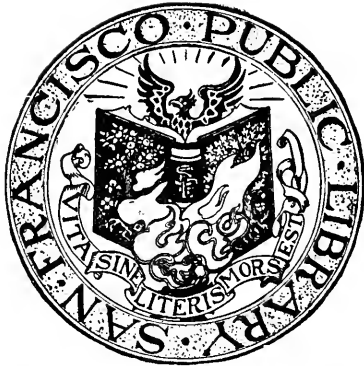




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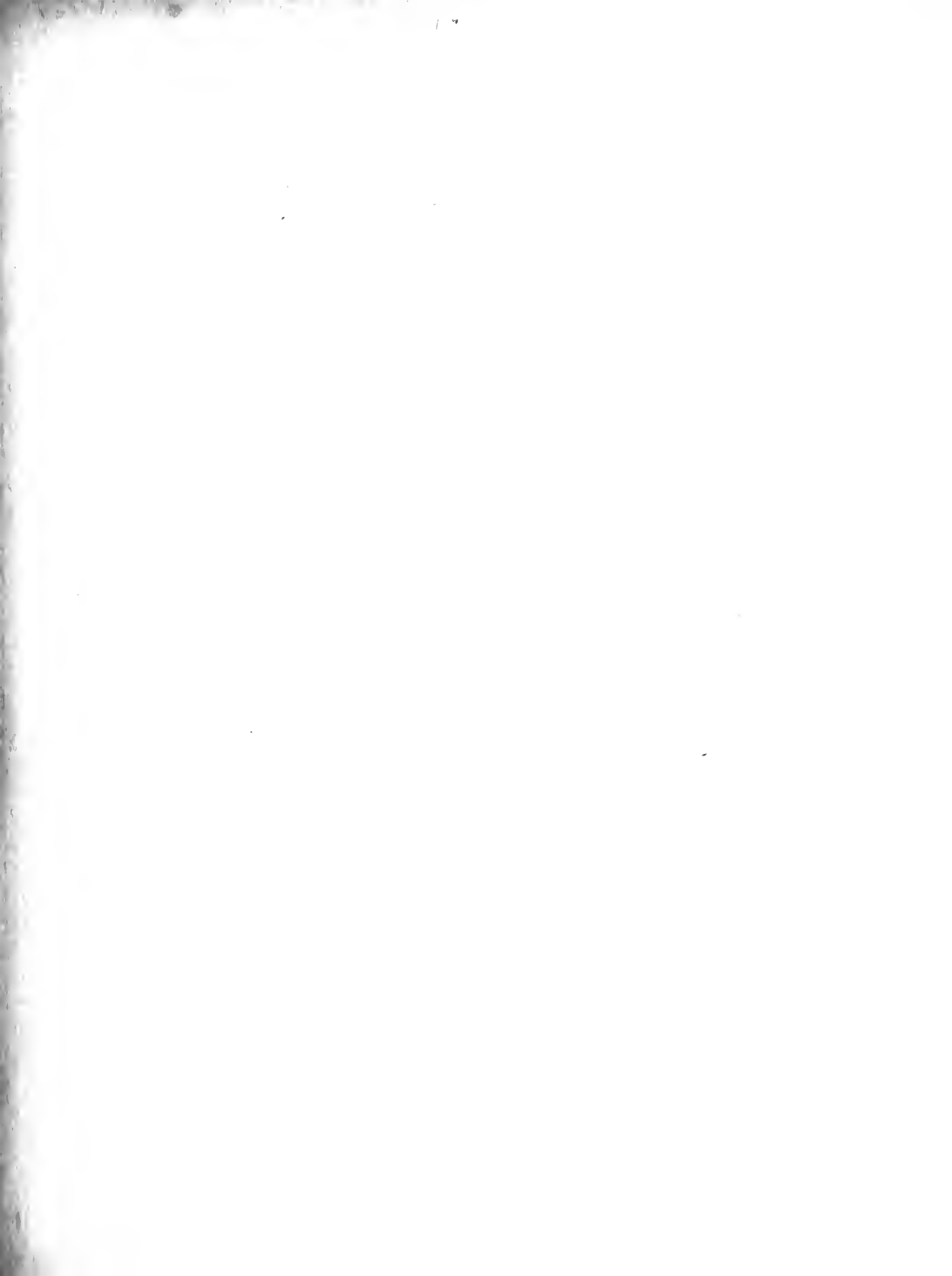
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# CALIFORNIA ART RESEARCH

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FIRST SERIES

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

SAN FRANCISCO, CALIFORNIA  
1937

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Vol. XII

MONOGRAPHS

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ROWENA MEEKS ABDY

GENEVE RIXFORD SARGEANT

E. CHARLTON FORTUNE

CLARK HOBART

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Gene Hailey, Editor

Abstract from California Art Research

W.P.A. Project 2874, O.P. 65-3-2632

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THE HISTORY OF THE UNITED STATES

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THE DISCOVERY OF AMERICA  
The first discovery of America was made by Christopher Columbus in 1492. He sailed from Spain and reached the island of San Salvador in the West Indies. This was the beginning of the European discovery of the New World.

CHAPTER II  
THE EARLY SETTLEMENTS  
The first permanent European settlement in North America was founded by the Pilgrims in 1620. They came to the Massachusetts coast and established the town of Plymouth. This was the beginning of the English colonies.

CHAPTER III  
THE GROWTH OF THE COLONIES  
The colonies grew rapidly in the 17th and 18th centuries. They became more independent of England and developed their own laws and customs. The population increased and the economy diversified.

CHAPTER IV  
THE STRUGGLE FOR INDEPENDENCE  
The colonies fought a war for independence from England in 1775-1783. The war ended with the signing of the Declaration of Independence in 1776 and the Treaty of Paris in 1783. The United States was born.

CHAPTER V  
THE CONSTITUTION AND THE UNION  
The Constitution was written in 1787 and ratified in 1788. It established the federal government and the system of checks and balances. The Union was strengthened and the states were united.

CHAPTER VI  
THE WESTERN EXPANSION  
The United States expanded westward in the 18th and 19th centuries. The Louisiana Purchase in 1803 and the Texas Annexation in 1845 were major events. The frontier moved westward.

CHAPTER VII  
THE CIVIL WAR AND RECONSTRUCTION  
The Civil War was fought from 1861 to 1865. It was a struggle for the preservation of the Union and the abolition of slavery. Reconstruction followed the war, and the 13th and 14th Amendments were passed.

CHAPTER VIII  
THE GROWTH OF THE UNITED STATES  
The United States continued to grow and develop in the 19th and 20th centuries. The Industrial Revolution transformed the economy. The United States emerged as a world power.

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ROWENA MEEKS ABDY

1878..... . . .

Biography and Works

"THE NORTH TOWER OF MISSION SANTA BARBARA"





## ROWENA MEEKS ABDY

True to San Francisco's reputation as a leading art center, that city can add to her already good list of able women artists the name of Rowena Meeks Abdy. Considered one of the popular and prolific artists of Northern California, Mrs. Abdy has spent many years painting subjects that are unusual in choice and amazingly courageous in color. The best-seller themes so overdone by painters to the tourist trade did not interest her. Rolling fields, poppy and lupin scenes were not her choice. Instead, she found handsome compositions in picturesque coast towns; old Missions done from refreshingly new viewpoints; city vistas and even San Francisco Bay scenes from her Russian Hill studio windows.

Her landscape studies done in water-color and oil have made her work a contribution to California history, because of her many sketching trips to old mining towns and High Sierra scenes. Her paintings preserve the atmosphere of these early day spots with the added quality of being fine art despite their subject matter. Western and Eastern art publications find her paintings are reliable illustrations of historical subjects and so often use them in full-color reproductions for magazine covers and inside full-page illustrations.

### EARLY ENVIRONMENT

Rowena Meeks Abdy was born of American parents in Vienna, Austria, April 24, 1878. She was the daughter of John

# Mathematical Analysis

The first part of the course deals with the theory of functions of a real variable. It covers the properties of continuous functions, the Riemann integral, and the differentiation of functions. The second part of the course deals with the theory of functions of a complex variable. It covers the properties of analytic functions, the Cauchy integral, and the residue theorem.

The third part of the course deals with the theory of differential equations. It covers the theory of ordinary differential equations and the theory of partial differential equations. The fourth part of the course deals with the theory of Fourier series and the theory of Fourier integrals.

The fifth part of the course deals with the theory of probability and statistics. It covers the theory of random variables, the theory of probability distributions, and the theory of statistical inference. The sixth part of the course deals with the theory of stochastic processes. It covers the theory of Markov chains and the theory of Brownian motion.

The seventh part of the course deals with the theory of optimization. It covers the theory of linear programming and the theory of nonlinear programming. The eighth part of the course deals with the theory of game theory. It covers the theory of non-cooperative games and the theory of cooperative games.

Meeks, a retired American business man, and Anna Fuller Meeks.

The European background of culture and wealth gave the talented young girl an unusual environment and schooling. During her first eleven years her family lived in Vienna, Dresden, Paris, London and visited other art centers. When Rowena was eleven her family settled in San Francisco, which was to become her lifelong home. Since then, her interest in local history and the picturesque settings of by-gone events have always motivated her art. She has become an authority on early California and its dramatic development. She is familiar with every aspect of its landscape from the desert to the cities, coast to mountain.

Just before the disaster of 1906, which shook San Francisco to the ground, Rowena Meeks was a student at the Mark Hopkins Institute of Fine Arts under Arthur F. Mathews, the famous teacher and artist. He has been Mrs. Abdy's only teacher. Other than this short instruction, she is entirely self-taught by observation and travel. Several trips to Europe since her childhood have always developed her perception as she visited and spent long hours in famous galleries and museums. Each trip gave her something to strengthen her work.

"KEEP OUT"

"Keep Out" in large letters confronts visitors to the studio of Mrs. Abdy, and it is a wise sign for the charm

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The analysis focuses on identifying trends and patterns over time, which is crucial for making informed decisions.

The third section provides a detailed breakdown of the results. It shows that there has been a significant increase in sales volume, particularly in the online channel. This is attributed to the implementation of the new marketing strategy and the improved user experience on the website.

Finally, the document concludes with a set of recommendations for future actions. It suggests continuing to invest in digital marketing and exploring new product lines to further drive growth. Regular monitoring and reporting will be essential to track the success of these initiatives.

APPENDIX A

This appendix contains the raw data used in the analysis. It is organized into several tables, each representing a different category of data. The data is presented in a clear and concise format, making it easy to review and verify.

of her garden on Russian Hill has great allure. Number 1050 Lombard Street, San Francisco, is a protected nook with a winding brick walk through a well planted garden, which leads to the large frame house. The view from garden and house is across the bay to Marin and Contra Costa counties, and out to the Golden Gate, where ships of all nations ply.

The "Keep Out" sign is a protection from the merely curious, who became so fascinated by the house and vista that they used to ring the bell and ask odd questions. Once inside the house the studio across the North end is open to visitors with legitimate errands. Here are rare objects and ancestral furniture mingled with endless canvases and drawings, both in process and framed.

#### MARRIAGE

When Rowena Meeks was well toward middle age she married Harry Bennett Abdy, whose writing ability and enthusiasm for her work were an aid to the promotion of her routine exhibitions and popularity.

#### A TRIP ON AN OLD MISSISSIPPI STEAMBOAT

Late in 1915, Mrs. Abdy, accompanied by her husband, took an interesting and profitable trip for painting material, when they journeyed twelve hundred and fifty miles from St. Louis to Pittsburgh, Pennsylvania, on an old Mississippi steamboat. A fellow traveler, Armin C. Hansen, the Monterey peninsula artist also did his share of sketches to develop later.

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Many easel paintings of worth came from both artists after this trip. Mrs. Abdy's "Mississippi Pilot" and "Brooklyn Bridge" are products of this tour. The latter picture was painted in New York at the end of this trip and exhibited there in 1916. Mr. Abdy's book "On the Ohio," written during the boat trip, was very well illustrated with studies by Mrs. Abdy.

During these years Mrs. Abdy became enamoured of the Monterey peninsula and bought a place, "Forest Haven," where she worked in her studio, on many fascinating studies of the Pacific coastline and early Spanish subjects. Toward the end of 1917 she sold this studio-home and lived in San Diego overlooking the bay with stately Point Loma and the Pacific beyond. Here she found abundant material for her brushes and pencil, as well as in Old San Diego, or Spanish Town. At this time many of her now famous landscapes were done.

#### A SAN FRANCISCO EXHIBITION

Early in 1919, Mrs. Abdy exhibited water colors and drawings at the Helgesen Galleries in San Francisco. Her subjects were from romantic and historical spots all over California; a comprehensive collection, done in a technique that is direct and simple, with no superfluity of stroke. Effective in the series were her exterior and interior studies of the Mission San Juan Bautista. Many angles of this fast crumbling piece of Spanish architecture were recorded by Mrs. Abdy.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection practices and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of ongoing monitoring and evaluation to ensure that the data management processes remain effective and up-to-date.

Her charcoal drawings in this exhibition gave proof of Mrs. Abdy's sensitivity to values and line in architecture, a splendid structural discrimination, without becoming merely architectural drawings. Of them, Irving F. Morrow, the architect, writes in the *Architect and Engineer*, February 1921:

"The charcoal drawings of Rowena Meeks Abdy are of the kind that gladden the architect. A painter who obviously enjoys portraying architectural subjects in a kindred spirit.

"....It is in her structural feeling, perhaps, that Mrs. Abdy most closely approaches the architectural point of view. It is evident not only in buildings, but equally so in the growth and branchings of the many trees which she draws with intimate sympathy, and in the varied configuration of the ground. Nor will the architect overlook the pleasant decorative sense in the manipulation of lines, spaces and values. Mrs. Abdy has executed water-colors and oils in which her decorative feeling is strongly reinforced by a sensitive appreciation and unconventional use of color."

#### HER STUDIO SEDAN

Mrs. Abdy now took to the road in a sedan automobile equipped for sketching. Her materials had special storage spaces and the works that resulted from her sketching tours in California were of many inaccessible and hidden historical spots. Out of her many years of devotion to California scenes of early significance, she carefully assembled a group of her best water colors and they were published in a large portfolio size book.

#### "OLD CALIFORNIA" VOLUME

This luxurious edition was called "Old California" and was amply illustrated with full-color plates of Mrs.

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Abdy's water color paintings. The printer was the world famous John Henry Nash, of San Francisco. The book was dedicated to Henry E. Huntington of San Marino, California, who was alive at the time of publication. As a pioneer and patron of the fine arts and the art of fine printing, Mr. Huntington has many admirers.

The foreword was written by Gottardo Piazzoni, the California landscape and mural artist, as a tribute to Mrs. Abdy and her place in art. He is flowery in his praise and says:

"The finding of an artist is like the finding of a jewel, a flower, any flower. Yes, it is a pleasure to find an artist; a real joy---like that of the traveler in finding an oasis in the desert.

"....To this family belongs Rowena Meeks Abdy, who from the beginning set to work with love and reverence. Here is a personal art marked with sincerity. With an inborn love of the beautiful, her selection of the picturesque is quite distinctive, and together with skillful draftsmanship and true color she has been able to portray those fast disappearing landmarks, happily combining at times the new with the old.

"The Mission scenes in particular--'that work of man done with so much love and devotion by the early Padres, planting by so doing a real seed of Art in so rich a soil'--she has interpreted with feeling, rare zeal, and her work, apart from the literary historical and romantic interest, is enveloped by that simple and yet so unexplainable thing--that light--which we call Art."

A description of each painting's significance was done in handsomely set type. The paragraphs on the Santa Barbara Mission read:

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"Those who have read Helen Hunt Jackson's 'Ramona,' a novel of 'the olden, golden days of California' may recall that the story opens at the Mission on the day when the town folks and people of the countryside gathered at the church to dedicate the newly built North Tower.

"Thus it stood one glorious afternoon in the early spring when the artist, carried away by the beauty of it all, sat down to sketch. But the pleasant roadway of the light-brown dirt and gravel is changed now to a grayish-black motor boulevard and only the tower, the lovely old wall and the historic twin sycamores remain of that inspiring day in the shade of the Mission."

Copies of this limited edition de luxe book are now difficult to obtain, although the plates of the series have been used in publications several times. They have been used as covers for The California Alumni Magazine, the Standard Oil Monthly, etc.

#### CALIFORNIA FOR THE ART STUDENT

One of Mrs. Abdy's strongest art theories is her conviction that California is scarcely touched by the artist and art student, so rich is this state in subject matter. Harry Bennett Abdy, her husband, writes of this in the International Studio magazine of June 1925:

"The art of Rowena Meeks Abdy is American; and so it should be for she herself is an American of old Puritan stock. Journeys to Europe for observation and sketching seem to have intensified her desire to become a painter of American scenes and themes. Keen, analytical study of European Galleries served but to strengthen her determination to carry forward the Art of California.

"California has become to her the most beloved and understood of sketching grounds. That is

The first of these is the fact that the  
 government has been unable to raise  
 the necessary funds to meet its  
 obligations. This is due to a  
 combination of factors, including  
 the high level of inflation and  
 the low level of savings. The  
 government has also been unable to  
 attract foreign investment, which  
 is essential for the development  
 of the country. This has led to  
 a severe balance of payments  
 crisis, which has forced the  
 government to seek international  
 assistance. The second major  
 problem is the high level of  
 unemployment, which is a result  
 of the government's policies and  
 the lack of investment. This has  
 led to a decline in living  
 standards and a loss of confidence  
 in the government. The third  
 major problem is the high level  
 of inflation, which has eroded  
 the value of the currency and  
 led to a loss of confidence in  
 the government. These three  
 problems are interrelated and  
 have led to a severe economic  
 crisis. The government has  
 implemented a number of policies  
 to address these problems, but  
 these have been largely ineffective.  
 The government needs to implement  
 more radical measures to address  
 these problems and to restore  
 confidence in the government.

CONCLUSION

In conclusion, the government has  
 been unable to address the  
 economic crisis effectively. This  
 is due to a combination of  
 factors, including the high level  
 of inflation and the low level  
 of savings. The government has  
 also been unable to attract  
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 interrelated and have led to  
 a severe economic crisis. The  
 government needs to implement  
 more radical measures to  
 address these problems and to  
 restore confidence in the  
 government.



why we find her today not only a painter with a peculiar gift for the portrayal of California's inspiring scenery in sunshine, shadow, rain, or fog, but also as a painter who records for posterity something of the California of yesterday while today permits it to be done.

"With constructive wisdom this painter has completed the necessary arrangements whereby her home and studio overlooking San Francisco Bay will, after her death, be preserved for the use of American painters."

Mrs. Abdy's still life and flower studies, too, have a Californian vitality insomuch as they are replete with sunlight, color and abundant arrangements.

#### GROUP AND ONE-WOMAN EXHIBITIONS

During 1926, Mrs. Abdy exhibited with a group of artists in the Claremont Gallery, Berkeley, California, and brought forth much comment on her canvas "Old Spanish Street, Monterey." It was also shown in the first exhibition of selected paintings by American artists in the California Palace of the Legion of Honor, where famous current works appeared.

In 1926 when thirty-one local artists formed the Club Beaux Arts, a co-operative gallery in San Francisco, Mrs. Abdy was one of the original members. During November 1926 her one-woman exhibition here presented water color and oil paintings of still-life, San Francisco hilltops, Mission gardens and American interiors. She also hung a few of her black and white drawings, always so distinctive in pattern. Her canvas "Where Sea Lions Play," on the California coast, contrasted with "Camden Harbor, Maine," a prominent study.

The following is a list of the names of the persons who have been  
 appointed to the various positions in the office of the  
 Secretary of the State, and who have taken the oath of  
 office, according to the records of the office, as  
 of the 1st day of January, 1880.

SECRETARY OF THE STATE.

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 appointed to the various positions in the office of the  
 Secretary of the State, and who have taken the oath of  
 office, according to the records of the office, as  
 of the 1st day of January, 1880.

Mrs. Abdy's works maintained a constant appeal to art patrons and in 1928 Albert M. Bender, a San Francisco art patron, gave her water color, "The Robert Louis Stevenson House in Monterey," to the Palace of the Legion of Honor for the permanent collection. This same painting was reproduced by John Henry Nash to illustrate an essay on "The Friendship of Robert Louis Stevenson and Jules Simoneau" in a special edition brought out in March 1928.

Again, in 1928, Mrs. Abdy exhibited at the Galerie Beaux Arts in a group exhibition. In her canvas "Evening, Perugia," she upset the traditional ideas of her work. Florence Wieben Lehre in the Oakland Tribune later quoted in the mid-January Art Digest of 1929, writes:

"Mrs. Abdy frankly tells the public for the first time that she believes in the modern art movement. 'Evening, Perugia' is a declaration of allegiance to the new faith. The artist refuses, so far, to disregard certain niceties of color, surfaces and representation from her former incarnation. But she adopts all else that may give the appearance of modernism."

Mrs. Abdy's exhibition at the Courvoisier Gallery, San Francisco, early in March 1931 marked another advance in her art. This showing was mainly of water colors, done in pure color with no use of opaque white; and a few pastel studies handled with decorative brilliancy. Both the direct use of pure color in water color pigment, and her mastery of pastel gave the collection interest. The subjects were landscape still-life and architectural notes.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The primary data was gathered through direct observation and interviews, while secondary data was obtained from existing reports and databases.

The third section details the statistical analysis performed on the collected data. Various statistical tests were used to determine the significance of the findings. The results indicate that there is a strong correlation between the variables being studied, which supports the initial hypothesis.

Finally, the document concludes with a summary of the key findings and their implications. It suggests that the current practices need to be revised to better align with the observed trends. Further research is recommended to explore the underlying causes of these trends and to develop more effective strategies.

In the spring of 1934 the Valdespino Gallery, San Francisco, displayed Mrs. Abdy's works to her increasing patronage. Junius Cravens appraises this exhibition in the San Francisco News of April 7, 1934:

"The exhibition includes landscapes, urban scenes, factory subjects, still-life arrangements and studies of plant and flower forms.

"Though Mrs. Abdy's work is not always essentially decoration, it frequently tends toward decorative treatment, not only in still-life, but also in landscape. This is especially true of her most recent paintings, which are admirably simplified through careful design. Her work is characterized by an appealing tranquility and an abstention from sensational experimentation.

"Nevertheless, it continues to mature and to gain merit through conservative broadening toward the contemporary trend."

In 1936 Mrs. Abdy exhibited her works at the Delphic Galleries, New York City. Each of the eighteen drawings and fifteen water colors had a California origin in subject and title. The New York Sun January 1936 said: "...she seems to draw nourishment from the California soil."

#### HER RECENT PHILOSOPHY OF ART

In her comments on the ultra-modern art trends, Mrs. Abdy feels that "the easel picture must have the element of representation. The abstract in art should go into the home in wall papers, pottery and such applied art forms." Although she has been influenced by several modern masters in her approach to subject matter and composition, Mrs. Abdy keeps true

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the smooth operation of any business and for the protection of its interests.

In the second part, the author outlines the various methods used to collect and analyze data. This includes the use of surveys, interviews, and focus groups to gather information from a wide range of sources. The data is then analyzed to identify trends and patterns that can be used to inform decision-making.

The third part of the document focuses on the implementation of the findings. It provides a detailed plan of action, including the identification of key areas for improvement and the assignment of responsibilities to specific individuals or departments. The author also discusses the importance of monitoring progress and making adjustments as needed.

Finally, the document concludes with a summary of the key points and a call to action. It encourages all stakeholders to work together to ensure the successful implementation of the findings and to continue to monitor and improve the organization's performance.

to herself insomuch as she directly portrays "what she feels about what she sees." She is sensitive and generous toward her subjects and for this reason her paintings do not suffer distortions. Her capacity to discard details and to depict the very essence of the form, color and mood is the secret of the popular appeal of her work to both artist and layman. Her stress on good design, clean color and sure drawing places her among the accepted artists of California.

Although Mrs. Abdy has attained a high position in the art world, she is not satisfied with that accomplishment and keeps steadily on with her growth. In her exhibitions she presents, as no other California woman artist has, the picturesque and precious side of California landmarks. Because of this alone, her work is endeared to many art lovers. Californians can be grateful to her for the quality of her art as well as the variety of her subjects.

Grace Hubbard, the art commentator, wrote an appreciation of Mrs. Abdy's work in the *Wasp*, of December 1925:

"Rowena Meeks Abdy's significance as a California painter cannot be over-rated. Her work is usually in black and white or water-color and it is familiar to the well loved by thousands of people all over the United States.

"Where Mrs. Abdy's work deals with buildings, she not only fits the broad aspects of their appearance into her composition, but shows the greatest respect for architectural truth. ...her work as a whole has a virility which would be immediately ascribed to a man were it not for the signature.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by appropriate documentation and receipts.

3. Regular audits should be conducted to verify the accuracy of the records and to identify any discrepancies.

4. The second part of the document outlines the procedures for handling disputes and resolving conflicts.

5. It is important to establish clear communication channels and to resolve issues promptly and fairly.

6. The third part of the document provides information on the legal requirements and regulations that apply to the organization.

7. Compliance with these regulations is crucial to avoid legal penalties and to maintain the organization's reputation.

8. The fourth part of the document discusses the role of the board of directors and the management team.

9. It is important to ensure that the board and management are working together effectively to achieve the organization's goals.

10. The fifth part of the document provides information on the financial statements and the budgeting process.

11. Accurate financial reporting is essential for the organization to make informed decisions and to manage its resources effectively.

12. The sixth part of the document discusses the importance of risk management and the need to identify and mitigate potential risks.

13. It is important to have a risk management strategy in place to protect the organization's assets and ensure its long-term success.

14. The seventh part of the document provides information on the organization's policies and procedures.

15. Clear and consistent policies and procedures are essential for the organization to operate smoothly and to ensure that all employees are following the same standards.

16. The eighth part of the document discusses the importance of employee training and development.

17. Investing in employee training and development is crucial for the organization to stay competitive and to attract and retain top talent.



"...it is old California that Mrs. Abdy loves. Her Missions developed in warm, rich tones, are unsurpassed. She paints the atmosphere which pervades them--the warm sunlight, the smell of the heavy stone-walls, slowly decaying, the rich mellow tone which time and weather alone can give.

"Mrs. Abdy has already compiled for posterity one of the finest records of the California of yesterday. Through her work--and she came just in time it seems--we are linked by a splendid chain of sympathy and understanding to that splendid, romantic phase of our history of which these crumbling Missions are the only visible remains."

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## ROWENA MEEKS ABDY

## REPRESENTATIVE

## WORKS

Above the Sea Mist Highlands (oil)  
 Alley in San Francisco, An  
 Autumn Morning  
 California-Fruit (water color)  
 California in '49  
 California Street Hill  
 Camden Harbor  
 Casa Tulita  
 Castro Adobe, San Juan (charcoal)  
 Charleston Street  
 Clouds; Coast of Maine  
 Cluster of Adobe  
 Coaling  
 Cypress and Rocks  
 Garden, The (oil)  
 Hernandez House  
 Hill Town Near Valambrosa (drawing)  
 Illustrations of "On the Ohio"  
 In the Fog  
 In the Garden of the Apostles of Mission  
     San Juan Bautista  
 Japanese Tea Garden (water color)  
 Little White House, The  
 Mission of San Juan  
 Mississippi Pilot  
 Monterey Landscape .  
 Old Adobe  
 Old California (ten water color drawings)  
 Old Houses, Charleston  
 Old Spanish Street, Monterey  
 Old Washington Hotel, Monterey  
 Plaza, The, San Juan (charcoal)  
 Point Lobos Approach from Carmel  
 Portrait of Harry Bennett Abdy  
 Portrait of Mme. B.  
 Ravello  
 Robert Louis Stevenson's Favorite Balcony  
 Robert Louis Stevenson House, Monterey  
 Santa Barbara Mission

1911

The first part of the report deals with the general situation of the country, and the second part with the details of the various departments. The first part is divided into three sections: the first section deals with the general situation of the country, the second section with the details of the various departments, and the third section with the details of the various departments. The second part is divided into three sections: the first section deals with the details of the various departments, the second section with the details of the various departments, and the third section with the details of the various departments.

San Francisco Blossom Time, Japanese Tea  
 Garden (water color)  
 San Francisco Broadway from Russian Hill  
 (water color)  
 San Francisco--The Bridge of Laughs  
 San Francisco Wall Street (drawing)  
 Skyline from Brooklyn, The  
 Spanish Church, San Francisco (charcoal)  
 Street in Harrisburg, Pennsylvania, A  
 Telegraph Hill, San Francisco (charcoal)  
 Thomas O. Larkin House, Monterey  
 Village of San Juan Bautista  
 Village Street, San Juan Bautista  
 Where Sea Lions Play  
 Wild Geese  
 Window, The (oil)  
 Winter Mood, Monterey  
 Winter, Yosemite Valley

PERMANENT COLLECTIONS:

Oakland, California  
   Mills College Art Gallery (decoration)  
   Wild Geese

San Francisco, California  
   California Palace of the Legion of Honor  
   Robert Louis Stevenson House, monterey  
   Camden Harbor, Maine  
   Commercial Club  
   Decoration

Seattle, Washington  
   Seattle Art Museum  
   Paintings  
     Ravello  
     Village Street, San Juan Bautista

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both manual data entry and the use of specialized software tools. The goal is to ensure that the data is both accurate and easy to interpret.

The third section provides a detailed breakdown of the results. It shows that there is a significant correlation between the variables being studied. This finding is supported by statistical analysis and is consistent with previous research in the field.

Finally, the document concludes with a series of recommendations for future research. It suggests that further studies should be conducted to explore the underlying causes of the observed trends. This will help to develop more effective strategies for addressing the issues at hand.

The following table provides a summary of the key findings from the study. It shows the relationship between the different variables and the overall impact on the system.

The data indicates that there is a clear trend in the way the system is being used. This suggests that the current methods are not fully optimized and that there is a need for improvement.

The results also show that there are several areas where the system is performing well. However, there are also some areas where the performance is lower than expected. This highlights the need for a more comprehensive approach to system optimization.

Overall, the study has provided valuable insights into the current state of the system and has identified several key areas for improvement. These findings will be used to inform the development of a new set of guidelines for system use.

## EXHIBITIONS:

- San Francisco, California  
 Sketch Club--February 3-17, 1908  
 An Alley in San Francisco  
 Thomas O. Larkin House, Monterey  
 Old Adobe  
 Hernandez House  
 California Street Hill  
 Old Washington Hotel, Monterey  
 Sketch Club--November 27-December 11, 1909  
 The Little White House  
 Still Life  
 Sketch Club--November 8-19, 1910  
 Robert Louis Stevenson's Favorite Balcony  
 Sketch Club--March 23-April 6, 1912  
 Monterey Landscape  
 Golden Gate Park Museum  
 2nd Exhibition, 1916  
 Still Life  
 San Francisco Art Association  
 June 20-September 15, 1916  
 Still Life  
 The Skyline from Brooklyn  
 November 10-December 10, 1916  
 Autumn Morning  
 In the Fog  
 Old Houses, Charleston  
 Charleston Street  
 Second Jury Free Exhibition, 1918  
 The Robert Louis Stevenson House, Monterey  
 Annual Exhibition--March 22-May 22, 1918  
 Winter Mood--Monterey  
 Casa Tulita  
 Telegraph Hill, San Francisco (charcoal)  
 A Street in Harrisburg, Pennsylvania  
 (charcoal)  
 The Plaza, San Juan (charcoal)  
 The Castro Adobe, San Juan (charcoal)  
 43rd Annual Exhibition, 1919  
 Village of San Juan Bautista  
 Mission of San Juan  
 Third Jury Free Exhibition--May 10-June 19, 1921  
 Portrait of Harry Bennett Abdy  
 Japanese Tea Garden (water color)  
 45th Annual Exhibition, 1921  
 San Francisco Wall Street (drawing)  
 Clouds; Coast of Maine  
 San Francisco from Russian Hill (water color)

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The primary data was gathered through direct observation and interviews with key personnel. Secondary data was obtained from internal company reports and industry publications.

The analysis of the data reveals several key trends and patterns. One significant finding is the increasing reliance on digital marketing channels over traditional media. This shift is driven by the need for more targeted and measurable advertising strategies. Additionally, the data shows a strong correlation between customer satisfaction and repeat business, highlighting the importance of maintaining high service standards.

Based on these findings, the document provides several recommendations for future action. It suggests investing in advanced data analytics tools to gain deeper insights into customer behavior. Furthermore, it recommends strengthening relationships with key suppliers to ensure a stable and cost-effective supply chain. Finally, the author advises on the importance of continuous monitoring and reporting to stay ahead of market changes.

In conclusion, this report provides a comprehensive overview of the current state of the business and offers practical advice for future growth. By implementing the suggested strategies, the company can improve its operational efficiency and increase its market share.



San Francisco Broadway from Russian Hill  
 (water color)  
 San Francisco Blossom Time, Japanese Tea  
 Garden (water color)  
 San Francisco--The Bridge of Laughs  
 46th Annual Exhibition, 1922  
 Wild Geese  
 Spanish Church, San Francisco (charcoal)  
 Coaling  
 Still Life (water color)  
 California Fruit (water color)  
 49th Annual Exhibition, 1927  
 California in '49  
 Portrait of Mme. B.  
 50th Annual Exhibition, 1928  
 Above the Sea Mist Highlands (oil)  
 Hill Town Near Valambrosa (drawing)  
 53rd Annual Exhibition, 1931  
 The Garden (oil)  
 56th Annual Exhibition, 1934  
 The Window (oil)  
 Los Angeles, California  
 Los Angeles Museum of Science and Art  
 Southwest Museum--1921  
 California Water Color Society of Los  
 Angeles--1923  
 Sacramento, California  
 State Fair--1922  
 Arizona  
 Arizona State Fair--1925--1930  
 Chicago, Illinois  
 Art Institute of Chicago  
 John H. Vanderpoel Association, 14th  
 Anniversary, November 16, 1928  
 Pennsylvania  
 Pennsylvania Academy of Fine Arts  
 Del Monte, California  
 Del Monte Art Gallery  
 New York  
 Brooklyn Museum  
 San Diego, California  
 Balboa Park  
 Fine Arts Gallery  
 American Federation of Arts Traveling Show  
 International Water Color Society Traveling  
 Show (sent out by Art Institute of Chicago)

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be clearly documented, including the date, amount, and purpose of the transaction. This ensures transparency and allows for easy reconciliation of accounts.

In the second section, the author outlines the process of reviewing and auditing the records. It is noted that regular audits are essential to identify any discrepancies or errors early on. This process involves comparing the recorded transactions against bank statements and receipts to ensure they match.

The third part of the document provides a detailed breakdown of the financial data. It includes a table summarizing the income and expenses over a specific period. The data shows a steady increase in income, which is attributed to the successful completion of several projects.

Category	Item	Amount
Income	Project A	\$12,500
	Project B	\$8,750
	Project C	\$15,000
	Project D	\$9,250
Expenses	Materials	\$3,500
	Labor	\$5,250
	Overhead	\$2,750
	Travel	\$1,500
	Marketing	\$1,000
	Administrative	\$800

The final section of the document concludes with a summary of the overall financial performance. It states that the business has achieved a net profit of \$18,750 for the period, which is a significant improvement over the previous year. The author expresses confidence in the future and plans to continue investing in the business to further expand its reach.

## AWARDS:

Silver Medal---California Museum of Art,  
San Francisco, 1920  
First Water Color prize--Southwest Museum,  
Los Angeles, 1921  
Premium for group paintings--State Fair,  
Sacramento, California, 1922  
Honorable mention--California Water Color  
Society, Los Angeles, 1923  
First Prize--Arizona State Fair, 1925  
First Prize for black and white--Arizona  
State Fair, 1930

## CLUBS:

Carmel Art Association, Carmel, California  
San Francisco Art Association, California  
California Water Color Society  
American Federation of Fine Arts

AWARDS:

Silver Medal - Scientific Research of Army  
 3rd Army  
 First Prize - 1st Army - 2nd Army  
 1st Army  
 Premium - 1st Army - 2nd Army  
 1st Army  
 Honorary - 1st Army - 2nd Army  
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CLUBS:

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 2nd Army  
 3rd Army  
 4th Army  
 5th Army  
 6th Army  
 7th Army  
 8th Army  
 9th Army  
 10th Army

## ROWENA MEEKS ABDY

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column 3
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THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

The following is a list of the members of the  
 Physics Department who have received  
 degrees during the year 1954-55.  
 The names are listed in alphabetical order.  
 The names of those who have received  
 degrees in the field of Physics are  
 indicated by an asterisk (\*).  
 The names of those who have received  
 degrees in other fields are indicated  
 by a dagger (†).  
 The names of those who have received  
 degrees in the field of Physics and  
 in another field are indicated by  
 an asterisk and a dagger (\*†).  
 The names of those who have received  
 degrees in the field of Physics and  
 in two other fields are indicated  
 by an asterisk, a dagger, and a  
 double dagger (\*††).  
 The names of those who have received  
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 in three other fields are indicated  
 by an asterisk, a dagger, and a  
 triple dagger (\*†††).  
 The names of those who have received  
 degrees in the field of Physics and  
 in four other fields are indicated  
 by an asterisk, a dagger, and a  
 quadruple dagger (\*††††).  
 The names of those who have received  
 degrees in the field of Physics and  
 in five other fields are indicated  
 by an asterisk, a dagger, and a  
 quintuple dagger (\*†††††).  
 The names of those who have received  
 degrees in the field of Physics and  
 in six other fields are indicated  
 by an asterisk, a dagger, and a  
 sextuple dagger (\*††††††).  
 The names of those who have received  
 degrees in the field of Physics and  
 in seven other fields are indicated  
 by an asterisk, a dagger, and a  
 septuple dagger (\*†††††††).  
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 degrees in the field of Physics and  
 in eight other fields are indicated  
 by an asterisk, a dagger, and a  
 octuple dagger (\*††††††††).  
 The names of those who have received  
 degrees in the field of Physics and  
 in nine other fields are indicated  
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 The names of those who have received  
 degrees in the field of Physics and  
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 decuple dagger (\*††††††††††).

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GENEVE RIXFORD SARGEANT

1868.....

Biography and Works

"PORTRAIT OF A GIRL IN BLUE"



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BENDER COLLECTION--SAN FRANCISCO MUSEUM OF ART

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## GENEVE RIXFORD SARGEANT

INTRODUCTION

Geneve Rixford Sargeant, the prominent California artist, has followed a consistent career as an ever-progressing artist. With each decade of development in art, her work has reflected the new understanding and basic approaches, not as a follower of art fashions, but as a sincere student of "What is Art!" and "How can I best express it!" Mrs. Sargeant has worked in many manners and methods, from "pointillist" through the "isms," to today's fresh approaches to old truths.

Parallel with her painting and years of travel to study art, she has lived a well-balanced life as a wife and mother, an art teacher and a friend to artists. Just as her family for two generations has been distinguished in the professional world of San Francisco, so has Geneve Rixford Sargeant become one of the respected figures in San Francisco art life. Her work has been well accepted abroad and in Eastern art circles. Numerous indeed are her exhibits and rarely a year passes when she does not win one award or another. Today she stands among the leading women in California art.

MEMORANDUM FOR THE RECORD

DATE: 10/15/54

RE: [Illegible]

[Illegible text follows, appearing to be a memorandum body with several lines of text that are mostly unreadable due to fading and blurring.]

[Illegible text continues, including what appears to be a list or series of points.]

[Illegible text continues, possibly including a signature block or a closing statement.]

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[Illegible text continues, possibly including a date and a final note.]

## GENEVE RIXFORD SARGEANT

GENEALOGY

Geneve Rixford Sargeant's father, Gullian Pickering Rixford, was of old New England stock, a land surveyor, commissioned by the King of England. He was at one time manager of the San Francisco Bulletin, a daily newspaper, while his noteworthy experiments in horticulture won for him the Frank Meyer Award. His wife, Caroline Corey Rixford, was born in Quebec, Canada. Each of their children contributed distinction to California by their professional worth. One son, Emmet Rixford, is a distinguished physician in the city of San Francisco, while Loring was trained in the Beaux Arts as an architect and later a City Architect of San Francisco. Caroline, the youngest, translated a Chinese book on Horticulture for the United States Government, during a trip to Hong Kong.

Geneve, the second child, was born July 14, 1868 in San Francisco. Her childhood talent was fostered by her parents, so that when her high school education was finished she attended the Saturday art classes of the San Francisco Art Association in 1888. For a woman to follow art seriously when about twenty years old, was a pioneer effort in those days.

ART SCHOOLING

At that time the Art Association studios were above the old California Market on Pine Street in the Press Club Rooms. Emil Carlsen, the landscape painter, was director. Here the young girl went through the routine teaching of those



days; irrespective of any self-expression she took the discipline of laboriously drawing cubes, hands and feet, then heads, and finally the supreme accomplishment of copying a head of Voltaire. This course took her one year.

In 1889 Emil Carlsen left the Art Association to teach in the newly formed San Francisco Art Students' League. Geneve followed her master there and diligently painted in the class rooms, which were in the Supreme Court Building at the corner of Montgomery and Columbus Avenue. The artist quarter then, as now, was not far from this location. These streets still ring with the memory of San Francisco's Vigilantes and the Barbary Coast. Here she studied for four months and knew many famous artists in their student days.

#### TRAVEL AND ROMANCE

A trip to Phoenix, Arizona, in 1890 led to Geneve Rixford's meeting with Winthrop Webster Sargeant, whom she later was to marry. This trip was followed by further travels with her parents to Canada and New York. In that city, a letter of introduction from Emil Carlsen led to her friendship with prominent artists of the day, such as Kenyon Cox, and the famous portrait painter and teacher, William M. Chase, with whom she studied at the New York Art Students' League.

In 1891 the young woman artist was back in San Francisco with a studio of her own at 728 Montgomery Street, a famous artist quarter address to this day. Here she worked at her painting, until her marriage in the fall of 1893 to

days; in fact, it was only a few days before  
 the line of the bottom of the dress, which had  
 and finally the same was done. The dress was  
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THE DRESS

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Mr. Winthrop W. Sargeant, Business Manager of the California Academy of Sciences in Golden Gate Park. The young couple now live in Berkeley, across the bay from San Francisco where Mrs. Sargeant took special courses in French and Architecture at the University of California.

#### DOUBLE AWARD

In 1889 Winthrop Sargeant had been appointed Registrar of the Art Institute, in the city of Chicago, where the Sargeants remained for four years. In 1903 Geneve Sargeant visited San Francisco, and here their first son was born. Soon after this event, Geneve Sargeant was awarded a coveted art prize in Chicago. The San Francisco Chronicle of November 15, 1903, reports this:

"Mrs. Geneve Rixford Sargeant has been awarded the Martin B. Cohn prize of \$100 for the best picture by a Chicago artist in the Annual Exhibition of American oil paintings and sculpture. The painting, entitled 'Margaret,' is a portrait of a nine-year-old girl in a black velvet coat, holding a large grey hat on her lap--with a gold colored background.

"Mrs. Sargeant is a member of the Society of Chicago Artists. Her work of last year along the coast of Maine attracted considerable attention in Chicago. She is a native of San Francisco and a former member of the Sketch Club here. She is at present visiting her parents, Mr. and Mrs. G.P. Rixford of this city."

Six months after her return to Chicago, in 1904, Winthrop Sargeant secured a bank position in Monterey; so the small family ventured back to the Pacific Coast. In 1904 the cashiership of the bank of Gonzales was offered Mr.





### A RANCHER'S WIFE

An opportunity to manage an orange ranch came in 1906. In the San Fernando Valley near Los Angeles, the Sargeants were given ten acres of land for running a ranch. There the artist found it possible to raise her family, lead the busy life of a rancher's wife and paint. She did landscapes and figures out of doors. One was a lovely picture of her children romping in the sunshine. There were three boys now, and a daughter, (who died in 1913). Mrs. Sargeant speaks of those ranch days as among her happiest. Still close to her heart, was an ambition for larger cultural opportunities for herself and her family, for the boys; Winthrop, Emmet and William were showing musical talent.

After the ranch was sold the family moved to San Francisco, and Geneve Rixford Sargeant again entered the art world and gave her first solo exhibition. This was held in 1911 in the Studio Building on Post Street, then known as the Sketch Club Rooms. Her exhibit was mainly of her recent California landscapes, done in the "plein-air" sunlit manner.

### FOUNDING THE SKETCH CLUB

Mrs. Sargeant is prominent in the history of the Sketch Club and its existence. She was one of the original group of young women artists who had studied under Emil Carlsen several years previously, who formed the Sketch Club to



meet in the studios of the Castle mansion, on Van Ness Avenue and Sutter Street. At that time the mansion was occupied by the picturesque Duncan family, Isadora Duncan, her mother and the brothers, Raymond and Alexander. Mrs. Duncan maintained a school for dancing and music. Says Geneve Sargeant, "it was before Isadora's Greek phase and Miss Duncan taught social dancing down the Peninsula."

When the Castle home was sold, the Sketch Club bought it. After one or two exhibits there came a tremendous increase in membership, until the organization was compelled to take larger quarters, in the ground floor gallery of the Studio Building on Post Street. As the Sketch Club's membership increased, so was its attraction heightened. Consequently overtures were made by the San Francisco Art Association, requesting the group to join them, arguing that the Sketch Club's tremendous membership and the Art Association's home-site and capital would be a most advantageous combination.

An amalgamation between the two took place in 1915, and with that Mrs. Sargeant became a Director of the Art Association, serving from 1915 to 1923. Likewise from 1916 to 1918 she also served as Secretary to the Directors.

On January 21, 1918, there was formed a group of twenty artists to direct the affairs of the various artists. Geneve Sargeant was one of the original members of this council, which is today known as the "Artists Council of the San Francisco Art Association."

meet in the studios of the Gaithe-Meade at 27 W. Nass Avenue and Sutton Street. At that time the session was occupied by the photographs and the painting. The photographs were by the painters, and the paintings were by the photographers. It was a school for both and a school for both. The photographs were by the painters and the paintings were by the photographers. It was a school for both and a school for both. The photographs were by the painters and the paintings were by the photographers. It was a school for both and a school for both.

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Geneve Sargeant still found time to paint and exhibit her work. The San Francisco Chronicle of October 4, 1914 states:

"Geneve Rixford Sargeant will give an exhibit of her work in the clubhouse, 1373 Post Street, beginning Saturday evening, October 17, to continue till October 31st."

#### RECEIVES LOCAL ACCLAIM

It was about this time that the local critics became aware of Geneve Sargeant. Anna Cora Winchell in her Art Column of the San Francisco Chronicle of October 11, 1914, says:

"A new artist will be presented to the picture following public of this city when the paintings of Geneve Rixford Sargeant go on view next Saturday night in the Rooms of the Society of San Francisco Artists at 1373 Post Street.

"Mrs. Sargeant was a pupil of Emil Carlsen when the latter was in this City, and she has since been under the guidance of William Chase and Gari Melchers. Her work has led her to be made a member of the Chicago Society of Artists, which admits but few women to its membership.

"The exhibition, which will include portraits and landscapes of the Atlantic and Pacific coasts, will open with a reception and continue for two weeks, the opening to have the patronage of several well-known society people and art lovers. These will include Mrs. Jesse W. Lillenthal, Mrs. Prentis Hale, Mrs. Chas. Stetson Wheeler, Mrs. Oscar Sutro, Mrs. Caroline Rixford Johnson, Mrs. Arthur Eloesser, Mrs. Loring Pickering, Mrs. Leon Sloss, Mrs. Houghton Sawyer, Mrs. Reginald Knight Smith and Mrs. Wm. Palmer Lucas."

Received of the Treasurer of the State of New York  
the sum of \$100.00

THIS RECEIPT IS VALID ONLY WHEN SIGNED BY THE TREASURER

PAID TO THE ORDER OF THE STATE OF NEW YORK  
FOR THE DEPARTMENT OF THE TREASURY  
ON THE 10th DAY OF JANUARY 1900

STATE OF NEW YORK

THE STATE OF NEW YORK  
DO hereby certify that the above is a true and correct copy  
of the original as the same appears from the records of the  
Department of the Treasury

1900

IN WITNESS WHEREOF I have hereunto set my hand and the seal of the State of New York  
at Albany this 10th day of January 1900

JOHN W. ALBANY  
GOVERNOR

ALBANY

THE STATE OF NEW YORK  
DO hereby certify that the above is a true and correct copy  
of the original as the same appears from the records of the  
Department of the Treasury

The San Francisco Chronicle of October 25, 1914, comments again:

"The half hundred or more oils of Geneve Rixford Sargeant are commanding much more attention in the galleries in the Society of San Francisco Artists on Post Street. The subjects include several portraits, many of which are children, and toward this type of work Mrs Sargeant seems very happily disposed. She catches the inner spirit of childhood with much fidelity and portrays each individuality.

"The portrait of Mme. Mathilde Wismer is most excellent as to expression, pose and personal characteristics, and as this personage is strangely individual, she serves not only as a pleasing model but as an example to test Mrs. Sargeant's faculties. Miss Suzanne Pasmore is also among the group of portraits, being pictured in profile. This view again exacting much from the artist who has attained a good likeness."

#### KEEPS IN STEP

During the years 1916-1918 Geneve Sargeant had her time well filled as Secretary of the Directors of the Art Association. Nevertheless her art work kept in step with that of her contemporaries. Her exhibits, although not numerous, expressed her growth.

The Art Annual of 1916 says this of her "Portrait of Mrs. W.":

"It is the portrait of a matronly woman. A woman who lives her age of about sixty gracefully. Her reflective smile indicates her life has been one free of disturbance, and this impression is carried out by the rich simplicity of her dress. Its soft black and white folds fall in graceful lines about her shoulders, and hands at ease. Poise, serenity is pictured here in this portrait of Mrs. W."

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At the annual exhibition of 1918, held at the Palace of Fine Arts, Geneve Sargeant again won much praise. Says the Wasp of April 27, 1918:

"Geneve Rixford Sargeant's portrait of 'Suma' is most attractive, a modern expression that has a 'grip' and holds the essence of life."

Then again May 4, of that same year:

"Geneve Rixford Sargeant's 'Suma', 'Spring,' and 'Sketch,' are attractive at the Palace of Fine Arts."

And finally on May 11, 1918:

"The Annual Exhibition at the Palace of Fine Arts, Geneve Rixford Sargeant's 'Still Life' is very fine. The onions are perfectly true to nature."

Mrs. Sargeant often conquered new techniques, turning away from her original methods of painting, adopting an enthusiastic attitude towards modernism. The San Francisco Chronicle of November 17, 1918, P. 8-S gives a most accurate account of her experiments:

"Geneve Sargeant is an exhibitor at the Helgesen Galleries this week not only supplying two new canvases of unusual characteristics, but showing a decided turning away from her former methods of painting. Mrs. Sargeant in aiming to be a modernist, has at times been over enthusiastic, and while the two pictures at hand have strength, and life and color, they are sane in every respect and extremely attractive. One combines the qualities of a character sketch and a portrait. The artist calls it 'The Tired Dancer,' showing the relaxed attitude of a woman who is fatigued.

1945

1. The first part of the report deals with the general situation of the country and the progress of the war.

2. The second part of the report deals with the economic situation and the progress of the war.

3. The third part of the report deals with the political situation and the progress of the war.

4. The fourth part of the report deals with the military situation and the progress of the war.

5. The fifth part of the report deals with the social situation and the progress of the war.

6. The sixth part of the report deals with the cultural situation and the progress of the war.

7. The seventh part of the report deals with the international situation and the progress of the war.

8. The eighth part of the report deals with the future of the country and the progress of the war.

"She sits half recumbent on a couch, her head thrown back in complete abandonment. The figure is good and the strained muscles of the neck are shown in a convincing, if homely condition. The face has been handled with sufficient detail to make it acceptable as portraiture, and the ensemble constitutes a good piece of painting.

"The second picture is flooded with sunlight, showing a girl with a Japanese parasol through which the sun filters its rays and brings into prominence the figures and scrolls on the shade. The lines and expression on the girl's face are subjugated under the force of light, but perfectly discernible. The work is cleverly done and shows two entirely different types of handling."

In November 1919 Geneve Sargeant's prestige led to an invitation to exhibit in Los Angeles. Anna Cora Winchell in her San Francisco Chronicle art column of November 16, 1919, says:

"Eighteen artists, residents of San Francisco and vicinity, have been invited to display their work at the Museum of History, Science and Art in Exposition Park, Los Angeles. There will be fifty paintings in all, the artists sending examples of diversified work and the exhibition will continue through November. Those exhibiting are....Geneve Rixford Sargeant."

#### RETROSPECTIVE EXHIBITION

A complete resume of Geneve Sargeant's art career is condensed in the following articles. The first is quoted from the San Francisco Call of April 4, 1922:

"Of much interest to all art loving San Franciscans is the retrospective exhibition of paintings by Geneve Rixford Sargeant which was opened in the Palace of Fine Arts today.

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"The collection fills one gallery and covers Mrs. Sargeant's development over a period of 34 years ranging from an early landscape study of the sand hills at Land's End, painted in 1888, down to a very interesting and colorful portrayal of 'Ora' painted last year.

"Between these two dates her art runs the gamut of Whistlerian tonalities and colorful impressionistic renderings of figure, landscape, and flowers, in all of which the same very delicate personality is clearly discernible. The exhibition is in its way a symposium of changing artistic modes as well as a record of individual development.

"Mrs. Sargeant is one of those happy individuals who has not found it necessary to go far afield for her subject matter, finding adequate material for her inspiration in her own home circles.

"She is extremely happy in her portrait characterization, such as her portrait of the late Mathilde Wismer, whose radiant, sunny and persuasive personality has been caught most successfully. The same is true of 'Father and Son,' while the 'Boy with the Boat,' and 'Little Mother,' each reflects a true record of personality visualized in canvas.

"The exhibition will continue for six weeks."

While the San Francisco Examiner of April 14, 1922, gives her praise as a personality and a painter of varied themes. It says:

#### TONE AND TECHNIQUE IN ART

"A retrospective exhibit at the Palace of Fine Arts by Geneve Rixford Sargeant with 'The Tired Dancer,' and 'Boy with Cello,' is another Sargeant exhibit which is attracting much attention among the art colony.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific requirements for record-keeping, including the need to maintain original documents and to keep copies of all transactions. It also discusses the importance of regular audits and the role of internal controls in ensuring the accuracy of the records.

3. The third part of the document discusses the consequences of failing to maintain accurate records, including the potential for financial loss and the risk of legal action. It also discusses the importance of training staff in proper record-keeping practices and the need for ongoing monitoring and evaluation of the record-keeping process.

4. The fourth part of the document discusses the importance of transparency and accountability in the financial system. It emphasizes that accurate records are essential for providing a clear and accurate picture of the organization's financial performance and for ensuring that all stakeholders have access to the same information.

5. The fifth part of the document discusses the importance of data security and the need to protect sensitive financial information. It emphasizes that accurate records are only as good as they are secure, and that organizations must take steps to ensure that their records are protected from unauthorized access and disclosure.

6. The sixth part of the document discusses the importance of regular communication and reporting to stakeholders. It emphasizes that accurate records are essential for providing timely and accurate information to investors, creditors, and other stakeholders, and that organizations must ensure that their records are up-to-date and accurate at all times.

7. The seventh part of the document discusses the importance of ongoing monitoring and evaluation of the record-keeping process. It emphasizes that accurate records are not a one-time achievement, but rather an ongoing process that requires regular review and improvement. Organizations must ensure that their record-keeping practices are effective and efficient, and that they are able to adapt to changing requirements and challenges.

8. The eighth part of the document discusses the importance of maintaining accurate records for the future. It emphasizes that accurate records are essential for providing a clear and accurate picture of the organization's financial performance over time, and for ensuring that the organization is able to make informed decisions about its future. Organizations must ensure that their records are maintained for the long term, and that they are able to access and use the information as needed.

### MUSIC THEME IN SARGEANT PAINTING

"Geneve Rixford Sargeant paints as a musician composes; each subject demands a different tone and technique, just as each melody requires a different key. As a result the retrospective artist in her work now on view at the Palace of Fine Arts, reveals not only a varied list of subjects, but a varied chromatic scale of color and moods.

"From a tiny tenderly painted bit of landscape and waves, done thirty odd years ago, to a large unfinished portrait, carried in great strokes of direct treatment, the pictures include many subjects. There are moderns, but moderns done with a deep respect for drawing and simplicity of line. The color is now rampant and wild, now brown and warm, now pale and delicate.

### IS CALIFORNIAN

"Mrs. Sargeant is a Californian, and most of her studies have been painted here. For a time she worked in the Chicago School of Fine Arts and in New York. But for the most part she has painted by herself, developing because she wanted to better express what she saw and what she felt.

"A family of boys and a husband have shared her affection with the paints and the canvases. She has set up her board and easel in fields while the children played around her. She has told the boys nature stories and bits about botany, as they trudged country roads looking for a likely spot for their mother to paint. Mrs. Sargeant believes that her family is the better for her work.

"I think a mother does more for her family,' she says, 'by following her own career, than by giving up everything. I have been true to my children and my husband, and my painting has not suffered.'"

The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1) as  $t \rightarrow \infty$ . It is shown that the solutions of the system (1) are bounded and tend to zero as  $t \rightarrow \infty$ .

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### FAMILY INFLUENCE

"If anything it would seem as if the family has had a deep and lasting effect on her work. The small boys' faces smile out of many canvases. Little girl playmates are there too. And each child is painted with a simplicity and love that only a mother can put on canvas.

"But the outstanding feature of the exhibit is the variety. A rich, voluptuous study, raw and vital with purples, scarlet and gold, will almost rub frames with a placid nocturne in grey and rose, or a portrait in tones of brown, cream and vermilion. And each key expresses something of the character of the sitter or scene. It is subtle, hardly apparent to the casual observer and the effect is very great indeed.

"A dreamy-eyed child gazing wistfully across the room is painted in a manner suggestive of Whistler. A few feet away a languid dancer has flung herself on a couch to rest. She looks across the room too, but her head is tilted back and her eyes are heavy-lidded with weariness. Spring scenes in delicate greens. Tamalpais in the evening mist, an orchard in the spring sunlight (casting shadow patterns like mosaic work), a sleeping child, still-lives, and fifty other subjects are treated there.

"It is an exhibit to ponder on. The student may find there the pathway of a serious painter who has studied many methods and many sitters. Each mood, each phase of thought is revealed. But the show is by no means an assembly of works picked up at random in Mrs. Sargeant's studio. It is a representative exhibit, showing the best examples of her years of study. The exhibit will be on until the latter part of May."

A traveling exhibition of selected works by Western painters, in which Mrs. Sargeant participated, terminated in a showing of many of her works in San Francisco and Oakland in 1923.

MEMORANDUM

TO : [Illegible]

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### FAMILY TRAVELS AGAIN

For many years Geneve Sargeant and her husband hoped that their three boys, Winthrop, Emmet and Billy, would have the finest musical training possible. A time abroad might further this, so finally a Thibault concert definitely made up their minds. In consequence the Sargeants sold their home, hastened to New Orleans, and in that same year 1923 they sailed from there by the cheapest rate, for France. Geneve Sargeant says, "we decided that art and beauty were the only things that mattered."

Arriving in Paris after a brief stay in Havana, the sight of the capital so exhilarated them after the three weeks of sea and sky, that they walked the entire first day and part of the night, now seeing with their own eyes the landmarks which had formerly been merely names and pictures.

The family remained in Paris five years, the boys attending the Paris Conservatory of Music, while Geneve took composition work from Andre L'hote, the advanced French art teacher, then in vogue with American students.

Paris was not without its tragedy for the Sargeants. Geneve's husband became ill there and died shortly afterward. "He loved Paris so much that I was glad his last days could be there," says Mrs. Sargeant.

1918

1. The first part of the report deals with the general situation of the country in 1918. It is noted that the country was in a state of chaos and that the government was unable to maintain order. The population was suffering from famine and disease, and the economy was in a state of collapse. The military was also in a state of disarray, and the country was being overrun by foreign forces.

2. The second part of the report deals with the military situation. It is noted that the military was unable to maintain its positions and that the country was being overrun by foreign forces. The military was also in a state of disarray, and the country was being overrun by foreign forces.

3. The third part of the report deals with the political situation. It is noted that the government was unable to maintain order and that the country was being overrun by foreign forces. The political situation was also in a state of chaos, and the country was being overrun by foreign forces.

4. The fourth part of the report deals with the economic situation. It is noted that the economy was in a state of collapse and that the country was being overrun by foreign forces. The economic situation was also in a state of chaos, and the country was being overrun by foreign forces.

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7. The seventh part of the report deals with the international situation. It is noted that the country was being overrun by foreign forces, and that the international situation was also in a state of chaos. The country was being overrun by foreign forces, and the international situation was also in a state of chaos.

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RETURNS TO SAN FRANCISCO

Coming back to San Francisco in 1927, Geneve Sargeant's art soon made people aware of her return. In the San Francisco Art Association Annual Exhibition, she was awarded first prize. In a previous exhibition she served as chairman of the jury and on the hanging committee. States Grace Hubbard of the Wasp, April 1927:

"The forty-ninth annual spring exhibit of the San Francisco Art Association, for half a century the outstanding yearly climax of the artists' activities here, opened March 25th with a reception and private view for the members of the Art Association and their guests.

"The jury and hanging committee, consisting of Geneve Rixford Sargeant, chairman; Gottardo Piazzoni, Ray Boynton, C. Stafford Duncan, Lucien Labaudt, Edgar Walter and Gertrude Albright, and the jury of awards, including Ralph Stackpole, Gertrude Albright and E. Spencer Macky, selected an important collection of representative art for the exhibition and no pictures were hung that could not pass the critical eye of the jury. The number of pictures submitted insured a very fine showing according to Mrs. Sargeant, chairman of the jury."

In an undated clipping is the first article to appear in the United States, dealing with the artist's work while in Paris, which says:

"Geneve Sargeant, a San Francisco artist residing in Paris, is among the important exhibitors in the First Salon of the French Independents, according to the Paris edition of the New York Herald-Tribune. This salon which opened the first of February represents a break with the annual Salon des Independents. Geneve Sargeant is listed among the American painters showing the influence of Andre L'hoté. The critic even goes on to say that her work is 'at least as good as the master's.'"

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author details the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The analysis focuses on identifying trends and patterns over time, which is crucial for making informed decisions.

The third part of the report presents the findings of the study. It highlights several key areas where significant changes have occurred. These findings are supported by statistical data and visual representations, such as charts and graphs, which make the information more accessible and easier to understand.

Finally, the document concludes with a series of recommendations based on the research findings. These suggestions are aimed at improving the overall efficiency and effectiveness of the organization's operations. The author believes that implementing these changes will lead to long-term success and growth.

The author expresses their appreciation to the individuals and organizations that provided support and resources throughout the project. They also mention that the information presented here is for informational purposes only and should not be used as a substitute for professional advice.

MORE HONORS

May and June were important exhibition months for Mrs. Sargeant in 1930. Quoting the San Francisco Chronicle of May 4:

"The 52nd annual exhibition of the San Francisco Art Association on view at the California Palace of the Legion of Honor through June 1st, is at once the most extensive exhibition and the finest one held by the association in recent years. Among the paintings that attract attention is one of Geneve Rixford Sargeant's."

From the Chronicle of May 11, 1930:

"A report on the result of artist and public graded voting on the paintings shown in the 1930 annual exhibition at the Oakland Art Gallery states that the following paintings received highest ratings in the order named. Among the twenty pictures receiving high rating is included 'Nude' (Montmartre) by Geneve Rixford Sargeant."

Again, she joined the exhibition of the Galerie Beaux Arts before the summer closing season, says the San Francisco Chronicle of June 15, 1930:

"One noticed with pleasure 'Paysage' by Geneve Sargeant, a finely organized painting of houses nestled against the hillside, sensitive in feeling and especially nice in color, also a figure done in pastel."

And also the San Francisco Chronicle of June 22, 1930:

"The skillful installation of the group showing by artist members of the Beaux Arts Gallery offers an aperitif in the gallery of water colors and drawings that provides a stimulation for the second gallery confined to oils."

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"In 'Orchard Avignon' by Geneve Sargeant we have a short hand statement of a landscape theme, with every stroke significant."

Geneve Sargeant's three children were now grown men so she gave her entire effort to her painting. Winthrop Sargeant, the oldest, is now music critic on the New York Journal, while Emmet, the cellist, is with the Philadelphia Symphony Orchestra. Billy, the youngest, lives in San Francisco and continues his career as an oboe player.

#### OTHER MEDIUMS

In June 1930 Stanford University Art Gallery, exhibited paintings by representative California women artists. Geneve Sargeant's works were among them, in many media; oils, pastel, chalks, wax crayons, etc.

Geneve Sargeant proved herself an artist in a new medium when she exhibited a lithograph of "A Mother and Child."

In a feature article appearing in the San Francisco News of April 1, 1931 Anna Sommer says of Geneve Sargeant, under the sub-title, "Artist achieves new distinction at a time when most women are resting on laurels":

"Noted for her keen feeling for color, for catching and crystalizing the spirit and atmosphere of a thing rather than its details, her work was acclaimed by critics as remarkable for its masculinity, or rather, its absence of femininity.

"Oils, water colors, charcoal, pencil, pen and ink, pastel, lithographs--there was scarcely a medium through which she could not or did not express her art. Just as there was scarcely a phase of it, from portraits to landscapes, from

THE CHURCH OF ENGLAND  
has a long and distinguished  
history, and its members  
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It is the duty of every  
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and the doctrine  
of the Last Judgment.

general painting to cubistic impressionism, which she did not depict.

"What more could any woman ask? But then, Mrs. Sargeant was not any woman.

#### MODERNISM DEFENDED

"The debacle of 'Modernism,' was the salvation of the drooping art of the last century, she believes.

"When she returned from Europe, artistic circles gasped again--this time at the depth and meaning in her art. 'The rejuvenation of Geneve Sargeant,' they called it."

In the month of May of that same year Mrs. Sargeant participated in three different exhibits. The Beaux Arts Gallery, Art Center and Art Association saw the travel studies of picturesque Mexico painted by her while vacationing there the year before. May 11, opened her one-man show in the Galerie Beaux Arts with her latest collection of water colors, drawings, pastels and paintings.

#### PAINTS FROM MEMORY

Intersting indeed, is the criticism given Mrs. Sargeant in the San Francisco Examiner of May 24, 1931:

"Geneve Sargeant is an unusually versatile artist with a wealth of impressions upon which to draw. Varied in treatment and in subject matter, Mrs. Sargeant's work all bears the stamp of her individuality. She loves color, and always strives for tonality contrasts. One of the finest things in her exhibition is the oil painting 'Bathers,' with its luminous figures treated somewhat after the cubistic manner and its scientifically balanced color. The exhibition consists of her latest work only. Many of the paintings were made or begun in the Basque country; others have been finished since her return from France over a year ago.

Faint, illegible text covering the majority of the page, appearing to be a document or report.

"Her most recent canvas is 'Regret,' the vivid study of a negro woman in tropical surroundings. The woman was painted from imagination, but Mrs. Sargeant wanting her background to be correct, went and studied examples of African flora in Golden Gate Park.

"While in France Mrs. Sargeant studied with L'hoté and haunted museums and exhibitions, only to become a more confirmed individualist than she was before. She has a feeling for the modern movement yet she does not depart too far from things as they are."

Geneve Sargeant gave two water-colors in June 1931, "The Tank House" and "The Frenchman's Cottage" to be raffled on "Patrons Day" at the Galerie Beaux Arts. They were sensitive studies.

#### VISITS MEXICO

Mrs. Sargeant's vacation in Mexico is recorded in the San Francisco Examiner of August 11, 1931:

"The Mexican people are so kind and helpful that no American need be deterred from visiting this land just because he cannot speak their language."

"So says Geneve Rixford Sargeant, the San Francisco artist, recently returned from a trip to the Southern Republic.

"While her Mexican tour was undertaken for the purpose of gay vacationing, Mrs. Sargeant found time to make a number of sketches, which, in her studio at 628 Montgomery Street, she is completing while her impressions are still vivid, paintings reflecting on what she saw in Mexico.

#### RIVERA VISITED

"While in Mexico City, Mrs. Sargeant dropped in to see Diego Rivera, who is painting frescoes on the walls of the National Palace.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The text notes that without reliable records, it would be difficult to track the flow of funds and identify any irregularities.

2. The second part of the document outlines the specific procedures that should be followed when recording transactions. It details the steps for verifying the accuracy of the data, ensuring that all necessary information is captured, and that the records are stored securely. The document also discusses the importance of regular audits and reviews to ensure that the records are up-to-date and accurate.

3. The third part of the document discusses the role of technology in improving record-keeping. It highlights the benefits of using automated systems to reduce the risk of human error and to increase the efficiency of the process. The text also notes that technology can help to ensure that records are accessible and secure, and that they can be easily shared and analyzed.

4. The fourth part of the document discusses the importance of training and education in ensuring that all staff involved in record-keeping are properly equipped to handle their responsibilities. It emphasizes that ongoing training and education are essential for staying up-to-date on the latest best practices and technologies. The text also notes that training should cover not only technical skills, but also the importance of ethics and integrity in the financial industry.

5. The fifth part of the document discusses the importance of transparency and accountability in the financial system. It notes that clear and open communication is essential for building trust and for ensuring that all stakeholders are kept informed of any developments. The text also discusses the importance of having clear lines of responsibility and accountability, and of being able to identify and address any issues as they arise.

6. The sixth part of the document discusses the importance of risk management in the financial system. It notes that there are many risks associated with record-keeping, and that it is essential to have a comprehensive risk management strategy in place. This strategy should identify the risks, assess their potential impact, and develop plans to mitigate them. The text also discusses the importance of having a clear and concise risk management policy that is communicated to all staff.

7. The seventh part of the document discusses the importance of data security in the financial system. It notes that financial records are highly sensitive and that they must be protected from unauthorized access and disclosure. The text discusses the importance of having strong security measures in place, including firewalls, encryption, and access controls. It also notes that staff should be trained on security best practices and that they should be held accountable for any breaches.

8. The eighth part of the document discusses the importance of data backup and recovery in the financial system. It notes that data loss can be catastrophic and that it is essential to have a robust backup and recovery strategy in place. This strategy should ensure that all data is backed up regularly and that it can be restored quickly and accurately in the event of a disaster. The text also discusses the importance of testing the backup and recovery process to ensure that it works as intended.

9. The ninth part of the document discusses the importance of data retention and archiving in the financial system. It notes that financial records are often subject to legal requirements and that they must be retained for a certain period of time. The text discusses the importance of having a clear and concise data retention policy that is communicated to all staff. It also notes that data should be archived properly to ensure that it is accessible and secure for the long term.

10. The tenth part of the document discusses the importance of data analysis and reporting in the financial system. It notes that financial records are a valuable source of information and that they can be used to identify trends, detect anomalies, and make informed decisions. The text discusses the importance of having a clear and concise data analysis and reporting strategy in place. This strategy should ensure that data is analyzed regularly and that the results are communicated to the appropriate stakeholders.

"She also met in the Capital Ed Dreis, a recent prize winner at the San Francisco Art Association annual exhibition and Timothy Pflueger, the architect.

"Mexico City is so different in the atmosphere and tempo of living from the hustling American cities that it reminds Mrs. Sargeant of an old world town."

The year 1932 proved to be eventful for Geneve Sargeant, who began by winning First Prize in the "Fifth California Statewide Art Exhibit" at Santa Cruz, California. The San Francisco Examiner of February 7, 1932, says:

"The San Francisco prize winners are Geneve Rixford Sargeant and Matteo Sandona, who take respectively, first and second award for their pastels 'Character Head' and 'In Japan.'"

#### CLUB BEAUX ARTS ANNUAL AUCTION

Almost humorous is an article in the San Francisco Examiner of May 29, 1932, about Joseph Thompson, brother of Kathleen Norris, in his role of Art auctioneer:

"Joseph Thompson, the 'Lightning toaster,' has taken up a new profession. On Monday afternoon he auctioned off the works of the members in the Beaux Arts.

"A water color by Geneve Sargeant the assistant presented to Thompson upside down. 'Not so important as it used to be,' was the seller's comment. 'Water color,' he ventured, 'oh, no, oil.' But still the bid lingered and I began to wonder if the audience were not composed of would-be vendors.

"Then Geneve Sargeant set a new high water mark by selling a still-life sketch of a bowl with fruit for \$40.00."

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent and reliable data collection processes to support informed decision-making.

3. The third part of the document focuses on the role of technology in modern data management. It discusses how advanced software solutions can streamline data collection, storage, and analysis, leading to more efficient and effective operations.

4. The fourth part of the document addresses the challenges associated with data security and privacy. It provides guidance on implementing robust security measures to protect sensitive information and ensure compliance with relevant regulations.

5. The fifth part of the document explores the importance of data quality and integrity. It discusses strategies for identifying and addressing data errors, ensuring that the information used for analysis is accurate and reliable.

6. The sixth part of the document discusses the role of data in strategic planning and performance management. It highlights how data-driven insights can help organizations identify trends, opportunities, and areas for improvement, leading to more successful outcomes.

7. The seventh part of the document focuses on the importance of data literacy and training. It emphasizes that all employees should have a basic understanding of data and how to use it effectively to support their work.

8. The eighth part of the document discusses the role of data in customer relationship management. It highlights how data can be used to better understand customer needs, preferences, and behaviors, leading to more personalized and effective customer service.

9. The ninth part of the document addresses the importance of data in financial management. It discusses how data can be used to track expenses, manage budgets, and identify areas for cost savings, leading to improved financial performance.

10. The tenth part of the document discusses the role of data in human resources management. It highlights how data can be used to track employee performance, identify training needs, and improve recruitment and retention strategies.

11. The eleventh part of the document focuses on the importance of data in marketing and sales. It discusses how data can be used to identify target audiences, track campaign performance, and optimize sales strategies, leading to increased revenue and growth.

12. The twelfth part of the document discusses the role of data in research and development. It highlights how data can be used to identify new market opportunities, test product ideas, and improve existing products, leading to innovation and competitive advantage.

13. The thirteenth part of the document addresses the importance of data in risk management. It discusses how data can be used to identify potential risks, assess their impact, and develop strategies to mitigate them, leading to more resilient and sustainable operations.

14. The fourteenth part of the document discusses the role of data in sustainability and social responsibility. It highlights how data can be used to track environmental impact, social performance, and community engagement, leading to more responsible and ethical business practices.

15. The fifteenth part of the document focuses on the importance of data in the future of work. It discusses how data-driven insights can help organizations adapt to changing market conditions, improve productivity, and create a more flexible and resilient workforce.



December 1932 the Legion of Honor in San Francisco opened a series of one-man rooms. A room was given to water colors and drawings by one artist. The San Francisco Call-Bulletin of December 3, 1932, says:

"Paintings by Geneve Rixford Sargeant, instructor at the California School of Fine Arts and erstwhile pupil of Andre L'hoté and Emil Carlsen, comprise one show. Strongly interested in the modern freedom, Mrs. Sargeant does not go to extremes in this direction in her own work."

#### WESTERN WOMEN'S CLUB EXHIBIT WINS PRAISE

Geneve Sargeant's exhibition at the Western Women's Club won much praise and established for herself the honor of her name on a plaque of famous local women, in the hall beyond the main lobby. Of the exhibit, the San Francisco Examiner of September 1932, says:

"Mrs. Sargeant has an assured mastery of technique and sometimes she seems to deliberately neglect it for a special effort of impressionism. She does this in her pastel of a negro dance hall. Three women dancers are the central interest. The artist wishes you to carry away with you the flash of human limbs, and simply ignores anatomy.

"Yet she knows the human form divine well, and can suggest it under rags or broadcloth. You see this in a picture of a small boy, one of the Tom Sawyer type. He sits with listless hands, his face is slightly cogitative. But the 'boy ternal' is in those clothes. Here is no tailor press of artificiality, but trousers which use has made to fall into folds that have the truthfulness of use.

The first part of the document discusses the early years of the project, focusing on the initial goals and the challenges faced by the team. It highlights the importance of collaboration and communication in achieving the project's objectives.

In the second section, the author provides a detailed overview of the project's progress, including the various milestones achieved and the lessons learned from the experience. This section also addresses the impact of the project on the community and the environment.

The third part of the document focuses on the future of the project, outlining the plans for the next phase and the potential for further development. It also discusses the role of the community in the project's success and the need for continued support and resources.

In the final section, the author reflects on the overall experience and the impact of the project. It emphasizes the value of the project in promoting sustainable development and the importance of working together to create a better future for all.

The document concludes with a call to action, encouraging the community to continue to support the project and to work together to achieve a common goal. It also provides contact information for those interested in learning more about the project.

Overall, the document provides a comprehensive overview of the project and its impact. It highlights the challenges faced by the team and the solutions that were developed to overcome them. It also emphasizes the importance of collaboration and communication in achieving the project's objectives.

The project has been a success, and we are proud of the progress that has been made. We look forward to continuing our work and to making a positive impact on the community and the environment.

Thank you to all the people who have supported the project and to the community for its participation. We are grateful for the opportunity to work together and to make a difference.

"The artist loves types. Here are three Spanish Americans playing at cards. There is absorption in the faces, and yet they are rather suggested than realistically portrayed. A nigger shining shoes is an excellent study. You half expect the lips to part and speak to you in a southern drawl. Another negro might be an Ethiopian prince; the glow on his face is that of fine bronze.

"In landscape, Mrs. Sargeant is warmly susceptible to the play of light. Farmland with barn and silo put on charm when permeated by rays of the sun. What might seem commonplace is redeemed by atmosphere. The soft light of an arcade of trees in another sketch is full of intimacy and recollection. The water of a lakeside picture wakens into spiritual stimulus under the touch of light. Mrs. Sargeant takes you away with her in her artistic wanderings and pictures herself in nature."

Mrs. Sargeant finished the 1932 season with two more exhibitions; one at the Delphic Studios, located at 724 Fifth Avenue, New York City, and the other at Gump's Competitive Exhibit of Oil Paintings.

### 1933 EXHIBITIONS

Mrs. Sargeant's works were a vital part of the first edition of the Annual Western Water Color Exhibit in January of 1933. She followed this with works shown at the Society of Progressive Artists in the City of Paris Gallery. Her study of "Tannery" was so delightful that she was then urged to give another one-man show at the California Palace of the Legion of Honor.

Mrs. Sargeant departed from her customary decorous choice of subjects when she displayed "At the Walkathon" in the Galerie Beaux Arts early in April 1933.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration or corporate governance. The text suggests that clear documentation helps in identifying trends, resolving disputes, and ensuring compliance with relevant laws and regulations.

2. The second part of the document focuses on the role of technology in streamlining operations and improving efficiency. It highlights how digital tools and software solutions can reduce manual errors, speed up processes, and provide real-time data analysis. The author notes that while technology offers significant benefits, it also requires careful implementation and training to ensure that staff are equipped to use these tools effectively.

3. The third part of the document addresses the challenges of resource allocation and budget management. It discusses the need for strategic planning to ensure that resources are used wisely and that the organization remains financially sound. The text suggests that regular budget reviews and adjustments are necessary to respond to changing circumstances and priorities.

4. The fourth part of the document explores the importance of human resources and employee development. It stresses that investing in training and professional growth can lead to a more skilled and motivated workforce. The author also mentions the need for a supportive work environment that encourages innovation and collaboration among team members.

5. The fifth part of the document discusses the importance of communication and stakeholder engagement. It suggests that regular communication with internal and external stakeholders is crucial for building trust and ensuring that everyone is aligned with the organization's goals and vision. The text also touches upon the importance of transparency in decision-making processes.

6. The sixth part of the document concludes by summarizing the key points discussed and reiterating the importance of a holistic approach to organizational management. It encourages leaders to continuously evaluate and improve their strategies to stay competitive in a rapidly changing environment.

On September 19, 1933 yet another one-man show was arranged consisting of her many media in, and varied examples of, her works since the beginning of her career. It was a complete reference collection of her moods, methods and manners.

This second showing at the East-West Gallery was opened with a pre-view reception at which Mrs. Sargeant gave a talk on her recollections of the studio of Andre L'hote in Paris. She also touched upon her trip to Mexico.

For her next exhibition Mrs. Sargeant entered work in the First Annual Water Color Show held at the Oakland Civic Art Gallery. A critic speaks of her popularity in the Bay Region:

"There is one thing, however, about Mrs. Sargeant, who is a native San Franciscan and one of the City's favorite women artists, whatever she sets her brush to, is something San Francisco wants to see."

"COLUMBUS AVENUE--8:30 A.M."

Those familiar with San Francisco found a treat when Geneve Sargeant exhibited "Columbus Avenue--8:30 A.M." at the Art Center, 730 Montgomery Street, San Francisco. This is an oil painting and is an interesting and colorful view of the Avenue when the morning activities begin. This was the reopening of this advanced art gallery after the summer vacation of 1934. The only other exhibition Mrs. Sargeant held in 1934 was again at the California Palace of the Legion of Honor.

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EASTERN TRIP

Early in 1934 Geneve Sargeant left for New York where she worked for almost a year. She also visited Philadelphia where she exhibited at the Gimbel Galleries. The Art Digest for May 1, 1935 describes her exhibition in a reprint from the Philadelphia Inquirer:

"There is a spontaneity, an honesty and forthrightness about her pictures, which at once suggests the joy which she takes in her work."

Once Mrs. Sargeant was heard to say:

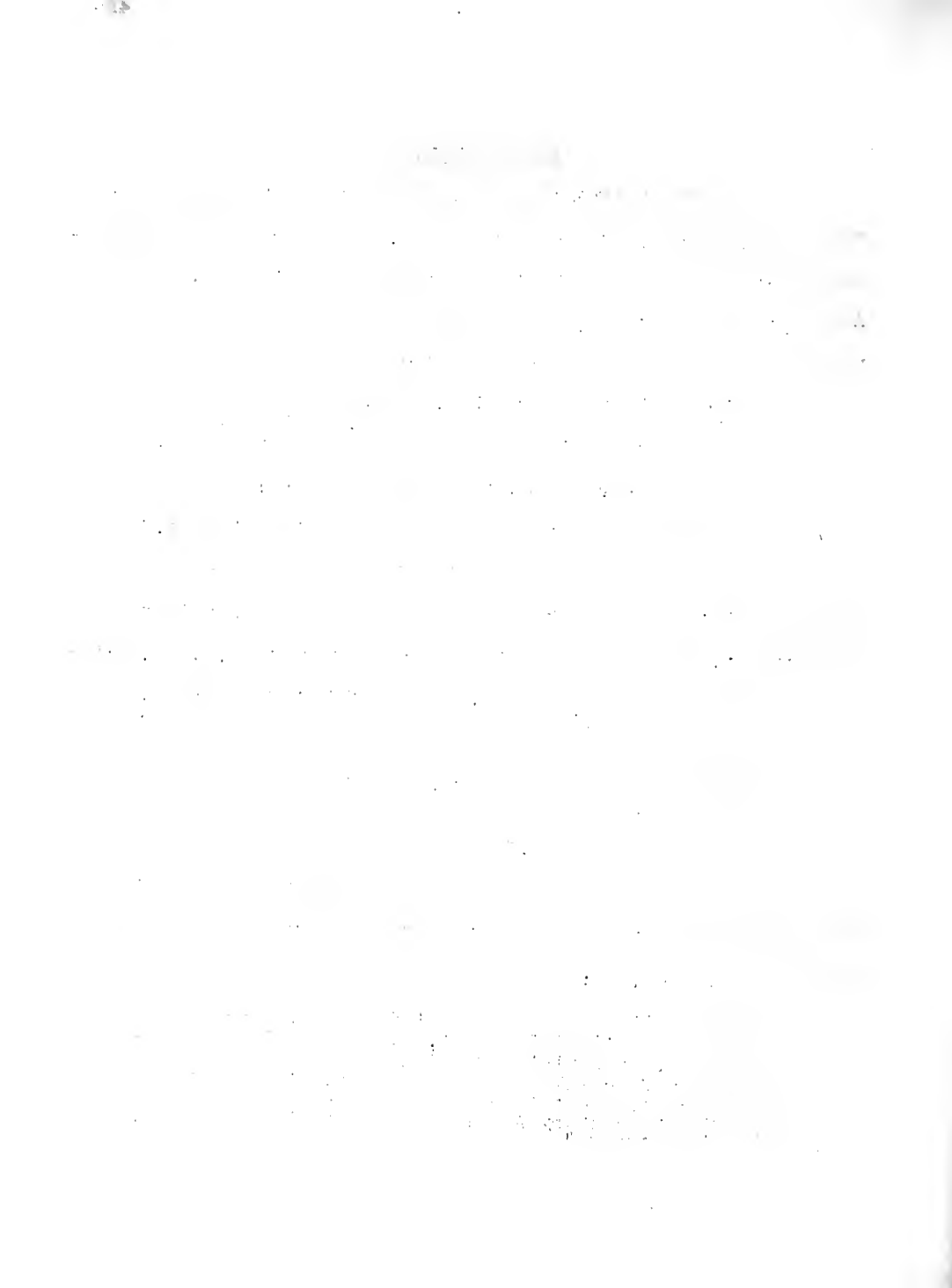
"If I love what I paint, people will like it."

Upon her return to San Francisco in the autumn of 1935 a gift of her work was presented the San Francisco Museum of Art. The San Francisco News of August 28, 1935, says:

"The latest Albert M. Bender gift to the Museum, 'Young Girl,' a painting in oils by Geneve Sargeant, reproduced above, has just been purchased by Albert M. Bender and presented to the San Francisco Museum of Art, for its permanent collection. Mrs. Sargeant is a well known local painter who has recently returned from a year's work in New York."

September of that year presented "The Dreamer" which is described in the San Francisco Wasp and News-Letter of September 14, 1935, as:

"An epitome of the finest Whistler, and of the most beautiful Sargeant, plus a quality of modeling, a feminine graciousness of conception and a forceful depiction of nature's loveliness which single this canvas out for the collection of 20th century American masters in the museum of tomorrow."





PRAISE AND ACCLAIM

Thousands of visitors who attended the Fifty-sixth Exhibition of the San Francisco Art Association at the new San Francisco Museum of Art early in 1936, gave Geneve Sargeant's work the second most popular vote for 'Judy,' a lively portrait in oil.

This response was not without consequence, for immediately the Art Center group requested a showing of her work during the first week in March 1936. Junius Cravens, the well-known art critic comments in the San Francisco Daily News, date of March 21, 1936:

"Geneve Rixford Sargeant is a painter who already is well known to San Francisco Art circles, and one whose paintings should bring comfort to those who think that 'this horrible modern art' has swept away all the traditions that they had saved. While the thirty oils, pastels and drawings which she is now showing at the Art Center, 730 Montgomery Street, are far from being of the lavender and old lace variety, there is nothing in them to offend the most exacting conservative.

"Particularly in two landscapes exhibited, called respectively, 'Spring in California' and the 'Farm' Mrs. Sargeant has taken a middle road between the strictly academic and freely modern. The latter canvas especially has clarity of color and pattern. 'Little Town,' a little impressionistic sketch, also speaks almost in the vernacular as it were.

"Mrs. Sargeant adheres most closely to conservative modes in her still-life and figure paintings. The best of her still-lives such as 'Geraniums' and 'Roses' have a freshness and a breath of quality which is missing in a few more fully developed canvases.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. This section also outlines the various methods and tools used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the implementation of these practices. It provides a detailed overview of the systems and processes in place, including the roles and responsibilities of the staff involved. This section also addresses the challenges faced during the implementation phase and the strategies used to overcome them, ensuring that the organization remains on track with its goals.

3. The third part of the document discusses the results and impact of the implemented measures. It highlights the significant improvements in efficiency and accuracy achieved, as well as the positive feedback received from stakeholders. This section also includes a comparison of the current state with the initial objectives, demonstrating the effectiveness of the implemented changes.

4. The final part of the document provides a summary of the key findings and conclusions. It reiterates the importance of continuous monitoring and evaluation to ensure that the implemented measures remain effective and relevant over time. This section also offers recommendations for future improvements and the next steps in the organization's journey towards excellence.

"Perhaps it was a determination not to go 'Rivera' which led Mrs. Sargeant to go so far to the other extreme that she seems to have missed the picturesque possibilities of the Mexican scene. In those and in two genre canvases, 'College Boys' and 'Band,' she has slipped into the realm of more or less literal illustrations.

"One of the most charming of her figure subjects is a small whimsical head of a negro child, 'Josephine.'"

#### CONCLUSION

At this writing, May 1937, Mrs. Sargeant is again on a trip to New York and will visit Mexico before she returns to her San Francisco studio, in the old Montgomery Block. This famous old building, whose bricks were brought around Cape Horn, and on whose doorsteps were committed political murders, houses much artistic history, too. Early in her art career Mrs. Sargeant had a studio here and today she permanently keeps several rooms at the Northwest corner, one flight up from the "628" or "Monkey Block" entrance.

At moments, when she can be deterred from her own work she allows private pupils, a stray art patron, a banker, a capitalist, a sensitive type who needs art as an outlet, to use one of her studios for painting still-life. She quietly slips in and gives them technical help and opens up the whole new vista of creative output to them, through these untrammelled hours. She believes that the art patron has a far greater appreciation of the art of others, once he has struggled with the working end of a brush himself. Were the names of some

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial statements and for providing a clear audit trail. The text also mentions that proper record-keeping is essential for identifying and correcting errors in a timely manner.

2. The second part of the document focuses on the role of internal controls in preventing fraud and misstatements. It highlights that a strong internal control system is necessary to ensure that all transactions are properly authorized and recorded. The text also discusses the importance of segregation of duties and the need for regular monitoring and evaluation of the internal control system.

3. The third part of the document addresses the issue of asset protection. It discusses the various methods used to protect assets, such as physical security, insurance, and legal measures. The text also mentions the importance of conducting regular asset audits to ensure that all assets are properly accounted for and protected.

4. The fourth part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial statements and for providing a clear audit trail. The text also mentions that proper record-keeping is essential for identifying and correcting errors in a timely manner.

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of her "private pupils" to be known, it would surprise "big business" who is knocking at their office doors, to find that when their secretary says "He is in conference," they mean "He is in conference in a studio," wearing a smock and struggling with paint, and learning that "the artist pays a price painful to pay" and there are few inflated values and over-production problems in art.

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## GENEVE RIXFORD SARGEANT

## REPRESENTATIVE

## WORKS

Land's End		1888
Little Miss R		1894
Margaret	(oil) Martin B. Cohn Prize, \$100	1903
Boat, The		1915
Still Life		1918
Spring		1918
Ora	(portrait)	1921
Father and Son		1922
Little Mother		1922
Boy with the Boat		1922
Boy and Cello		1922
The Italian Peasant		1922
Nude		1930
Mother and Child	(lithograph)	1930
Paysage		1930
Orchard Avignon		1930
Tank House, The		1931
Regret		1931
Frenchman's Cottage, The		1931
Character Head (pastel)	(1st Award, \$35, Santa Cruz Art League, 1932)	1931
Peasant Woman, The	(oil)	1931
Men of Taxco		1932
French Kid, The		1933
Tannery		1933
Card Game, The		1933
At the Walkathon		1933
Economy		1933
Young Girl	(oil)	1935
Dreamer, The		1935
Spring in California		1935
Little Town	(impressionistic sketch)	1936
Farm, The		1936
Geraniums	(still-life)	1936
Roses	(still-life)	1936
College Boys		1936
Band		1936
Judy	(portrait in oil) (2nd Prize, San Francisco Art Association, 56th Annual Exhibition)	1936
Josephine	(portrait)	1936
Miss Suzanne Pasmore	(portrait)	undated
Mme. Mathilde Wismer	(portrait)	undated

# THE HISTORY OF THE CITY OF BOSTON

The history of the city of Boston is a story of growth and resilience. From its founding as a small settlement of Puritan settlers, it has evolved into one of the most prominent and influential cities in the United States. The city's rich cultural heritage, its role in the American Revolution, and its status as a center of education and industry are all part of its unique identity.

In the early years, Boston was a hub of religious and intellectual activity. The city's leaders, such as John Winthrop, envisioned a "city upon a hill" that would serve as a model for other communities. This vision was reflected in the city's strict moral codes and its emphasis on education and public service.

Over time, Boston's economy diversified beyond its initial reliance on trade and commerce. The city became a center of manufacturing, particularly in the textile industry during the 19th century. The Boston Manufacturing Company, founded in 1813, played a significant role in the city's economic development and the growth of the textile industry in the Northeast.

Boston's role in the American Revolution is a pivotal chapter in its history. The city was the site of the Boston Tea Party in 1773, a protest against British taxation that led to the passage of the Intolerable Acts. The Battle of Boston, also known as the Siege of Fort Mifflin, took place in 1776, marking a significant military victory for the Continental Army.

In the 19th century, Boston emerged as a center of education and intellectual thought. The city was home to several prominent universities, including Harvard University and Boston University. The city's leaders, such as William Lloyd Garrison and Ralph Waldo Emerson, were instrumental in the abolitionist movement and the promotion of social reform.

Boston's history is also marked by its role in the Civil War. The city was a major center of support for the Union cause, and many of its citizens served in the military. The city's industrial output, particularly in the production of munitions, was crucial to the Union's war effort.

Today, Boston is a vibrant and diverse city, known for its rich cultural scene, its world-class universities, and its commitment to innovation and progress. The city's history is a testament to its enduring spirit and its ability to adapt and thrive in a constantly changing world.



## PRIVATE COLLECTIONS:

Mrs. Mathilde Wismer  
Portrait of Mrs. W.

## PERMANENT COLLECTIONS:

De Young Memorial Museum of Art, San Francisco  
Les Religieuses de Montmartre (lithograph)

San Francisco Museum of Art  
Portrait of Girl in Blue (oil) Gift of  
Albert Bender

## EXHIBITIONS:

San Francisco, California  
Sketch Club

Little Miss R	May 1894
Represented	1911
Represented	October 1914

Mark Hopkins Institute	1896
Beatrice	
Shelling Peas	

1373 Post Street	
Represented	1914

San Francisco Art Association

Annual Exhibition	June 20-September 15, 1916
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Portrait

Gypsy, The

Thoughts

Floating Clouds

Margaret

Figure in Shadow

November 10-December 1916
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Sunlight Through the Window	"	"	"
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Entomologist, The	"	"	"
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Still Life	"	"	"
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Garden, The (Second Jury Free Exhibition)	1918
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Tired Dancer, The	"
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Suma (Annual Exhibition)	March-May 1918
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Spring	"	"	"
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Sketch	"	"	"
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Still Life	"	"	"
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Suma (Museum Loan Exhibition)	January 1919
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An American Boy (Annual Exhibition)	
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March-May 1919
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Head of a Boy (Third Jury Free Exhibition)			
		May-June	1921
Cinerarias		"	"
Ora (54th Annual Exhibition)	October-November		
			1921
Spring Landscape (46th Annual Exhibition)			
		November-December	1922
Italian Peasant (49th Annual Exhibition)			1927
Cagnes-Sur Mer	"	"	"
Cassis	"	"	"
A Bit of Cobs	"	"	"
Sketch	"	"	"
Drawings (4)	"	"	"
Represented			1929
Bathers (52nd Annual Exhibition)		May	1930
Still Life "	"	"	"
Nude "	"	"	"
Orchard at Avignon	"	"	"
Young Girl	"	"	"
The Sun Porch (oil) (53rd Annual Exhibition)			
		April-May	1931
Still Life--Loaf of Bread		"	"
Mother (lithograph)		"	"
Nude (pastel)		"	"
Women of Taxco (oil) (54th Annual Exhibition)			
			1932
Judy (56th Annual Exhibition) (Portrait)			1936
Helgesen Galleries			
Tired Dancer, The		November	1918
Palace of Fine Arts			
One-man Show			
Land's End			1922
Ora (portrait)			"
Father and Son			"
Boy with Boat			"
Boy with Cello			"
Little Mother			"
Tired Dancer, The			"
California Palace of the Legion of Honor			
Represented			1930
Water colors and oil paintings	February		1931
Noon Hour			1932
One-man Show: water colors, pastels, and drawings			1932
One-man Show: oils, water colors, pastels, and crayon drawings			1933
Afghan, The			"
Represented			1934
Dreamer, The			1935



Galerie Beaux Arts		
Paysage		1930
Orchard Avignon		1930
One-man Show		
Water colors, drawings, pastels and paintings		1931
Peasant Woman, The (oil)		"
Rathers		"
Regret		"
Tank House, The		"
Frenchman's Cottage, The		"
Women of Taxco	May	1932
Still Life	"	"
At the Walkathon	April	1933
Gump's Gallery		
Represented		1932
Western Women's Club		
Represented		1932
East-West Gallery		
Water colors and pastels		1933
Economy		"
Annual Western Water Color Exhibit		
Represented		1933
City of Paris Gallery		
Represented		1933
Art Center		
Columbus Avenue, 8:30 A.M.	August	1934
One-man Show: 30 oils and pastels	March	1936
Spring in California	"	"
Farm, The	"	"
Little Town	"	"
Geraniums	"	"
Roses	"	"
College Boys	"	"
Band	"	"
Josephine	"	"
Golden Gate Park Museum		
First Exhibit		
Gypsy, The		1915
Portrait		"
Boat, The		"
By the Window		"
On the Maine Coast		"
Second Exhibit		
Still Life		1916
Suzanne		"

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San Francisco Society of Artists Galleries  
Landscapes and portraits of the Atlantic  
and Pacific Coasts 1914

McCann Co. Exhibition  
Out of the Window  
Still Life

Oakland, California  
Oakland Art Gallery  
Old Paris (Annual Exhibition) March-April 1930  
Nuns from Sacre Coeur " " "  
La Place de la Contrescarp " " "  
Montmartre " " "  
Represented " " "

Palo Alto, California  
Stanford Gallery  
Represented 1930

Santa Cruz, California  
Santa Cruz Art League  
Character Study (won Art League Prize of  
\$35 for pastels) February 1932  
Apple, The " "

Los Angeles, California  
Museum of History, Science and Art  
Represented November 1919

Sacramento, California  
Art Exchange, State Fair  
Italian Peasant Woman September 1931

Seattle, Washington  
Seattle Fine Arts Society  
Represented October 1919

Chicago, Illinois  
Art Institute of Chicago, 16th Exhibition  
Margaret (won Martin B. Cohn Prize of \$100) 1903

Philadelphia, Pennsylvania  
Gimbel Galleries  
27 oils of American and European landscapes,  
portraits and still-lives April 1935

New York City, New York  
Grand Central Gallery  
Represented 1931

San Francisco Society of Artists Exhibition  
Landscape and Figures of the Artists  
and Poets Circle

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Modern Col. Exhibition  
Out of the Window  
Still Life

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Orlando Art Society

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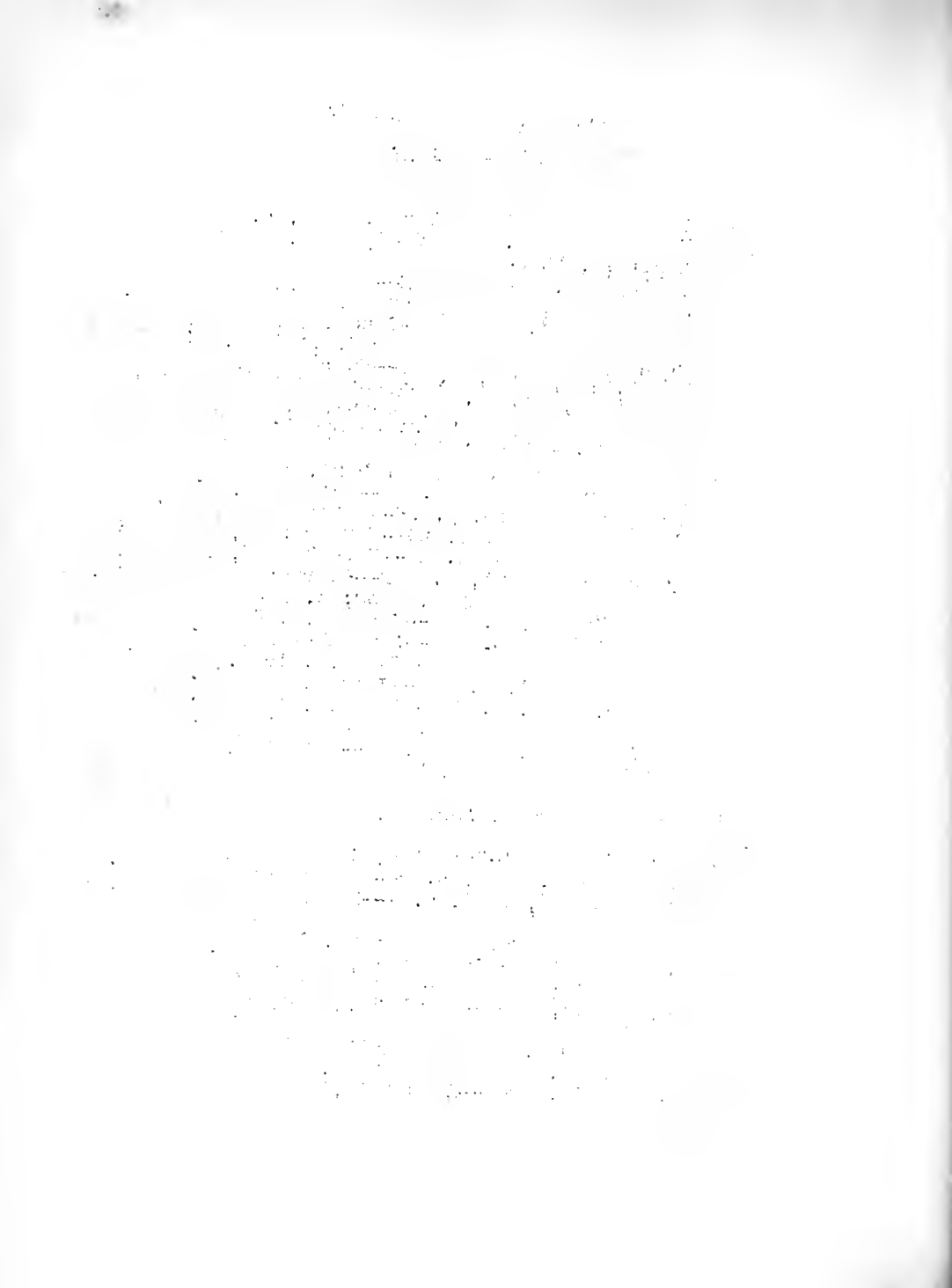
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## GENEVE RIXFORD SARGEANT

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The third part of the document focuses on the results of the analysis. It shows a clear upward trend in the data over the period covered. This indicates that the current strategy is effective and should be continued.

Finally, the document concludes with a series of recommendations for future actions. These include further investment in technology to improve data collection and more frequent reviews of the data to catch any potential issues early on.

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E. CHARLTON FORTUNE

1885.....

Biography and Works

"SANTA BARBARA"



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"PROPERTY OF THE ARTIST"

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## E. CHARLTON FORTUNE

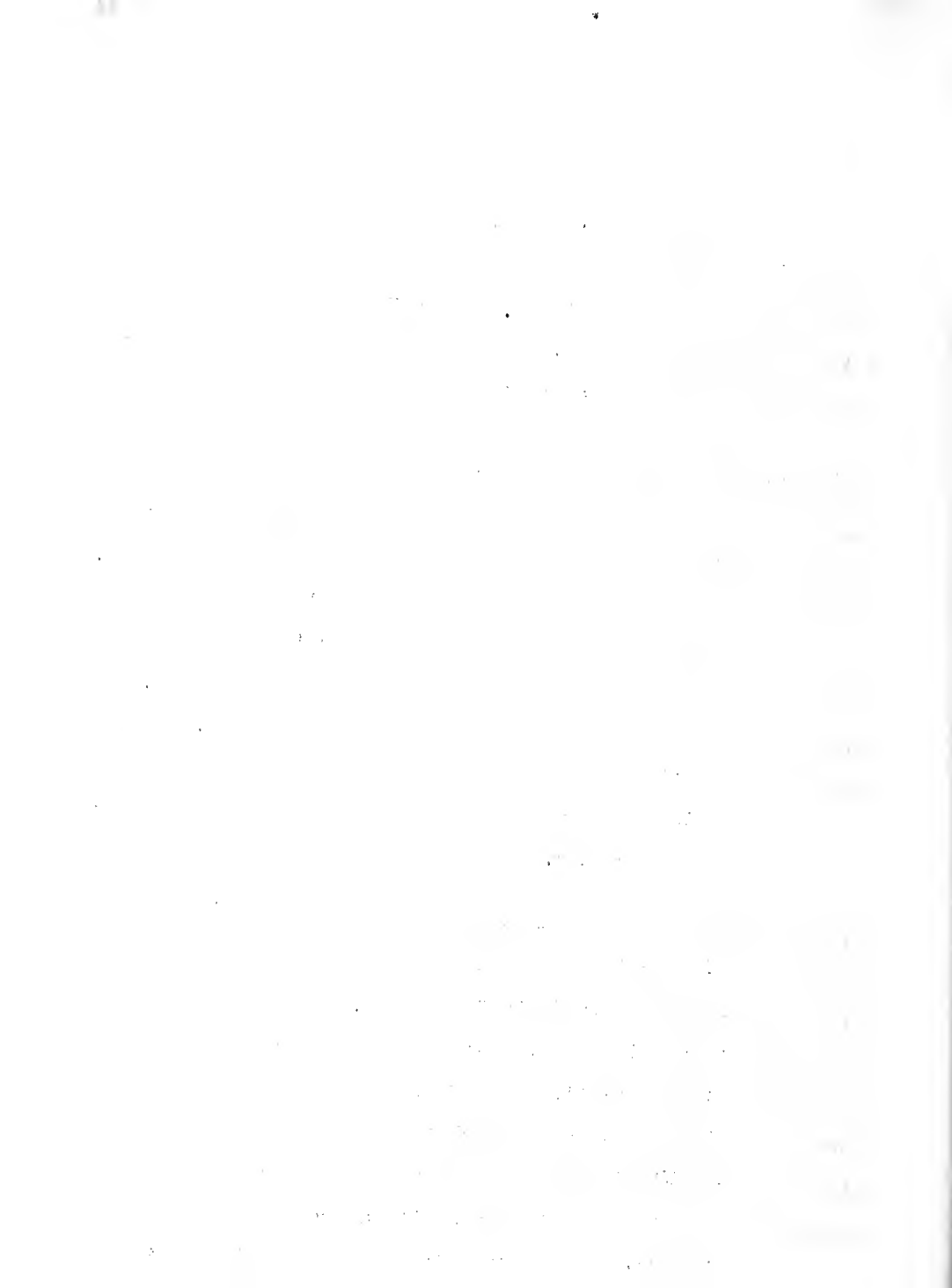
The career of E. Charlton Fortune covers many phases of art development. Superficially she compares with many other California painters in that she has become well known in European art centers and counts among her friends the famous artists of the United States and Europe.

She has painted quaint fisherfolk and done portrait studies of celebrated men, women and children in many cities. An appraisal of her life's work offers a clear expression of how art can be the fulfillment of an artist's aspirations as well as a sound contribution to any civilized community.

Miss Fortune signs her paintings simply E. Charlton Fortune. Christened "Euphemia," she has always hated the name, and since her early childhood has been called "Effie" by her intimate friends.

### EARLY TRAINING

In the little town of Sausalito, across the bay from San Francisco in Marin County, E. Charlton Fortune was born on January 15, 1885. At an early age she came face to face with the realities of life in the loss of her father, whose teachings had done so much to establish her strength of character. William Rankin Fortune had possessed the famous Scotch sense of humor, together with a grand sense of proportion and balance. These same traits are conspicuous in his daughter.



Miss Fortune's mother, who after his death found herself faced with the support of Effie and a younger brother, encouraged her daughter to become a portrait painter, an ambition she had once had for herself. The mother also developed in her daughter an appreciation of the intimate and healthy relationship between religion and art. Born a Jewess, S. Helen Herzberg, E. Charlton Fortune's mother, reared her children in the Catholic faith of her husband. While Effie's early life had its routine arranged to include serious art study, she had other interests. Athletics and the outdoors claimed much of her time; yet she remained, above all, a good student. Another quality for which she later became noted was her gracious friendliness.

Miss Fortune's racial heritage combines resourcefulness and tact. Her mother and brother both fostered her dynamic personality and nurtured her artistic ability. Her only brother, James, is now associated with the British firm of Balfour, Guthrie and Company. In 1917 when the United States entered the World War, he was an officer with the 136th Infantry overseas and won distinction at Chateau Thierry.

#### BRITISH SCHOOLING

As a young woman, E. Charlton Fortune attended the St. Margaret's Convent in Edinburgh, Scotland. There she found little opportunity for artistic development and "learned nothing of value." Prodded by her driving ambition the



young woman enrolled in the St. John's Wood School of Art, London, in 1904, and studied under Orchardson, at that time an eminent art instructor. Although this school boasted a fine reputation, the artist found it unsuited to her needs and merely endured her courses there. She was looking for a free style that would be adaptable to the portrayal of the sparkling sunlight of her native California. She did not find it until she developed her own technique of "broken color" in rich hasty brush strokes, several years later. This was one of the few tenets of Impressionism which she found acceptable.

Upon her return to California in 1905, Miss Fortune attended the San Francisco Art Association classes at the old Mark Hopkins School. Here tales of great progress in the art schools of the East reached her and she went to New York City to study at the Art Students' League. No taskmaster could have laid down a more rigid course than the one she outlined for herself. She studied under three teachers; Frank Vincent Dumond, Luis Mora, and Albert Sterner of New York. The latter was noted for his caustic and critical attitude toward young artists, but proved exceptionally sympathetic in the case of E. Charlton Fortune, the ambitious young painter from the West.

As a professional painter she met with almost immediate success. She not only won student honors and a scholarship at the Art Students' League, but was soon welcomed both

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by art circles and art dealers in New York. When she left the Art Students' League in 1907, she had already acquired a name for her free lance sales and portrait commissions. Her work attracted marked attention among advanced painters and she was one of a party of twenty-five young artists invited by Mr. Spencer Trask to spend the summer of 1908 at his estate on Lake George. However, her eagerness for study led her to decline and prepare herself instead to travel and paint abroad.

#### EUROPEAN HONORS

In 1910 Miss Fortune found Europe more to her liking. In Scotland, she was able to portray in her own fashion the ancient castles and shrines which cast their spell out of the past across the countryside. Irish scenes, English pomp and pageantry, set her to sketching furiously. She also sketched on the continent and thoroughly "did" the art museums and galleries.

In Scotland she painted a series of rural districts and from her sketches illustrated an article on certain aspects of life in Scotland, which was published in Harper's Magazine, October 1910. Her portraiture also gained definite recognition when she was in Scotland and she was invited to exhibit at the Royal Scottish Academy that year.

In 1911 Miss Fortune exhibited at the Liverpool Art Gallery, where she scored a triumph with her canvas, "The Beryl Stone." By this time the artist was well on her way to





fame. She met and painted many celebrities of that day, including A.N.S. Carmichael, Esquire, M.B.C.M., of Edinburgh, Scotland, and Colonel E. Rose of Bladensburg, R.E.

#### RETURN TO AMERICA

In 1912 E. Charlton Fortune returned to California and painted at Carmel-by-the-Sea, the famous Monterey peninsula artists' colony. Here were produced a series of large canvases featuring sunlit vistas about the old Spanish missions, rich cool mission interiors and shrines, and the oak-clad slopes leading to the sea.

#### CRITICAL ACCLAIM

Porter Garnett, art critic, covers one of Miss Fortune's exhibits in the San Francisco Call, March 9, 1913 as follows:

"Fine drawings of the collection are those of Colonel Ross, of the Honorable Mrs. Stewart Menzies, and Dr. Carmichael with the portrait of Miss Betty Gayley a close fourth, and that of James Flood, Jr., a good fifth. I do not know of any artist hereabout who could bring to his or her work more distinction or greater finesse, combined with solid quality, than is shown in these drawings."

Two weeks later in the same newspaper, March 23, 1913, Porter Garnett again comments:

"In addition to its exceptional proficiency there is a marked feeling and fancy. Such a picture as 'The Stolen Scarf,' shows that Miss Fortune is not only a painter but an artist. Her copy of the Pantheon decoration of Puviss de Chavannes may be studied with profit by anyone to whom painting means expression."

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both manual and automated techniques. The goal is to ensure that the data is both reliable and representative of the overall population being studied.

The third part of the document provides a detailed breakdown of the results. It shows that there is a significant correlation between the variables being measured. This finding is supported by statistical analysis and is consistent with previous research in the field.

Finally, the document concludes with a series of recommendations for future research. It suggests that further studies should be conducted to explore the underlying causes of the observed trends. This will help to develop more effective strategies for addressing the issues at hand.

In the April issue of the San Francisco Call, same year, the critic further describes the artist's paintings:

"Miss Fortune's 'Afternoon' is beautiful and distinguished. It is as rich in imagination as it is in color. Her other paintings are without exception admirable."

In order that the uncertainty of "sittings" might not limit her rapid output, she contented herself with "sanguine" sketches. These studies in red-chalk on flesh toned or white paper, were sensitive likenesses and any man, woman or child who had the good luck to sit for Miss Fortune was, not only kept amused during the work, but also found the portrait finished after a few brief hours of posing. One of her pupils recalls that the artist was very particular and stressed the necessity of seeing the head as a whole, for she said, "When you draw one corner of the chin, think about the top of the head, too. When you draw the nose, think of the back of the head. No matter how front view you may draw your model, remember there is a profile too." All this implies a strong sense of sculpture, a three-dimensional understanding of the values of planes and texture.

Miss Fortune, and her mother now established a large studio at 1351 Sutter Street in San Francisco. Her first exhibit received wide notice in both the art and social columns. She showed in her new studio a number of her European portraits, sketches done in Scotland, Ireland, England and France and a wide selection of California landscape canvases. Her

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The third part of the report details the results of the analysis. It shows a clear trend of growth over the period covered. The data indicates that the company's performance is strong and that there is significant potential for further expansion.

Finally, the document concludes with a series of recommendations. These are based on the findings of the analysis and are designed to help the company achieve its long-term goals. The author suggests that focusing on certain key areas will lead to the most significant improvements.

media included oil painting and sanguine and charcoal drawings. Her quality of black and white in outdoor effects gave a thrilling illusion of bright sunlight. Two handsome drawings were black crayons entitled "Crail Harbor, Scotland," and "Sunday Market at Saint Mammes, France."

A much discussed canvas in this exhibit was the "Interior of San Carlos Mission at Carmel." Shortly after this she completed a large panel of a scene in the life of Christ which was later placed, as a gift, in the chapel of her old school, St. Margaret's Convent, Edinburgh.

#### CALIFORNIA IMPORTS ART TEACHERS

In 1914 Miss Fortune suggested that her old friend, William Merritt Chase, the famous portrait painter and art instructor, come to Carmel and teach rather than go to Italy as he had planned. One hundred and fifty women and two men attended his classes. He taught them such technical feats as "painting into the wet" raw sienna, so that the edges of objects were blended instead of standing out sharply. His philosophy was "sketch and sketch until, in the process, your work is so nearly right that the canvas is suddenly done." He would paint a large still-life of fish or a full length portrait in one afternoon, just as an example of skill.

Miss Fortune also was an adept at quick sketching but she did not sidestep other methods, and kept on with her research in an attempt to evolve her own manner. She did not

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It also outlines the various methods used to collect and analyze data, including surveys and interviews.

3. The second part of the document provides a detailed description of the experimental procedures used in the study.

4. This section includes information about the participants, the materials used, and the specific tasks they performed.

5. The results of the study are presented in the third part of the document, which includes several tables and graphs.

6. These results show a clear relationship between the variables being studied, and they are discussed in detail.

7. The final part of the document discusses the implications of the findings and offers suggestions for future research.

8. Overall, this document provides a comprehensive overview of the study and its findings.

9. It is hoped that this information will be helpful to anyone interested in the field of research.

10. Thank you for your attention and interest in this work.

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become a "little Chase" nor imitate her other masters. Always curious about what methods other artists preferred, she nevertheless continued to be original, simple and direct in her work, no matter how much she may have respected the theories of her fellow-painters.

Miss Fortune and her mother now established a studio in Monterey. Her canvases and portraits were constantly on view in the art gallery of the Hotel Del Monte and many of the visitors there spent their afternoons sitting for her portrait-drawings. Others bought her California or European works.

Just as her friend, Chase, believed that every artist should teach in order to keep close to fundamentals, so did E. Charlton Fortune continue to teach a few private pupils and occasional large outdoor sketch classes.

An interesting incident in her friendship with Chase is that he purchased her canvas "Interior of Carmel Mission," it being a habit of his to collect exceptional canvases painted by his old pupils. This same canvas was one of ten paintings by Miss Fortune which won a Silver Medal at the 1915 Panama-Pacific Exposition in San Francisco.

These were prosperous years for her, and from 1916 to 1919, filled with anxiety by the world war, she gave generous donations for war sufferers, offering her paintings at benefit auctions.

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In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The primary data was gathered through direct observation and interviews, while secondary data was obtained from existing reports and databases.

The third section details the statistical analysis performed on the collected data. It describes the use of descriptive statistics to summarize the data and inferential statistics to test hypotheses. The results of these analyses are presented in a clear and concise manner, highlighting the key findings of the study.

Finally, the document concludes with a summary of the findings and their implications. It discusses the limitations of the study and suggests areas for future research. The author expresses confidence in the reliability of the data and the validity of the conclusions drawn.



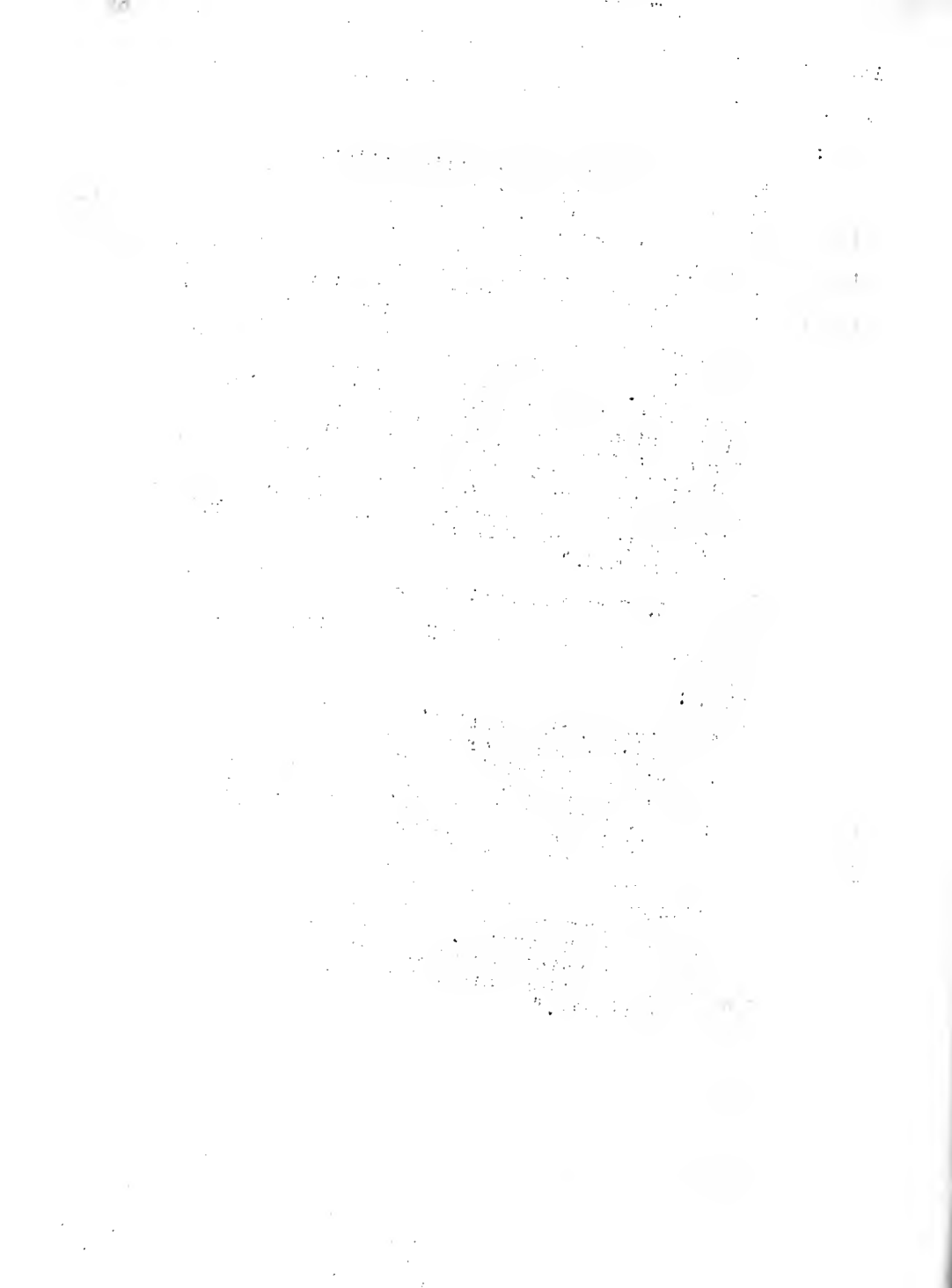
### HER TECHNICAL INTERPRETATION

Michael Williams, the well-known San Francisco critic, gives us his interpretation of the artist and her works in the San Francisco Examiner, April 9, 1914, which reads as follows:

"Miss Fortune is a versatile artist. She does bold, strong, brilliant work in landscape and natural decorations. Her portrait work is but one of her artistic interests. She is successful in avoiding that appearance of monotony that so often attaches to a number of portraits; an examination shows that the variety and individual interests of the portraits are due to the artist's ability to evoke the spiritual quality of her sitters as well as the exterior semblance. She is conspicuously able to secure that outward semblance, let it be said, for Miss Fortune pays strict attention to what after all a portrait should have, the likeness of her sitters, but evidently she is able to see beneath the surface, and to convey something of the soul that dwells in each tenement of clay, whether it be beautiful and stately, or broken and deformed."

Of E. Charlton Fortune, Anna Cora Winchell writes in the San Francisco Chronicle of November 22, 1914, the following article:

"The type of this artist's work is very strong--unusually strong for a woman--her stroke having the vigorous decision customarily attributed to men only, though Miss Fortune is not by any means bereft of the feminine touch. She deals largely in what is popularly known as the modern method, whose technique she employs mainly for the purpose of gaining a great luminosity in filtered lights, though some of the later work shows examples of subjects and lights and a touch of the mystic. Miss Fortune always handles her paintings with a view of gaining a new interpretation rather than to present the subject itself."



A week later in the San Francisco Chronicle under date of November 29, Miss Winchell gives the following criticism:

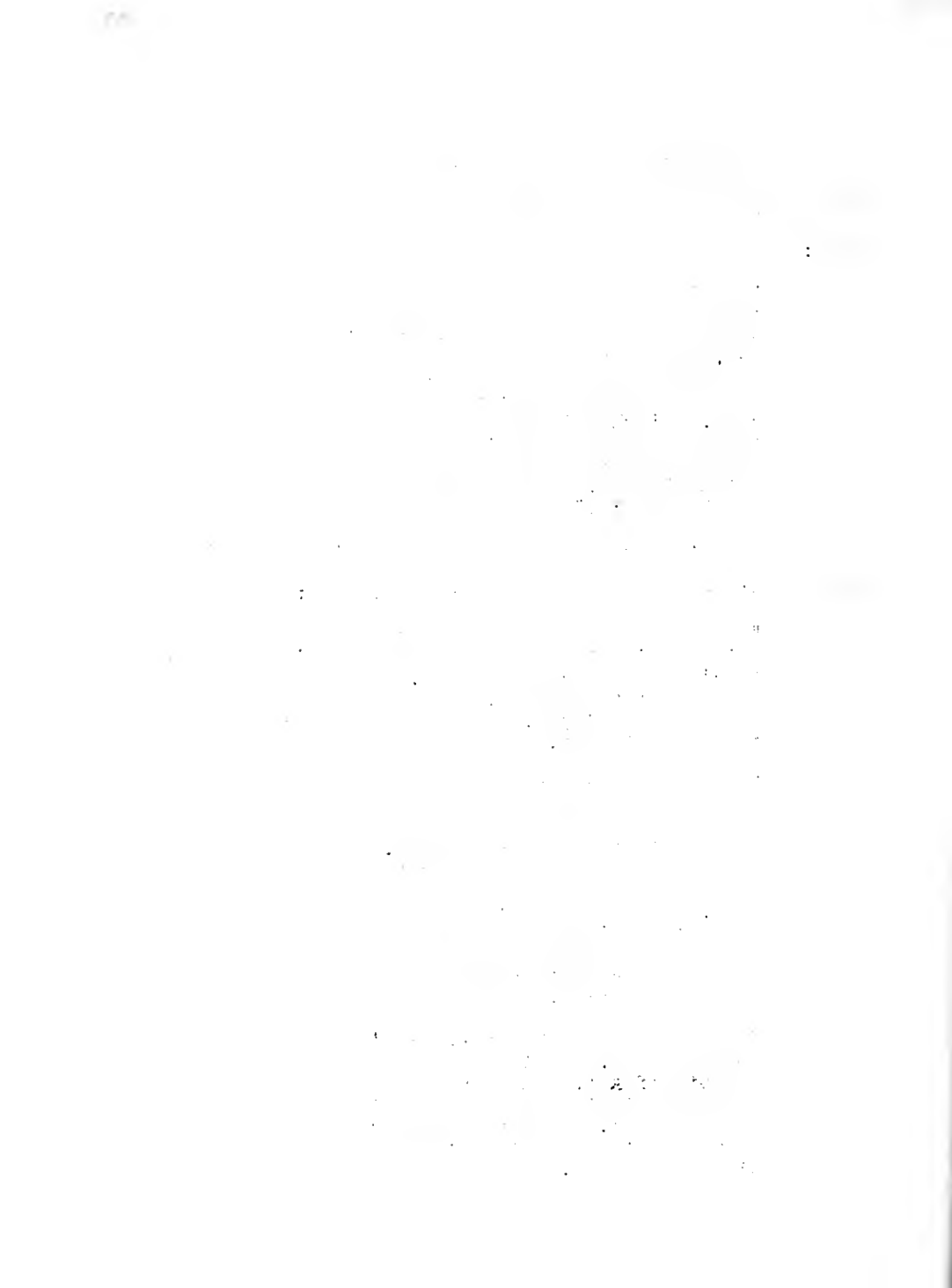
"The colorfulness of E. Charlton Fortune's pictures gains much attention from artists as well as from those laymen interested in picture values. In her work she has woven many bits of scintillating color into various subjects, thereby adding to the art-worth of the subject itself. 'Summer' is a veritable poem in greens, though merely outlining a natural greensward, hedged by a rambling fence and approached by a flimsy bridge, but the time of the calendar is easily sensed."

Further comments by Anna Cora Winchell follow in the San Francisco Chronicle for January 14, 1917:

"Included among Miss Fortune's later works are 'L'Encore' which is the portrait of 'Les Sylphides' of the Russian Ballet. How Miss Fortune has caught the motion, grace and color must be seen to be enjoyed. It is a revivification of the dance itself.

"Then there is a view of the yacht harbor, in the animated days of the Exposition, and the mood in which Miss Fortune has expressed the harbor is the salient point. Looking across that sheltered niche toward the Pacific Heights hills, she found a day which was bitten with cold. The air has that clarity, seen only on a 'northwind' day, and the waves of the little harbor are fairly snuggled together for warmth, their crests white and sharp with foam, too congealed to frolic.

"The masterpiece however, is 'Monterey,' which won the \$100.00 prize at the San Francisco Instituto of Art. Among numerous canvases of excellence, it is safe to say this is the best of all her work. She has encompassed a great area from a vantage point on the hills of the presidio of Monterey.



"A fringe of trees veils the first glimpse of the day, but its scope and color at a late afternoon hour are wonderfully true and beautiful. The soft atmosphere of an autumn day is felt and revealed by the artist, and shaggy streamers of sunlight filter through the trees on the water with a mellowed glow."

Majorie C. Driscoll writes of this artist in the San Francisco Chronicle of January 30, 1921:

"Not the least interesting thing about E. Charlton Fortune and her work is her entirely sane outlook upon the artistic world; an outlook which, with its absence of cant in phrase or action and its direction of vision, cannot help but manifest itself in her painting. Miss Fortune's belief is that an artist should, although never losing his fundamental characteristics, be able to adapt his art to the style best suited to what the subject of his work reveals to him.

"Putting this into practice, she has prepared such widely different canvases, as the strong 'Lonely Shore' with its shadow furrowed hills and beach; the complex interests of 'The Town Gossip,' the sunny warmth of 'El Rancho Camelo,' the blended lights and shadows of 'Summer Night' --A canvas that has somewhere, perhaps in half suggested figures, perhaps in a certain mystical quality in the deeper tone, the same effect that a Maeterlinck scene produces in drama-- and the delicate grace and luminous blondeness of the portrait of Alison Lawson....

"All are evidences of her fondness for sure color and the ease with which she handles her medium; an ease that is not cramped by too much attention to rigid plan. Miss Fortune writes no scenario for her paintings, to speak in terms of the stage; her own feeling for force and balance is sufficiently sure that it does not play her false."

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial statements. This includes not only sales and purchases but also expenses, income, and any other financial activity.

The second part of the document provides a detailed breakdown of the accounting process. It starts with the identification of the accounting cycle, which consists of eight steps: identifying the accounting cycle, analyzing and journalizing the transactions, posting to the ledger, determining debits and credits, preparing a trial balance, adjusting the entries, preparing financial statements, and closing the books.

The third part of the document discusses the importance of the trial balance. It explains that the trial balance is a statement that lists all the accounts and their balances at a specific point in time. It is used to check the accuracy of the accounting records and to ensure that the debits equal the credits.

The fourth part of the document discusses the importance of adjusting entries. It explains that adjusting entries are necessary to ensure that the financial statements reflect the true financial position of the company at the end of the period. These entries are used to record accruals, deferrals, and other adjustments.

The fifth part of the document discusses the importance of preparing financial statements. It explains that financial statements are a summary of the company's financial performance and position. They include the income statement, balance sheet, and statement of cash flows.

The sixth part of the document discusses the importance of closing the books. It explains that closing the books is the final step in the accounting cycle. It involves transferring the balances of the permanent accounts to the new period and closing the temporary accounts.

The seventh part of the document discusses the importance of maintaining accurate records. It emphasizes that accurate records are essential for the preparation of financial statements and for the management of the company's financial affairs.

The eighth part of the document discusses the importance of the accounting cycle. It explains that the accounting cycle is a systematic process that ensures the accuracy and completeness of the accounting records.

The ninth part of the document discusses the importance of the trial balance. It explains that the trial balance is a key tool for checking the accuracy of the accounting records.

The tenth part of the document discusses the importance of adjusting entries. It explains that adjusting entries are necessary to ensure that the financial statements reflect the true financial position of the company.

The eleventh part of the document discusses the importance of preparing financial statements. It explains that financial statements are a summary of the company's financial performance and position.

The twelfth part of the document discusses the importance of closing the books. It explains that closing the books is the final step in the accounting cycle.

The thirteenth part of the document discusses the importance of maintaining accurate records. It emphasizes that accurate records are essential for the preparation of financial statements and for the management of the company's financial affairs.

The fourteenth part of the document discusses the importance of the accounting cycle. It explains that the accounting cycle is a systematic process that ensures the accuracy and completeness of the accounting records.

The fifteenth part of the document discusses the importance of the trial balance. It explains that the trial balance is a key tool for checking the accuracy of the accounting records.

The sixteenth part of the document discusses the importance of adjusting entries. It explains that adjusting entries are necessary to ensure that the financial statements reflect the true financial position of the company.

The seventeenth part of the document discusses the importance of preparing financial statements. It explains that financial statements are a summary of the company's financial performance and position.

The eighteenth part of the document discusses the importance of closing the books. It explains that closing the books is the final step in the accounting cycle.

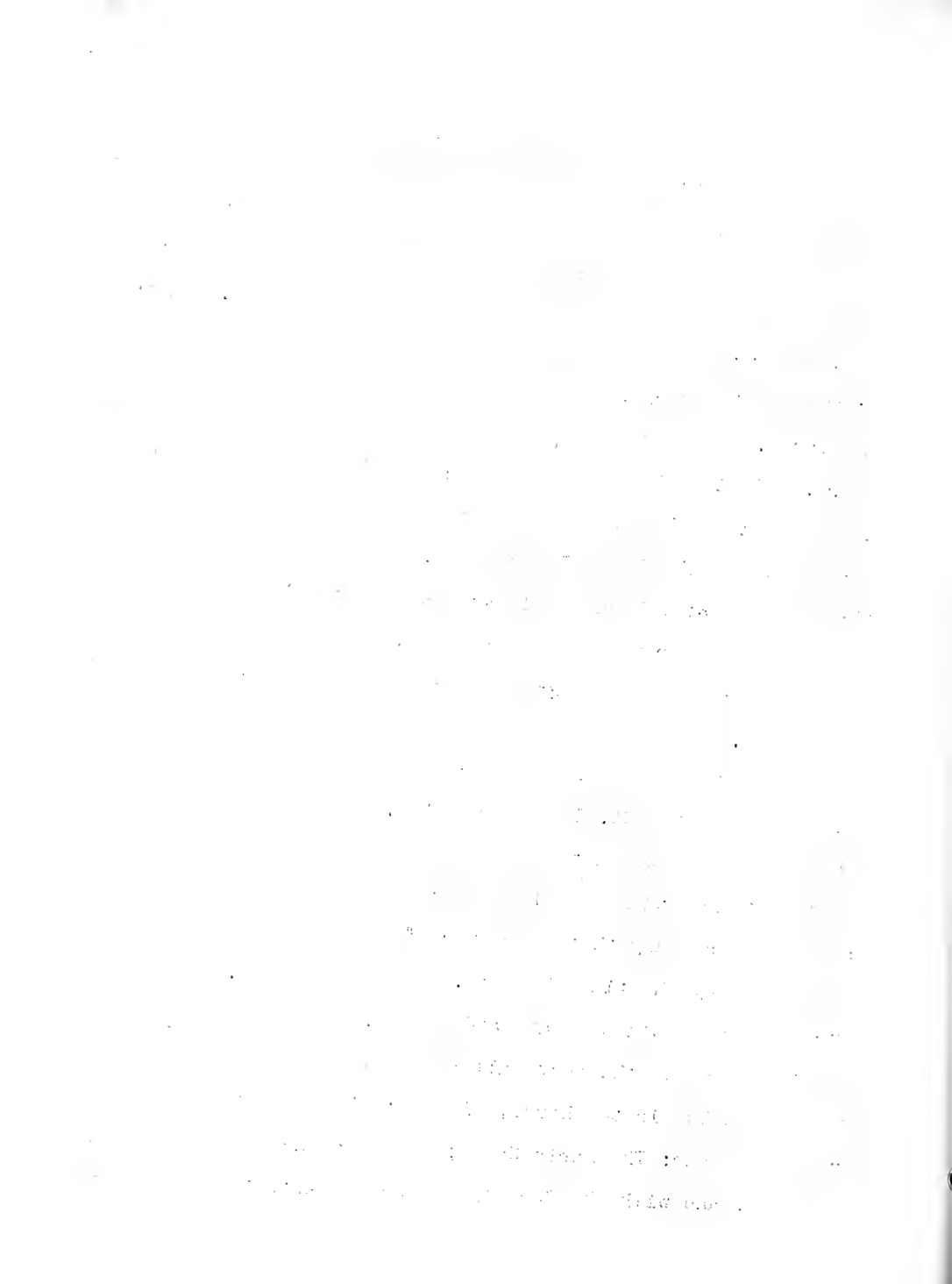
The nineteenth part of the document discusses the importance of maintaining accurate records. It emphasizes that accurate records are essential for the preparation of financial statements and for the management of the company's financial affairs.

The twentieth part of the document discusses the importance of the accounting cycle. It explains that the accounting cycle is a systematic process that ensures the accuracy and completeness of the accounting records.

### FRANCE AND SALONS

In 1921 Miss Fortune made her third trip to Europe and settled down to paint in Saint Tropez in Var, the southernmost province in France, which was considered a most ridiculous and unfashionable place for an artist to go. In this obscure place she found sturdy fisherfolk, apparently untouched by the outside world, and the clear and sundrenched atmosphere she loved. Here she painted steadily and happily for some six years. During this period her canvas "St. Ives Harbour" won her the Silver Medal, given by the Societe des Artistes Francais, in the 1924 Paris Salon. She particularly prizes that certificate, because it was made out to "Monsieur Charlton Fortune," proving beyond a doubt, she says, that she had influenced none of the bigwigs by asking them to dine with her beforehand.

It was not long before the French artist de Segonzac also came to St. Tropez to paint. Now the unfashionable little village began to attract many artists. Miss Fortune says that from then on sightseers and artists flocked to St. Tropez so rapidly that there was "not even standing room on the quais" by the time she left. Many of her St. Tropez pictures became both popular and famous. She now began to exhibit in many of the best galleries, including, The Royal Academy in Burlington House, London; Liverpool; Derby; Newcastle-on-Tyne; The Paris Salon; The Royal Academy, Edinburgh, Scotland; and with the Society of Scotch Artists of which she





was made a member. Also, at this time, she exhibited in Eastern cities and held numerous one-man shows in California, winning medals and honors which are listed in the "Honors and Awards" attached to this biography.

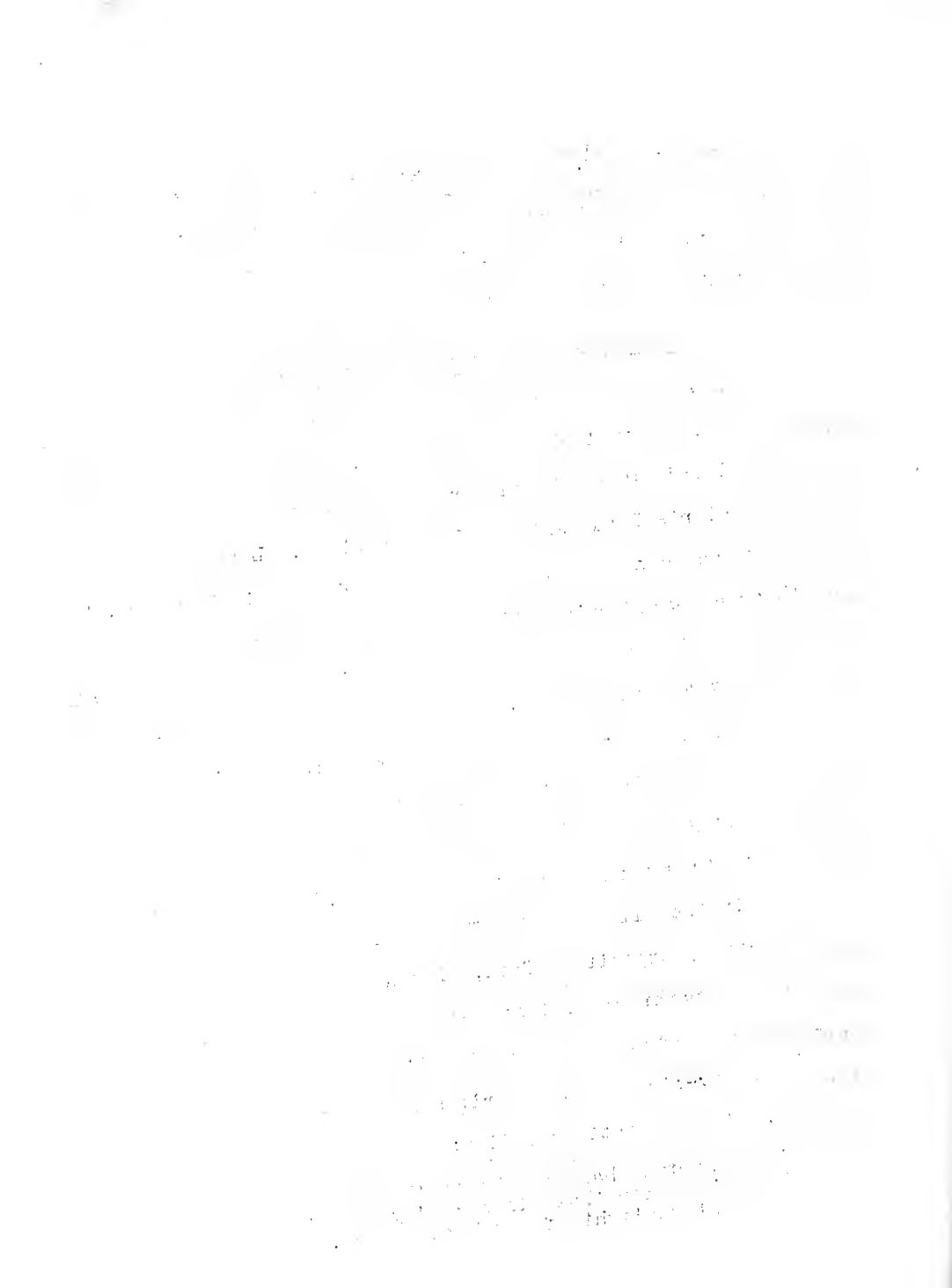
#### MONTEREY AND WESTERN EXHIBITIONS

After her triumphant years abroad, Miss Fortune returned to her studio-home in Monterey in the spring of 1927. Her local followers viewed her recent European works that fall at the Galerie Beaux Arts in San Francisco. Local critics argued pro and con but, despite radical changes in her work, her worth as a California artist of renown was apparently unassailable. She settled down to portraiture and painting again in Monterey and flourished.

At the State Fair in Sacramento, California, in 1930, her "Santa Barbara" captured the first award. This award is always given by popularity vote from Fair visitors, whose taste is governed by "what they like."

In the files of The Western Association of Art Museum Directors, Exposition Park, Los Angeles, California, may be found newspaper criticisms by well known critics. These particular criticisms cover a circuit exhibition in 1927 and 1928 of twenty-five of E. Charlton Fortune's most important paintings. Some quotations follow:

"Miss Fortune has brought to the Galerie Beaux Arts the color that sings so joyously through the soft sunlight of southern France. Her work



impresses us as strikingly 'different,' not because it is freakish or radical, but because it is so eminently sane and happy and skillful.

"'St. Ives Harbour,' the picture that won the Silver Medal in 1924 at the Societe des Artistes Francais, is here in all its shimmering loveliness. We listen for the flapping of gulls' wings as they swoop from the fore shore to the hills across the cove.

"Miss Fortune well earns her reputation of being one of the most skillful painters in the country. Here is a technical mastery that approaches virtuosity. She has retained her soundness, the comprehensibility of the academicians, has assimilated and made use of the methods and color of the Impressionists, and has taken some of the organization of the moderns. Her aim has not been to change, but to develop, and she has done so."

Florence Wieben Lehre in the Oakland Tribune:

"Miss Fortune loves movement, color, sunlight, life. She is an optimist by her confession, and her art reflects her mood. A critic once dared remark that she worked only on sunlit days. In answer, the artist painted 'Gray Day, St. Tropez,' a symphony in grays and blues, touched with red, and proved that she could feel happy in fog as well."

From real connoisseurs, Miss Fortune received high praise the following year, in "Liturgical Arts," the publication of the new Liturgical Arts Society, in an article on her recent interior decorations for St. Angela's Church, Pacific Grove, California. She had come to believe that the Catholic Churches of California were losing their appeal because of their machine-made, catalogue-ordered decorations; that they needed the touch of real art and handicrafts; that because of commercial art, spiritual and religious values were depreciating.



that she is done with art as an independent artist, which to her, seems unsatisfactory in that it is too often undirected production for purely individual aggrandizement.

#### FOREIGN PATRONAGE

Miss Fortune's religious paintings hang in several European churches, where they rank with the best in sensitive interpretation.

Her easel paintings and tour de force canvases are owned by private and public galleries of Scotland, England, and France. When she won the Silver Medal given by the Societe des Artistes Francais in 1924, she was referred to as "L'Americain Fortune" and declared "Hors de Concours."

Her American and West Coast patronage has been unusual when compared with many women painters of less verve, while it compares well with men painters of the same range of subjects and variety of media.

After some twenty-five successful years as an artist, E. Charlton Fortune is still vibrantly alive in her aesthetic interests. She is a great student, continually finding new enthusiasms for herself, as well as appreciation for the works of others.



## E. CHARLTON FORTUNE

## REPRESENTATIVE

## PORTRAITS:

Bruguere, Dr. Pedar  
 Carmichael, Dr. A.N.S. (Scottish Army Officer)  
 Fleishhacker, Alan  
 Flood, Jr., James  
 Fortune, Mrs. S.H. (the artist's mother)  
 Fritz and Paul, (Sons of Dr. Aurelia Roberts Reinhardt)  
 Gayley, Miss Betty  
 Gayley, Professor Charles M.  
 Gayley, Frederick Parker  
 Lawson, Alison  
 Les Sylphides, Russian Ballet  
 Marie and Florence, Daughters of Mr. and Mrs. Andrew  
 Welch.  
 Meire, Mrs. Ernest  
 Menzies, Mrs. Stewart  
 Meyers, Miss Helen  
 Newhaus, Eugen (Artist and Author)  
 Ross, Colonel E.  
 Welch, James E.  
 Williams, Miss Corna  
 Williams, Mrs. Henry Alston

## LANDSCAPES:

Afternoon  
 Beryl, Stone, The  
 Crail Harbor  
 Drying Sails St. Tropez  
 El Rancho Carmelo  
 Evening  
 Gray Day, St. Tropez  
 Green Float, The  
 Lonely Shore  
 Moonlight  
 Monterey  
 Pier, The  
 Pool, The  
 St. Ives Harbour  
 San Gabriel Vine, The  
 Santa Barbara, California

1917

17

18

The first part of the report deals with the general situation of the country. It is noted that the country is a large one, and that the population is increasing rapidly. The government is working to improve the conditions of the people, and to develop the resources of the country. The report also mentions the importance of education and the need for a strong legal system.

The second part of the report discusses the economic situation. It is noted that the country has a rich natural resource base, and that the government is working to develop these resources. The report also mentions the importance of agriculture and the need for a strong financial system.



Summer  
 Summer Night  
 Sunday Market at Saint Mammes, France

PRIVATE COLLECTIONS:

Mr. Callesen, San Mateo, California  
 St. Ives Harbour (oil)

William M. Chase, San Francisco, California  
 Interior of Carmel Mission (oil)

Alexander Guthrie, London  
 Landscape of Monterey (oil)

St. Margaret's Convent, Edinburgh, Scotland  
 Panel Scene of the Life of Christ

Mrs. Andrew Welch, San Francisco, California  
 Les Sylphides, Russian Ballet (oil)

St. Angela's Church, Pacific Grove, California  
 Interior Decoration

Also decorations in the Dominican College Chapel at  
 San Rafael, California, in conjunction with other  
 artists.

PERMANENT COLLECTIONS:

Paris Salon, Paris, France  
 Santa Barbara, California (oil)

EXHIBITIONS:

San Francisco, California  
 Studio Exhibition, 1321 Sutter Street  
 Carmichael, Dr. A.N.S. (portrait) December 1912  
 Crail Harbor, Scotland " "  
 Sunday Market at Saint Mammes, France

Sketch Club  
 Represented March 1913

Vickery, Atkins and Torrey Galleries  
 Bruguiere, Dr. Pedar (portrait) March 1913

The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1.1) as  $t \rightarrow \infty$ . It is shown that the solutions of the system (1.1) are bounded and tend to zero as  $t \rightarrow \infty$ . The second part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1.1) as  $t \rightarrow 0$ . It is shown that the solutions of the system (1.1) are bounded and tend to zero as  $t \rightarrow 0$ . The third part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1.1) as  $t \rightarrow \infty$ . It is shown that the solutions of the system (1.1) are bounded and tend to zero as  $t \rightarrow \infty$ . The fourth part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1.1) as  $t \rightarrow 0$ . It is shown that the solutions of the system (1.1) are bounded and tend to zero as  $t \rightarrow 0$ .

Gayley, Miss Betty	(portrait)	March	1913
Flood, Jr., James	"	"	"
Frank, Margaret	"	"	"
Menzies, Mrs. Stewart	"	"	"
Nouhaus, Eugen	"	"	"
Ross, Col. E. (of Bladensburg, R.E.),	(portrait)	March	1913
Sloss, Richard	"	"	"
Walsh, James E.	"	"	"
Williams, Miss Corna	"	"	"
San Francisco Institute of Art			
Afternoon		April	1913
Schussler Galleries			
Fortunc, Mrs. S.H.	(portrait)	April	1914
Gay, Frederick Parker	"	"	"
Gayley, Miss Betty	"	"	"
Gayley, Charles M.	"	"	"
McAllister, Miss Ethel	"	"	"
Meire, Mrs. Ernest	"	"	"
Menzies, Mrs. Mary	"	"	"
Meyers, Miss Helen	"	"	"
Rogers, Miss Isabel	"	"	"
Williams, Mrs. Henry Alston	"	"	"
L'Encore		January	1917
Les Sylphides		"	"
Monterey		"	"
Panama-Pacific International Exposition			
Carmel Mission (Interior Decoration)			1915
Fisherman's Wharf of Monterey (Silver Medal)			1915
Pier, The			"
San Gabriel Vine, The			"
Palace of Fine Arts			
The Senora's Garden		May	1918
Helgesen Galleries			
Gathering Clouds		December	1918
Pool, The		"	"
San Juan Bautista (Interior)		"	"
Exhibited			1920
Lonely Shore		January	1921
Rancho Carmelo, El		"	"
Summer Night		"	"
Town Gossip, The		"	"

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy auditing of the accounts.

In the second section, the author details the various methods used to collect and analyze data. This includes both primary and secondary research techniques. The primary research involves direct observation and interviews, while secondary research involves reviewing existing literature and reports.

The third section focuses on the statistical analysis of the collected data. It describes the use of various statistical tests to determine the significance of the findings. The results indicate a strong correlation between the variables being studied, which supports the initial hypothesis.

Finally, the document concludes with a summary of the key findings and their implications. It suggests that the results have important implications for the field of study and provides recommendations for further research. The author also acknowledges the limitations of the study and offers suggestions for how these can be addressed in future work.

Galerie Beaux Arts		
Bengairn, Scotland	October	1927
Gray Day, St. Tropez	"	"
Saint Ives Harbour	"	"
Saint Tropez in Spring	"	"
Spring Morning, Phillick, Cornwall	"	"
Monterey California		
Del Monte Art Gallery		
Moonlight	February	1928
Drying Sails, St. Tropez	"	"
Sacramento, California		
Sacramento State Fair		
Represented	September	1928
"	"	1929
Santa Barbara, California (oil)	"	1930
First Award		
Los Angeles, California		
Museum of History, Science and Art		1919
Represented in group of 18 artists from S. F. and vicinity		1919
San Diego, California		
San Diego Exposition		
Late Afternoon--Point Lobos (Silver Medal Award)		1915
Philadelphia, Pennsylvania		
Pennsylvania Academy of the Fine Arts		
Represented		1932
Glasgow, Scotland		
Royal Scottish Academy		
Portrait		1910
London, England		
Liverpool Art Gallery		
The Beryl Stone (oil)		1911
Paris, France		
Paris Salon, Societe des Artistes Francais		
St. Ives Harbour (Silver Medal)		1924

All exhibited at different times at, The Royal Academy, London; Burlington House, London; Derby; Newcastle on Tyne; Art Students' League, New York; National Academy of New York, and at the Carnegie Institute, Pittsburgh.



## AWARDS:

San Diego Exposition, San Diego, California	1915
Silver Medal for "Late Afternoon--Point Lobos"	
Panama-Pacific Internation Exposition, San Francisco	1915
Silver Medal for "Fisherman's Wharf of Monterey"	
San Francisco Institute of Art	1917
First Prize (\$100) for "Monterey"	
San Francisco Art Association	1921
Walter Prize for "Monterey Bay"	
Societe des Artistes Francais, Paris Salon	1924
Silver Medal for "St. Ives Harbour"	
Santa Cruz (California Art Exhibition,	1930
Honorable Mention for "Green Float" (oil)	
Sacramento (California) State Fair	1930
First Prize for "Santa Barbara, California" (oil)	

## CLUBS:

## Member

Art Association, San Francisco, California  
 Art Students' League, New York  
 California Art Club, Los Angeles, California  
 Monterey Guild  
 Society of San Francisco Artists  
 Society of Scottish Artists, Scotland

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It also emphasizes the need for regular audits to ensure compliance with applicable laws and regulations.

3. Furthermore, the document highlights the role of technology in streamlining financial processes and reducing errors.

4. In addition, it provides a detailed overview of the various financial statements that must be prepared and filed.

5. The document also includes a section on the importance of maintaining proper documentation for all financial activities.

6. Finally, it concludes by reiterating the significance of transparency and accountability in financial reporting.

7. The document is intended to serve as a comprehensive guide for anyone responsible for managing the financial affairs of an organization.

8. It is hoped that this information will be helpful in ensuring the highest standards of financial integrity and accuracy.

Page 10

9. The document is a confidential document and should be handled accordingly.



## E. CHARLTON FORTUNE

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 September 10, 1916, P.22--October 22, 1916, P.18  
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 January 25, 1930, P.12--September 20, 1930  
 May 3, 1930, P.12
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- Who's Who in American Art, 1936-37, P. 151

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and reducing the risk of errors.

4. The fourth part of the document addresses the challenges associated with data security and privacy. It stresses the importance of implementing robust security measures to protect sensitive information and ensure compliance with relevant regulations.

5. The fifth part of the document provides a summary of the key findings and recommendations. It concludes that a comprehensive data management strategy is crucial for the organization's long-term success and growth.

Inscriptions at Panama-Pacific International  
Exposition, 1915, Page 38--By Porter Garnett

Galleries of the Exposition, By Eugen Neuhaus,  
1916, Page 73.

Liturgical Arts, New York, 1931



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C L A R K   H O B A R T

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Biography and Works

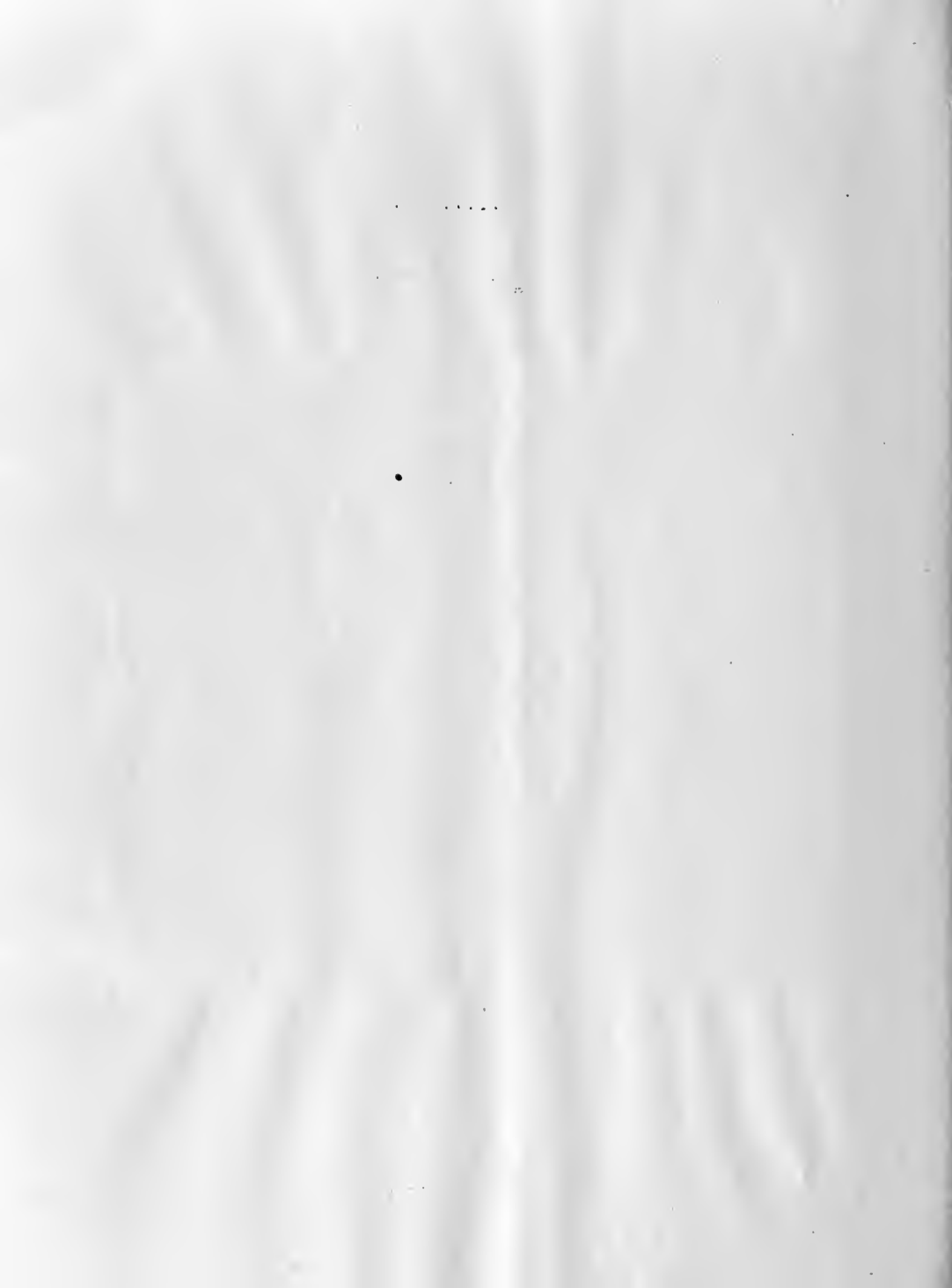
"PORTRAIT OF PIAZZONI"



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SAN FRANCISCO MUSEUM OF ART

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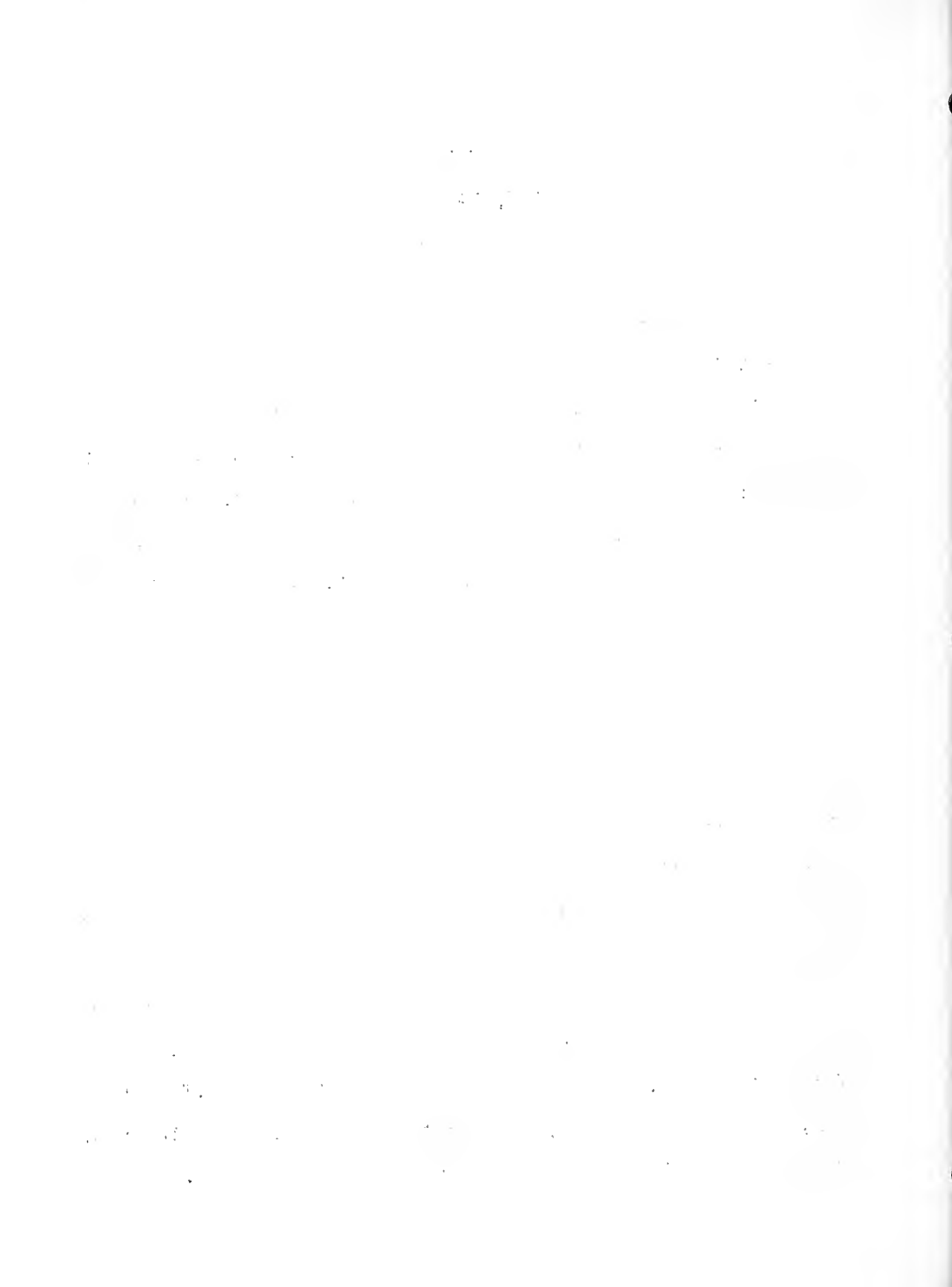


CLARK HOBART  
PORTRAIT, LANDSCAPE AND  
MONOTYPE PAINTER

The career of Clark Hobart, prominent San Francisco painter, is exceptional in that it has attracted favorable attention from varied sources. Too frequently the portrait painter and landscapist fails in winning the approval of his fellows; and this for the reason that, usually, he compromises in his art. This cannot be said of Clark Hobart. His work has been adjudged not only good art, but also extremely good subject matter.

While Hobart has not been prolific in his portrait work and in his landscape studies, nevertheless each of his canvases has been of a high standard, executed with the precision of the expert painter. His ability to control the flow of color from his brush is fully complemented by his sensitivity to the patterns he perceives in his subject matter. Often he composes portraits against outdoor backgrounds of California scenery, and his likenesses are invariably sure.

During the early years of his art work, Hobart was best known for the small decorative paintings which, transferred to paper, are properly known as "monotypes." These gay, imaginative scenes, often with figures depicted in them, were popular in art galleries all over the country. Subse-





quently, he further established his position as an artist by his large oil paintings, many of which are now in both museums and private collections.

#### ART TRAINING

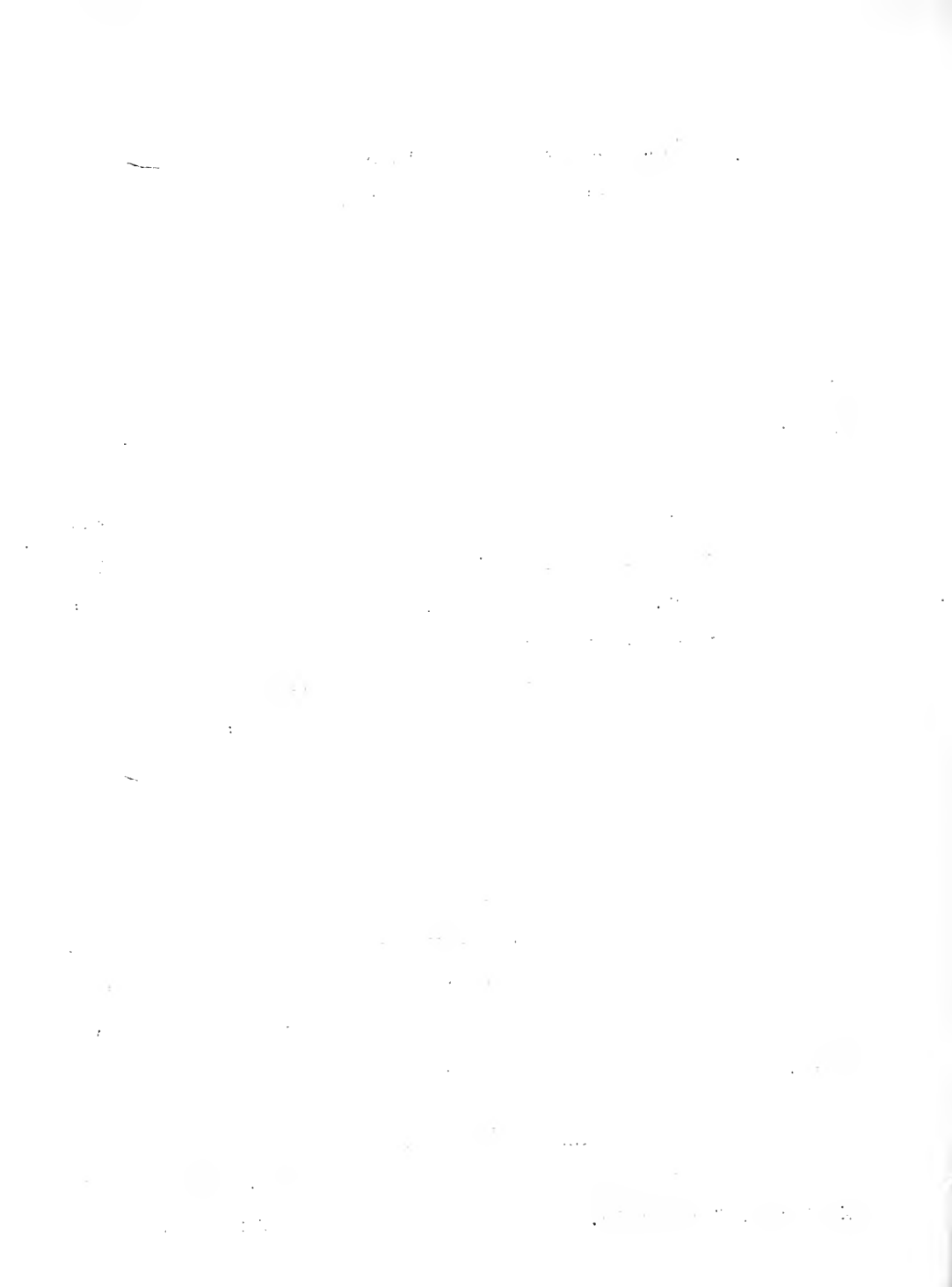
Clark Hobart was born in Rockford, Illinois, during the 1870's. (He does not care to state the exact year.) While he was still a small boy his family moved to California. In San Francisco he received his first art training, studying for three years under William Keith and Guiseppe Cadenasso, landscape painters and early instructors at the San Francisco Institute of Art. Three years of study at the Art Students' League in New York City followed.

In 1898 Clark Hobart was chosen from among hundreds of other students at the New York Art Students' League to paint four panels in the Ethnology Building of the Pan-American Exposition in Buffalo, New York.

Three years of study in Paris, completed his formal art training. He then returned to New York City and became art editor of the Burr-McIntosh Magazine, a national art journal in which full page illustrations of paintings and photographs were reproduced. He held this position from 1903 to 1911, when the magazine was discontinued.

#### EARLY EXHIBITIONS

Clark Hobart again came west to paint, and lived in Monterey, California. Here he printed the first series of



the monotypes which were to bring him both national and a bit of international recognition. He also produced landscapes, portraits and wall decorations.

In 1913 Hobart exhibited at the Del Monte Hotel Mid-winter Exhibition and also in Pacific Grove and Carmel-by-the-sea galleries. His decorations were shown in San Francisco at the Architectural Club that year. The following April his work was in the Spring Annual of the San Francisco Institute of Art. During the summer he sketched the Yosemite Park region and gathered material for many of his later monotypes and canvases.

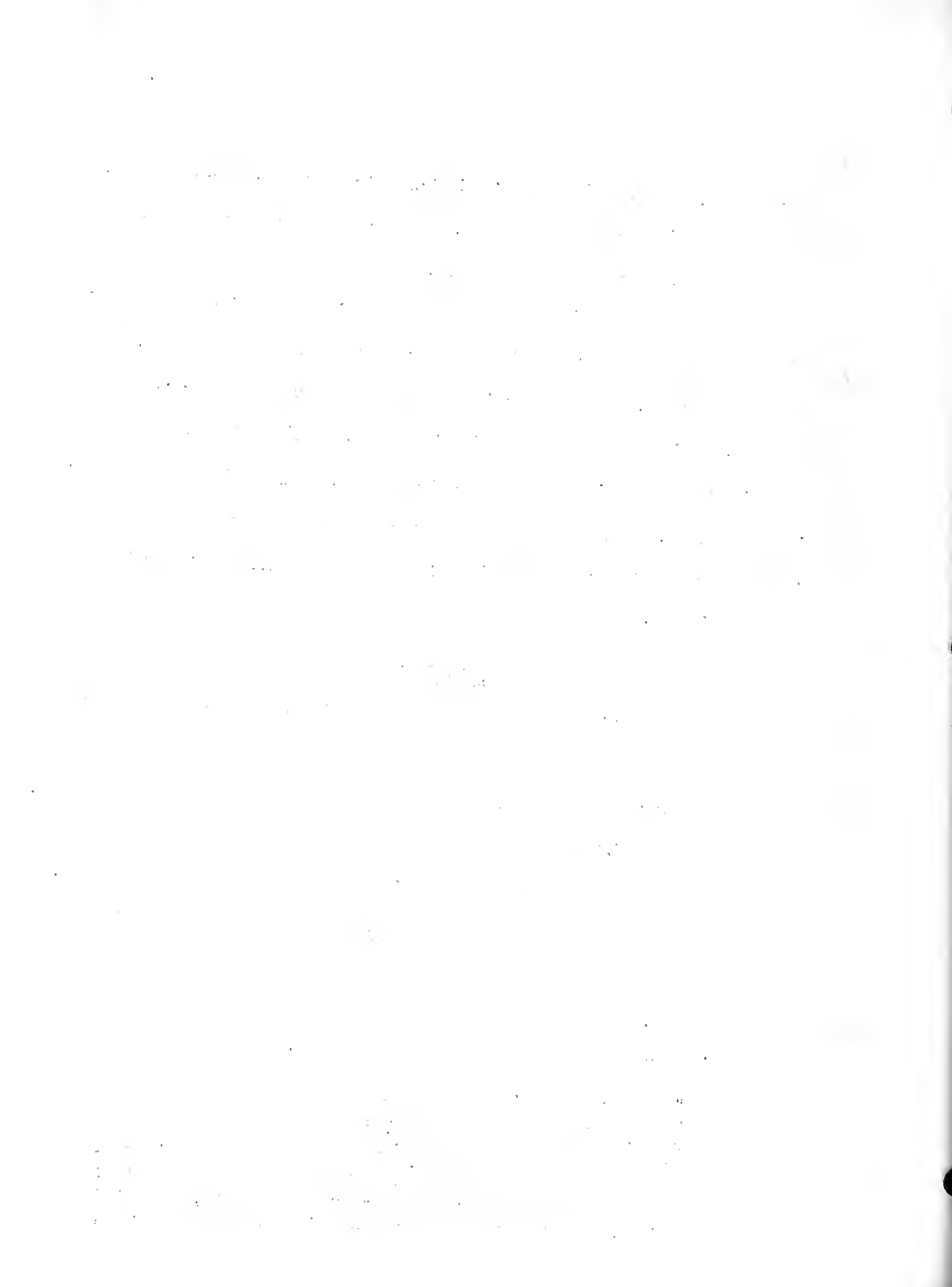
#### MONOTYPES

Hobart's monotypes were first introduced to San Francisco art circles when he exhibited them at 341 Sutter Street during May 1915. In an article in the Wasp, May 8, 1915, Michael Williams commented:

"There is probably no other artist in the country who shows a more fertile imagination, a more varied range of subjects, or a more adequate technical equipment in the field of the monotype."

N. R. Helgesen, art dealer, wrote a brochure on Hobart's monotypes, in which was stated:

"The process is simply a transfer of the painting to a paper from the plate on which it was first executed. A single transfer only is possible from one plate, hence the name--'Monotype.' The picture is painted upon copper or zinc, or any non-absorbent surface, without either etched line or drawing to aid the design,



and while the paint is still wet, the paper is laid upon and the whole run through a press."

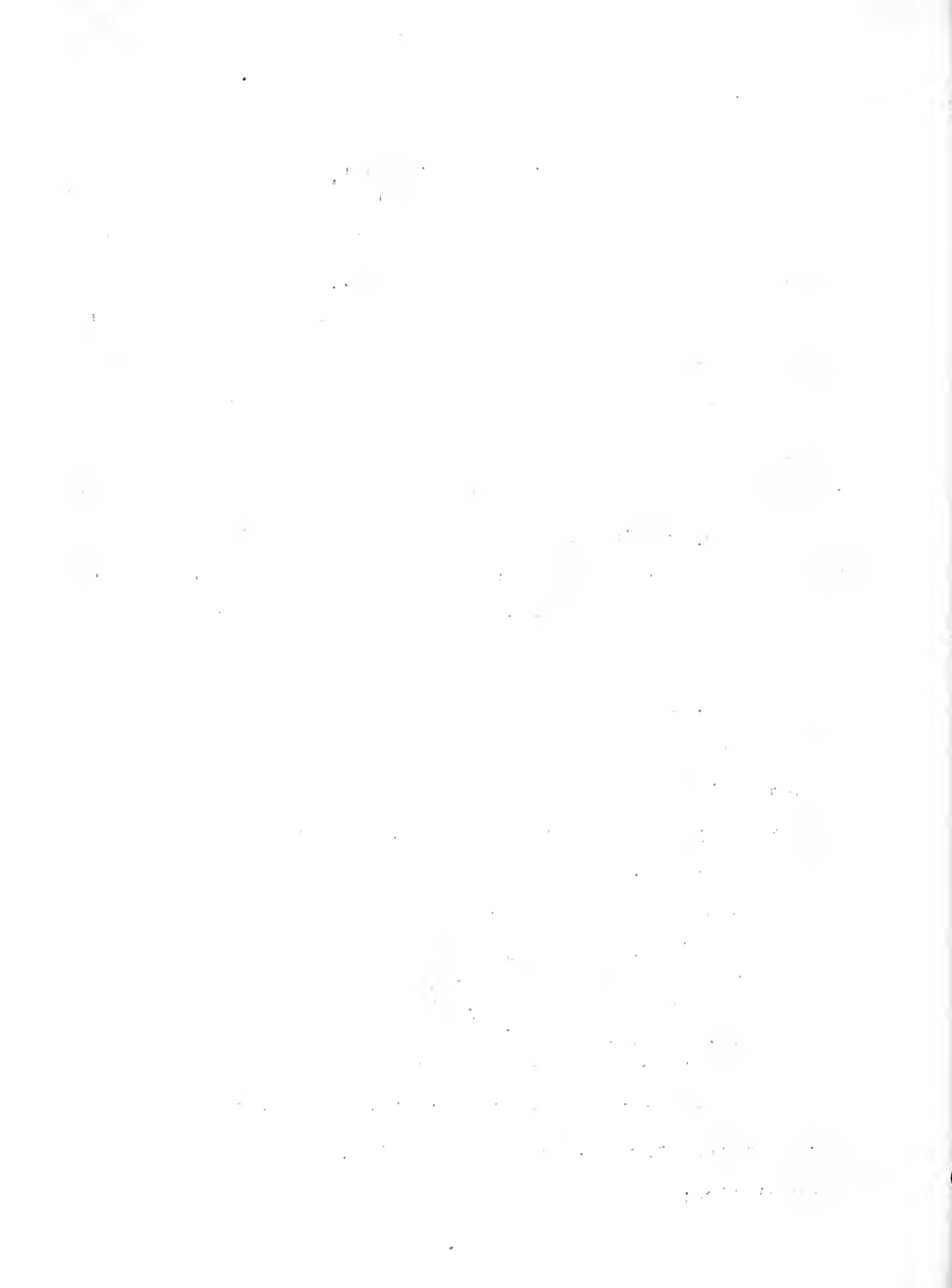
(Some artists use small sheets of glass as painting surfaces for the thinned oil paints.)

Obviously, the transfer of the paint from the smooth surface to the paper must be done rapidly. Hobart says that many of his monotypes have been done within half an hour or less. A peculiar charm of the monotype process is the translucent color and luminosity obtained by relying on the pure white paper, which may become a part of the design, untouched by pigment. Everywhere the clear white is felt beneath the color, while occasionally the effect is that of light streaming through a decorated window.

J.E.D. Trask, chief of the department of Fine Arts in the Panama-Pacific International Exposition of 1915, included Hobart's monotypes in a special Silver Medal Award conferred by the international jury. He wrote of them in the official catalog:

"The monotypes of Clark Hobart have interested me extremely and seem to me to entitle him to a special place among the artists of America. His coloring is charming, his composition both graceful and learned, and his control of his process remarkable. The result is a series of little pictures of rare quality and, to me at least, of enduring charm."

Robert Harshe, assistant chief of the Palace of Fine Arts at the Panama-Pacific Exposition, also expressed his appreciation:



"The color monotypes of Clark Hobart show now the jewel-like quality of Monticelli; now the oriental virtuosity of Bernard. They are the work of a man who is at once eclectic and original. No finer work, to my knowledge, has ever been done in this field of artistic expression."

#### GROWING POPULARITY

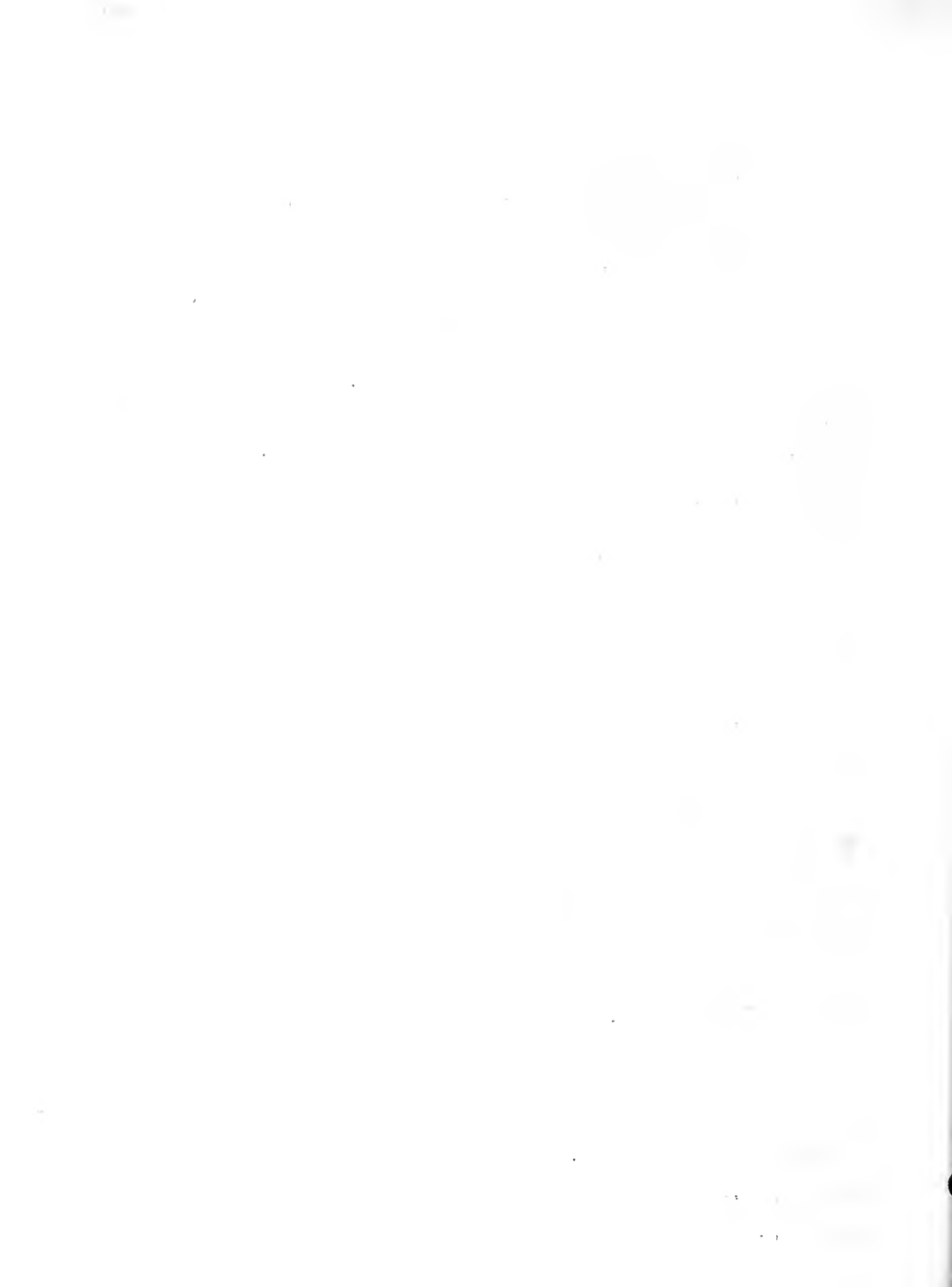
From the favorable reception accorded Hobart's monotypes at the Palace of Fine Arts International Exhibition, there resulted invitations from the Los Angeles Municipal Gallery and a New York art dealer each asking for special one-man shows of his works.

Hobart now turned out a tremendous amount of work, never repeating himself and always delighting his public. By December 1915 he was ready to exhibit an entirely new series of monotypes, and this exhibition was held over by popular demand.

Each year he gained prestige as a representative Western painter and in 1916 he moved his studio to San Francisco, taking the space formerly used by Carl Oscar Borg in the Studio Building on Post Street. He held many exhibitions of his monotypes, landscapes and wall decorations in other San Francisco galleries.

#### "CEZANNE OF THE WEST"

Hobart's popularity with local critics seemed more laudatory than he felt he deserved in those years, especially when Blanche d'Harcourt in the Wasp of August 12, 1916, hailed him as the "Cezanne of the West":





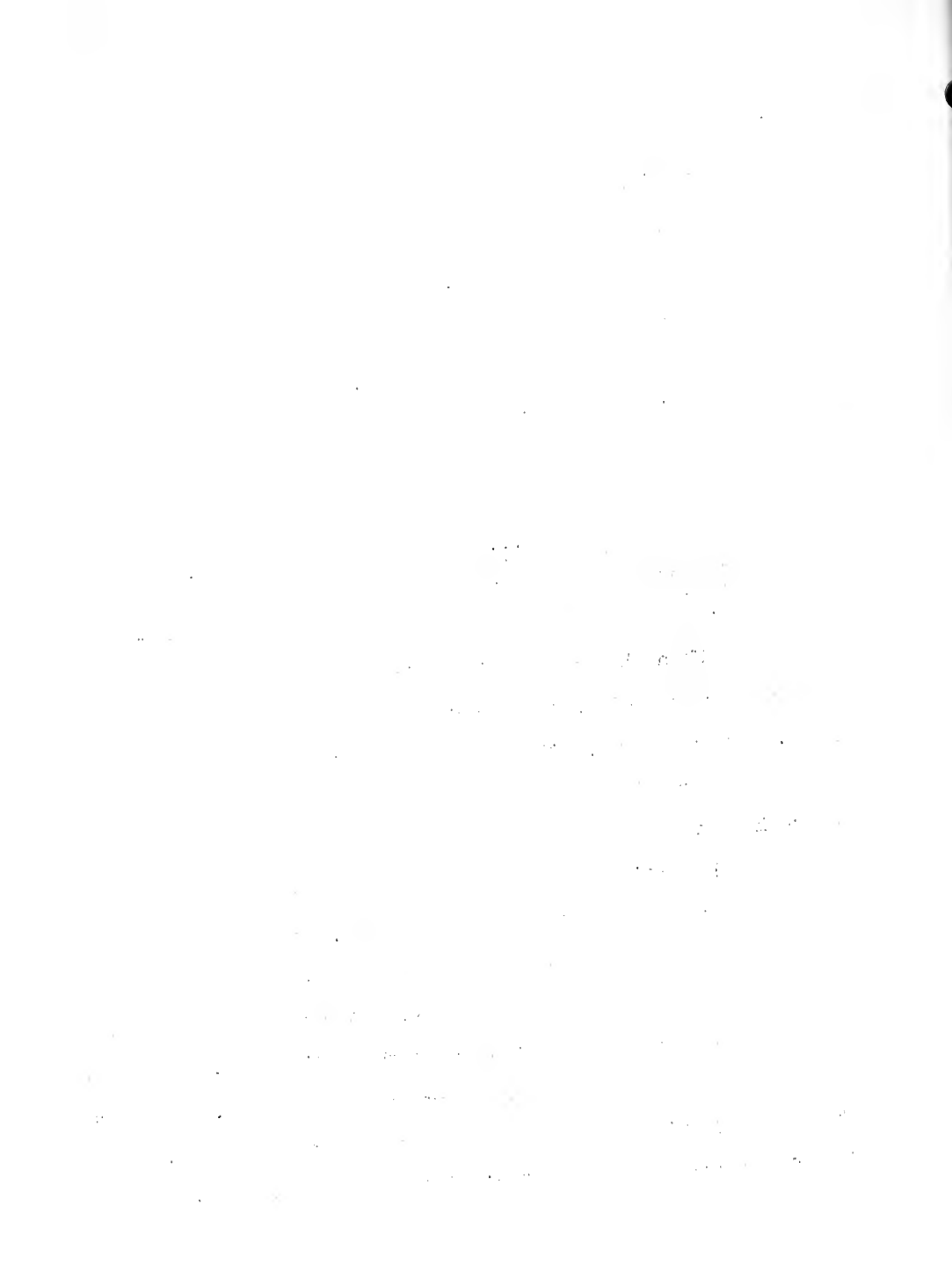
"Of all the modern men working in San Francisco today, this artist is putting more intellectual energy, more sincere endeavor to achieve the big point of view in art into his canvases than any man whose work we have seen in the past year. He is growing by leaps and bounds and each new canvas is a revelation of the mental activity of the man."

Of Hobart's landscape paintings, then on exhibition at the Palace of Fine Arts, she said:

"It is well worth while to study these landscapes now and become familiar with certain characteristics of the artist before he holds an exhibition of work he has been doing in the past few months, for then you will be called upon to judge some of the most advanced paintings of the day....advanced in an intellectual sense which implies a deep knowledge of the importance of Cezanne's theories and methods. Hobart is painting for the future and has gone far beyond the point of view of the present."

When the Oakland Civic Art Museum opened in 1916, an entire room was given to Hobart monotypes. Also, in the same year, his landscape, "Bay of Monterey," was acquired through the Alice Skae Fund for the permanent collection of the De Young Museum in Golden Gate Park.

Hobart's monotypes, displayed at the Hill Tolerton Galleries in San Francisco, January 1917, were a part of the same series so well received in the spring of 1916 at the Kennedy Galleries in New York City. A pamphlet explaining the monotype was distributed at both exhibitions. The monotype was accepted as a hybrid form of graphic art, for when the Society of California Etchers was formed in 1916, Clark Hobart appeared on the list of distinguished members.



PORTRAIT PERIOD

Clark Hobart now turned his attention especially to portraiture, although he painted many landscapes and supplied the steady demand for his monotypes. His skill in each form of painting was enthusiastically acknowledged by both western and eastern critics.

His portrait of Mrs. Leo Lentelli, lovely wife of the famous sculptor, was completed in 1917. Blanche d'Harcourt comments on it in the Wasp of May 25, 1917:

"Hobart's work is always interesting, and each new canvas during the past year has shown remarkable growth. But this latest portrait from his brush achieves all the essentials of great portraiture, and he has set a mark that other artists will find hard to surpass. There are many successful portrait painters. The ability to draw a correct likeness is not rare, but it is a rare art to combine with the exact likeness the subtle quality we call 'personality' or 'charm,' and the few artists who have succeeded in rendering this intangible, elusive quality remain in a class by themselves. We feel that Clark Hobart has entered this class in his present work, and that he will continue to distinguish himself in this particular field."

Hobart presents his sitters in natural poses and his study of Mrs. Lentelli showed her just as her friends were accustomed to seeing her. She had been painted by artists in many foreign countries, yet she declared Hobart's canvas to be the best portrait ever done of her. It stirred excitement in the local art colony, and Mrs. Lentelli gave a tea to her artist friends for the presentation of the painting.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The analysis focuses on identifying trends and patterns over time, which is crucial for making informed decisions.

The third part of the report details the results of the study. It shows that there has been a significant increase in sales volume over the past year, particularly in the online market. This is attributed to several factors, including improved marketing strategies and a more user-friendly website.

Finally, the document concludes with a series of recommendations for future actions. It suggests that the company should continue to invest in digital marketing and explore new product lines to further expand its market reach. Regular monitoring of key performance indicators is also advised to ensure ongoing success.

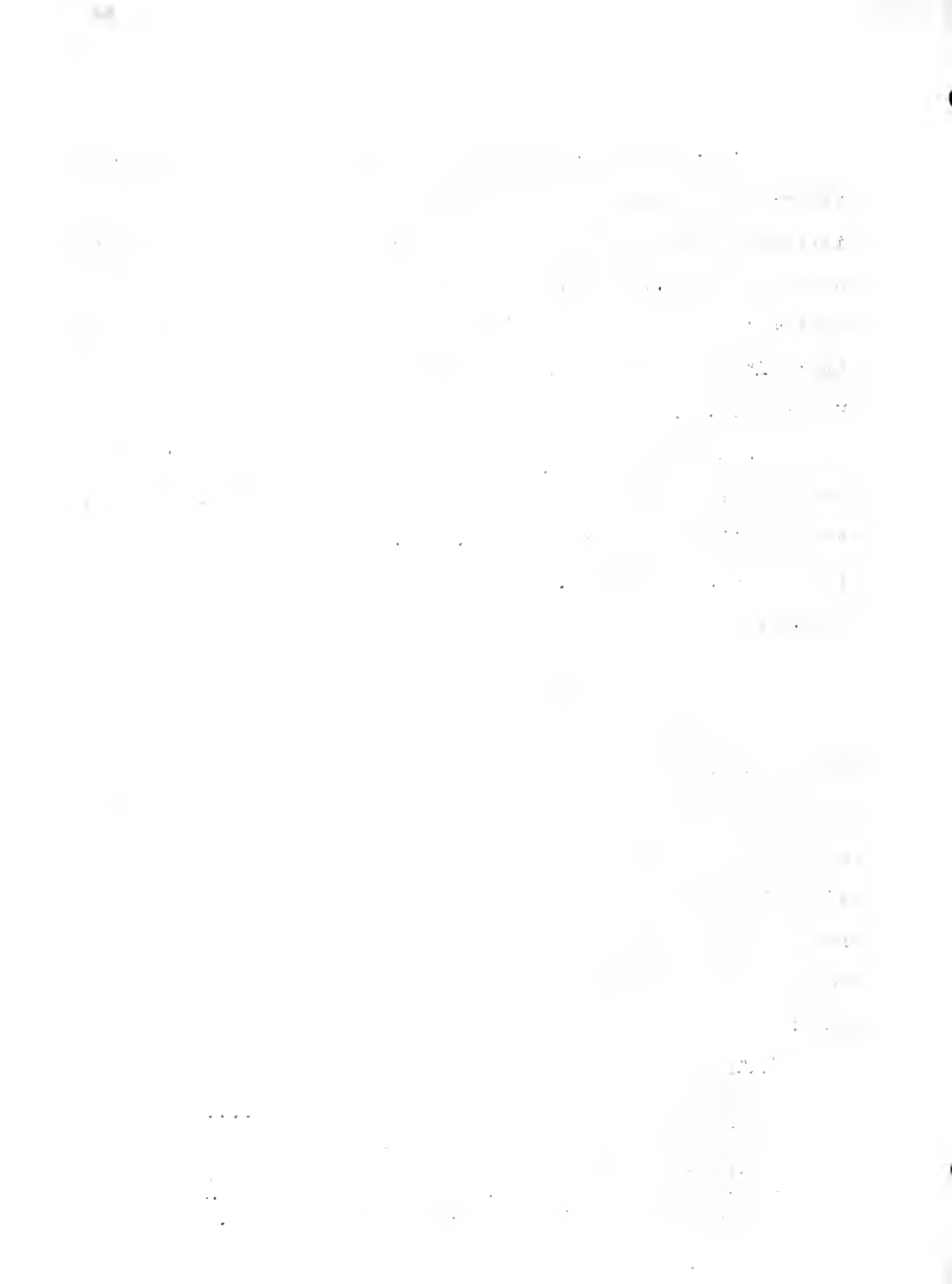
It was the forerunner of many other informal portraits, among them large canvases of Louise Mahoney, the artist; George Hyde, the decorator, and his wife, Alberta Livernash, the pianist. Still other portraits given unusual treatment were those of Bertha Lum's small daughter, Catherine, and those of Anne Gilhouley, Marie d'Or, Mrs. Francis Young and Helen Maxwell.

A number of figure studies won Hobart honors; "El Diva" brought first mention at the Liberty Fair in Los Angeles; "Ballet Girl" was purchased by Dr. W.S. Porter for Mills College, Oakland, California. Hobart also did many portraits of children.

#### ROADS AND SUNLIGHT

During the summer of 1917 Hobart sketched in San Mateo and Santa Clara counties. He discovered that roads form a fascinating part of picture composition and featured them in a series of landscapes. He also stepped up his color sense, so that the hot blaze of noonday sun with its strong light effects came under the control of his brushes. Of his summer's work, Blanche d'Harcourt wrote in the Wasp of September 1, 1917:

"...instead of painting golden sunlight, he bathes his whole landscape in the natural light which indicates the brightness of sunlight.... Simplification is now the keynote of all good modern art, and while many still prefer the elaborately built up landscape of former times, the work of such a man as Clark Hobart is destined to become the great art of modern times."



In November of 1917 Hobart's portraits of Mrs. Lentelli and Miss Helene Maxwell were exhibited at the Palace of Fine Arts. About this time he was elected one of the directors of the San Francisco Institute of Art.

#### HOBART DENIES IMPRESSIONISM

As an accepted artist of local and national repute, Clark Hobart was often interviewed and quoted at this period. Miss Louise Tabor discussed his art views in the Wasp of December 1, 1917: .

"His work is of the Cezanne school, simple in handling of the immensity of nature. It is a school which gives us a larger viewpoint of the artist's task in the reproduction of nature."

The same critic also quotes Hobart's own words:

"Notice this hill. When painting it I tried to grasp the structure of the hill, to get its solidity. Everything has its own volumes, shapes and planes of significant proportions and relations, and each material has its own qualities of hardness and weight. This is what I strive to produce on my canvas. It is not impressionism, but a putting down of varied substances and volumes as Nature has given them to us. Everything I paint I go after with a definite purpose, not merely here and there, but to grasp and set down the masses of nature affected as they are by the elements and the varied compositions of their structure."

In March 1918 Hobart exhibited at the Rabjohn Gallery in San Francisco and also sent three portraits to the Spring Annual of the San Francisco Art Association. His study of Mrs. Francis Young was awarded the Crocker Prize of \$100. His portrait of Carl Oscar Borg, the landscape painter, won





favor by its "color and its Zuloaga-like background." Hobart had adopted the Spanish painter's manner to the extent of placing an outdoor scene behind the portrait figure, but the idea had been used by many artists before Zuloaga.

#### THE PIAZZONI PORTRAIT

Hobart fell ill in the spring and, while convalescent in Marin County, made several landscapes which were later shown at the Helgesen galleries. Following his recovery he returned to portrait painting with renewed interest. An important group of his portraits was shown during March 1919, also at the Helgesen galleries. He had made great progress in the past year and his portrait of his artist friend, Gottardo Piazzoni, brought praise from many sources. Because his subject was a landscape painter, Hobart placed him against some California hills of a type familiar in Piazzoni's own paintings. The figure (illustrated in this monograph) is almost life-size, seated in a relaxed attitude. It was later acquired through the Walter fund for the Art Association and is now in the San Francisco Museum of Art. The simplicity of its treatment, expressed in the quiet black suit of its subject and in the maroon curtains, all combine to make a dignified, decorative picture and an excellent portrait.

Willard Huntington Wright, famous eastern art critic, visiting California during the Annual Exhibition of the San Francisco Art Association at the Palace of Fine Arts, makes

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. This is essential for ensuring the integrity of the financial data and for providing a clear audit trail. The records should be kept up-to-date and should be easily accessible to all relevant parties.

2. The second part of the document outlines the various methods used to collect and analyze data. These methods include direct observation, interviews, and the use of specialized software. Each method has its own strengths and weaknesses, and it is important to choose the most appropriate one for the specific situation.

3. The third part of the document describes the process of data analysis. This involves identifying patterns, trends, and anomalies in the data. It is important to use statistical techniques to ensure that the results are valid and reliable. The analysis should be presented in a clear and concise manner, using charts and graphs where appropriate.

4. The fourth part of the document discusses the importance of communication in the research process. It is essential to share the findings of the research with all relevant parties, including the client, the management, and the public. This can be done through reports, presentations, and other forms of communication.

5. The fifth part of the document outlines the various ethical considerations that must be taken into account when conducting research. These include the need to protect the privacy of the participants, to obtain informed consent, and to avoid any conflicts of interest. It is important to follow the relevant ethical guidelines and to be transparent about any potential biases.

6. The sixth part of the document discusses the importance of quality control in the research process. This involves ensuring that the data is accurate and that the analysis is thorough. It is important to use standardized procedures and to have a clear plan for how to handle any problems that may arise.

7. The seventh part of the document outlines the various factors that can affect the reliability of the research. These include the quality of the data, the methods used, and the skills of the researchers. It is important to be aware of these factors and to take steps to minimize their impact.

8. The eighth part of the document discusses the importance of documentation in the research process. This involves keeping a detailed record of all the steps taken, from the initial planning to the final analysis. This can be useful for future reference and for ensuring the transparency of the research.

9. The ninth part of the document outlines the various ways in which the research can be used. This includes for academic purposes, for business decision-making, and for public policy. It is important to be clear about the intended use of the research and to ensure that it is used responsibly.

the following specific comments in the San Francisco Chronicle for March 29, 1919:

"Another modern talent of entirely dissociated aspect is revealed in the canvases of Clark Hobart. 'The Dancer' is a weakened Manet with Sargeant brushing, and the portrait of Gottardo Piazzoni is indebted to Zuloaga, although the picture sums up its subject in intimate and characteristic fashion. But in 'The Mountain' and 'A Windy Day' Hobart has hit a far more significant trail. In these pictures he is concerned with the more vital art principles. They are Cezannesque in vision and manner and possess--especially 'The Mountain'--excellent structural qualities and harmonious linear design. Both paintings are direct and conceptionally dominant. Once Hobart finds himself he will do important work, for he has undoubted technical facility. Even now he has achieved much in the difficult modern idiom."

In June Hobart had three more portraits to exhibit. He had painted Mrs. George Hyde again--this time a full figure canvas, the sitter in a gold tissue gown over white satin against vivid upholstery. He used such a wide range of color that the critics accused him of following Boris Anisfield, the Russian color-extremist, and again they said he had been influenced by Zuloaga, also a marked colorist.

As both European painters' work had recently been exhibited in San Francisco, Hobart had to defend his increased courage with color by making every inch of his picture compositions distinctly his own. He succeeded in this in his portrait of "Bill" Skinner, a ranchman and art patron of Inyo County, who has been a genial host to such San Francisco artists as Maynard Dixon, Rinaldo Cuneo, Gottardo Piazzoni and

ORIGINAL ARTICLES

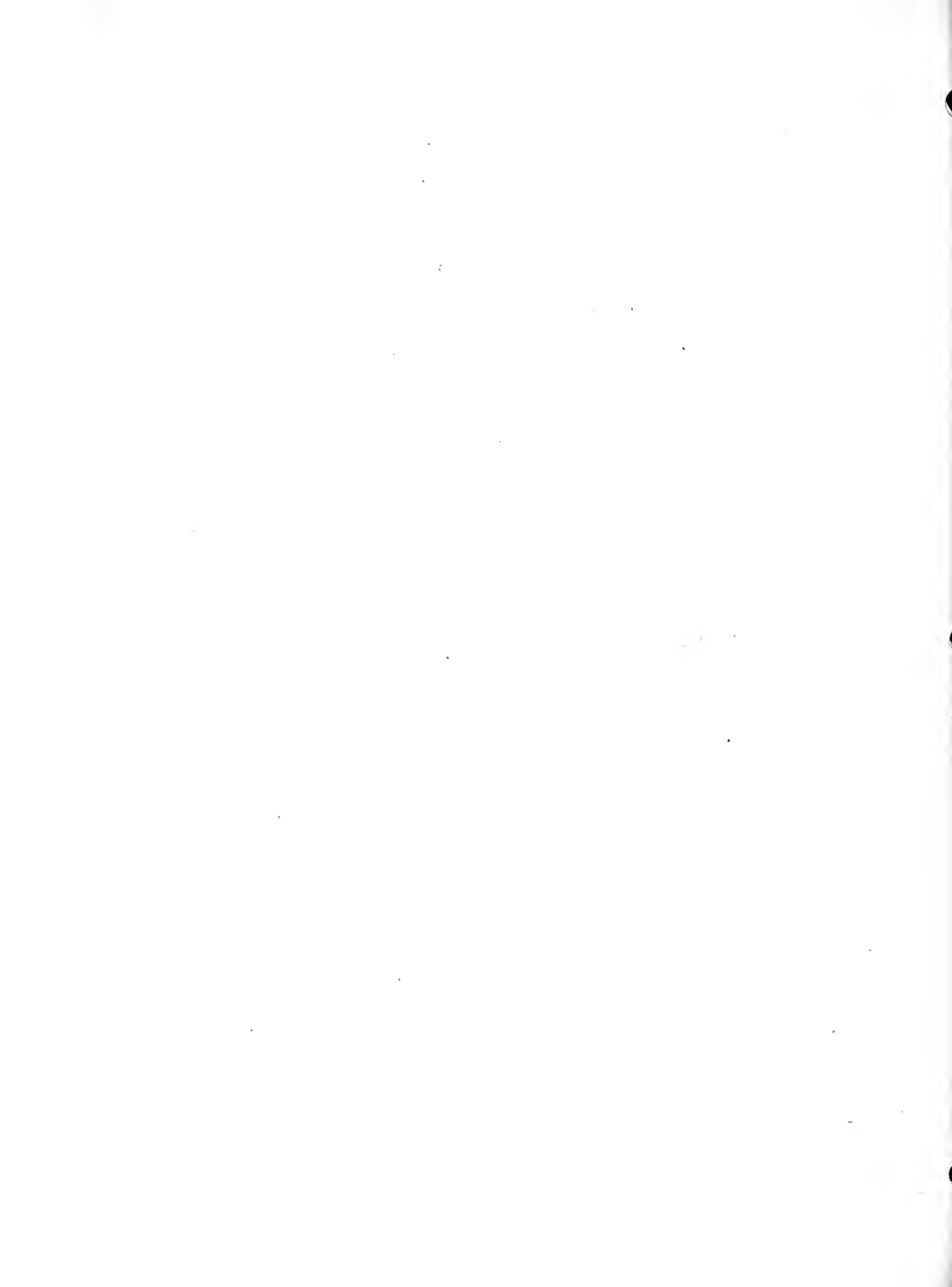
*[The following text is extremely faint and largely illegible. It appears to be a list of articles or a table of contents, with titles and possibly authors or page numbers. The text is too light to transcribe accurately.]*

Hobart. Hobart painted Mr. Skinner in his cowboy garb--heavy blue shirt and sombrero--with a bright outdoor light giving him a statuesque solidity.

The third portrait, done in a more conservative manner, was of Mrs. E. H. Furman, wife of the art connoisseur, Erwin H. Furman. The latter conducted the Hill Tolerton Print Rooms from 1916 to 1925, when those galleries were the focal point of advanced art exhibits, showing both local "finds" in art as well as famous living foreign artists. It was in these galleries that the aforementioned Willard Huntington Wright gave his series of lectures on "color extension and synchronism" in 1919 and, figuratively, upset the paint boxes and palettes in many San Francisco studios.

#### LATER EXHIBITIONS

Clark Hobart carried on his own color research by sketching trips to the Yosemite and Tahoe regions. On his return he exhibited an entirely new collection of monotypes. They were pronounced by critics as constituting the most masterful display yet exhibited, and proved the artist's unusual capacity for steady artistic production. The series later made a successful tour of the Pacific Coast cities. About this time a group of Hobart's oil paintings were shown at an exhibition of work by California artists, held by the Seattle Fine Arts Society.



In California, the Salinas High School graduating class instituted the custom of purchasing a painting each year from a California artist, and in 1919 chose a landscape by Hobart.

In the spring of 1920 his work was shown at a number of exhibitions in San Francisco, Del Monte and other cities. In April Hobart was elected vice-president of the California Society of Etchers, of which Perham Nahl was then president.

Many over-mantel commissions were given him, among them one for Mrs. Daniel Ryan. This was quite large 60 inches by 70 inches, and depicted in oils a child at play beside a lake, with trees and other motifs imaginatively interwoven.

Some of the best examples of Hobart's work together with those of twelve other representative California artists were grouped into a travelling exhibition. They were first shown at the Hill Tolerton Print Rooms, San Francisco, next in the Bishop Galleries, Honolulu, and then in 1920 toured the entire United States.

#### MORE PORTRAITS AND AWARDS

In May 1920 Hobart's portrait of William Skinner was awarded the Gold Medal for oil painting by the San Francisco Art Association.

During the year 1921 Hobart was very busy painting portraits of prominent Californians. Hanging in the directors' room of the Wells Fargo Bank is Hobart's canvas of I.W. Hellman.





It was so satisfactory that immediately on its completion he was commissioned to paint I.W. Hellman, Jr.. This painting is now in the directors' room of the Union Trust Company, San Francisco.

Another interesting canvas by Hobart painted at this time was the portrait of Dr. Aurelia Henry Reinhardt, president of Mills College. It was presented as a gift to that institution by Albert M. Bender, San Francisco art patron and a trustee of Mills College. The canvas was exhibited for several weeks at Helgesen's Gallery, the Bohemian Club and the Oakland Art Museum before finally being hung in the college. Hobart placed Dr. Reinhardt before a background of the golden-brown California hills that surround the Mills College campus.

A third canvas, also of a woman, was that of Rose V.S. Berry, art writer and lecturer, and prominent in art circles.

In 1921 Hobart's painting, "Blossom Time in the Foothills," won first award at the annual exhibition of the San Francisco Art Association and in 1922 he was awarded the Association's Gold Medal for painting.

#### FURTHER EXHIBITIONS

Hobart's works were among those of twenty-two Western artists whose paintings were chosen for a traveling exhibition in the beginning of 1923. The collection took a year to make the circuit, visiting the Bay Region, Los Angeles,

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San Diego, Denver, Santa Fe, Kansas City, Seattle, Portland and other art centers.

In the spring of 1923 Hobart held a one-man show of landscape and portrait studies in oil at the Bohemian Club. It was a retrospective exhibition and established Hobart's prestige as the capable painter he had already been adjudged by the critics, as well as secured his place in the estimation of the conservative picture lovers of that club. While Hobart's way of painting was drastic and vivid, his pictures were understandable and acceptable even to those who were loud in their protests against the rapid influx of ultra-moderns.

Two unusual exhibitions occurred in the fall of 1923. One in the Civic Auditorium with the Industries Exposition; the other in the Don Lee automobile salesrooms which had been turned into ten spacious one-man art galleries. The Don Lee show was pronounced the best California art exhibition since the one in the Palace of Fine Arts at the Panama-Pacific Exposition in 1915. Among the Don Lee exhibitors were Maynard Dixon, Gottardo Piazzoni, Clark Hobart, Bruce Nelson, Armin Hansen, and Frank Van Sloun. Hobart's canvases in both exhibitions received popular comment.

In December Hobart exhibited several landscapes and portraits with the annual exhibition of California artists. Ada Hanifin writes in the Wasp, December 8, 1923:

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The text notes that without reliable records, it would be difficult to track the flow of funds and identify any irregularities.

2. The second part of the document outlines the specific procedures for recording transactions. It details the steps involved in the accounting process, from the initial recording of a transaction to the final posting to the general ledger. The text stresses the need for consistency and accuracy in these procedures to ensure that the financial statements are reliable and free from error.

3. The third part of the document discusses the role of internal controls in the accounting process. It explains how internal controls are designed to prevent and detect errors and fraud, and how they contribute to the overall reliability of the financial information. The text highlights the importance of a strong internal control system in maintaining the integrity of the financial system.

4. The fourth part of the document discusses the importance of transparency and accountability in the financial system. It notes that transparency is essential for building trust and confidence among stakeholders, and that accountability is necessary to ensure that the financial system is operating in the best interests of the public. The text emphasizes the need for clear lines of responsibility and for regular reporting on the performance of the financial system.

5. The fifth part of the document discusses the role of the audit in the financial system. It explains that the audit is a critical component of the financial system, as it provides an independent and objective assessment of the financial statements. The text notes that the audit process involves a thorough review of the accounting records and the internal control system, and that the auditor's report provides valuable information to stakeholders about the reliability of the financial information.

6. The sixth part of the document discusses the importance of ongoing monitoring and evaluation of the financial system. It notes that the financial system is a dynamic and evolving entity, and that it is essential to regularly monitor and evaluate its performance to ensure that it remains effective and efficient. The text emphasizes the need for a strong monitoring and evaluation framework that can identify areas for improvement and implement necessary changes.

7. The seventh part of the document discusses the role of the financial system in the overall economy. It notes that the financial system is a key component of the economy, as it provides the necessary funding for businesses and individuals. The text emphasizes the importance of a well-functioning financial system in promoting economic growth and stability, and in ensuring that the financial system is operating in the best interests of the public.

8. The eighth part of the document discusses the challenges facing the financial system. It notes that the financial system is facing a number of challenges, including the need to adapt to new technologies, the need to improve transparency and accountability, and the need to strengthen internal controls. The text emphasizes the need for a comprehensive and coordinated response to these challenges to ensure the long-term sustainability and integrity of the financial system.

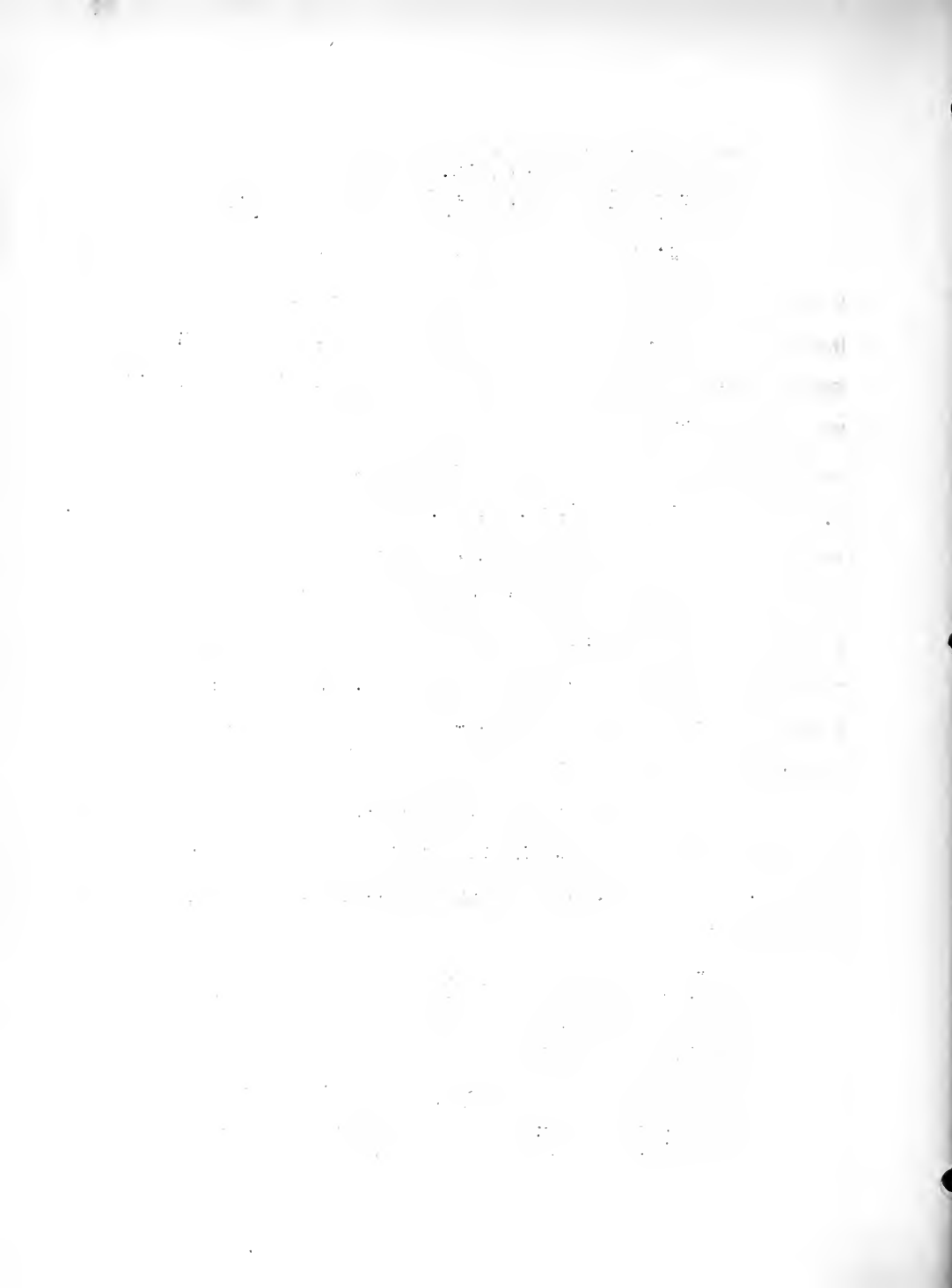
9. The ninth part of the document discusses the role of the financial system in the future. It notes that the financial system will continue to play a vital role in the economy, and that it is essential to ensure that it remains effective and efficient in the face of new challenges. The text emphasizes the need for ongoing monitoring and evaluation, and for a strong internal control system, to ensure the long-term sustainability and integrity of the financial system.

"No subtle nuance of expression, however fleeting, has escaped him. It is there transcribed, on canvas, in a very personal manner. Especially notable is the portrait of J.B. Levinson."

At this time Clark Hobart's artist wife, Mary Young Hobart, added her work to his in several exhibitions. Mrs. Hobart, present head of the art department in Mission High School, has painted a mural in that building called "The Old Mission" and is an authority on the history of art. One of her paintings hangs in Mills College and is a gift of Albert M. Bender to this institution. She is a member of the San Francisco Society of Women Artists and her husband states in no uncertain terms that she possesses "a color sense second to none." When Hobart sent a landscape and a portrait to the City of Paris Galleries in 1924, Mary Young Hobart sent along her own canvas, "Sun-Porch." She still exhibits frequently with groups in and around San Francisco.

In the spring of 1924 Hobart's canvas, "Other Days," was shown at the Del Monte Art Gallery and at the Bohemian Club. It was commented on by Ada Hanifin in the Wasp of March 29, 1924:

"It is one of the most delightful paintings that has ever come from the brush of Clark Hobart. So entirely different is it from anything he has ever painted before that one is apt to believe that he has glimpsed the real Hobart in a spontaneous mood, one evoked by inspiration. It is not interpreted in his usual direct manner; on the contrary, its appeal lies in its rather subtle unfoldment."



### A NEW STUDIO

In July 1924 Hobart moved into studio at 728 Montgomery Street. During the summer of the same year he and his wife completed the decorations for the new Cardinal Hotel in Palo Alto.

The Del Monte exhibition had an unfortunate aftermath for Hobart, for two of his paintings had been purchased and packed for shipment to their owners when fire broke out. One canvas was totally destroyed and had to be repainted from memory; the other he was able to repair.

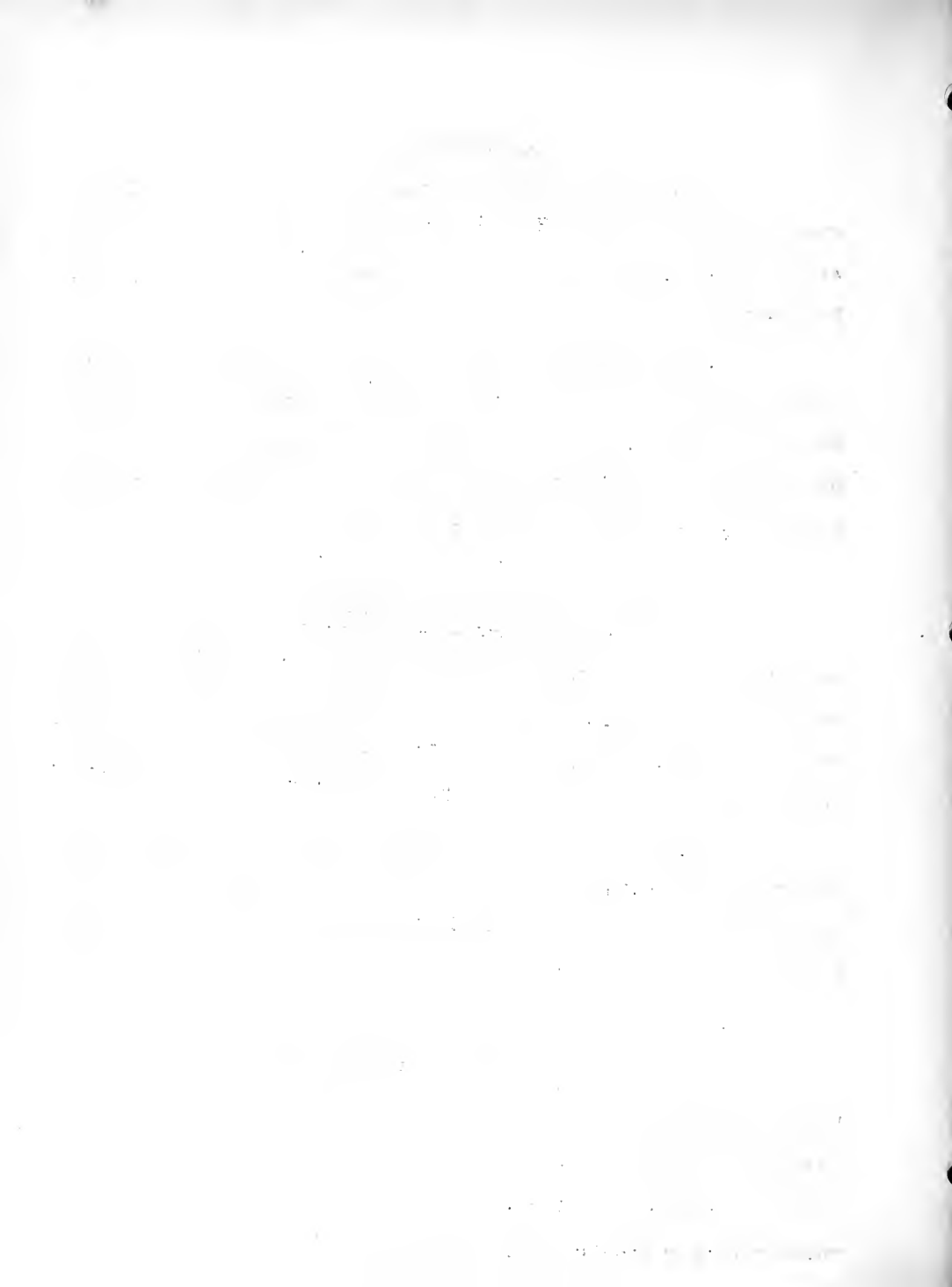
### LECTURE AT GALERIE BEAUX ARTS

In the fall of 1924 when the Club Beaux Arts, a cooperative gallery, opened its exhibition rooms, known as the Galerie Beaux Arts, Beatrice Judd Ryan, the director, enlisted Clark Hobart as one of the cooperative's notable artist-lecturers.

In January of 1925 Clark Hobart sold an important decoration to a patron in Portland, Oregon. He also showed decorative canvases at the annual Bohemian Club exhibit in March.

### RETIREMENT FROM ACTIVE PAINTING

In the fall of 1925 Clark Hobart and Mary Young Hobart opened a small interior decoration gallery at 1350 Sutter Street, San Francisco. They continued this until they could move into their new country home in Campbell, California, where they now live a semi-retired life.





Although not painting at present, Hobart still occasionally shows in exhibits, gaining such comments as the one from the San Francisco Chronicle, March 3, 1929:

"The Bohemian Club Annual Exhibition closed.... The three monotypes by Clark Hobart were among the happiest contributions to the exhibition."

Clark Hobart has held a place in California art which no other artist has filled over a noteworthy period and it is still hoped that he will return to active participation in the art world. But whether or not he ever again picks up the brushes which have lain idle for so long, his contribution to the development of art in the West will be remembered.

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The following table shows the results of the survey conducted in the year 1998. The data is presented in a tabular format, with the first column representing the category and the second column representing the corresponding value.

Category 1	10
Category 2	20
Category 3	30
Category 4	40
Category 5	50
Category 6	60
Category 7	70
Category 8	80
Category 9	90
Category 10	100

The total value for all categories combined is 545.

CLARK HOBART  
 REPRESENTATIVE  
 WORKS

MONOTYPES:

At the Bathing Pool  
 Autumn Fantasy  
 Bath, The  
 Bathing Pool, The  
 California Night  
 Chess Players, The  
 Colonial Ladies  
 Costumer, The  
 Council, The  
 Evening  
 Fairy Tales  
 Folly Leading Love  
 Garden Party, The  
 Going to the Dance  
 Green Vase, The  
 Homeward Trail, The  
 Lady Guinevere, The  
 May Flowers  
 Morning Walk  
 Nymph at Pool  
 Oaks, The  
 On the Shore  
 Peacock, The  
 Quest, The  
 Sleep  
 Speak!  
 Student, The  
 Sunday Afternoon  
 Sylvan Glade, The  
 Tribute, The  
 White Cloud, The  
 Wood Nymph

PORTRAITS:

Borg, Carl Oscar  
 Furman, Mrs. E. H.  
 Gilhouley, Anna  
 Hyde, George  
 Hyde, Mrs. George  
 Lentelli, Mrs. Leo  
 Maxwell, Miss Helene  
 Piazzoni, Gottardo  
 Skinner, William  
 Young, Mrs. Francis

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific requirements for record-keeping, including the need to maintain original documents and to keep copies of all transactions. It also discusses the importance of regular audits and the need to report any discrepancies immediately.

3. The third part of the document discusses the consequences of failing to maintain accurate records, including the potential for legal action and the loss of trust in the financial system. It also discusses the importance of transparency and the need to provide clear and concise information to all stakeholders.

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7. The seventh part of the document discusses the consequences of failing to maintain accurate records, including the potential for legal action and the loss of trust in the financial system. It also discusses the importance of transparency and the need to provide clear and concise information to all stakeholders.

## MISCELLANEOUS:

Ballet Girl (Permanent Collection, Mills College)  
 Blossom Time in the Foothills (First Award, S.F.A.A.,  
 Blue Bay, The--Monterey 1921)  
 Brook, The  
 Carmel Valley  
 Greenbrae  
 Indian Summer  
 Mother's Council  
 October  
 Other Days  
 Prairie Scene, A  
 Spirit of the Cypress, The

## PRIVATE COLLECTIONS:

Mrs. Daniel Ryan  
 60" x 70" Over-mantel done in oils in a decorative  
 design of a child at play beside a lake.

Directors' Room, Wells Fargo Bank, San Francisco  
 I. W. Hellman (portrait)

Directors' Room, Union Trust Company, San Francisco  
 I. W. Hellman, Jr. (portrait)

Mrs. Wilbur George, Monterey, California  
 Decoration for House (1915)

George Eaton, Esq.  
 George Eaton, Esq. (portrait)

## PERMANENT COLLECTIONS:

De Young Museum, San Francisco, California  
 Blue Bay, The--Monterey (landscape)

San Francisco Museum of Art  
 Autumn Fantasy (color monotype) Bender Collection  
 Colonial Dames " " " "  
 Council, The " " " "  
 Oaks, The " " " "  
 Portrait of Gottardo Piazzoni (oil)

Oakland (California) Art Gallery  
 Scene in Contra Costa in Summer

Dear Sir,  
I am writing to you regarding the matter of the  
contract for the supply of goods to the  
Government of Karnataka. I am pleased to  
hear that you have accepted the offer.  
I am enclosing herewith the contract  
agreement for your signature. I request  
you to sign the contract and return it  
to me at the earliest. I am also  
enclosing herewith the invoice for the  
goods supplied. I request you to  
pay the amount due to me as soon as  
possible. I am sure that you will  
comply with my request. I am  
looking forward to your response.  
Yours faithfully,  
[Signature]

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pay the amount due to me as soon as  
possible. I am sure that you will  
comply with my request. I am  
looking forward to your response.  
Yours faithfully,  
[Signature]

Mills College Art Gallery, Oakland, California  
Ballet Girl

Salinas (California) High School  
Landscape (purchased by the graduating class  
of 1919)

#### EXHIBITIONS:

San Francisco, California		
San Francisco Architectural Club		
Decorations		March 1913
San Francisco Institute of Art		
Represented		April 1914
Rabjohn and Marcom Galleries		
Represented		October 1914
Summer Landscape		March 1918
Panama-Pacific International Exposition		
California Oaks (monotype)		1915
Camp Mystery	"	
Fete Champetre	"	
Greeting, The	"	
Idyll	"	
Lover's Quarrel	"	
Memories	"	
Nymph at the Pool	"	
Picnic, The	"	
Ready for the Ball	"	
Spring	"	
Woodchopper's Hut	"	
Golden Gate Park Museum (First Exhibition)		
An Old Adobe--Monterey		1915
Monterey Oaks		
Virginia Buchanan Crosby		
(2nd Exhibition)		1916
Monterey from Old Cemetery		
Morning Toilet		
341 Sutter Street Gallery		
Monotypes		May 1915
Helgesen Galleries		
California Night (monotype)		December 1915
Costumer, The	"	
Homeward Trail, The	"	
Lady Guinevere, The	"	
Quest, The	"	
Sleep	"	
Sylvan Glade, The	"	
Four Oil Paintings	"	August 1916
Represented	"	December 1918

[The text in this block is extremely faint and illegible. It appears to be a list or a series of entries, possibly containing names and dates, but the characters are too light to transcribe accurately.]



Dancer, The (Josephine Cogdell)	February 1919
El Diva	
Gilhouley, Anna (portrait)	
Hyde, George (portrait)	
Hyde, Mrs. George (portrait)	
Maxwell, Helene (portrait)	
Piazzoni, Gottardo (portrait)	
Young, Mrs. Francis (portrait)	
San Francisco Art Association	
Bathing Pool, The (monotype)	September 1916
Fairy Tales	"
Peacock, The	"
Sunday Afternoon	"
White Cloud, The	"
Between Showers--Monterey	November 1916
California Night (monotype)	
Chess Players, The	"
Evening	"
Dance of the Fays	"
Folly Leading Love	"
Going to the Dance	"
Incoming Fog	
Green Vase, The	"
In the Garden	"
Lady Guinevere, The	"
May Flowers	"
Moraga Hill	
Morning Walk	"
Nymph at Pool	"
Portrait of Miss Helene Maxwell	
Portrait Study	
Sleep (monotype)	
Speak	"
Sylvan Glade	"
Tribute, The	"
Up Carmel Valley	
Wood Nymph (monotype)	
(2nd Jury Free Exhibition)	February 1918
Portrait--Miss Helene Maxwell	
Portrait--Mrs. Leo Lentelli	March 1918
Portrait	
Portrait--Carl Oscar Borg	
Portrait--Miss Helene Maxwell	
Portrait--Mrs. Francis Young	
At the Bathing Pool (monotype)	January 1919
Bath, The	"
Colonial Ladies	"
Garden Party, The	"
On the Shore	"

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent and reliable data collection processes to support informed decision-making.

3. The third part of the document focuses on the role of technology in modern data management. It discusses how advanced software solutions can streamline data collection, storage, and analysis, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data security and privacy. It stresses the importance of implementing robust security measures to protect sensitive information from unauthorized access and breaches.

5. The fifth part of the document explores the ethical implications of data collection and analysis. It discusses the need for transparency in data handling practices and the importance of obtaining informed consent from individuals whose data is being collected.

6. The sixth part of the document provides a summary of the key findings and recommendations. It concludes that a comprehensive data management strategy is crucial for the success of any organization in the digital age.

Portrait--George Eaton, Esq. Student, The (monotype)	
A Windy Day	March 1919
Catherine Mountain, The	
Portrait of G. Piazzoni, Esq. Third Jury Free Exhibition	June 1921
El Diva Frances	
Portrait of Mrs. Ruth Schuhl Gertrude	November 1921
Marin Hills Old Orchard	
Up in the Hill Blossom Time in the Foothills Garden Party, The	December 1922
Plum Blossoms Other Days	May 1924
Hill Tolerton Galleries Monotypes	January 1917
Palace of Fine Arts Miss Helene Maxwell (portrait) Mrs. Leo Lentelli "	December 1917
Sequoia Club Represented	May 1919
California Society of Etchers (Ninth Annual) Represented	June 1920
Bohemian Club One-man show of landscape and portrait studies in oil	1923
California Gallery of American Artists Decorations	October 1922
Industries Exhibition, Civic Auditorium Greenbrae	November 1923
City of Paris Galleries Landscapes and Portraits	February 1924
California School of Fine Arts Portrait of Gottardo Piazzoni	May 1930
Alma de Bretteville Gallery, 1244 Sutter Street Represented	April 1931



Carmel, California	
Carmel Art Exhibition	July 1913
Prairie Scene, A	
Pacific Grove, California	
Pacific Grove Art Gallery	
Represented	September 1913
Del Monte, California	
Hotel Del Monte Art Gallery	
(Mid-winter Exhibition)	1913
Represented	
Monotypes	July 1920
Murals and landscapes	1924
Other Days	
Oakland, California	
Oakland Museum	
Monotypes	1916
Monotypes	April 1920
Los Angeles, California	
Liberty Fair, Museum of History, Science and Art	
El Diva (Figure study)	1918
Seattle, Washington	
Seattle Fine Arts Society Exhibition	
Represented	October 1919
New York City	
Kennedy Galleries	
Color Monotypes	April 1916

Also exhibited at the National Academy of Design and Architectural League, New York City; the Pennsylvania Academy of Fine Arts, and participated in a traveling exhibition which included the principal cities of the United States and Honolulu, Hawaii.



## AWARDS:

Panama-Pacific International Exposition,  
 San Francisco, 1915  
 Special Silver Medal for his Monotypes

San Francisco Art Association (Spring Annual), 1918  
 Crocker Prize, \$100, for "Portrait of Mrs. Francis  
 Young"

Liberty Fair, Museum of History, Science and Art,  
 Los Angeles  
 First Mention for "El Diva" (figure study)

San Francisco Art Association, May 1920  
 Gold Medal for "Portrait of William Skinner" (oil)

San Francisco Art Association, 1921  
 First Award for "Blossom Time in the Foothills"

## CLUBS:

## Member:

California Society of Etchers (Vice-President, 1920)  
 San Francisco Art Association  
 San Francisco Society of Artists

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ADDRESS:

Emerson-Boston  
200 State Street  
Boston, Massachusetts

Dear Sir,  
I have the honor to acknowledge the receipt of your letter of the 10th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,  
Your obedient servant,

Wm. Lloyd Garrison

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CLARK HOBART

## BIBLIOGRAPHY

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## San Francisco Call

- March 30, 1913, p. 28

## San Francisco Examiner

- February 28, 1915, p. 37--May 30, 1915, p. 52  
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## San Francisco Bulletin

- March 22, 1919, p. 15

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- April 25, 1931, p. 8

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New York Times

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p. 55

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