibitions sent to Doll and Richards Gallery at Boston, and at Gimpel's in New York, and also at the Dowdeswell Galleries, in New Bond Street, London.

MRS. PETERS SUCCUMBS

In April 1904 Charles Rollo Peters suffered his greatest sorrow in the loss of his adored wife, who died at the birth of twins, DeWitt and Kathleen, both children surviving. George Sterling, the California poet and a lifelong friend of the Peters family, wrote the epitaph on the headstone, marking the Monterey grave of Mrs. Peters.

Among disciples of the arts, there are often outbursts of jealousy, differences of opinion, and even vicious attacks on another's performances. But at a time when deep sorrow grips the heart of one of their fellows, what hatred or ill-feeling is borne one for the other, is quickly forgotten, and in its stead, heartfelt sympathy is expressed.

So it was upon the untimely death of Kathleen Paters, Charles' beloved wife, that the brethren of Bohemia bowed their heads in deepest sympathy for the artist, Peters.

Three years later another heartrending blow fell upon the head of the artist, when Kathleen, one of the twins, was burned to death, in Monterey, through her clothes catching fire.

Warrin, Peters' second son, died following a mastoid operation at the age of fifteen, leaving only Charles Rollo III, the eldest son, and DeWitt. Charles and DeWitt both inherited their father's artistic talents, and were sent at an early age to study under the finest masters in Munich, London and Paris.

HIS SONS TODAY

It was rather by coincidence, than by effort on his part, that this eldest became the celebrated actor that he is today. It was at a play starring Mlle. Gilbert, that he was called upon to read the part of the leading man, who had failed to make his appearance. Through this unheralded introduction to the stage, he received an offer to do a part in a New York production entitled, "John Ferguson," in which he made a splendid showing.

Years leter he distinguished himself as a Shakespearean actor, and won laurels, particularly in the role of "Romeo" to Jane Cowl's "Juliet." Never completely abandoning

his art work, this actor is one of few who designs every set used in the productions in which he stars.

DeWitt, like his famous brother, is also an ardent student of art, and has done well in this profession. He too, attended celebrated European schools and has exhibited extensively. For some time he wrote for Longmans, Green & Co., New York publishers, but has now forsaken this work in preference for his inherited love of painting. At present he is in Monterey painting among the scenes so often interpreted by his father. His work, though excellent in execution, does not in any respect follow the technique founded by his parent. On the contrary he paints with a broader stroke, using bright hues and modern composition.

CONSTANT EXHIBITIONS

As time, the great healer, lessened the sting of sorrow, Peters rose from his sadness to work once more at the easel. For a short while he exhibited locally at Claxton's and Schussler's Galleries, hanging some of his latest works, as for example, "The Sweep of the Bay," a scene looking across Monterey Bay on a clear, cold, angry night, "Afterglow," a perfect glory of color, and "Old Cotton Hall, Monterey," California's first capitol, under the glow of a beautiful moon.

At the close of this show he shipped his collection of canvases East.

Also exhibited here before his Eastern visit, Peters hung "Mission San Juan Bautista" and "Casa Castro"; both typical night scenes painted in the intense deep blues and shadowy tones with the inevitable Peters' touch of vivid light, that brings the darker colors into high relief. "Elkhorn Twilight Glow" is a very lovely study of marshland and water, suffused with the crimson light of sunset. "Round Lane, Dorset," is in deeply luminous tones of blue with dusky shadows, and the contrasting point of sharply brilliant yellow light.

PETERS INVADES THE EAST AGAIN

Journeying eastward once more Peters captured honors at each gallery in which his work was shown. "By Monterey Bay," a typical Peters gem, was awarded the five-hundred-dollar prize at the Lotos Club in New York, first medals at Boston and Cincinnati, and the first medal at the Salmagundi Club, New York.

The painting, of course, is a nocturne, depicting the old town viewed across a stretch of moonlit beach and water, and in the deep shadows one sees the dim lights in the buildings, against the somber hills, which fade into the mystic skies. Here too, hung several of Peters' daylights, one of which was later called "Twachtman's Favorite," because the great New York artist admired its grace and delicacy. It was a small canvas showing two or three slender trees in the foreground, the whole effect displaying the poetry of the out-of-doors.

Peters had a keen sense of artistic values. When exhibiting his paintings, he used backgrounds of dull red walls with cleverly arranged lighting effects, enhanced by well placed articles of unquestioned value. In such a setting a prospective purchaser would know exactly how his art treasures would look in the home. He was a master draughtsman and his harmonious compositions were combined with the charm of the unusual. To demonstrate his versatility and provide contrast, he often displayed Eastern pictures such as "Early Morn, Easthampton," in comparison with his Monterey studies. His studies showed that there is a decided difference in the atmospheric tone of the days in the East and West, as well as varied effects in the night scenes.

The St. Louis Universal Exposition of 1904-5 found Peters in brilliant mood, and from scores of carefully selected works of art, that graced the Gallery walls, was chosen "After the Gringo Came," to claim the coveted silver medal, adding even greater honor to his already established reputation.

A DEPRESSING HOMECOMING

A year following his Eastern triumphs, Peters returned to San Francisco, and the appalling sight that greeted him upon his arrival, moved him deeply. The great earthquake and fire had reduced the once beautiful city to ruins, and on every side the ravages of the terrible tremblor were

exposed. As he proceeded to his Monterey home, Peters' thoughts envisioned the pain and heartbreak suffered by the racked metropolis. He at once resolved to represent on his canvases the desolation and destruction wrought by the catastrophe.

In his Monterey studio, he faithfully transferred to canvas the frightful results of this dire visitation. They were striking and stunning in their descriptive quality. "The Street of Despair," particularly, is a scene of utter desolation. "The Guardian of Nob Hill" shows a mutilated lion in white marble, one of two guardians standing by the entrance of the mansion of a western millionaire. "Portals of the Past" was an exquisite gem, considered by many to be his finest work and shows all that remains of a home of wealth and grandeur. "Chinatown," "Grace Church," and "Refugee Camp" are also paintings done after the fire, and were exhibited along with the others at the White House Art Gallery, and later sent to Eastern cities.

A NORTHWESTERN VISIT

In 1908 Peters made an extended visit to Portland, Seattle and other northwestern cities, exhibiting his most recent works. He took with him about twenty-five canvases in all, half of which were moonlight scenes and twilight effects.

Upon his return some months later, Peters was commissioned to paint a large picture of a California Mission

moonlight scene to be used as the principal mural decoration above the fireplace in the lobby of the Hotel St. Francis, in San Francisco. He was greatly pleased to be chosen to do this work, as his painting was to occupy the space formerly held by an exquisite painting of "Mount Tamalpais" from the brush of the celebrated William Keith, which was destroyed in the fire of 1906.

PETERS REMARRIES

Peters' second wedding was held on his forty-seventh birthday, April 10, 1909, when in Monterey, he led to the altar Miss Constance Owen. The second Mrs. Peters is a descendant of the Morgan and Trevor families, widely known among the British as the coal barons of Wales. She is herself an artist of ability and has held several successful exhibitions in California.

Porter Garnett, art critic for the San Francisco Call, in the January 26, 1915 issue said of her work:

> "The paintings by Constance Peters (Mrs. Charles Rollo Peters), which have been on exhibition for the past week at the Oakland home of Mrs. M. T. Emmert, are not the work of a novice, but it would be unjust to judge them by severe professional standards. Mrs. Peters studied art in Paris, but she has not pursued painting consistently and her work represents an unformed talent....She is more inclined to underpaint than to overpaint. The thing of which she stands in greatest need is drawing, particularly the drawing of trees. Her color sense is admirable. Two pictures of the Greenbrae marshes, showing clusters of houseboats, are most pleasing, the smaller one easily being her best work."

Mrs. Peters has always kept an active interest in art work; is at present in Europe, and will return home in summer of 1937.

ANOTHER EUROPEAN VISIT

Following his marriage Peters journeyed to New York City, where he exhibited many of his canvases, preparatory to another jaunt to Europe. In London he showed his work in the galleries and received great praise from critics. His forte thus far had been moonlight effects, but the admiration shown for his paintings now was somewhat reminiscent of his early effects, when he painted daylight scenes. In the next year when he returned to San Francisco and exhibited in the Colonial Ballroom of the St. Francis Hotel, his friends as well as critics were greatly surprised to find his work almost entirely daylight scenes, instead of the nocturnes, on which his reputation was made. He displayed a new enthusiasm for daylight and colors, a growth in capacity for appreciation of California.

These pictures bore no leaden skies, no spectral blues and greens, no shadowy figures, nor soft streaks of moonlight. In place of these, Peters' work became radiant with sunshine, and glowed with warmth and gay colors.

Peters' work was selling well, especially in London, when he felt the need for a rest and he retired to the seclusion of his Monterey home. For several months he turned

out no work; nor did he often stir from the peace and quiet of his hillside residence. It was not until the opening of the following season that he again came into public view. His first representation was at the Del Monte, California, Galleries, where he showed a New York scene, a moonlight, done during his last eastern visit. He then made arrangements to exhibit in Detroit work he had done the year before, which had not as yet been shown.

To mark the opening of his local exhibitions in 1915, Peters and his wife were the hosts at a reception and dinner, given in his San Francisco studio, at 239 Geary Street, and a goodly number of famed artists gathered, as they so often had for many years.

Charles Peters was widely known as a great lover of pleasure and his Monterey home was a veritable rendezvous for local artists. His wonderful dinners under the pines, were made unusual by the presence of such outstanding California personalities as Jack London, George Sterling, and Charles Warren Stoddard, not to mention the cream of Del Monte's socialites. There was probably no one place in California in which Bohemia and the rest of the world could meet to greater advantage.

Peters at one time had an artificial lake constructed on his estate where he had planned to give a moonlight party. Early in the morning he filled the lagoon with water preparatory to the evening's amusement. During the day,

owing to faulty construction, the water drained out leaving only wet soil to greet the guests when they arrived for the entertainment, a full moon glistening upon a bed of shining mud. Peters, however, was equal to the occasion, and saved the day by remarking that to him, the reflection in the mud was just as beautiful as it would have been in the water.

At these moonlit parties the question was often asked "How does Peters develop his technique, and approach his subject? Also Peters' moonlight scenes often brought forth the query as to whether or not he painted in the light of the moon. This however was not the case. His working habits were known to residents in and around Monterey who often caught sight of the artist wandering about in the semi-darkness. He was taking down notes here and there, studying the different phases of light, and creating a vivid mental picture of the scene he wished to paint. Returning to his studio with every detail of the scene definitely fixed in his mind, he would work at his easel until every contour, each shadow, and the ghostly atmosphere of the night, were faithfully repeated in oil.

Charles Peters' works showed the gift of poetic unity. In them especially does the nocturnal witchery and glamour of California's romantic aspects find beauty of expression. He has made moonlight on canvas his own special production and popular subject with art patrons of his day.

Mrs. Robert J. Woods, Peters' sister, likes to relate a very amusing incident that occurred while she was visiting her brother in Monterey. It was upon a hot summer afternoon, that an elderly, rather shabbily dressed man, mounted upon a bicycle that had seen better days, pedaled slowly to a stop at the front gate. Peters was told that someone at the gate would like to be shown some of his works of art. Being of a very democratic nature he bade the stranger enter, and the man was soon deeply engrossed in a favorite painting, which Peters intended to exhibit. When asked the price of the picture, Peters, in rather a jovial mood, as he did not consider the disreputable man a legitimate buyer, quoted an outlandish figure of twenty-five-hundred dollars, thinking the price would dumbfound the visitor. The joke, however, recoiled on the artist, and caused his face to flush with embarrassment, when the kindly soul courteously tendered him the requested amount.

Mrs. Woods says that her brother made more money and spent more money than any other man she ever knew. It is quite true that the average Bohemian class of California artists are quite poor business men, and a great many of them never do make a large amount of money during their artistic careers. Sandona, Wores, Charles Peters, Neuhaus, and a few others made something of a fortune with their art efforts, and William Keith was a master painter and a master business man as well.

On June 1, 1920 the Bohemian Club gave a farewell dinner in honor of Peters, who for thirty years has been an active member of the Club. It was occasioned by the fact that the artist was going once more to London to exhibit work done in the past two years.

Peters' health had been failing for some time, and he had become moody and sullen, since his return home, to such an extent that his wife could no longer stand the mental anguish she was suffering. So in 1920 they separated, when Peters left their home and took up residence in the Bohemian Club. For two years following Peters led an uneventful life producing very little work of importance.

SUTTER'S FORT, SACRAMENTO

Early in 1922, though still quite ill, Peters went to Sacramento, California, in company with Mr. Charles G. Yale, the mining engineer, to make sketches in and around the California capital. The particular occasion for his visit was to paint a large picture of Sutter's Fort, to be used in connection with the Sacramento '49er Celebration, to be held in the capital city. General Sutter's Fort was chosen as the theme of the canvas, because it was to be the hub around which the whole celebration revolved. The painting was executed by Peters in San Francisco, and upon its completion was sent to Sacramento, where it was exhibited in the Hotel Sacramento during the fete days.

It was, as one might surmise, a nocturne of striking beauty accurately expressing in oil, the romance and grandeur of that historic California landmark.

The Fort is viewed from the eastern approach, and on the left is seen one of four towers which commanded all possible approaches to the Fort. A winding road leads through the dusk to an open gate, within which can be seen a yellow beam of light. The moonlight falls softly upon the adobe structure, and in the lower sections the dull walls blend into the low tones of the foreground. Peters' masterful handling of the subject well deserved the praise showered upon him, and the painting was ultimately preserved as a historic document.

PETERS' LAST EXHIBITION

On April 15, 1923 the Bohemian Club extended the courtesy of its large gallery, the Jinx Room, for an exhibition of forty-seven of Peters' canvases, which were executed in a period of thirty years of work. One small painting, "Guenn," a little girl under a tree, was quite as bright and crisp as when exhibited in the Salon of 1889. Another, "Boy and Boat, Holland," from the same period, was a beautiful out-door scene. Two of his larger paintings "Tamalpais," and "Fairfax Hill," won particular admiration. Most of the subjects were done in his somber technique, rich in blues, for which he was best known. Many of the pictures shown were

loaned for the occasion by their owners to give a more comprehensive study of the range of Peters' work. Though it was not felt at this time that this was to be Peters' final exhibition, it proved to be such.

PARIS AGAIN

Early in 1926 Peters became seriously ill in Paris, where he had gone in the hope of recovering his health. His estranged wife, who was traveling through Italy, rushed to his bedside in the French capital, and brought him to New York. After he had recovered sufficiently to travel, he returned to San Francisco. Though Mrs. Peters felt the congenial surroundings of his California home would benefit his health, she feared he was facing the end.

Mr. Dudley Gunn, of San Francisco, a friend of long standing offered the use of his Bolinas Beach studio in which Peters might rest and possibly recuperate. The attempt however proved futile and the patient had to be placed in a Scott Street sanitarium in San Francisco.

After a lingering illness of some three months duration, the famed artist's life came to an end, with his wife and sister at his bedside. His passing at the age of sixty-six, in 1928, was as serene as the canvases that were his life's work. Charles Rollo Peters' remains, after cremation, were interred in Laurel Hill Cemetery, San Francisco.

CONCLUSION

During his entire career, Peters always held fast to certain convictions and admirations in art, one being that the greatest painting has always been very sober in tone and calm in effect. Whistler and others of Peters' time furnish ample proof of his statement. Though it may be argued at length, Peters claimed it was easier to paint in a high key than in a low key. His artistic contacts were all from the last century, and his admiration frankly remained there. He was untouched by the ultra-modernists and free of the contagion of cults.

In addition to his artistic accomplishments, Peters was considered a brilliant after dinner speaker and wit. He was highly esteemed in social circles, and enjoyed the friendship of many intellectuals and cultured art patrons.

There were times in Peters' life when he found diversion in the company of several bosom friends, who made up the membership of the "Rose Leaf Social Club," which he whimsically organized. Peters, along with Joe D. Redding, Lansing Misner, Harry Gillig, and Willis Polk, comprised the total artist and art patron membership.

Charles Rollo Peters, because of his noted nocturnes, has been called by many "the Prince of Darkness," while others mourned his passing, as one of "the last of the great San Francisco Bohemians."

CHARLES ROLLO PETERS

REPRESENTATIVE

WORKS

The Gossips, 1889
Legend of Brittany, 1889 (Owned by the Bohemian Club)
A Monterey Moonlight, 1891
Napoleon at St. Helena
Camp By The Cross, 1898
The Oregon, 1898 (Bought by Subscription and presented to Ship "Oregon" in 1898)
The Dan O'Connell Memorial, 1901
By Monterey Bay, 1904
After the Gringo Came, 1904
Portals of the Past, 1906
The Street of Despair, 1906
Sutter's Fort, 1922

PRIVATE COLLECTIONS:

Bohemian Club, San Francisco:
- Mission San Rafael (oil)
- San Francisco Ruins by Moonlight
- Moonlight (oil, 1897)
- Monterey Adobe (oil)
- After the Gringo Came (Purchased by James D. Phelan and presented by him to the Club, 1898)
- Legend of Brittany

Santa Ynez Mission, owned by John Martin, San Francisco--purchased for $1000 (1901)
Six Daylight Scenes--Mrs. Robert Woods, San Francisco
San Antonio Mission, purchased and owned by John Martin, 1905
Mural--St. Francis Hotel, San Francisco

PERMANENT COLLECTIONS:

De Young Museum, San Francisco:
- Mission San Juan Capistrano

San Francisco Museum of Art:
- Moonlight (oil) Sloss bequest
- The Corral (oil) Sloss bequest

EXHIBITIONS:

San Francisco, California:
- Bohemian Club, 1891, 1898, 1923
- Dan O'Connell Memorial Show, 1901
- Claxton and Schussler Galleries, 1904
- The White House Galleries, 1906
  - Portals of the Past; Street of Despair
  - Chinatown; Grace Church; Moonrise

Sacramento, California, 1922
- Sutter's Fort

Paris, France:
- Paris Salon, 1889
  - The Gossips

Munich, Germany:
- Munich Salon, 1889
  - The Legend of Brittany

New York City:
- Union League Club--One-man Show, 1899
- Gimpel's Gallery, 1901
- Lotos Club, 1904
  - After the Gringo Came
- Salmagundi Club, 1904
  - By Monterey Bay

Boston, Massachusetts:
- Doll and Richards Gallery, 1901

Buffalo, New York:
- Pan-American Exposition, 1901

London, England:
- Dowdeswell Galleries, 1901

St. Louis, Missouri:
- St. Louis Universal Exposition, 1904

Cincinnati, Ohio, 1904

Detroit, Michigan, 1915

All local San Francisco Art Association, and Bohemian Club Annual Shows from 1891 until 1923

AWARDS:

Munich, Germany:
Honorable Mention for the painting
Legend of Brittany, 1889
Buffalo, New York:
Bronze Medal, Pan-American Exposition, 1901
By Monterey Bay
St. Louis, Missouri:
Silver Medal, St. Louis Universal Exposition, 1904
After the Gringo Came
New York City:
$500 prize, Lotos Club, 1904
By Monterey Bay
First Medal, Salmagundi Club, 1904
By Monterey Bay
Cincinnati, Ohio:
First Medal, 1904--By Monterey Bay
Boston, Massachusetts:
First Medal, 1904--By Monterey Bay

CLUBS:

Member:
Bohemian Club, San Francisco
Old Capitol Club, Monterey, California
New York City:
Lambs Club
Salmagundi Club
Lotos Club

CHARLES ROLLO PETERS

BIBLIOGRAPHY

San Francisco Chronicle
December 15, 1895, Page 26
February 19, 1899, Page 22
March 5, 1899, Page 22
March 19, 1899, Page 22
March 5, 1900, Page 22
February 13, 1905, Page 4
February 19, 1905, Page 24
January 11, 1908, Page 16
May 21, 1922, Page 8--April 15, 1923, Page 6
May 23, 1926, Page 3

Argonaut, San Francisco
December 13, 1897--October 3, 1898
March 13, 1899--November 27, 1899
February 13, 1905

San Francisco Call, August 25, 1901, Page 10
December 25, 1904, Page 19
February 12, 1905, Page 19
January 28, 1907, Page 7
August 28, 1910, Page 24
January 26, 1915

The Wave, San Francisco
February 6, 1897--December 9, 1899

The Wasp, San Francisco, April 28, 1917
September 9, 1922

New York Mail Express
November 5, 1899

New York Times, November 26, 1899

New York Sun, November 27, 1899

History and Ideals of American Art by Eugene Neuhaus

T H E O D O R E W O R E S

1880..... . . .

Biography and Works

"THE LIGHT OF ASIA"

"PROPERTY OF THE ARTIST"

THEODORE WORES

PAINTER OF BLOSSOMS

On the threshold of his eightieth year, Theodore Wores, native son of San Francisco, distinguished landscape, genre, and portrait painter, occupies a unique position in the art annals of the Pacific Coast.

His career embraces the entire period of art development in California; from the days of the Vigilantes and the earliest artists such as Charles Nahl, Virgil Williams and Joseph Harrington, all of whom taught Wores when a boy--through sixty-five years at his easel, down to today. Today the veteran artist is still the erect, keen-minded, scholarly and courteous gentlemen as when, in 1882, he began teaching in the Art Association's School of Design. Although his productivity has been interrupted during recent years by failing eyesight, Wores maintains his studio on Grant Avenue, in the heart of San Francisco. His home presided over by Mrs. Wores--formerly Miss Caroline Bauer, whom the artist married in 1911--is at 1722 Buchanan Street, San Francisco.

A thoroughgoing cosmopolite and traveler, Wores studied and sketched all over the world and always stayed long enough in each country to absorb the character of strange lands and peoples--thus greatly enriching his treasury of subjects. We find him in the 'eighties in Japan, interpreting Oriental life to the Western perception. Again he is in

Spain, England and Germany; then in Hawaii; Samoa; the Canadian Rockies; the Southwest American desert; but always he returns to his favorite painting grounds by the Golden Gate or in the blossoming orchards of the Santa Clara Valley.

Although Theodore Wores earned his title, "Painter of Blossoms," while in Japan and during his later years when he painted the beflowered California Coast landscape, such has been his versatility that his genre and portrait canvases have enriched the private collections of eminent men and of museums in many countries. (These are fully listed in the appendix). Purchasers of his works include San Francisco bay region museums, the Bohemian Club, the Honolulu-Pacific Club, Senator James D. Phelan, Sir Thomas Hesketh, Senator Calvin Brice, Sloat Fassett, Mrs. Mark Hopkins, Prince Henry of Bourbon, Roosevelt Schuyler, Louis Sloss, Prince Ito of Japan and scores of others.

An interesting and accurate summary of Wores' career up to twenty years ago was written by Allan Dunn, the New York writer and artist, who estimates Wores' achievements highly, as he says:

> "Here is a man thorough in every branch of his profession, grounded in an old world art education that means capacity in drawing, mastery of technique and knowledge of color in all its branches.
>
> "....His career and its success is a good example to younger knights of the brush and palette. Herein is the basis of his success, allied of course to the artistic impulse and sense of values of line and color. Years of

> work in the Royal Academy of Munich under Professors Loeffts and Alexander Wagner and at the end a medal in both life and painting classes. Then by advice of his masters, and a streak of wanderlust inherent in his nature, a continuation of hard work in Paris, Venice, Florence and Rome, applying precept to example in all the art centers of Europe."

After reviewing Wores' subsequent years of painting over the world, and his many successful exhibitions including those in the British Royal Academy and Grosvenor Gallery; Paris and America; East and West; the writer proceeds:

> "Many of his Chinatown and Oriental pictures are known to all international art collectors, many of whom have given Wores financial reward by acquiring examples. Color sense has always been strong with him. He never has looked at a landscape dimly through a brown or gray veil that simplifies while it narrows progress. He has always liked to paint the vivid tones of nature in full sunlight, the test of all thorough mastery in art.
>
> "....His demand as a painter of portraits and his success with his subjects have been unique for an artist recognized so generally as a landscape painter. His portraits are quite extraordinary in not only likeness, but in sheer compelling truth of flesh, wholesome, recognizable flesh--the real sesame to verity and true satisfaction.
>
> "Perhaps his most notable large canvas of recent years, 'The Light of Asia,' an object of veneration by many Theosophists, was purchased for five thousand dollars."

ANCESTRAL BACKGROUND AND FORMATIVE YEARS

Eight or ten years before Theodore Wores was born, his father, Jacob Wores, as a young republican patriot joined the revolutionary party of his native Hungary, in the

unsuccessful revolt of 1848-50 against the oppression of the Austrian monarchy. When their comrades were defeated in battle and hounded out of Hungary, Jacob Wores was one of the survivors who escaped with Kossuth, the leader, into Turkey. The next year, in 1851, they made their way to England. Wores stopped in Germany long enough to woo and marry Gretchen Liebke, whose people were of that large concourse of republican-minded Germans who abandoned the struggle in the fatherland and sought liberty in America.

Jacob Wores and his bride came to San Francisco in 1852. Resisting the lure of the gold diggings, he established himself as a merchant in the then center of business and amusement district at the foot of Telegraph Hill. His store was on Washington Street, between Montgomery and Kearny Streets, and across the way from McGuire's Opera House. In their home nearby, Theodore, the second of seven children, was born August 1, 1860--or quite probably, 1857 or '58. The artist is certain the event occurred on August 1st, but no record of family birth dates is preserved; 1860 is commonly used in biographical dictionaries that mention Wores.

Despite the fact that none of the boy's immediate family displayed any pronounced leaning toward the fine arts, young Theodore, even as a schoolboy, displayed his father's love of personal liberty and ability to work hard towards an ideal, by his quiet determination to become an artist. His choice met with family encouragement. He was educated in the

San Francisco public schools, first at Washington and Mason Streets, and later McAllister and Franklin Streets.

The first formative influence on the boy's artistic bent was an Irish painter of religious subjects, Joseph Harrington, who had won renown in Rome and was a man of culture. He took young Wores into his studio and taught him drawing, perspective, composition and color. Among his fellow students were Giuseppe Cadenasso, then a waiter in Tait's famous restaurant, and also Wores' chum, Charles Raschen, who had studied under Charles Nahl. This was during 1871 and '72.

When the San Francisco Art Association early in 1874 opened its School of Design under the direction of Virgil Williams, who had also studied in Rome, the two youths, Wores and Raschen were the first to enroll. Wores credits the thorough methods of this pioneer art school founded by Williams, Keith, Hill and artists of like caliber, with having given him groundwork technically as well as a lasting enthusiasm for hard work and a love of nature and romance.

SEVEN YEARS OF ART STUDY IN EUROPE

Theodore Wores was less than seventeen years old, when his parents aided his trip to Munich, Bavaria, then one of the art centers of Europe. His choice was influenced by letters from another San Franciscan painter, Toby Rosenthal, then in Munich. As his masters, young Wores chose Alexander Wagner, head of the Royal Academy of Bavaria, and his

associate, Loeffts. Wores also worked with Rosenthal and later with the celebrated American artists, William M. Chase and Frank Duveneck, who were establishing their reputations as teachers in those days.

Wores' friend, Raschen, followed him to Munich and studied there several years also. Among his fellow students, who became famous were Twachtman, John Alexander, Walter Shirlaw, Vinton the portrait painter, De Camp of Boston, Frank Currier and others who brought the influence of the Munich school of art to American studios for many years to come. The last two years there Wores spent in close association with William M. Chase. Ten years later he was again with Chase in New York.

Wores' ability and industry won his recognition in Munich. In his second-year work he was a gold medallist for life drawing and 1878 was awarded the Academy gold medal for painting. In his fourth year he won a prize of $300, plus the free rental of a studio and servicing for two years. In this studio he painted another prize-winning canvas, "A Corner of My Studio," a picture of a model posing in a rather gorgeous setting. The painting after many exhibitions and one sale was repurchased by Wores and now hangs in his San Francisco studio.

Another canvas done in Munich was "Juliet in the Cell of Friar Lawrence," suggested by the Shakespearian

tragedy. This later was given a place of honor in 1881 in an exhibition at the Philadelphia Academy of Fine Arts.

After five years' art study in Munich, Wores sought new fields of instruction and experience, so he and his friend Duveneck worked in Paris and Rome, visited the art galleries and then spent the best part of a year in Venice, where Duveneck conducted composition classes for a group of American students. This peripatetic schooling occupied another two years.

"In Venice," Wores remarks, "I first met that astonishing expatriate American etcher, painter and all-round genius, James McNeill Whistler, who in after years became a good friend to me when I set out to crash the difficult gates of the London art Pooh-bahs. Whistler, who was somewhat down in his luck in Venice, was then making a series of etchings of canal scenes, but had not means of printing them. By good luck, one of us owned an etching press which Whistler was glad to borrow, and he never forgot the favor. He would go the limit for a friend or against an imagined enemy."

In 1881 the young artist, with the fruits of some ten years of hard study, took ship for his native shores.

SAN FRANCISCO--AND THE OSCAR WILDE PORTRAIT

Pausing in Philadelphia only long enough to exhibit a few of his romantic compositions in the Academy of Fine Arts and to read heartening reviews of his 'prentice work,

young Wores hastened home. He secured a studio in the Mercantile Library Building adjoining that of his friend, William Keith, who at that time was twice the age of Wores. Keith, already famous following his art schooling in Dusseldorf, Germany, soon became fired by Wores' tales of Munich and in a year or so set out for "brushing up" under Wores' teachers. Wores still owns a letter from Keith, written after a season in Europe:

"77 Gabelsberger Strasse,
111 Stock, Munich,
January 30, 1884

"Dear Wores: I have been painting from the model for the past two months. I am just infatuated with it. When I commenced it was with the idea of just playing with it. Now it has taken complete possession of me.

"I wish you were here--I'd take lessons of you. I am improving a good deal in drawing but it seems to me that my color is fearful; so hard and wooden that it makes me think of some of the old pictures where they know nothing about painting, only drawing. My color is just like a board and I don't know how to get over it. I often think of you and the way you used to swing your brush around. I only hope you will come here (again). I should be sorry for California, but I think it would be best for you.

"I delivered your letter to Currier....

"A great disadvantage I labor under is not speaking German, but still I don't care. I can get along with the models and I mean to pitch in hard and paint and study here before San Francisco sees me again. In the summer I will go to Italy and make studies....Come on!

Sincerely yours,

William Keith."

In Wores' first Western exhibition of a few of his European compositions, the critic of the San Francisco Bulletin, August 13, 1881, wrote of his most ambitious canvas:

> "The subject of this painting is from 'Romeo and Juliet'....The canvas is very large, the figures being life size....Perhaps the best things about the picture are the texture of the hair and drapery and the beautiful flesh tints in the principal figure. No less so, however, on the various objects of still-life."

Two other paintings made in Munich found ready purchasers. These also were large canvases, "Monk Painting the Cardinal's Portrait" and "Monk Carving the Figure of the Madonna." Both were later added to the collection of the California Palace of the Legion of Honor, in San Francisco.

Wores now spent no more time on working over his European sketches, but busied himself painting California coastal scenes and San Francisco's Chinatown, which had intrigued him since boyhood. Among his sketching-tour companions were Keith, Bauer, Rix, Tavernier and others who accompanied him to Santa Cruz, Monterey and the Mt. Tamalpais region. During this period his portraits of local celebrities were so well done that he gained immediate prominence as a portrait painter.

Wores now joined the Bohemian Club, which was nine years old then. Here his talents promptly found play-time employment in decorations for the Club's walls and in menus, cartoons and portraits of the officials. Today he holds the record for duration of membership; fifty-six years as an artist member.

Wores' artistic ability was held in high regard by the Bohemian Club directors, for at a time when all the prominent artists on the Bay Cities were members, Wores was chosen to paint the portrait of Oscar Wilde, when that art critic and master of paradox was in San Francisco and a guest of the Club. In the volume by Lloyd Lewis and H.J. Smith, "Oscar Wilde Discovers America," the Club episode is featured:

> "Oscar Wilde, after filling 200 lecture engagements throughout the United States, reached the Pacific Coast in April 1882, when San Francisco boasted a population of 235,000--while Los Angeles had less than 12,000--too few to lure him southward, and the artists put him up for a week or two at the Bohemian Club....Having won his first game of poker, and drunk a tableful of conspiring Bohemians under the table, 'the Westerners who had covertly despised anyone who would wear knee pants and talk the too utterly utter woman talk,' suddenly realized that here was 'a three-bottle Englishman' indeed!
>
> "A committee from the Club waited upon Wilde and asked if he would sit for a portrait. They would like to hang it in the Club. One of their members, Theodore Wores, would appreciate being allowed to do it. It was a victory and Wilde knew it. He made his most gracious acceptance, and Wores fell to work. Soon after Oscar Wilde had left town the portrait was done and hung where the members could see for themselves the aesthete who could, most fabulously, hold his liquor."

From this herculean feat of masculinity, before departing, Wilde moved on to other poker games and his winnings from such Club veterans as Captain Foster and Ned Fry became a legend. While sitting for the artist, news came that Jesse James had been shot and as Wores sought to divert the voluble Wilde from the subject of Western desperados by pointing out

that all the California towns were "Saints." "Yes," said Wilde, "and all the people sinners." He talked without interruption while posing for Wores. "And before the job was completed," remarks the artist, "Wilde nonchalantly strolled out of the studio, and I didn't see him again fro seven years. But he sent me some of his photographs and I contrived to finish his portrait. It went up in flames during the San Francisco earthquake, in 1906, a quarter of a century later."

"What was Wilde like?" "Well! he was no spidery weakling, but tall and strong and to top his black velvet coat and 'weskit' he wore a broad-brimmed white sombrero. His eyes were very large and blue, and he had a woman's red mouth. I found him to be shrewd, able, perfectly self-possessed, and a genial companion. In later years he went out of his way to introduce me into London art circles. He used to say, 'No art at all is better than bad art! The moment art becomes a luxury it is lost. Luxury never creates. All that is artistic must begin in handicraft. The masses should be taught to use their hands in art---to become creative in arts. Thus art will cease to be an accomplishment and luxury of the rich.' Which is not so bad, is it, coming from the bell-wether of the aesthetes?"

PAINTS CHINATOWN AND TEACHES

For the next three years, Wores' services were in constant demand as a teacher. For a year or two he conducted

"private classes for young ladies" in his studio, and in 1883 and '84 taught life classes in the newly organized Art Students' League at Montgomery and Jackson Streets.

In 1884 he painted the famous Bohemian Club annual "Jinks" cartoon depicting the veteran "Uncle George" Bromley as a joss, surrounded by worshipping members. In the same year he painted a number of his most famous Chinatown canvases and taught "'Melican'" art to an enthusiastic group of twelve Chinese students. Among the early Chinatown canvases "Chinese Candy Seller" was sold to the E.B. Crocker collection, "The Child on the Stair" and "Chinese Shop" sold to Sir Thomas Hesketh, husband of the "bonanza heiress," Flora Sharon--who said the picture is "so realistic you can smell it." His series brought forth orders from the Earl of Roseberry, after viewing the Hesketh canvases. Among these were "Chinese Restaurant" and "Chinese Mandolin Player." To the De Young Art Museum in San Francisco, went his "Chinese Boy and Kite."

Exhibitions of these and many others of his Chinatown studies and portraits were held in the galleries of Morris & Kennedy in September 1883 and 1884, and again before starting to Japan in February 1885. The art reviewer of the San Franciscan of September 20, 1884, comments:

> "Not satisfied with the glory he has already gained by defying the bad smells, smallpox and highbinders of our pleasant Chinese quarter, Wores is still digging deeper into the interesting mine of subjects he has found there,

and is going into heathen dives with the assurance of a curious visitor from the Eastern states. This time he thinks he has struck paydirt in a Chinese opium-smoker, whom he is painting zealously. He has also sketched a Chinese funeral, and intends to bring both of these pictures out on a large scale in a month or so."

PERILS OF A PORTRAIT PAINTER

The same publication, the San Franciscan, a fortnight earlier, September 6, 1884, records the tribulations of a society portrait painter, when the reviewer tells of Wores' work:

"I was recently shown a portrait of a prominent society lady, taken from Wores' easel not long ago. The lady is a blond of the true type, with soft light hair--and it must be said--a very rosy complexion, which, though beautiful, is something of which she is not proud. Wores reproduced in clever style, the white dress--the delicate lace work about the neck, the golden hair and light blue eyes, and dashed on the peach-like cheeks with more than his usual strength of shade, but, unhappily, accentuated the color of the complexion by making it positively ruddy.

"The picture was paid for and sent home. When there came very near being a repetition of the Macky-Messonier incident. The lady stormed--very politely, of course--and wanted to know how it was that she had been painted up 'a la Chinese,' and intimated that she ought to be given another sitting. She has finally been prevailed upon to accept the portrait, her numerous friends all declaring it to be an admirable likeness--which, indeed, it is.

"Wores has learned a lesson, however, and has prepared a mixture of chalk, cosmetic, oil and the like for his next rosy-faced subject, whose complexion, he swears, he will make as fair as a Minnesota snowdrift."

Among the notable portraits by Wores at this time was that of Colonel Stuart Taylor, for the Bohemian Club. He also did a portrait of his sister in pastel. Always an indefatigable worker, by 1885 he had saved funds for a three months' sketching tour to the Orient, which excursion, to his surprise was prolonged to several years duration.

Wores' proposed departure led his pupils at the Art Students' League and in Chinatown to give him a proper "send-off" in an all-night costumed "blow-out" at their atelier. The entertainment featured humorous tableaux burlesquing the characters in some of Wores' best known paintings. By March of 1885 he was painting ancient temples at Nikko and Kamakura, Japan.

THREE PRODUCTIVE YEARS IN JAPAN

Wores does not remember how many canvases he finished in the "Kingdom of the Son of Heaven," but nearly one hundred were exhibited on his return and sold to his discriminating patrons. His studies of Japan were done with great care; first he became acquainted with the people, their history, atmosphere and traditions; then he learned a little of their spirit, whether it was a subject of architecture, a garden of a prince or peasant family, or a street scene. The result was respect from the Japanese artists and Occidental critics, both. John La Farge, one of America's great painters whom Wores first met in Japan, regarded the San Franciscan's

work as surpassingly good. La Farge's own Japanese paintings stirred the vogue for Japanese art and interest in New York and Boston.

"I found the Japanese people kind and most interesting," said Wores, "as I was about the first foreign artist to live among them, living as they live. I painted the blossom festival and temple rites directly as I saw them, in sunshine and shadow; but most of all I liked to paint the people going about their daily work." With this wealth of sketches and finished pictures, he returned in the early part of 1888 resolved to show his studies in the East and Europe where the fashion for things Oriental was at its height.

JAPANESE APPRECIATION OF WORES' WORK

The Yokohama, Japan, Daily Mail of November 7, 1887, on the eve of Wores' departure for America, gives him this elaborate appreciation:

> "Mr. Theodore Wores is to be congratulated on the skill and industry displayed in the pictures he has just exhibited at Tsukiji Gallery, Tokyo. Apart from the deserving object of his exhibition--that of contributing to the funds of the Tokyo Blind and Dumb School--the people are indebted to Mr. Wores for an opportunity of seeing his studies in the modern field of art.
>
> "Japan from time to time has been visited by painters from the West who have sketched some of her charming scenes for the benefit of friends and admirers at home, but local residents have rarely had a chance to inspect the results. Perhaps such artists have felt that they could hardly expect full appreciation from persons living among the scenes they depicted.

"....As a magnificent rendering in oil of highly decorated Buddhist architecture his 'Oratory of Gongen Sama at Shiba' displays all that is most resplendent in these temple buildings.... Other such scenes are the 'Temple of Iyemitsu at Nikko'; 'Pilgrims at Nikko'; and 'The Lotus Pond and Bridge (Benten Dori) at Shiba.'

"....Mr. Wores has undoubtedly succeeded in portraying with great fidelity a type of Japanese face, and imparting to it what hitherto has hardly entered into figure compositions in this country, namely, natural expression and animation.

"We only hope that Mr. Wores' industry and success may have some good effect in giving impetus to the growth of modern art in Japan. Times have changed, and the only chance of survival of the painter's art in Japan is some new development in keeping with the change.

"The sterotyped reproduction of Chinese sages, 'Sennin,' Arhats, Buddhist divinities, forgotten legends, ancestral heroes, impossible dragons and imaginary brutes by talentless imitators, living on the name of their forefathers, cannot sustain national art in Japan. The only hope for continued greatness is in a new departure, made without fear and without prejudice.

"Granted that the art of Japan is more than a mere formality and that the people are thoroughly imbued with a taste for the artistic, there is then no fear that a new departure in painting will lead to debasement, imitation and loss of a national type.

"The native painters, directed to new sources of inspiration and encouraged by a more perfect and imperishable technique such as Mr. Wores brings us from the West, must eventually develop a style as perfectly national as it will be consistent with the age, and with the true aims of Japan's modern ambition."

(This prophetic hope that Japanese artists would take to oil paint and its technique, has not come true; while today, in San Francisco, advanced modern artists respect the

fine arts of the Japanese, with his water color pigment of powdered semi-precious stones, and his direct and simple approach to the verities of art and design.)

The native language papers also gave Wores flattering notices, tempered sometimes by polite doubts that his handling of ancient costumes and customs was above approach. The leading Tokyo daily, Nichi-Nichi (Today-in-the-Evening) was gladly translated by the editor for Wores, as follows:

> "American artist, Mr. Wores, celebrated in the class of oil painting came to Nippon few years ago and have painted some celebrated mountains, large rivers, Shinto and Buddhist temples, and many other scenery places. Now he is about to return to America and during five day from today he will put in order them, in Tokyo Blind Dumb school to show to publics.
>
> "Yesterday one of my members went to saw them. All pictures are very fine, amongst the all, trees, flowers are so skillful as if they were really true, and the difference of the far and near and high and low of houses and Buildings are very distinctly.
>
> "There are someone to reproach--so sorry!--in regard to Hon. Wores' pictures which painted the plain Japanese figure, but I think too difficult foreigners because they generally not accustomed to Japanese costoms."

WORES WRITES ON JAPANESE ART AND ARTISTS

Wores' writings on phases of art in far countries were in demand in England and the United States and often appeared in leading magazines of the '90s. In his article in the September 1889 Century Magazine, Wores tactfully tells of his Japanese artist friends:

"One day I received an invitation to visit an exhibition of paintings given by a leading art society of Tokyo, the hour being fixed so that members of the society who wished to be present could on this occasion make my acquaintance. The exhibition was held in a temple on a small island in a lake near Uweno Park, in Tokyo.

"I was warmly welcomed with much ceremonious bowing by the artists who constituted the reception committee. They led me through a series of rooms, the walls of which were hung with a great variety of Kakemonos, as the rolls of paintings were called. There were many different native schools of painting represented, most of them consisting of the usual conventional productions, while others again seemed more natural and life-like.

"But I felt that too many of them represented efforts to reproduce well-known subjects and effects, the creations in an inspired moment of some master of the past. After an examination was over, I was conducted to an adjoining tea house where a collection of representative works of the old Japanese masters had been brought together for my especial benefit. These were certainly the finest specimens of Japanese art that I had yet seen, and how they stood out by contrast against the modern ones of the exhibition that we had just left! As I passed from one to the other, the different styles and schools they represented were explained to me, and the artists were much pleased that I should express admiration for them.

"They all evinced the greatest curiosity to know to which of these pictures I would, from my standpoint of art, give the preference. And when after due deliberation I made my decision, it was received with a perfect outburst of astonishment. I had, they assured me, selected the masterpieces, the very pictures that they prized most highly. When at last they recovered from their surprise, all barriers of race seemed to have disappeared. We were now a company of artists, bound together by mutual sympathies and common ideals. I never spent a more delightful afternoon."

The different working methods of the Oriental artist are well worded in Wores' same article when he says:

> "I was surprised to see how thoroughly cultivated were their art ideas, and how identical in many respects with those of the best of our artists. They asked me many questions about European art and artists. When I showed them photographs of our pictures, they were pleased, but astonished when I told them the amount of time required to paint them. They argued that a painter should spend a great deal of time in observing nature, and when he had thought out his picture perfectly in his mind, and was saturated with the subject, then he should seize his brush and dash off the pictures in a few hours or minutes.
>
> "It is the spirit more than the substance that the Japanese artist strives to produce. He does not attempt slavishly to reproduce the textures of the trees, rocks and other objects in the landscape. A mere suggestion of one of nature's moods that serves to revive the impression received is, in his opinion, quite enough, even if expressed in half a dozen strokes of the brush. The graceful and lifelike action of a bird, suggested in a few strokes, he finds far more commendable than the most clever and realistic rendering of its feathery texture."

In Harper's Weekly, October 6, 1894, Wores writes of Japan's great statesman, Count (later Prince) Ito, whose portrait he painted:

> "It was with an unusual interest that I undertook the task of depicting on canvas the features of this great leader of a movement that raised his country from the conditions of medieval feudalism into the light of the nineteenth century.
>
> "During the four or five sittings that he gave me at his home I had abundant opportunities, as he spoke English fluently, of conversing with him on a variety of subjects. As an artist, I was naturally interested more in the

> past picturesque life and surroundings of the feudal castles, the art, and magnificent life of the Mikado's court. I endeavored to lead the conversation to the ground of old Japan. I found, however, as Sir Edwin Arnold had, that while he displayed the keenest interest and talked freely on subjects relating to modern conditions in Japan and Europe, he was extremely reticent and apparently little interested in matters concerned with old Japan.
>
> "When I was painting the Prime Minister's portrait at Tokio he frequently alluded in the warmest terms to the friendship which existed between Li Hung Chang, the great Chinese statesman, and himself."

EXHIBITIONS IN THE UNITED STATES

Wores paused in San Francisco only long enough to complete more of his Japanese studies and to exhibit them in the local Art Association gallery. In April and May of 1888 he put on an extensive show of forty-six paintings at the Reichard Gallery New York City. His friend and former teacher, William M. Chase, aided him in this enterprise by adding some "old masters" to accompany Wores' works. Wores now took a studio next to Chase and stayed here the greater part of a year, sketching along the Hudson and on Long Island. Among the press reviews of his Reichard Gallery exhibition, the New York Herald of April 23, 1888, is most laudatory:

> "At Reichard's Gallery the public may now examine an unusually interesting exhibition of paintings of Japanese life by Theodore Wores, a California artist who after having studied for seven years in Munich, spent three years in the fascinatingly picturesque and quaintly artistic 'Sunrise Kingdom!'

"This painter, who has taken a studio in the Tenth Street Building, will prove a welcome addition to the ranks of the New York artists, for he is a man of keen observation, of sound workmanship and exceptional artistic spirit and talent. He has painted his pictures of Japanese life and of the monuments of Japan's ancient civilization with a loving hand, paying equal attention to architecture, landscape and the life of the higher and lower classes and priests.

"Mr. Wores is an excellent draughtsman....and as a colorist he is, without attaining any great splendor, remarkably truthful and brilliant, while he has seized with firmness and correctness the characteristics of the race and the land. In the vivid and yet harmonious qualities of the colors and the glorious, all-pervading sunshine, the artist is triumphant. It is to be noted that Mr. Wores shows no trace of what is usually known as 'the Munich manner' and knows bitumen no more."

From an extended review of this exhibition by Clarence Cook, editor of the International Studio, we quote the May 1888 issue:

"....It is Mr. Wores' way of painting to make his pictures of places and things as faithful as possible putting in all the detail required for a clear understanding of the facts, and it is inevitable that with this aim in mind there should sometimes be a loss of artistic effect; his pictures are now and then hard, and leave little room for the imagination.

"But we ourselves have found so much pleasure in looking at pictures for what they represent; in studying the architecture and ornamentations of the temples; in visiting the people in their houses and tea-gardens, that we have not been disturbed by the absence of that 'chic' so dear to the young men fresh from Paris and Munich. We may make so bold as to say that we like it very well as it is; and that we hope that Mr. Wores will go on in the way he has chosen, telling the truth in his own fashion."

The erudite art critic on the New York Tribune discusses Wores' exhibition from the angle of racial interest, in the April 23, 1888 issue:

> "The paintings of Japanese subjects exhibited by Mr. Theodore Wores, will be found a valuable product of 'ethnography in art,' which, as M. Chesneau points out, has developed only within the present century.
>
> "....because it is true that a view of an unknown country, executed by a sympathetic artist, will give us more knowledge of Japan, which dating from the Perry Expedition has ripened rapidly since our Centennial Exposition. And Japanese art, pure and spurious alike, has come to play an important part not only in our private collections and curio shops, but also in our house decoration and even in details of architecture.
>
> "....Mr. Wores has spent three years among the Japanese, not among the European residents, and his pictures bring to us something of the charm which the native life seems to have for every one who knows it well. He tells us first that Japan is a land of sunshine. All or nearly all of his pictures are pitched in a high key, and so far as atmospheric brilliancy is concerned, this Munich graduate has nearly equalled the followers of Claude Monet, who acknowledge an indebtedness to the masters of Japan.
>
> "But Mr. Wores is a careful student of line, form and details. Many of his pictures have been painted out-of-doors, and one result, as in the outdoor pictures of the Bastien-Lepage school, is an absence of values, a lack of depth and perspective, while the dryness of the medium is characteristic of Munich.
>
> "Perhaps there is no more painter-like work in the collection than the large study of fish, a rich bit of color; or the large pastel study of a Chinese priest, a picture excellent in modelling as well as color; and one of several pastels of a merit which has no dependence upon ethnography."

WORES' LONDON DEBUT, AIDED BY WHISTLER

After a year in New York and sketching in its environs Wores shipped nearly a hundred of his Oriental paintings to London and proceeded thither in April 1889. He stormed the difficult gates of conservative and academic art circles in London during his two years in a Chelsea studio.

Shortly after his arrival, Wores was surveying the galleries and feeling very lonely, when he stumbled upon his old friend of Venetian art student days James McNeill Whistler. His story of what followed was retold to the writer of this monograph, Grant Wallace. Wores said:

> "I was a stranger in London, not yet having exhibited there, and Whistler had come back to the city from a sketching trip in Belgium and France with my friend William M. Chase, and incidentally to paint some portraits and finish writing his brilliant and vitriolic book, 'The Gentle Art of Making Enemies.' He was exceedingly cordial and insisted on my going with him to his diggins--he also had a studio in Chelsea--and taking 'pot luck' with him.
>
> "Thereafter, I spent many evenings with him--sometimes in his studio, talking shop or sharing his admiration for his own wit as well as for his pastels and etchings, and listening to him read chapters from his manuscript. He was particularly bitter against Ruskin who had called Whistler 'a coxcomb' and dubbed his famous 'Nocturne,' 'The Falling Rocket,' 'a wretched daub made by throwing a pot of paint against a canvas'; for which insult Whistler had sued the great Ruskin for libel, winning his case and an award of one shilling as damages. The costs had bankrupted the American-born etcher, and to add to his resentment, he had just been dropped as president of the Society of British Artists, whose members resented his autocratic manner, dubbing him 'an aesthetic dictator.'

"Personally, I found Whistler a charming friend, appreciative and lovable, but who seemed so thin-skinned as to be incapable of forgiving any associate who might venture to dislike his work, and who kept his critics teetering between dread and admiration of his undoubted genius but with me he was anything but aggressive. Frequently at night we strolled about London where he was making studies of some of his famous 'Nocturnes.'

"He was greatly interested in some of my Japanese canvases, and was supposed to have made a close study of the characteristic Japanese style of decorative drawing for years; but when I reminded him that he had been charged with having been greatly influenced by and indebted to Nipponese masters, he absolutely denied any such connection with Japanese 'Kakemono' art, adding, 'but if you had said Velasquez, I would have agreed.'

"I arrived in London too late to hope to exhibit in the next showing at the exclusive Grosvenor Gallery for which its managing head, Sir Coutts Lindsley, personally selected the pictures. Whistler asked me, 'What are you sending?' 'None,' I replied. 'I haven't even been invited. Besides, I am a stranger and there is no reason to expect such an honor.'

"'I don't like it,' protested Whistler. 'Wait--I'll write.' He sat down and wrote Sir Coutts, saying, 'I cannot understand how you come to make such an oversight. Here is Mr. Wores just back from Japan with an array of such delightful pictures! If you fail to show some of them, how can you explain it away to lovers of real art?'--and more in a similar strain--and said to me, 'Here, you mail it.'

"Forthwith, Sir Coutts sent his secretary to me, full of elaborate apologies. He promptly selected one of my pictures, 'A Chinese Funeral' to hang on the line; and so I made my bow in the exclusive Grosvenor Gallery."

Two months later, Wores held a one-man show of over sixty paintings at Dowdeswell Galleries and later many

smaller exhibitions in the Royal Academy, the Continental Gallery and the New Art Club; and in September the French Salon in Paris accepted his "Koto Player" and "Return from the Cherry Grove."

A WRITE-UP BY OSCAR WILDE

Wores tells of further experiences in London when "Whistler and I took frequent strolls by day and by night along the Thames embankment where he made many studies for his etchings of the London waterfront. The first day, he offered to introduce me to Oscar Wilde, but Wilde forestalled him by promptly recalling our earlier Bohemian Club contact. After giving my Japanese paintings a critical and very friendly going over, the author of the 'Ballad of Reading Gaol' was kind enough to aid me greatly in getting a foothold in London." Wilde, then at the height of his influence as the arbiter of things esthetic in London, joined with Whistler in introducing Wores to the art world. Wilde wrote in praise of his friend's taste and skill, in many columns, in his "London Day by Day" column. One excerpt has amusing comment:

> "....His work is extremely interesting, and is sure to attract a great deal of attention.
>
> "The frames for his paintings by Japanese artists are excessively curious. Some of them are of bamboo, decorated with ornament of lacquer; others are of elaborately carved and unpainted wood, while others are covered with gilt and paper.

> "One of the most charming of his pictures represents a visit of Japanese girls to an orchard in spring. When a Japanese lady admires a tree very much she hangs a poem on it; and sonnets and rondels, written on strips of silk or rice paper flutter from blossom-laden branches in Mr. Wores' pictures. Orlando, in the Forest of Arden, behaved in the same way--but his passion was not a purely horticultural one."

It is interesting to note that in 1906, in the San Francisco earthquake fire, Wores' portrait of Oscar Wilde was destroyed. But the glamour of the London successes due to Whistler and Wilde kept on with Wores. The London reviewers were gracious, for his exhibitions caused controversy, as to the relative merits of the work of Wores and that of Mortimer Mempes, then the outstanding British painter of Japanese life. In the London Times, the critic, known as "The Thunderer" saw his work as "a very charming and interesting collection," while in "Society," The Strand, London, July 6, 1889, gives a typical criticism:

> "Messrs. Dowdeswell and Dowdeswell have an exhibition of Japanese and Chinese life, by Theodore Wores, at 160 New Bond Street. The exhibition completely puts Mr. Mortimer Mempes' recent show of pictures of Japan in the shade.
>
> "Mr. Mempes' paintings had a certain 'sameness and trickiness' about them that the true lover of art could not stand. Whereas Mr. Wores' pictures are brilliantly painted, realistic, and above all artistic....The work is full of detail, and though the colours in these paintings are many, they have been wonderfully blended together."

The critic of the Manchester, England, "Courier" of August 22, 1889, alludes to the showing as "a most remarkable exhibition of some 100 pictures," proceeds:

> "Mr. Wores is a young artist who is very little known, and everybody who has seen his pictures regrets that he did not exhibit earlier in the season, for he would then have made himself famous.
>
> "It would be very difficult to surpass Mr. Wores as a draughtsman, and his coloring is perfect. He is a little lacking, however, in a sense of atmosphere, although to be sure, the air of Japan and China is so singularly clear that distant objects appear to crowd one upon another."

London Land and Water, of July 6, 1889, adds:

> "Mr. Wores' work, careful and conscientious as Meissonier's in its way, is very much admired. It bears the indelible stamp of veracity upon it, and teaches us more about Japan in a few minutes than all the books ever written."

WORES' REMINISCENCES OF WHISTLER

Always expanisve in the realm of self-expression, Theodore Wores was not only a capable painter and art teacher, but a writer and lecturer on his travels and his art creed. His quiet dignity, dry humour and pleasing delivery made him a popular figure in many countries. In the February 26, 1916 issue of "San Francisco Town Talk" is a brief summary of one of his informal talks, dealing with art and Whistler. It says:

> "Branding Cubists and Futurists as the I.W.W.'s ('the I Won't Works') of Art, Theodore Wores told the patronesses and members of the California Society of Fine Arts during his lecture

> at the Palace Hotel Wednesday, that if their ideas of things aesthetic had not been corrupted by the new school, they should be thankful for having escaped the ravages of the plague after contact with it.
>
> "....One day Wores tried to get an ackrowledgment from Whistler that San Francisco would some day become a great art center on account of our climatic, scenic and other advantages. 'But environment does not lead to a production of art,' Whistler retorted. 'Consider Switzerland. There the people have everything in the form of natural advantages--mountains, valleys and blue sky. And what have they produced? The cuckoo clock!'"

Another story of Whistler's eccentric attitude toward American artists is told by Charles Rollo Peters, the landscape painter and friend of Wores. Peters was in Paris when Whistler had a studio there, and he asked his fellow painter, Alexander Harrison of San Francisco, to help him meet the lion. Harrison declined, pointing out that every artist who came to Paris wanted to meet Whistler. Nothing daunted, Peters set out for Whistler's studio and knocked. After a long pause Whistler opened the door a little and peered out.

"What is it?" he demanded.

"Master," stuttered Peters, "I have come to see you with a letter from your friend Theodore Wores."

"Well, well," snapped Whistler. "Where is the letter?" Young Peters was fumbling among his pockets for a letter that did not exist. "Where is Theodore now?" asked Whistler, while his caller fumbled and stalled more.

"In San Francisco," admitted Peters.

"How careless of him!" exclaimed Whistler and slammed the door.

IN ENGLAND, AMERICA AND AGAIN IN JAPAN

In all, young Wores spent nearly two years in England. First selling most of his Oriental paintings, chiefly to noted collectors at excellent prices; he then spent the second year in Sussex, painting the country life. He was now a member of the Art Students' Association of the British Royal Academy, and of the New English Art Club.

On the eve of his return to America, with Whistler as toastmaster, the London art colony gave Wores a farewell dinner, a souvenir menu of which, signed by distinguished artists and patrons is still cherished by Wores.

Then followed a season of work in his San Francisco studio, after which he made a second trip to Japan, stopping in the Hawaiian Islands long enough to paint some portraits of local celebrities. In Japan he also was commissioned to paint portraits of important figures. During the course of two years in Japan he accumulated another series of sketches and paintings of Oriental people and places, including a painting of the gigantic "Buddha at Kamakura."

He returned to San Francisco in time for the San Francisco Midwinter Fair of 1894, where he exhibited a series of Chinatown subjects. He then busied himself with preparations for another invasion of New York and Boston. Before he

went East, he was given a one-man show at the Bohemian Club of sixty-six paintings, forty of his Japanese subjects, twelve portraits and some water colors.

Commenting on these paintings, the San Francisco Examiner critic remarked (April 8, 1894):

> "Theodore Wores is distinctly a figure painter and a colorist. Most of his pictures of the land of the lotus are of the kind called 'decorative'; few of them are intended to tell a story, and none to point a moral. Yet the ideal of Wores is a religious picture. From his long living in the Orient, he acquired, as Sir Edwin Arnold acquired, an earnest yet not devout interest in the calm Buddhistic philosophy that points to the quiet of Nirvana, not as the end to be sought, but as a prospect that pleases....Wores, who painted the great wood-and-bronze Dai Butzu (Buddha) at Kamakura, hopes later to put on canvas what the author of 'The Light of Asia' did in verse."

Wores' determination to interpret the Buddha spirit bore fruit some ten years later, in 1905.

NEW YORK AND BOSTON GALLERIES

The Japanese paintings were a triumph in New York. In January of 1895 he showed them at the Avery Art Galleries; in February, at Carnegie Hall Galleries, with new canvases and more sales.

When the collection was shown in Boston, later, the critic of the Evening Transcript, March 2, 1895, wrote:

> "Those who are interested in Japan should not miss the exhibition now in progress at Chase's Gallery, for it is full of interest and charm. Mr. Wores is one of that remarkable galaxy of artists which comprises John La Farge, Robert Blum and Alfred Parsons, who have within a few

years brought to the people of this country an appetizing pictorial idea of Japan.

"The style of Mr. Wores' Japanese pictures is more nearly akin to that of Parsons than to any of the others named. He is not such a colorist as La Farge, and he has not so pungent a style as Blum. Like Parsons, he sees things in a delicate, pretty, neat and comfortable light, and makes a capital illustrator, taking us into all sorts of delicious nooks and corners and flowery gardens, with a gusto so genuine and unfailing that no one can resist the contagion of it."

"....There is a sense of almost prodigal abundance of blooms, too, in the paintings of chrysanthemums, wisteria, iris, cherry blossoms, orange and peonies--a suggestion of inexhaustible stores of floral treasures and of unending masses of enchanting color."

This Boston highbrow critic of the "Mauve Decade" of the nineties, even feels that: "He loves flowers as much as Mr. Parsons, and he comes near to making the imagination of sweet odors gratify the nostrils."

Now followed a few years of productive work in San Francisco, when Wores devoted himself to portraits and landscape painting. One of his playtime efforts was a large decorative canvas, 6 by 8 feet, symbolizing the mission of Bohemia--"The cultivation of art, letters, music and poetry," concerning which the San Francisco Chronicle of October 29, 1899, says:

"Theodore Wores' latest conception on canvas, a beautiful thing called 'Spirit of Bohemia,' (Bohemia Victrix) was unveiled by President Horace G. Platt and presented by Wores to the Bohemian Club last night at the opening of the new Jinks rooms in the presence of some 400 members. It formed one of the tableaux of the

annual Jinx performance and will hereafter be an ornament upon the walls of the Jinks room.

"The idea is delicately fantastic, but the full length figure and face are those of an ideally beautiful young woman, life size. There is something roguishly happy in the expression of the features, something lovable and refined in the face, and what is more, there is something almost familiar about it to persons who have seen several of San Francisco's most fascinating young women."

HAWAII AGAIN, THE SOUTH SEAS AND SAMOA

Wores' thirst for the romantic, tropical and exotic led him again to scenes toward the setting sun. Early in 1901 he sailed for Hawaii and did a full year of portraits and sketching there before he moved on. His portraits included two governors of Hawaii, the Chief Justice of the Supreme Court, and many leading merchants and officials.

Wores was the first artist of distinction--with the exception of his too-convivial fellow Bohemian, Jules Tavernier, who spent his last and least productive years there--to attempt a representative series of studies of Hawaiian life. His series of paintings brought him laudatory press notices there and on the mainland. One island canvas "The Lei Maker" won the gold medal later at the Alaska-Yukon Exposition.

After his twelvemonth in the Hawaiian group, Wores set sail for the antipodes and spent three months in the Samoan Islands, already made famous by Robert Louis Stevenson's writings. Wores was a guest in the Stevenson home at

Vailima, Apia, and painted many of the great novelist's native friends.

Many years later Wores examined with distaste the grotesque types painted by the French modernist, Gauguin, and dubbed Gauguin's figures libellous caricatures of a people whom Wores had found "well-built, superbly handsome men and women."

"However," adds Wores, "it must be borne in mind that artists in a strange environment look for and paint only what interests them, and 'interpret' their subjects in accordance with their own ideals and mental and moral equipment. And it still holds true that we can perceive no more beauty and truth in any subject than we take to it."

On his return voyage to San Francisco Wores stopped in Honolulu to exhibit his extensive collection in the art gallery of the Pacific Hardware Company, during April 1902. He showed ninety canvases in all, covering recent Samoan and Hawaiian paintings, earlier Japanese subjects, six portraits and many genre and landscape canvases of California, New York and England. Commenting on this unexampled showing, the editor of the Hawaiian Star, of Honolulu, writes:

> "At first glance the visitor is struck with the vast amount of work accomplished by the artist. The Hawaiian and Samoan canvases, which constitute the essence of the exhibition, are important paintings which kept groups constantly around them and will form the topics of conversation for days to come. This is a display of the work of the first really prominent visiting artist who has made careful and

> continued study of the Hawaiian and Samoan life and character, with perhaps the exception of Tavernier, who, however, kept within narrower limits."

Following Wores' return to San Francisco, the Bohemian Club in November 1902, gave him perhaps the largest one-man show ever held in its galleries, and opened its doors "to the ladies," who are commonly taboo at Club functions. Seventy of his paintings were shown and many of them sold to local collectors.

TWO YEARS IN SPAIN

Most of the following two years Wores spent in Spain, painting the romantic scenes around Seville and Granada; the moorish palaces and gardens of the Alhambra. Here his predilection for brilliant effects of sunlight, exotic scenes and people, mellowed architecture, brought forth scores of canvases, many in the popular Barbizon manner.

One moonlight canvas of striking beauty Wores considered his masterpiece, "The Court of Lions" in the Alhambra. It was later destroyed in the fire of 1906 in San Francisco. Returning to America early in 1904, sixty-two of his Spanish paintings were exhibited in various Eastern cities; first at the Century Association in New York, then at the Chicago Art Galleries and at the Cosmos Club in Washington, D.C., and other cities. At the St. Louis Exposition in this year one of Wores' Oriental paintings won the medal of honor.

The New York Sun at this time gives an interesting account of a reception given to Wores by the National Arts Club of New York, with the master of ceremonies the famous John La Farge, the mural and genre painter. It mentions:

> "Theodore Wores entertained guests at the National Arts Club last evening delightfully with a sketch of a few of his experiences in the Hawaiian and Samoan Islands.
>
> "John La Farge introduced Mr. Wores, and with the air of an old-gold Buddha called to life from Nikko's temple, Artist La Farge recalled to his audience his first meeting with Mr. Wores.
>
> "It was on the great plain about Tokio, in Japan, in a fog, where everything was dim and somewhat obscure, save only the upper cone of Fuji, which towered, the only distinct shape in a world of uncertainties, high above the smoky plain.
>
> "Among the artists of New York Theodore Wores is envied for his opportunities. While they stay home and paint he goes whither he wills and sees things. He is elusive, like the realization of his artistic yearnings, which he seeks now in the Occident, now in the Orient, and again in the isles of the seas. Today in Gotham, tomorrow these merry haunts know him not."

WORES' "LIGHT OF ASIA"

In the place of honor in Wores' studio as this is written, there stands a painting about 3 by 5 feet, "Light of Asia," which has had many strange vicissitudes. The artist regards it the best example of his few semi-religious, symbolical pictures. He completed the painting shortly before the earthquake from sketches made many years earlier,

of the fifty-foot high Kamakura Buddha in Japan. This "Light of Asia" was removed to Los Angeles for an exhibition, just in time to escape the San Francisco catastrophe. It had been purchased for a huge sum several weeks previously by the sponsors of a Theosophical society. For many years thereafter, it was the central altar piece in the Drexel home, the Theosophical headquarters on Ocean Boulevard, at the San Francisco beach. At the removal of the cult and after the death of one of the owners, it was placed in Wores' keeping pending its resale. In February 1906 Wores received the following letter from Mrs. Ida Evelyn Russell:

> "....I have visiting me at the present the Right Reverend Shaku Soyen, Lord Abbot of Kamakura and the head of eight hundred Buddhist monasteries of Japan. He and I went to see your picture this afternoon of the Dai-Butsu, and I thought his impression of the picture might interest you. This is my reason for intruding.
>
> "His reverence said to me after looking at the picture a long time, 'The man who has painted this, he knows the mind of Buddha--no one could paint this who did not.' Knowing what the mind of Buddha means to such a Buddhist as this gentleman, I could not refrain from repeating this to you, feeling that you too will feel the depth of such approval.
>
> "I have lived in Japan for a long time. For many months I lived in a temple at Kamakura near the Dai Butsu. I cannot tell you what happiness and stimulus the possession of your picture would give me. May I purchase it from you?"

To this the artist replied that he preferred not to sell it. And further to discourage the lady, set a price

of $5000 on it; only to receive a check for that amount by return mail.

In the San Francisco Examiner of September 11, 1932, Nadia Lavrova writes of this painting, with the viewpoint of several decades later:

> "Its conception is moving and beautiful. The great serenity which emanates from the famous ancient sculpture is perpetuated in Wores' 'Light of Asia,' property of the Russell estate. He shows the Buddha in rapt meditation, dominating by head and shoulders a mountain chain--symbolic of earth--and with innumerable sacred lotus flowers arising pure and white out of the mud, while mists of subtle blues suggests a mystic mood....It is a wondrous picture and Wores' masterpiece."

His studio with all its valuable contents was destroyed in the great fire of 1906, so that Wores remained for the next year in Los Angeles, where he painted and exhibited. When San Francisco downtown was rebuilt he returned, and promptly exhibited an arresting picture symbolizing the emergence of his native city from its ashes. The Examiner of April 18, 1907, writes:

> "Theodore Wores, the famous painter, has just completed a large canvas that is particularly appropriate to the anniversary of San Francisco's great disaster. He calls it 'The Sign of the Resurrection.'
>
> "The artist had his inspiration for this masterpiece a few days after the big fire of last April when, roaming over Nob Hill, and looking out upon the ruined city, he saw in a garden amid a tangle of debris the first springing of a new growth of lilies.
>
> "....but with its completion came a longing to be back in San Francisco and he has returned

here with his great canvas, saying that he does not care to travel any more."

DEAN OF THE SCHOOL OF DESIGN

Shortly after the earthquake, the old Art Association's School of Design, affiliated with the University of California, reopened in temporary quarters and Theodore Wores, who had been a member of its first class in 1874 was appointed dean and instructor in painting and life drawing--which position he held until 1913. Among his predecessors as dean were several artists each famous in his time. They were Wores' friends Virgil Williams, Amedee Joullin and Emil Carlsen.

Wores rehabilitated the art school and placed it on a higher plane of artistic growth. He was called "a natural born teacher" and his influence on the young artists of that period was from both precept and example.

Wores' teaching hours did not deter him from his own studio products and outdoor sketching tours. He still painted numerous portraits, exhibited extensively and kept on with his genre painting of Chinatown.

In 1908 and 1909 Wores' exhibitions at the local Art Association and at the Bohemian Club were made up entirely of his California landscapes and portraits. In 1910 he exhibited one-man shows of his works in the Los Angeles Music Hall, the Hahn Art Gallery in Oakland and the Gump Galleries in San Francisco. The Gump showing was Wores' largest

single exhibition since 1900 and included a dozen new portraits, which stirred critics to praise. Among the portraits were those of Mrs. Truxton Beale, Miss Gertrude Mills, Mayor Warren Olney, Dr. Louis Deane, Harry Francis, Miss Frances Jolliffe and particularly "stunning and brilliantly rendered" portraits of Miss Evelyn Shelson and Miss Caroline Bauer.

WORES' MARRIAGE

In 1911 Miss Caroline Bauer became the wife of the artist for whom she had posed for her portrait, and is now his constant companion and inspiration. Wores' ways of costuming and working on his portraits is told in an article about the portrait of Miss Bauer, by Lucy Jerome in the Morning Call of January 24, 1909:

> "Theodore Wores is again achieving signal success with his portraits in oils, his latest being a full-length portrait of Miss Caroline Bauer, in a light blue gown and hat, holding back a portiere with one hand. Wores has a highly effective method of painting the sense of arrested motion. Exactly opposite to the treatment employed by impressionists, the care and skill displayed in the handling of the delicate textures reveal the great delicacy and finish of Wores' work.
>
> "The painter has a singular way of viewing his sitters, in a mirror, which enables him to see what defects there may be in his work from an inverted point of view. This painting thus viewed is as startlingly realistic as though the living subject were stepping from the frame. Miss Bauer has been a most agreeable subject."

INDIAN PAINTINGS AND EXHIBITIONS

Wores resigned from his position as Dean of the art school in 1913 and took his wife on a three months trip into the Canadian Rockies. He sketched around Lake Louise, Banff and Calgary and made many notes of the Indians of that region, amid the stupendous scenery effects. Best known of these pictures is his poignantly touching and powerful composition, "Hunting Grounds of the Past." This shows an unspoiled aborigine of heroic size on a high cliff gazing sadly toward the wonderland which frames modern Calgary. This picture was exhibited in New York and frequently on the Pacific slope and is now in the permanent collection of the De Young Museum in Golden Gate Park, San Francisco.

For the next few years Wores painted endless canvases of California, choosing chiefly floral splendors of wild-flowers; lush meadows, poppy carpeted; vistas of oaks and eucalyptus; purple lupin among white sand dunes; blooming shrubs at the base of cliffs fronting Land's End. His predilection for brilliantly beflowered subjects found full scope here as it had in the Orient.

Again, Wores' urge for new subjects led him to our Southwest on a sketching tour with his wife. Here they visited the communal villages of Zuni, Acoma and Taos, where the intelligent and industrious Navajo tribes inhabit the mesas and live in pueblos, their adobe villages. Their ancient culture fascinated Wores. He painted directly from

nature and the newness of his themes led to a New York exhibition, in the galleries of the Century Association. Of his collection the New York World critic wrote, February 24, 1918:

> "There are fifty-three paintings in the show, and they deal with Indian life in New Mexico, Arizona and across the British Columbia border, and with wild flower scenes in California. Mr. Wores is a realist, both as to form and color, and in his studies of Indians he has been very serious in painting his red men as noble red men.
>
> "Wores' interpretations of Indian life may be enjoyed as a corrective for impressions which other painters have created. This painter has made his homeland his scenes and has reported them with a well-trained and sympathetic brush.
>
> "His Indians, in picturesque blankets....are of the kind who live and the scenes are natural. So composed, his pictures leave room for the imagination to play and this is a compliment to the beholder."

Some of Wores' best known paintings, fruits of this excursion, are his "Navajo Rug Weaver," "Water Carrier of Taos," "Storing Winter Pumpkins," "Corn Festival," and "Arrow Maker of Acoma."

BLOSSOM TIME CANVASES

For the next few years Wores concentrated on his "best-seller" subject--"Blossom Time." Plum, almond, peach and pear orchards of the Santa Clara Valley and around the foothills of Saratoga and Los Gatos; every vista of bloom between the bays of Monterey and San Francisco became his favorite theme, after browsing among all the sketching fields

of the world. He kept a spring and summer studio in Saratoga for many years, content to record nature's floral miracles.

Early in 1921 Wores exhibited a large number of these varied blossom canvases in many cities, beginning with over seventy paintings in the Century Association galleries in New York. This followed his one-man show in the Bohemian Club, October 1921, which the San Francisco Call pronounced "a splendid assemblage of California scenes--blossoming orchards, flowering sand dunes, rugged cliffs sliding down through floral glens into the sea and shimmering mountains"; and adds:

> "Wores catches the romance and poetry of the Santa Clara orchards as few painters do. His blossoms are not simply white paint--they melt into the landscape in green or gray whites or delicate pinks. He paints into his canvases all the elusive charm of those dewy, spring mornings when the yellow-green grass is brocaded with poppies and lupin, and gauzy fog veils the atmosphere.
>
> "'Hills of San Juan Pass,' painted with a big, free brush on coarse canvas, is one of the finest paintings shown, decorative and delightful."

In November 1922, sixty-four of Wores' works were exhibited at Stanford University, Palo Alto, California. Critics praised his blossom themes highly. Although certain persons credited Wores with making the gardens and blossoms of Japan famous to the Occident, Wores feels that his California blossoms are finer canvases and that the great valley around San Jose offers more glories in the spring. Wores tells us, "those square miles of tapestry of blooms were a wonderful

revelation to me, and the hillsides covered with varicolored orchards, with the distant mountain vistas and blue hills for background, suggest endless possibilities for picture making. I am glad to say that the pictures I have made in that unrivalled spot up to 1937 have brought me more success and fame than anything I have hitherto produced."

Concerning his method, the artist explains: "From the start I learned to paint not only the elusive atmosphere and mood of the moment--the misty dawn, the glow of sunset, the changing lights and shadows of scudding cloud--to paint rapidly with keen eye and sure hand. To that end as a youth I worked for years, seeking the facility of the old masters, whether painting a human being or a sea of blossoms. At first I even made my own pigments, to attain certain permanent colors. My ambition was to complete a painting--not a mere preliminary sketch--at one sitting. Sometimes this is possible--and we get something authentic and vividly alive, not niggled or overloaded with repainting."

BOHEMIAN CLUB CONTROVERSY WITH "ISMS"

Despite Theodore Wores' genial and courteous manner, his cosmopolitan culture and his conservative views on progress in the arts, he is strongly independent on what he considers the difference between "faddish claptrap" and the "truth and beauty" school of painting. As a leader of those members of the Bohemian Club who roundly damned "the grotesque

futuristic daubs" of other members, Wores was in the thick of the fray of 1927, when the art committee barred all forms of cubism, futurism, dadaism, infantilism, sur-realism, and the like, from Bohemian Club annual exhibitions.

The San Francisco bay region papers were filled with articles of indignant protest from the tabooed coterie, countered by shrewd thrusts from the guardians of the gates of safe-realsim. The dissenters withdrew from Club membership and went on to their own successes, leaving the walls free for blossoms, portraits and landscapes easier for typical Bohemian members to digest. Wores' stand is indicative of his philosophy of art, which he defends in an interview published in the San Francisco Chronicle of February 5, 1927, under a quadruple head:

> "Because of the vitriolic atmosphere of turmoil and discord prevalent in San Francisco's art circles, Theodore Wores, one of California's best known landscape artists, is moving to picturesque Saratoga, where, as Wores said yesterday, 'I can breathe the wholesome mountain air unpolluted by poisonous germs of diseased art.
>
> "....this so-called modern art has become epidemic, and like all such plagues, must run its course before it can be checked. But while I am awaiting that return to mormalcy, I do not intend to have my artistic inspiration hampered nor the peaceful pursuit of my art disturbed by acrimonious warfare now being waged in the art world.
>
> "His keen blue eyes snapped. Walking up and down his studio, he went on: 'Futuristic- or cubistic-paintings of the great masters have been falsely judged as art these many centuries. Similar is the case of good eggs and bad eggs--

> you cannot make a bad egg good, no matter how many fancy names you apply to it. 'Tis true of painting too....A futurist advocate told me that 'an artist should paint what he feels, not what he sees'; to which I retorted that 'on such a premise a musician should compose not what he hears but what he smells!'
>
> "Another shibboleth of futuristic exponents that irks Wores is their constant reference to true masterpieces as 'old-fashioned art.' 'There is no such thing, any more than one might speak of old-fashioned mathematics,' he declared.
>
> "So Theodore Wores is leaving his beloved native San Francisco hills and tender, gray fogs to live in Saratoga, where he has converted an abandoned church into an ideal picture gallery--back of which is an old-time hitching shed which he has remodelled as a studio. And all around are flowers--but best of all, there is peace, and a congenial atmosphere; for he is of the school which believes it permissible in a painting to really represent something. And so joyous pictures of California in bloom will continue to carry their message of beauty."

CONCLUSION

Thus for some years, far from the maddening "isms," the doughty veteran painter of things as he sees them, has painted California's gorgeous and odorous floral beauty so that admirers "could even smell them." Within the past few years, as he nears eighty, his failing eyesight brought him back to the still artistically war-torn city, where fresco and government art projects claim the headlines of public interest. His works are still favorites and appear in annual exhibitions of the Bohemian Club, at the Claxton Gallery

Unlike some artists who have had so many "turning points in their careers" that they wound up by running around in circles, Wores has always charted a very direct course with his artistic products. His versatility and wide range of interests have not deflected him from his main purpose, that of making and marketing beauty in frames. He knew from boyhood exactly what he wanted to do, fortified himself by years of hard study and a lifetime of diligence unmarred by dissipation. He followed many masters and styles and yet finally made his own decision of what was the best expression for himself, so that his aggregate works are an adequate record of San Francisco's art tenets, bridging the periods between the early day "grand style" landscape painters and the "industrial, socially conscious" genre painters under government patronage, of this post-depression period.

Wores' patronage has always been from the moneyed art collector, the luxurious tourist, the local connoisseurs of the conservative school. The individual who responds to his works is always happy in their possession. Living and painting in a world of his own choosing, he fashioned an artistic career that reads like a story book of travel and security, rich in friendships and appreciation.

THEODORE WORES

REPRESENTATIVE

WORKS

Juliet and Friar Lawrence - Munich	1880
On the Stairs - Chinatown, San Francisco	1884
Chinese Priest - Chinatown, San Francisco	1887
Iyemitsu Temple, Nikko, Japan	1887
Oratory of Gongen Sama, Shiba, Japan	1887
Evening on the South Downs, Sussex, England	1889
Beechwood Interior, Sussex, England	1889
The Golden Shower, Hawaii	1891
On the Beach of Waikiki, Honolulu	1892
The Font of Purification, Nikko, Japan	1892
Lotus Blossoms and Stone Bridge, Kamakura, Japan	1892
Fisher Boy, Belmar, New Jersey	1894
Cherry Blossoms of Nogiyama, Japan	1897
Theatre Street, Yokohama, Japan	1898
Waterfall at Vailima, Apia, Samoa	1901
Gathering Cacao, Vailima, Samoa	1901
The Mat Maker, Savaii, Samoa	1901
Samoan Village, Safuni, Samoa	1901
A Samoan Belle, Apia, Samoa	1901
In Tropical Surroundings, Samoa	1901
Under the Cocoanuts, Ainahan, Hawaii	1902
The Flame Tree, Honolulu	1902
The Court of Myrtle, Alhambra, Spain	1904
Resurrection of Lilies After the Earthquake, San Francisco	1906
Mt. Tamalpais from Greenbrae, California	1908
Aileen	1909
Patriarchs of the Woods, Tamalpais, California	1909
Hunting Grounds of the Past, Calgary, Canada	1913
Little Chief, Morley Reservation, Canada	1913
Navajo Rug Weaver, Arizona	1915
The Pueblo of Taos, New Mexico	1915
The Corn Harvest, Taos, New Mexico	1915
The Corn Festival, Taos, New Mexico	1915
A Maid of Acoma, New Mexico	1915
The Arrow Maker, Acoma, New Mexico	1915
Golden Gate from Baker's Beach, California	1916
Purple Lupins at Land's End, San Francisco	1916
Early Almond Blossoms, Saratoga, California	1928
Hills of San Juan Pass, California	1930
Spring Blossoms at Saratoga, California	1930

PORTRAITS

Oscar Wilde, (for the Bohemian Club)	1882
The Artist's Sister (pastel)	1884
Governor Frear, of Hawaii	1891
Governor Sanford B. Dole, of Hawaii	1892
President Horace G. Platt, San Francisco Bohemian Club	1900
Paul Neuman, Attorney-General of Hawaii	1901
F.C. Jones, Honolulu	1901
Miss Caroline Bauer (the artist's wife), San Francisco	1908
Dr. Louis C. Deane, San Francisco	1909
Mrs. Truxton Beale (daughter of James G. Blaine)	1909
Warren Olney, Mayor, Oakland, California	1909
Harry Francis, Director of the Bohemian Club	1910
Miss Frances Jolliffe, San Francisco	1910
Miss Gertrude Mills, San Francisco	1910
Miss Evelyn Shelson, San Francisco	1910
S.H. Worthington, San Francisco	1910
Professor A. Holder, Pasadena Technical Institute	1925
Joseph Blethen, Bohemian Club Historian	1933
Mrs. Randolph Miner, Los Angeles	Undated
President Joseph D. Grant, San Francisco Art Association	"
Mrs. Reginald Brook, London, England	"
Mrs. Alfred Cooley and Son, San Francisco	"
Chief Justice Hartwell, Hawaiian Supreme Court	"
Count (later Prince) Ito, Elder Statesman & Premier, Japan	"
Edwin Markham (1908)?	"
"Uncle George" Bromley, Sire of the Bohemian Club, San Francisco	"
Colonel Sturat Taylor, Director of the Bohemian Club, San Francisco	"

SPANISH SUBJECTS - 1903-05

Ancient Morrish Mill, Arcala de Guadaira
Boabdil's Summer Resort
Celestina, Granada
Court of Lions, The Alhambra
Garden of the Alcazar, Seville
Gardens of the Alhambra
Garden of Love, The
Glorietta
Gypsy Mother, A
Inner Gate of Justice, The, Granada
Little Mosque of the Alhambra

Mesquita Arabe, Alhambra
Mill and Olive Grove
Moonlight in the Alhambra
Moorish Bath, Alhambra
Morning on the Guadaira
Roman Aqueduct, A, Arcala
Sierra Nevada Mountains, Granada
Summer Garden of the Moorish Kings, Granada
Tower of the Three Princesses, The, Alhambra
Where Morayma and Hamlet Met

PRIVATE COLLECTIONS:

Charles Allis, Milwaukee, Wisconsin
Poincianas, Honolulu

Bohemian Club, San Francisco
Portrait - Harry Brady
Portrait - Joseph Tilden
Portrait - G.V. Richardson
Fisher Boy, Shark River, New Jersey

Prince Henry of Bourbon
Return from Cherry Groves
Japanese Candy Seller
The Koto Player

Benjamin Brewster, New York City
*Japanese Maiden

Senator Calvin Brice, New York City
Shrine in the Woods
Tea House, Cherry Blossoms

Patrick Calhoun, New York City
Samoan Village

Mrs. Melville D. Chapman, New York City
*Lotus Pond

Thomas B. Clark, New York City
Chinese Lantern Painter
Street in Ikao, Japan

Robert Cluett, New York City
Under the Wisteria, Japan
Temple and Cherry Blossoms

* Indicates works shown at the London Exhibition, 1889.

J. E. Cook, Los Angeles
Canal in Yokohama
Peach Blossoms

A.F. Estabrook, Boston, Massachusetts
A Waterfall in Samoa

Edwin T. Earl, Los Angeles
Cypress Oleander
Poinciana Regia, Hawaii

Mrs. Sloat Fassett (nee Jennie Crocker), New York
(Reference also made to E.B. Crocker Collection, Sacramento, California)
*The Candy Seller (1884)

Mrs. Charles J. Gould, New York
*Japanese Pagoda
Towers of the Alhambra, Spain

Joseph D. Grant, San Francisco
*Plum Blossoms in Tokyo

Mrs. Phoebe Apperson Hearst, San Francisco
*Springtime in Japan

William Randolph Hearst, San Simeon, California
Plum Blossoms (in pastel)

Sir Thomas Hesketh, London (m. Flora Sharon, San Francisco)
*Chinese Shop (San Francisco Chinatown, 1885)

Colonel Thomas W. Higginson, Boston, Massachusetts
A Chinese Priest

Horace Hill, San Francisco
*Samisen Player

Mrs. Mark Hopkins, Great Barrington, Massachusetts
*Chinese Musicians
*Japanese Flower Seller
*A Japanese Juliet

Timothy Hopkins, San Francisco
Japanese Tea Maiden

Honolulu-Pacific Club, Honolulu
Portrait - Attorney General Paul Neumann, Hawaii

Mrs. Rob Johnson, San Francisco
*Temple of Shiba, Tokyo

Frank Johnson, Sr., San Francisco
In the Garden

Rudolph Keppler, New York Stock Exchange
Flower Season of Japan

Mrs. Randolph Miner, Los Angeles
Oleander Avenue

H.W. O'Melveney, Los Angeles
Moorish Mill, Spain

Henry Pierce, San Francisco
A Corner of My Studio (Munich)

Mrs. Plankington, Milwaukee, Wisconsin
A Geisha Dance

Senator James D. Phelan, San Francisco
Hawaiian Girl
Street in Japan

Lord Roseberry, England
*Chinese Mandolin Player
Chinese Restaurant (1884)

Mrs. Alexander Russell, San Francisco
The Light of Asia (Purchased for $5,000)

Louis Sloss, San Francisco
*Plum Blossoms in Japan

Charles Stewart Smith, (Pres.) New York Chamber of Commerce
Japanese Flower Arrangement

Mrs. A. Solano, Los Angeles
Under the Vine, Alhambra

Thomas Strong, New York City
Garden of the Generaliffe

Roosevelt Schuyler, New York City
Mission of San Juan, California

J.C. Wilson, San Francisco
Mount Tamalpais

D.J. Yuengling, New York City
*Chinese Fish Seller

PERMANENT COLLECTIONS:

California Palace of the Legion of Honor, San Francisco:
The Monk and the Cardinal
Monk Carving the Figure of the Madonna

M.H. de Young Memorial Museum, San Francisco
Blossom Time, Saratoga
Street Scene in Ikao
Chinese Boy and Kite

San Francisco Art Association, California School of Fine Arts, San Francisco:
My Saratoga Garden (1933) - Louis Sloss Bequest
Portrait - Horace G. Platt
Portrait - Joseph D. Grant

San Francisco Museum of Art, San Francisco:
Japanese Nursery, Tokyo

EXHIBITIONS:

Philadelphia Academy of Fine Arts, Philadelphia: 1881
Juliet and Friar Lawrence (place of Honor)

Morris & Kennedy Gallery, September 1883
San Francisco:
Scenes in Chinatown
(including "Chinese Merchant")

Morris & Kennedy Gallery 1884-85
San Francisco:
Chinatown and Munich subjects
(including "Studio Corner")

Tsukuji Gallery, Tokyo, Japan November 1887
(Exhibition and sales for benefit of the Tokyo School for the Blind and Dumb)

Reichard Gallery, New York City: May 1888
40 Japanese and 6 Chinese subjects (oils, pastels, watercolors)

Grosvenor Gallery, London, England: April 1889
Chinese Funeral

Dowdeswell Galleries, Bond Street, London: June 1889
One-man Show - 62 Japanese and
Chinatown subjects

French Salon, Paris, France: September 1889
A Koto Player
Cherry Grove

Royal Academy, London, England: 1889
One painting (on the line)

Continental Gallery and New English Art Club,
London, England August 1890

Midwinter Exposition, San Francisco: 1894
Chinatown subjects

Avery Galleries, New York City: January 1895
48 Oils (chiefly Japanese)

Carnegie Hall Studios, New York City: February 1895
36 Oils and
3 Watercolors (Japanese subjects)

Chase's Gallery, Boston: March 1895
(Similar to Carnegie Hall Show)

Mark Hopkins Gallery, San Francisco: March 1900
Portraits

Honolulu-Pacific Company, Honolulu, T.H.: April 1902
90 Samoan, Hawaiian, Japanese and
Californian subjects, including
"The Lei-Maker," Gold Medal Winner

Bohemian Club, San Francisco: November 1902
One-man Show - 54 Landscapes:
Japanese, South Seas, Eastern United States
12 Portraits

Chicago Art Gallery, Chicago: January 1904
52 Paintings (10 of Spanish scenes)

Century Art Association, New York City: February 1904
(Same as Chicago Art Gallery Show)

Cosmos Club, Washington, D.C.: 1904
30 or more Landscape and Genre Spanish subjects (shown also in other Eastern cities)

San Francisco Artists Society, San Francisco:
5 Oils December 1905

Los Angeles Symphony Hall, Los Angeles: February-March 1906
One-man Show - 50 Scenes: Japan, Spain, and Samoa
(This included "The Light of Asia," and saved it from destruction in the fire and earthquake)

San Francisco Art Association, San Francisco:
Marshes and mountains of Marin County, California, (in oils) April 1908

San Francisco Art Association, San Francisco:
Annual Show - Portraits and California landscapes March 1909

Bohemian Club, San Francisco: October 1909
14 Oils - Mt. Tamalpais region, California

Alaska-Yukon Pacific Exposition, Seattle, Washington: November 1909
The Lei-Maker (Gold Medal)

Los Angeles Music Hall, Los Angeles: February 1910
One-man Show - 40 Spanish, Californian and Japanese subjects

Gump Gallery, San Francisco: March 1910
70 Paintings: Spain, Orient and California

M. H. de Young Museum, San Francisco: March 1915
First Annual - 5 Canadian and Indian Paintings

M. H. de Young Museum, San Francisco: March 1916
Second Annual
2 Oils, California Lupins

Century Art Association, New York City: March 1918
Indian Paintings

Bohemian Club, San Francisco: October 1920
One-man Show - 72 Oils: New Mexican, Indian, Californian, Spanish and Oriental scenes

Century Art Association, New York City: January 1921
70 Paintings

Stanford University Gallery, Stanford University, Palo Alto, California: November 1922
64 Oils: New Mexican, Indian, Californian, Spanish, and Oriental scenes

Claxton Gallery, San Francisco: September 1932
Large canvas, Dai Butsu at Kamakura (Buddha)

Bohemian Club Annual Exhibition October 1932

Bohemian Club Annual Exhibition October 1933

Bohemian Club Annual Exhibition October 1935

Bohemian Club Annual Exhibition October 1936

AWARDS:

Munich Royal Academy, Munich, Germany:
Gold Medal for Drawing 1876
Gold Medal for Painting, cash award of $300, and 2 years' studio rent free 1878

St. Louis Exposition, St. Louis, Missouri: 1895
Medal

Alaska-Yukon Exposition, Seattle, Washington: 1909
Gold Medal for The Lei-Maker

Panama-Pacific International Exposition, San Francisco: 1915
Gold Medal

CLUBS:

Member:
San Francisco Art Association, San Francisco (from 1874)
Bohemian Club, San Francisco (from 1882)
Dean of the San Francisco School of Design (1906-13)
Century Art Association, New York City
Salmagundi Club, New York City
New English Art Club, London, England
English Royal Academy, Art Students' Association
Munich Royal Academy, Bavaria
Art Society of Japan, Tokyo (Honorary Member)

THEODORE WORES

BIBLIOGRAPHY

San Francisco Bulletin, August 13, 1881
September 22, 1883--October 21, 1920

The San Franciscan, September 6, 13, 1884, pp. 5-13
October 18, 1884, p. 12--November 29, 1884, p. 12
January 17, 1885, p. 13--February 28, 1885, p. 16

The Argonaut, San Francisco, February 14, 1885
December 3, 1887--March 1, 1916

San Francisco Examiner, April 8, 1894
March 2, 1906--April 18, 1907
November 1, 1909--September 11, 1932

San Francisco Chronicle, October 29, 1899
August 24, 1913--July 8, 1923
February 5, 1927

San Francisco Call, November 12, 1902
April 26, 1908--November 15, 1908
December 13, 1908--January 24, 1909
March 28, 1909--June 6, 1909
October 17, 1909--March 20, 1910
April 5, 1910

Town Talk, San Francisco, February 26, 1916

Los Angeles Times, February 4, 1906
Los Angeles News, February 10, 1906
Los Angeles Graphic, February 3, March 10, 1906

The Star, Saratoga, California, March 22, 1923

New York Herald, April 23, 1888
New York Tribune, April 23, 1888
New York Sun, March 5, 1903--February 21, 1904
New York World, February 20, February 24, 1918

Boston Transcript, March 2, 1895

London Telegraph, April 12, 1889
Article by Oscar Wilde

London Echo, June 6, 1889

London Truth, July 4, 1889

London Society, July 6, 1889

London Land and Water, July 6, 1889

London Lady's Pictorial, August 9, 1890

London Times, August 10, 1890

Manchester Courier, Manchester, England
August 22, 1889

The Clarion, Paris, France, September 4, 1889

Daily Mail, Tokyo, Japan, November 7, 1887

Hawaiian Star, Honolulu, T.H., April 10, 1892

International Studio, May 1888
Editor's Critique

The Century Magazine, September 1889
Article on Japanese Art and Life by Theodore Wores

Harper's Weekly, October 6, 1894
Article on Japanese Art and Life by Theodore Wores

Art in California, p. 178, published by R.L. Bernier
1916

Annals of the Bohemian Club, Vols. 2,3,4
by Joseph Blethen, Club Historian

Entertainments of the Bohemian Club, 1872-1932
by Joseph Blethen, Club Historian

Biographical Index of American Artists, p. 101

Masterpieces of Painting by A.L. Nickerson,
London, England

Oscar Wilde Discovers America by Lloyd Lewis
and H.J. Smith, 1936

Who's Who in Art, Vol. X, p. 381; Vol. XX, p. 746