CALIFORNIA ART RESEARCH

VOLUME TWELVE

FIRST SERIES

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

SAN FRANCISCO, CALIFORNIA
1937

Monographs so far released in this series:
BIOGRAPHY AND WORKS

VOLUME I.

Introduction to Series
Nahl Family

VOLUME II.

Keith, William
Hill, Thomas
Bierstadt, Albert

VOLUME III.

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

VOLUME IV.

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

VOLUME V.

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

VOLUME VI.

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

VOLUME VII.

Mathews, Arthur
Piazzoni, Gottardo
Bremer, Anne

VOLUME VIII.

Dixon, Maynard
Van Sloun, Frank

VOLUME IX.

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

VOLUME X.

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

VOLUME XI.

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

VOLUME XII.

Abdy, Rowena M.
Sargeant, Geneve R.
Fortune, E. Charlton
Hobart, Clark

VOLUME XIII.

Sandona, Matteo
Ilyin Family
Del Pino, J. Moya

Additional volumes in course of preparation.

Vol. XII

MONOGRAPHS

ROWENA MEEKS ABDY

GENEVE RIXFORD SARGEANT

E. CHARLTON FORTUNE

CLARK HOBART

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

TABLE OF CONTENTS

TABLE OF CONTENTS (cont.)

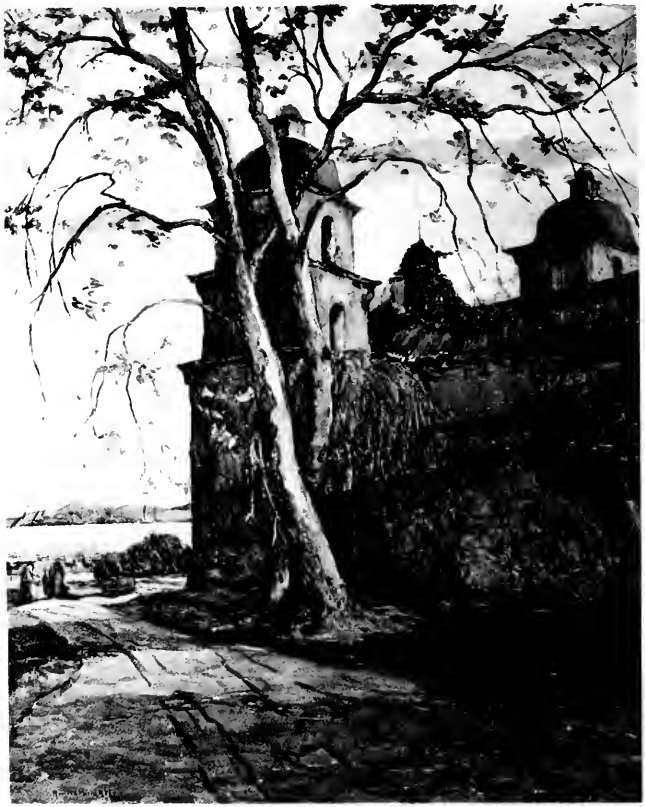
TABLE OF CONTENTS (cont.)

R O W E N A M E E K S A B D Y

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

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

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.

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.

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.

Her charcoal drawings in this [illegible]

of Mrs. Abdy's sensitivity to values [illegible]

a splendid character [illegible]

architectural [illegible]

tect, [illegible] the Architect [illegible]

> [illegible]

[illegible]

[illegible] equipped [illegible] spaces [illegible] in California [illegible] spots. [illegible] of e[illegible] both [illegible] size [illegible].

"[illegible]"

This [illegible] and was amply illustrated with full-[illegible].

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:

> "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

> 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.

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.

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 tranquillity 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

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.

"....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."

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

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

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)

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)

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, Pennsylvania Museum of Art,
[illegible]
First [illegible] --South [illegible]
[illegible]
Premium [illegible] --State Fair,
Bronze [illegible], 1[illegible]
Honorable [illegible] --[illegible] Water Color
Dodge, [illegible] 1[illegible]
First Prize--Art [illegible] State Fair, 1926
First Prize, [illegible] and White--Antiques
State Fair, 1[illegible]

CLUBS:

General Art Association, Cornell, [illegible]
San Francisco Art Association, [illegible]
[illegible] Art [illegible] Society
American [illegible] Fine Arts

ROWENA MEEKS ABDY

BIBLIOGRAPHY

The Wasp, December 30, 1916--June 30, 1917 page 11--September 22, 1917--December 19, 1925--December 18, 1926

The Wasp News Letter, March 28, 1931, page 12--March 5, 1932, page 12--April 7, 1934 page 12--April 14, 1934, page 12

San Francisco Chronicle, March 16, 1919 page E 3

"Old California," published by John Henry Nash, 1924

International Studio, June 1925, page 193

The Overland, November 1926

The Argonaut, November 13, 1926, page 11

The Christian Science Monitor, November 22, 1926, page 6

The Argus, March 1928, page 11

The Art Digest, Mid-January 1929, page 8, column 3

American Art Annual, 1933, page 403

San Francisco News, April 7, 1934, page 8

G E N E V E R I X F O R D S A R G E A N T

1868..... . . .

Biography and Works

"PORTRAIT OF A GIRL IN BLUE"

BENDER COLLECTION--SAN FRANCISCO MUSEUM OF ART

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.

GENEVE RIXFORD SARGEANT

GENEALOGY

Geneve Rixford Sargeant's father, Gulian 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

[illegible]

[illegible]

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 civeted art prize in Chicago. The San Francisco Chronicle of November 15, 1903, reports this:

> "Mrs. Genevc 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 atrracted 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 homesite 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. Genove 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 Castle [illegible], [illegible] Mass Avenue and Sutter Street. At that time the [illegible]ion was occupied by the photographic [illegible] [illegible] and the brothers, [illegible] maintained a school for [illegible] [illegible] Government, "It was before [illegible] [illegible] social dancing been the [illegible]."

When the [illegible] came [illegible], the Sketch Club bought it. After [illegible] [illegible] a tremendous increase in membership, until the [illegible] was [illegible] to [illegible] [illegible] of the Studio Building [illegible] [illegible] Club's membership increased, so [illegible] [illegible]. Con[illegible]tly [illegible] [illegible] Art Association, requesting [illegible] to [illegible] that the Sketch Club [illegible] membership [illegible] [illegible] home-site [illegible] [illegible] [illegible].

An [illegible] [illegible] [illegible] in 1915, and with that [illegible] [illegible] of the Art Association [illegible] from [illegible] to 1922. [illegible] from 1915 to 1918 [illegible] [illegible].

In January [illegible] [illegible] [illegible] of twenty [illegible] to [illegible] [illegible] [illegible]. [illegible] Government was [illegible] [illegible] [illegible] oil, which is [illegible] [illegible] [illegible] of the San Francisco Art Association."

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. Lilienthal, 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."

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 graciously. 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."

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.

> "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.

"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.

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.'"

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-lifes, 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.

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 Thibauldt 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.

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 Dixford 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'hote. The critic even goes on to say that her work is 'at least as good as the master's.'"

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.

> "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

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

"What more could any woman ask? But then, Mrs. Sargeant was not <u>any</u> 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 Galery, 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.

"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'hote 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.

> "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."

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'hote and Emil Carlsen, comprise one show. Strongly interested in the modern freedom, Mrs. Sargenat 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 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. Sargenat 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.

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.

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-lifes such as 'Geraniums' and 'Roses' have a freshness and a breath of quality which is missing in a few more fully developed canvases.

> "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 untrammeled 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

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.

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

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
Portrait
Gypsy, The
Thoughts
Floating Clouds
Margaret
Figure in Shadow — November 10-December 1916
Sunlight Through the Window — " " "
Entomologist, The — " " "
Still Life — " " "
Garden, The (Second Jury Free Exhibition) — 1918
Tired Dancer, The — "
Suma (Annual Exhibition) — March-May 1918
Spring " " — " " "
Sketch " " — " " "
Still Life " — " " "
Suma (Museum Loan Exhibition) — January 1919
An American Boy (Annual Exhibition) — March-May 1919

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)	"
Bathers	"
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	"

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-lifes April 1935

New York City, New York
Grand Central Gallery
Represented 1931

San Francisco Society of Artists Exhibition
Landscapes and Pictures of the Artists
and Pacific Coast 1914

Modern Co. Exhibition
Out of the West
Still Life

Oakland, California
Oakland Art Gallery
Old Pueblo Exhibition (Mexico-Arizona) 1930
Plume from the Coyote " " "
La Plume Blanche Indépendance " " "
Montmartre " " "
Sonora " " "

Palo Alto, California
Stanford University
Temperament 1930

Santa Cruz, California
Santa Cruz Art League
The Santa Cruz Art League Prints of
555 Pacific Avenue) February 1932
A " " "

Los Angeles, California
Museum of History, Science and Art
Home " " Vernal 1919

Sacramento, California
Art Exchange, Inc.
Stanford Exhibition Sutter 1931

Seattle, Washington
Seattle Fine Arts Society
Three Prints Cotta 1919

Chicago, Illinois
Art Institute of Chicago, Exhibition of Prints
Modern Prints (Printing in Black from Plates) 1903

Philadelphia, Pennsylvania
Rodin Museum
Pastels
Portraits Art 1935

New York City, New York
Grand Central Galleries
Temperamental 1931

New York City, New York
Delphic Studio
Represented 1932
Represented 1936

Paris, France
French Salon
Represented 1929

AWARDS:

Chicago Art Institute, 16th Exhibition
Martin B. Cohn Prize ($100) for "Margaret" 1903

San Francisco Art Association
First Prize for "Floating Clouds" 1927

Santa Cruz Art League, Santa Cruz, California
First Prize ($35) for "Character Head" 1932

San Francisco Art Association, 56th Annual Exhibition
Second Prize for portrait "Judy" 1936

CLUBS:

Member:
Chicago Society of Artists
Society of Women Artists
San Francisco Art Association

GENEVE RIXFORD SARGEANT

BIBLIOGRAPHY

San Francisco Examiner, May 8, 1894, p. 8
May 2, 1915, p. 4--May 30, 1915, p. 52
April 14, 1922
January 31, 1931, p. 3E--February 1, 1931, p. 10E
May 3, 1931, p. E11--May 17, 1931, p. E11
May 24, 1931, p. E 11--June 28, 1931, p. 8E
August 11, 1931--December 6, 1931, p. E6
January 31, 1932, p. 6E--February 7, 1932, p. 6E
August 14, 1932 p. 6E--September 18, 1932, p. 6E
October 8, 1932, p. 9--January 1, 1933
March 22, 1936, p. 11--December 27, 1936, p. E7

San Francisco Chronicle, March 21, 1900, p. 7
November 15, 1903, p. 40--October 4, 1914, p. 28
October 11, 1914, p. 26--October 25, 1914, p. 26
January 2, 1916, p. 24--November 17, 1918, p. 8S
October 5, 1919, p. E5--November 16, 1919, p. E5
January 21, 1923, p. 4 D--February 18, 1923, p. F3
March 3, 1929--May 4, 1930, p. D 5
May 11, 1930, p. D 5--June 15, 1930, p. D 5
June 22, 1930 p. D 5--September 28, 1930, p. 4 D
June 7, 1931, p. D 5--June 14, 1931, p. 6 D
June 21, 1931, p. 6 D--July 5, 1931, p. 8 D
May 29, 1932, p. D 3--June 19, 1932, p. D 3
December 11, 1932, p. D 3--December 18, 1932, p.D3
September 17, 1933, p. D3--October 1, 1933, p. D3
October 8, 1933, p. D3

San Francisco Call, April 4, 1922

San Francisco Call-Bulletin, January 30, 1932, p. 8
December 3, 1932, p. 9--December 24, 1932, p. 11
February 29, 1936, p. 7--March 28, 1936

San Francisco News, November 28, 1930, p. 18
April 1, 1931--January 14, 1933, p. 7
April 8, 1933, p. 7--September 16, 1933
August 28, 1935--March 21, 1936, p. 7

Oakland Tribune, Oakland, California
January 1, 1933--January 29, 1933
August 12, 1934--August 19, 1934

San Francisco Wasp, April 27, 1918, p. 16
May 4, 1918, p. 16--May 11, 1918, p. 17
April 15, 1922, p. 1--April 2, 1927, p. 23
April 9, 1927, p. 23

San Francisco Wasp-News Letter
June 28, 1930, p. 13--May 27, 1932, p. 16
November 12, 1932, p. 12--December 17, 1932, p.12
January 7, 1933, p. 13--January 21, 1933, p. 12
September 9, 1933, p. 13--September 16, 1933, p.13
September 23, 1933, p. 12--October 21, 1933, p. 12
August 25, 1934, p. 12--September 14, 1935, p. 12
March 7, 1936, p. 11--August 29, 1936, p. 11

San Francisco Argonaut, June 14, 1930, p. 13
July 11, 1931, p. 13--November 18, 1932, p. 14
January 27, 1933, p. 14--September 29, 1933, p.16
October 5, 1934, p. 16--November 8, 1935, p. 13

Argus, San Francisco
April 15, 1927, p. 2--June 1, 1927, p. 8

Art Digest, May 1, 1935

California Arts and Architecture, February 1932, p. 6

San Franciscan, February 1931, p. 20

Studio News, May 1934

Art in California; "California Painters"
"Portrait of Mrs. W", Plate No. 27

Catalog De Luxe of the Department of Fine Arts,
Panama-Pacific International Exposition, p. 218
United States Section: "Floating Clouds"
Also brief of birth and studio notes.

The Dream City, "California Painters in Fine Art"
(Brief concerning paintings)

American Art Annual, Volume 20, p. 674

M. Fielding Dictionary of American Painters (1926)

Thieme-Becker Lexikon

Who's Who in Art

E. CHARLTON FORTUNE

1885..... . . .

Biography and Works

"SANTA BARBARA"

"PROPERTY OF THE ARTIST"

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

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 Puvis de Chavannes may be studied with profit by anyone to whom painting means expression."

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 "sanquine" 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

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

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 forher 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.

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 Institute 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 Ranco 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."

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 commerical 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:

Bruguiere, 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

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 Mames, France

Sketch Club
Represented March 1913

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

Gayley, Miss Betty	(portrait)	March	1913
Flood, Jr., James	"	"	"
Frank, Margaret	"	"	"
Menzies, Mrs. Stewart	"	"	"
Neuhaus, 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

Fortune, 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	"	"

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) First Award	"	1930
Los Angeles, California		
Museum of History, Science and Art		1919
Represented in group of 18 artist, 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

E. CHARLTON FORTUNE

BIBLIOGRAPHY

San Francisco Chronicle, December 8, 1912, P.27
May 11, 1913, P.27--March 2, 1913, P.28
March 9, 1913, P.27--November 22, 1914, P.49
November 29, 1914--April 26, 1914, P.31
February 7, 1915, P.23--February 6, 1916, P.19
April 19, 1916, p.23--July 2, 1916, P.19
September 10, 1916, P.22--October 22, 1916, P.18
November 18, 1917, P.E3--January 14, 1917, P.26
December 8, 1918, P. 10S--November 9, 1919, P. E5
February 15, 1920--June 20, 1920, P. E3
September 26, 1920, P.S8--November 28, 1920, P. 10s
December 19, 1920, P.S7--January 30, 1921, P.D7
June 24, 1928, P.D7--November 22, 1931, P.D3
May 2, 1933, P.D3--May 28, 1933, P.D3

San Francisco Call-Bulletin, December 1, 1912, P. 49
March 9, 1913--April 6, 1913
March 23, 1913, P.31--November 24, 1914, P.6

San Francisco Examiner, March 29, 1914
April 19, 1914--February 28, 1915, P.37
October ? 1927, P.10E--January 29, 1928, P.10E
September 7, 1930, P.10E--February 7, 1932, P.6E

Monterey Peninsula Herald, April 27, 1937

Argonaut, October 10, 1908, P. 232

Argus, August 1927
February 1928, P.4--February 1929, P.4 Col. 2

Art Digest
November 1, 1927--April 15, 1934, P.18 Col. 3

Wasp, February 17, 1917--April 27, 1918, P.D16
April 12, 1924, P. 23--October 29, 1927
January 25, 1930, P.12--September 20, 1930
May 3, 1930, P.12

Overland, December 1915, P. 518

Who's Who in American Art, 1936-37, P. 151

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

C L A R K H O B A R T

1880c..... . . .

Biography and Works

"PORTRAIT OF PIAZZONI"

SAN FRANCISCO MUSEUM OF ART

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 sensivity 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 Midwinter 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 virtuousity 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.

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

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

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,

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:

> "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 asmall 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.

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

MISCELLANEOUS:

Ballet Girl (Permanent Collection, Mills College)
Blossom Time in the Foothills (First Award, S.F.A.A., 1921)
Blue Bay, The--Monterey
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

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

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	
Portrait	March 1918
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 "	

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 — December 1922
Garden Party, The
Plum Blossoms
Other Days — May 1924

Hill Tolerton Galleries
Monotypes — January 1917

Palace of Fine Arts — December 1917
Miss Helene Maxwell (portrait)
Mrs. Leo Lentelli "

Sequoia Club
Represented — May 1919

California Society of Etchers
(Ninth Annual) — June 1920
Represented

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

CLARK HOBART

BIBLIOGRAPHY

San Francisco Chronicle
January 26, 1913, p. 27--July 6, 1913, p. 27
July 20, 1913, p. 27--September 14, 1913, p. 21
April 5, 1914, p. 19--June 7, 1914, p. 27
October 18, 1914, p. 17--January 24, 1915, p. 16
April 25, 1915, p. 24--May 2, 1915, p. 24
May 12, 1915, p. 19--September 12, 1915, p. 22
December 5, 1915, p. 24--December 19, 1915, p. 24
December 26, 1915, p. 24--January 30, 1916, p. 19
April 9, 1916, p. 23--April 16, 1916, p. 40
August 20, 1916, p. 26--January 7, 1917, p. 18
July 1, 1917, p. E-3--July 22, 1917, p E3
March 10, 1918, p. E3--April 7, 1918, p. E3
October 20, 1918, p. E3--November 3, 1918, p. E3
December 22, 1918, p. 6S--February 16, 1919
April 6, 1919, p. E3--April 17, 1919, p. 6E
May 11, 1919, p. E3--June 15, 1919, p. 6E
August 17, 1919, p. 6E--October 5, 1919, p. E5
November 9, 1919, p. E5--November 16, 1919, p. E5
November 23, 1919, p. E5--November 30, 1919, p. 5E
December 14, 1919, p. E9--January 11, 1920, p. E3
January 28, 1920, p. E3--April 25, 1920, p. E3
June 6, 1920, p. E3--July 18, 1920, p. E3
September 26, 1920, p. 8S--December 19, 1920, p. 7S
October 29, 1922, p. 4D--January 21, 1923, p. 4D
November 23, 1923, p. 4D--February 24, 1924
March 9, 1924, p. 6D--March 30, 1924, p. 6D
March 30, 1924, p. 6D--July 27, 1924, p. D3
September 7, 1924, p. D3--November 2, 1924, p. D3
March 15, 1925, p. 14--March 22, 1925, p. D3
March 3, 1929, p. D5--May 3, 1931, p. 4D

San Francisco Call
March 30, 1913, p. 28

San Francisco Examiner
February 28, 1915, p. 37--May 30, 1915, p. 52
March 14, 1925, p. 5

San Francisco Bulletin
March 22, 1919, p. 15

San Francisco Call-Bulletin
April 25, 1931, p. 8

New York Times
April 2, 1916, p. 14

Wasp, San Francisco
August 12, 1916, p. 11--May 27, 1916, p. 10
February 3, 1917, p. 10--April 7, 1917, p. 11
May 26, 1917--September 1, 1917, p. 10
December 1, 1917--December 8, 1917, p. 15
February 2, 1918, p. 15-16--March 16, 1918, p. 17
March 30, 1918, p. 17--April 13, 1918, p. 16
April 27, 1918, p. 16--April 12, 1919, p. 21
March 6, 1920, p. 11--July 9, 1921, p. 3
February 3, 1923, p. 21--March 24, 1923, p. 23
November 24, 1923, p. 23--December 8, 1923, p. 23
December 22, 1923, p. 22--February 9, 1924, p. 11
February 16, 1924--March 29, 1924, p. 24
April 12, 1924, p. 23--May 3, 1924, p. 23
May 17, 1924, p. 23--September 20, 1924, p. 23
December 20, 1924, p. 22--May 3, 1930, p. 2

American Art Annual, Vol. XX (1923-24), p. 559

Art in California, pp. 59, 120, 126

Inscriptions at the Exposition by Porter Garnett, p. 55
