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FIRST SERIES

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1937

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MATTEO SANDONA

GLEB ILYIN

PETER ILYIN

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Gene Hailey, Editor
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MATTEO SANDONA

VENETIA, ITALY. GENEALOGY

Matteo Sandona's character and his years of strong purpose as revealed in his painting were formed on the durability and strength of his early environment, the Alps. The natural background of his childhood consisted of that sublime range of mountains. The historic town of Schio, in the province of Vicenze, was his birthplace, on the borders of the Austrian Tyrol.

This town, which lies in one of the huge gorges of the northern part of the province, has church and municipal records, which show that the families of Sandona and Zanon lived for centuries amid this Tyrolean beauty. Matteo Sandona's parents, Francesco Sandona, a weaver of silk and wool, and Teresa Zanon, a carefully reared girl, were wedded toward the close of the '70s. The third child of this union was Matteo, born April 15, 1883.

Reared in this atmosphere of classic tradition and indigenous art, Matteo as a child was almost an infant prodigy, with a reputation for amazing talent in modeling and drawing. His spontaneous work became disciplined expression later. The story of his parent's sacrifices and travels for his art is one of great tenderness and courage.

CHILDHOOD TALENTS

When Matteo was a child of four years, Teresa Sandona was attracted by unusual shouts of the children playing in the rear yard. When she looked, the six-year-old daughter dashed toward the window and held up a small figurine as she gleefully shouted, "Look! Matteo made this from clay we dug." His mother, steeped in artistic appreciation and a native of that art of Italy which gave Titian, Tintoretto and Vecchio to the world, was thrilled as she looked upon her son's art efforts.

That evening, wearied from hours spent at his loom, Francesco Sandona returned home, finished his supper and was in his turn delighted with Matteo's figurine, as his wife placed it before him. A glance at its well modeled planes and Francesco's eyes brightened. Here was new lustre to life, with a son so talented. The father said, "Tomorrow I will go to the clay pits a few miles out and bring him a sack of the finest clay, for we will encourage and keep kindled in him that spark of art."

When Matteo was seven, in the autumn of 1890, he was enrolled in the Catholic School of Schio. His art teacher saw that drawing lessons increased his talent for sculpture and modeling. His progress in figures of clay had already earned him the title, from the neighbors, of "Little Canova," after Antonio Canova, the illustrious sculptor of

Northern Italy. Relatives constantly asked for figurines fashioned by Matteo.

During these years many Italians emigrated to the United States and in 1891, in the vanguard of some half-million of Europe's ablest builders and toilers, Francesco Sandona sought his fortune alone in New York, where he had heard that skilled weavers received immediate employment.

ARRIVAL IN AMERICA

Shortly after his arrival Francesco Sandona did secure work as a weaver in a textile plant in Hoboken, New Jersey. Within a few months the novelty of new surroundings wore off and he wrote his wife to send Matteo and the two daughters to him to ease his loneliness and to prepare a home for the others and the mother, when funds would allow their transportation. So toward the close of summer in 1894, the three children excitedly greeted their father on a Hoboken pier.

NUNS RECOGNIZE MATTEO'S ABILITY

The young Matteo was now placed in a parochial school located in the western section of Hoboken. A few days later when the drawings were being sorted and graded, the first sample of Matteo's work came before the nun in charge of art studies. She was so impressed with the sketch that she called the Mother Superior and when they called Matteo to the desk and asked if this was really his work, they

discovered his inability to speak English and had to call an older Italian pupil to interpret. Still doubtful of Matteo's execution of the work, he was sent to the blackboard to demonstrate. His rapid sketch of the Mother Superior served to convince the nuns of his ability and his lessons in English were rushed.

YOUTHFUL TEACHER. FIRST MEDAL

Some months later when he was only twelve, Matteo Sandona was made instructor of drawing and painting to his class. News of this young teacher reached the ear of the Mother Superior of the Sacred Heart Academy of Hoboken, who visited Matteo's class and being satisfied with his merit as a teacher she requested that he teach two days a week at her Academy for older girls.

Embarrassed at this request, Matteo said: "But my English and I am only twelve; those big girls will laugh and tease." Nevertheless, he did teach these older girls and in the spring exercises of 1896 he was presented with a special gold medal for his services. Sandona said of this experience:

> "It represented the most active period of my life. Besides the duties as instructor and of acquiring the rudiments of English, I made a little money executing crayon portraits of the pupils of the parochial schools."

This was the beginning of his career as a portrait artist and led to his next choice of studies.

ADVICE OF PORTRAIT PAINTER

On an evening's stroll in June of 1896, Matteo's father asked the thirteen-year-old boy if he had decided to follow art in the future. On receiving the reply that he had, the father stated: "Then tomorrow I shall take you to New York to visit a portrait painter whom I know. If he determines you have the ability to succeed in art, I will make every sacrifice to put you through a good school." The next day they visited a Mr. Day, the portrait painter friend of Francesco Sandona. He said: "Why did you bring this boy to America before he completed an art course in Italy? Born only a short distance from the great schools of Venice and Verona, and you bring him here--send him back to Italy."

On the ferry back to Hoboken, Francesco Sandona agreed with Matteo that Verona should be the school. "Remember, son!" stressed the father, "to send you will demand of your sisters and me, the most frugal living. You must study diligently." A fortnight later Matteo was on his way to Italy.

VERONA. MEDALS

Verona is the birthplace of Paul Veronese and a host of other great artists. In the splendor of its art and artists it ranks second only to Venice. Matteo Sandona now enrolled in its centuries old school of art. As a pupil of the great teacher, Napoleon Nani, the ambitious youth made

rapid progress. After three consecutive years under Nani's guidance Matteo received the coveted special silver medal.

Dissension over methods of teaching arose within the academy, when Nani, who had taught there for twenty-five years, was faced with a revolt by the younger pupils against his too rigid teaching of "Academic Principles." Youth won and Moses Bianci, a teacher who leaned to more advanced methods, replaced the venerable Nani, who died shortly, broken in defeat. At this time Matteo's father wrote to inquire: "Is this your last year at the academy and what are your plans?" To which Matteo replied with news of another silver medal and his determination to become a professional artist.

MILITARY NUMBER. PATERNAL AID

This was Matteo's fourth year at the art academy and a letter of ominous import changed his plans. It came from Sandona's younger brother, who had remained in Schio with the mother, and stated: "Your military number for three years of service is posted on the door of the City Hall."

Thus confronted with his art training interrupted and perhaps his art career broken and the sacrifices of his family wasted, Matteo turned again to the source of his strength, his father, and cabled Francesco in Hoboken his dilemna. His father's immediate reply read: "There are some weeks before you must report. I am sailing at once to meet you." So the father made the costly trip to Italy and the

two Sandonas were soon re-crossing the Atlantic to the United States.

As the ship neared New York, Matteo noticed for the first time a decided limp in his father's walk, of which he inquired: "What is the trouble?" and the father replied: "Rheumatism. I dread the thought of another cold winter in New York." To which the son suggested: "There is California. Its winters are mild. I have heard that San Francisco is a city with many patrons of art. I could try portrait painting there." The father queried: "But what work could I secure there?" "Give that no thought," replied Matteo, "the time has come for me to repay your many sacrifices."

So when the two travelers arrived in Hoboken they arranged for the two sisters to meet them later when finances allowed, and set off for California, shortly.

CALIFORNIA BECOMES PERMANENT HOME

In January of 1901 Matteo Sandona and his father arrived in San Francisco, California. They rented a housekeeping room on Union Street, in that section of the city known as North Beach, the "Little Italy" of the Pacific Coast.

A few evenings after their arrival they walked and stopped in a Union Street saloon for a glass of wine. In response to the usual "salute" a stranger approached and drinking to their health, engaged them in conversation. He was Attilio Moretti, the proprietor of an art glass factory in

San Francisco. He promised to introduce the young Sandona to a friend whom he thought could aid him.

This friend of Moretti's was Fremont Older, then Editor of the San Francisco Bulletin, daily paper. Older, well-known as a champion of the under-privileged and talented was impressed by Matteo and took him to a dealer in Venetian art.

The dealer was Piero Rossi, on Sutter Street, San Francisco. He was so well impressed with the work of the young Italian that he gave him an unusual contract. Rossi agreed to supply a studio for one year at 639 Broadway, all materials, models and nine dollars a week in cash to Sandona, while the complete output of paintings for that year would become Rossi's property. Among the valued products of that year is a portrait canvas of "Mrs. Piero Rossi and Child."

FIRST SAN FRANCISCO ART PATRONAGE

Under this contract with Rossi, many prominent San Franciscans sat before the facile hand and keen eye of Sandona. At the end of the year, Sandona was so well launched that he opened a studio on his own prestige at the southwest corner of Larkin and Union Streets.

Satisfied portrait patrons recommended his work to others. Among the many important citizens Sandona painted was J. W. Byrne, President of the San Francisco Art Association. He was now invited to show his portraits at the Mark

Hopkins Institute of Art in the spring exhibition. When they were hung they caused a furore within the Institute. Under the caption "Artist Jurors Find Trouble," the San Francisco Call of March 11, 1902, showed that a determined youth had entered the local art colony:

> "The jury selected to pass upon the pictures for the art exhibition, Thursday, has had troubles of its own and little bickerings with others, and the whole made into a composite growl is to be pitched into the midst of the directorate of the Institute. The jury intends to kick with Rugby vigor against any interference with its decisions in the future, which is a somewhat strong insinuation that someone in the official secrets has not approved of the findings of the artist-jurors. Certain it is that the jury, after accepting three out of five pictures sent by Matteo Sandona, suddenly recalled the rejected canvases and sullenly agreed to have them 'hung.'"

PUBLICITY THROUGH CONTROVERSY

The same article lavishly defends Sandona's viewpoint and brought him popularity. It explains:

> "The paintings in question are of well-known people of the city. The two which were at first rejected were of Miss Dorris Jeffrey and ex-Mayor Phelan, while the three that were accepted were paintings of Mrs. F. Older, P. Rossi and J. W. Byrne.
>
> "....The feeling among the jurors has been that Sandona could do better work, and that they were not satisfied with the likeness of the painting of the ex-mayor nor could they commend the drapery as painted by Sandona in the Jeffrey picture, though the likeness in the lady's case was admitted to be excellent. The draperies are the snag which entangled the jury, and it is said the directors, in the folds and frills of dissension.

"But Sandona has a talk also. He is a very young man, a mild young man with a pastel disposition, a water-color foreground and a background made up of the sterner coloring, for, though placid to look upon, Sandona has strength of determination.

"Sandona's specialty is figure portrait painting, and one of his studies was hung by the Hopkins Art Institute at the last exhibition of water-colors, which acceptance made him eligible for membership. It was his portrait painting, that won him the coveted prizes at Verona of which he is justly proud. A pupil of Nani and Bianci, the young painter has therefore had the advantage of sage advice and rare instruction.

"It has been asserted that Sandona has brought with him to San Francisco the painting characteristic of Boldini. Very well, then, and though Sandona denies it, let it be that he is inspired with the boldness and dash and pose originally of the master. What of it, if Sandona, like Boldini, gives realism, life, soul and action to his portraits? Surely it were well were it so; and since 'tis said to be so, then 'tis well, indeed if, as said, 'tis so."

The friendly critic goes on in defence of Sandona as he writes of the painter's philosophy of portraiture:

"Sandona would have his brother knights of the brush and palette know that an honest portrait should come before the fabric of a dress. Portrait first, and the costume is of secondary consideration, declares the prize pupil of the Royal Academy of Verona. Speaking of the pictures that caused the controversy, he declares, when alluding to the Jeffrey canvas, that the figure represents the lady's natural pose. It is individual, he says, and it is his aim to get the individuality of his subject. The spirit of the subject is the most difficult to obtain, and to get the spirit on canvas has been successful. However, the pictures are on the wall and it will be 'up to' the public to decide."

The following report of the exhibit gave Sandona due praise under the heading "Spring Exhibit of High Order," in the San Francisco Call of March 14, 1902:

> "The usual large crowd gathered at the Hopkins Institute of Art last night on the occasion of the opening spring exhibition. The interest displayed in the collection of the pictures was unusually lively, partly due to the recent acrimonious discussion concerning some of the exhibit and the comparative level of the exhibition as a whole is well above the average.
>
> "The portrait interest is in the ascendant, and there are some striking portraits to be seen on the wall. The Sandona portraits attracted a large share of attention, that of Mrs. Older being the best of the work. It is gracefully drawn and well painted as far as it goes and is distinctly promising work."

The many portraits Sandona now accomplished, placed him in a financial position which enabled him to send money to Italy for the passage of his mother and brother to San Francisco.

SECOND EXHIBIT. THE STUDIO SCHOOL

The 1903 spring exhibition at the Mark Hopkins Institute again presented portraits by Sandona, his second public showing. The San Francisco Examiner of March 20, 1903, carries on with his work:

> "The much discussed Matteo Sandona is represented by three or four portraits, including one of Mrs. Unger, peculiar in tone, color, and drawing. The lady's hands are very much in evidence. The young artist has also presented to the public gaze a none too flattering portrait of his father."

The appellation, "much discussed," evidenced Sandona's growing reputation in San Francisco's art circles. His accumulated pictures and portraits were now exhibited by the dealer, Piero Rossi. As Sandona was in the gallery one day, an elderly lady, Mrs. H.E. Heighton, inquired for Mr. Sandona. Sandona replied, "I am Mr. Sandona," to which Mrs. Heighton said: "I mean your father, young man, the painter of those pictures." Finally the twenty-year-old artist convinced her that he was the painter and she stated her mission: "I have heard you are to open a school, I wish to study with you."

With eight other privileged pupils she became a regular attendant in Sandona's studio classes. When Mrs. Heighton left in August 1903 for Honolulu, her role in the life of Sandona was not yet finished, for later she influenced him to visit Hawaii.

HAWAIIAN NOBILITY. BOHEMIAN CLUB

In December of 1903 Sandona received a cabled commission to paint several portraits of Hawaiian nobility. The ability of her art teacher had been spread by Mrs. Heighton to her many connections in the Islands. Sandona sailed soon and stayed for six months, doing daily sittings of Island celebrities, among them the Prince and Princess David Kawananakoa and the baby Kapiolani.

On his return to San Francisco, Sandona exhibited for the first time at the Bohemian Club. Laura Bride Powers in the San Francisco Call of December 11, 1904, writes of him: "Sandona's portraits are greatly admired." He has exhibited annually ever since with the Bohemian Club, where his portraits and studies are always among the most popular themes in each exhibition. The art critic of these decades appreciates the Club in words that savor of the period: "This club, a rendezvous of the elite of San Francisco artdom, elected Sandona to its membership."

During these years Sandona's responsibility to support his parents spurred him to industry. How were the years when he could compensate his family for their many sacrifices. The more responsibility, the less leisure, as Thomas Craven in his book, "Men of Art," states: "As for leisure, what art was ever begotten of leisure? The whole moral of 'Vasari's Lives' is that Italy would not allow her artists a moment's rest."

With that stimulus of parental care Sandona advanced so much that in the April 2, 1905 issue of the San Francisco Call, Laura Bride Powers again writes of his works in the Mark Hopkins spring exhibit:

> "Sandona's best work is No. 265---a delicious bit of mother love and baby confidence backed by a glad green meadow. This is as sweet and pure a thing as has graced the gallery in many moons--and it shows work, earnest work. Sandona's pictures this year show more purpose, more study, more definiteness than before, and

> consequently, less of faddism. Progressing on these lines, this interesting young fellow has a big career ahead of him--if he works."

And Sandona has constantly worked, with no time off for vacations in all these years.

A SILVER MEDAL. HAWAII AGAIN

In 1905 the Lewis and Clark Exposition in Portland, Oregon, attracted to its art galleries the finest works of the Pacific Coast artists. Sandona sent his portrait of Gertrude Jolliffe--now Mrs. Herbert C. Moffett of San Francisco, and for this distinguished portrait received the silver medal, offered by the Exposition jury.

Many years later, when Sandona again exhibited in Portland, Oregon, The Oregonian, a daily newspaper of literary import, praises him amply and gives a review of Sandona's life and progress in May 31, 1925 issue. It includes this item:

> "Sandona's gift for true likenesses and his steady improvement in skill soon led to many more commissions, some of which carried him far afield. In Honolulu he was so successful that he made several subsequent trips there."

Of Sandona's several subsequent trips to Honolulu, the second trip advanced his prestige and funds so that in 1905 he had enough money to study in Paris.

Louise MacMillan in the Honolulu Star Bulletin of December 7, 1920 refers back to his 1905 visit, as she reports on Sandona's exhibit at Matzene's studio at Laniakea:

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After a year in Italy, Sandona's parents visited him in Paris for a season, and a few weeks before their departure for California, Sandona painted their portraits. The father posed for three different studies and the study of the mother, on which he labored long and lovingly, was a timely record, because when good-byes were said it was the last Sandona saw of his devoted mother. She died two weeks after her arrival in San Francisco.

Near the end of Sandona's second year in Paris, memories of San Francisco caused a restlessness that turned him towards the United States before the autumn of 1909.

RETURN FROM EUROPE

His return to San Francisco was noted by a visit to his Buena Vista studio mentioned by Margaret M. Doyle in the San Francisco Call of September 26, 1909:

> "Most of his paintings, the work of years, were destroyed in the fire. He is just beginning to get a new collection....Those of his latest canvases will be put on view at the exhibition to take place in October at the studio building in Presidio Avenue.
>
> "One is a very striking study of a 'Mother and Child,' that has already won considerable praise, another is a portrait of his 'Sister,' with flowers twined in her hair, an open book lying in her lap."

The same writer describes a copy Sandona had made of a famous canvas in the Louvre:

> "There are some interesting canvases in his studio which have already won him fame. One of the most attractive by him is a copy made

> in Paris of Rembrandt's 'The Pilgrims of Emmaus.'....Besides this he has several beautiful portraits on view and some pleasing little Swiss scenes. Landscapes as a whole are not in his line, although the only two in his studio are well handled and are very rich and true in coloring."

At this time Sandona received an assignment from the San Francisco Chronicle for a series of "heads" for Sunday Supplement covers. His society type portraits went on and the San Francisco Chronicle of October 6, 1912, reported:

> "Matteo Sandona, who is well remembered for his very clever sketches of heads for the 'Chronicle' Sunday supplement a few years ago, is giving an exhibit of his latest portrait work this week at the galleries of Vickery, Atkins and Torrey on Sutter Street. Sandona is peculiarly gifted in this line and is an adept in catching the perfection of individual expression. Each head and face is a speaking likeness of the original, and the collection offers a most desirable attraction to those who would revel in Beauty.
>
> "Two striking portraits are those of Mrs. Joseph A. Chanslor and Mrs. John Drum, and in each case the special points of individuality have been seized upon and accented with wonderful accuracy. Sandona's strokes are bold, but his work bears finish without superfluity; while every detail of gown, coiffure, contour and coloring is made without protruding. In the portrait of Mrs. Goodfellow, the tilt of her head and the slant of her eyes have been caught in absolute naturalness."

MIDDLE WEST COMMISSIONS

Americans, whose portraits Sandona had painted in Paris, were instrumental in securing for him many more commissions. These recommendations were very lucrative and took

him to several Middle Western cities to paint leading citizens. In Minneapolis he painted more than fifteen prominent society women.

INVENTS A NEW MEDIUM

The summer of 1911 Sandona spent painting figure studies and portrait commissions in Santa Barbara, California. In the San Francisco Call of October 22, 1911, Katherine Clark Pousser writes of him:

> "Sandona is particularly happy in his portrait impressions and his ability to depict human nature as it really is."

While working at Santa Barbara the artist developed a method of applying color to paper that is known to California artists as "Sandona's Method." The San Francisco Bulletin of February 10, 1912, in its report of Sandona's exhibit at the Vickery, Atkins and Torrey Gallery, explains it in detail:

> "Matteo Sandona has achieved a new method of portraiture which is now being exhibited for the first time. The new medium is a combination of pastel and crayon applied on paper with a stump. The materials are rubbed into the pores and do not disappear as pastels would, but become as permanent as oils. The advantage over oils is that the high lights are in the paper itself, and the pictures can hang in any light and always have the required transparency."

The Pacific Commercial-Advertiser of Honolulu, T.H. of October 27, 1916, in an article on Sandona's visit to Honolulu in the fall of 1916, wrote of his method:

> "Did Sandona care to tell his many friends here of his success, he might talk of the 'medium' with which he paints, the 'Sandona medium.' It will be noted that among the many pictures he has brought here for exhibition none are in oil--the usual medium of portraiture.
>
> "All are done in Sandona's mediums, a combination of pastel, stub and colored crayon, discovered by Sandona and now copied and used by scores of artists whose praise of it is boundless."

MARRIAGE. HIS WIFE'S PORTRAITS

Many beautiful women had posed in Sandona's studio but of the hundreds that sat for him, only one disturbed his heart. This was Miss Gertrude Macfarlane, daughter of an early day family that went to Hawaii at the time when missionaries were becoming sugar magnates. The romance, begun in Honolulu, culminated in a quiet marriage ceremony, before a few intimate friends, at Red Bluff, California, on December 2, 1913.

News articles which deal with Sandona's career now show the active part played by Mrs. Sandona. One small item about her accompanies his exhibit at the Packard Library in Marysville, California, when the Marysville Evening Democrat of October 6, 1914, reported:

> "A romantic marriage with Miss Gertrude Macfarlane, a society girl of Honolulu, some time ago brought his name into much prominence with the general American public."

Laura Bride Powers in the Oakland Tribune of March 19, 1916, tells of her portrait in his Oakland Art Gallery exhibit:

> "Dominating the room is a portrait of Mrs. Sandona, who, by the way, appears to have been a most accommodating model, and, incidentally, a most appealing one. It's no joke, this posing, and when a wife offers herself, it demonstrates two things--that the artist and his wife are good pals and that the wife's head is working."
>
> "This portrait is quite simply painted, but it is grandiose in color and texture. The woman is lovely, gracious and easy. Her shimmering yellow gown tones with her yellow hair, and her ruby velvet cloak, touched with fur, is reflected in the tones of the skin. The background holds this rich red tone throughout, and a jewel at the corsage further develops the color scheme. It is a stunning portrait."

The Pacific Commercial-Advertiser of Honolulu in October 27, 1916 featured a story of Sandona's wife and mentioned the role well played by his wife:

> "It is Mrs. Sandona who bears the brunt of the storm of demand for Sandona's appearance in public and it is she who diplomatically turns away persistent persons.
>
> "For though Mrs. Sandona is accomplished in things artistic herself, she gives most of her time to helping her husband in social and business ways and in enjoying music at which also she is accomplished."

Sandona painted a later study of his wife several years before his friends finally prevailed upon him to exhibit it. The Wasp of February 20, 1932, tells of this incident:

> "Matteo Sandona's charming quaint oil portrait of his wife, painted some years ago and never before shown outside the artist's studio, is one of the highlights of the annual exhibition of the Bohemian Club artists. The picture is entitled 'Gertrude and Boots,' 'Boots' being a little bull-dog, shown sleeping at the lady's feet. The canvas has a gracious and restful

> effect, enhanced by the bouffant gray period gown with fichu worn by the model, and the serenity of her face."

CALIFORNIA STATEWIDE EXHIBITS

The year 1914 brought great exhibition activity to Sandona. The first showing is related in the Marysville Evening Democrat of October 6, 1914:

> "In making arrangements for a show of portraits by Matteo Sandona, an artist of international fame, in the assembly room of the Packard library for several days, commencing Monday afternoon, the officers of the Marysville Art Club believe they are in a position to announce the best public attraction of its kind that has ever been secured for this city....Sandona formerly maintained a studio in Paris. His work, however, is well-known throughout the art centers of the world."

The next exhibit was at Watsonville. His work was grouped with that of others under the auspices of the Art Section of the Watsonville Women's Club. One-man exhibitions were held in Oakland, Sacramento, and Santa Barbara and each brought forth favorable comment and a large attendance of art patrons.

THE BUENA VISTA TERRACE STUDIO

An article in The Wasp of October 21, 1916, confirms the inherent love of beauty in Sandona's background, now shared by his wife in their choice of a studio site.

> "Matteo Sandona has built for himself an attractive studio on Buena Vista Terrace, one of the highest points in the city. Perched up here on the edge of a cliff, with a wooded stretch in front of the studio, the artist,

> while living in a busy city, is as remote from all disturbing influence of the city life as he would be in the little city of his birth in Schio, Italy."

In the San Francisco Examiner of May 1, 1921, Robert H. Willson tells of a few celebrities who have visited Sandona in his studio:

> "The theory that the world will build its pathway to the door of genius, like all other good theories, is true only in part. The world has so many affairs of its own that it is not exclusively engaged in hunting out genius and it's not a bad idea to have a few sign posts pointing the way.
>
> "To find the studio of Matteo Sandona you have to take the 'via circumvallazione' winding about to the far side of Buena Vista Park and there in a sort of hanging garden, you find one of the foremost painters of today.
>
> "Mary Garden, Lucien Muratore, Lina Cavalieri, M. Polacco and his wife (Edith Mason) found their way there, with the result that Sandona has been engaged to do portraits of all of them next year, excepting Edith Mason, and hers is already finished."

In 1920 the Sandonas made extensive changes in their studio-home and the San Francisco Examiner of September 16, 1922, found in it a story which they captioned: "Genius Turns Old House to Ornate Villa":

> "An Italian villa in the heart of San Francisco, a mountain home on a boulevard, a bit of country over the roofs of Market Street is a recent achievement of Matteo Sandona, San Francisco's famous portrait painter.
>
> "Two years ago Sandona had a rambling old house on Buena Vista Avenue that he did not want; nor did Mrs. Sandona like it. Sandona drew a plan of the kind of a house an artist should have.

> "Today it is the 'Villa il Cipresso,' one of the most unique and attractive studios to be found in any part of the world.
>
> "A chapel-like structure has been added to the front of the house, with high, semi-transparent windows and in this large room with its vaulted ceilings and high lighting, the artist does his work. It constitutes almost a gallery for the exhibition of finished portraits, and the central feature of the room is an immense fireplace....The windows look out over the entire city and across the bay.
>
> "The exterior was done by Charles Strothoff, an artist friend. Various bits of Italian relief have been worked into the design and strangers, who wander to that side of Buena Vista Park, stop to wonder whether they are in San Francisco or Firenze."

MEMBER OF AN INTERNATIONAL JURY OF AWARDS

Directors of the Panama-Pacific Exposition, held in San Francisco in 1915, gave Sandona the honor of membership on the International Jury of Awards for that vast fine arts exhibition.

The Pacific Commercial-Advertiser of Honolulu of October 27, 1916, on Sandona's fourth visit to Honolulu, stated that if the artist cared to talk--:

> "He might recall the latest tribute to his genius--his selection to sit on the international jury of awards at the San Francisco Exposition, where were gathered the greatest artists of the world. He was known as 'the baby of the jury,' for none failed to note the contrast between the other members of the jury, men past the prime of life, men whose work was done."

Sandona represented the vote of Uruguay, while in the American group of jurors were such men of art as William M.

Chase, the portrait painter, J. Alden Weir, Edmond Tarbell and Jules Pages.

THE SUCCESSFUL CHILD PAINTER

Sandona's metier, other than that of painting lovely girls and women, has been child portraiture. Possibly because he has been denied the blessing of children, his love for them is all the stronger. An article by Blanche Marie d' Harcourt in The Wasp of October 21, 1916 explains Sandona's mastery over juvenile sitters:

> "His portraits of children are remarkably fine. The soul shines forth in the eyes of a child so much more candidly than in later life, when we have learned to veil the inner personality with the mask of convention, and for this reason while nearly all children make 'pretty pictures,' unless this soul-like quality is portrayed half of the charm of the child is lost. Mr. Sandona is ever able to put into his children's portraits this rare charm of personality peculiar to children."

In a later story by Rex H. Lampman in the Pacific Commercial-Advertiser of Honolulu of December 6, 1920, Sandona's genius for handling restless children is amusingly told:

> "Some day Matteo Sandona, San Francisco artist, may write a most delightful book of stories for children. That is, if he can spare the time from painting portraits of children and their mothers and big sisters. And what wonderful stories they will be!....Some of them will seem like pages from the Arabian Nights, perhaps, and all of them will be as absolute and definite as the 'Just So' tales of Kipling. For you must be very definite with children, or they will lose interest and want to play something else.

"Children, as all portrait painters know, are the most wiggly and elusive of subjects. They are not at all concerned over the prospect of having their childish lineaments preserved in oil or crayon for the benefit of posterity.

"Hence the genesis of the unwritten Sandona series of children's stories....At first, before he invented very many, and when his repertoire was not ample enough for children of all ages, it was mighty hard going and he had to devise his narrative as he worked.

"Now it is all very easy, for the stories are all complete. Mr. Sandona knows them by heart, and he reels them off like a phonograph."

The San Francisco Examiner of May 7, 1922 saw fit to write a feature story about Sandona's story telling habits when painting:

"Matteo Sandona's portraits of children are among the best that have ever been painted by any master--young or old.

"The patron saint of childhood has blessed his brush.

"In his unique Italian studio on the slope of Buena Vista Park there is a gallery of youngsters that would turn the Pied Piper backward in his tracks.

"There are children of well-known families in many parts of the world....The studio atmosphere has imprisoned the laughter of many children, for those who have had their portraits painted there have had a great deal of fun over it.

"How is a child induced to sit for hours with the same happy smile on its face?....Observe Sandona at his easel.

"ARTIST--Did you ever eat any Italian candy?

"CHILD--No,....

"ARTIST--There's a whole big canful of Italian candy over in that cellarette.

"CHILD--Will you give me some?

"ARTIST--Of course, I will in a few minutes. Did you ever hear the story of the goblin who had so much Italian candy that he hired an elephant to carry it, because the elephant had a large trunk, and they met a giraffe who stretched his neck all out of shape, trying to see who could jump the highest to get a piece?

"CHILD--Who jumped the highest?

"ARTIST--Why the grasshopper, of course. The next time you go in the country, listen and you'll hear him clapping his wings because he won. He has been applauding himself and jumping to show how he did it ever since.

"CHILD--What became of the giraffe?

"....and so the story goes on.

"It is easier to understand that wide-eyed, alert, keenly alive expression in the portrait that is rapidly going onto the canvas all this while.

"As for the method of the artist that is quite another subject. He models in light and shadow with almost the same result that a sculptor gets out of clay, only that this medium is infinitely finer and more adaptable to the finest gradations of individuality. Sandona himself cannot explain how he puts behind the picture that last touch that shines through with the effect of personality."

PORTRAITS OF MEN

Sandona's capacity to paint the strong faces of men is just as great as his ability to delineate the lovely contours of women and children. In The Wasp of October 21,1916, Blanche Marie d'Harcourt tells of one portrait:

"Mr. Sandona's latest piece of work is an oil portrait of Alfred Hertz, Director of the San Francisco Symphony Orchestra, and without doubt this is the finest bit of portrait work that the artist has yet accomplished. Finished only last week in the midst of his busy preparations for a winter in Honolulu, this portrait will set a high standard for the artist's future work in oils. The painting of Mr. Hertz's fine head is very simple and direct, and the flesh tints are superbly handled."

Another portrait of a man is mentioned in the columns of the San Francisco Examiner of May 14, 1922:

"Matteo Sandona's ability to pierce the mere flesh and blood of his subject and portray the soul and spirit concealed within has given rise to wide and appreciative comment on his latest painting. The picture is an oil painting of Harry Duffill, California capitalist and orchardist, and it has created a furore both in and out of art circles in San Francisco.

"Duffill, a man of many attainments and possessed of widespread circle of friends, has been a subject for the portraitist many times. But results have never warranted whole-hearted and unreserved acclaim. 'Very nice, Harry,' friends were prone to say, 'but somehow not really you, not the you I know.'

"....Sandona's unexpressed theory that if you capture the spirit of the sitter, understand his or her rapport with life, the features will draw themselves, is possibly the explanation of the prescience which has once again enabled him to hit the bullseye of another artistic success."

THE CONNOISSEUR OF BEAUTY

Sandona's portraits have always found beauty even in rather plain faces, yet the majority of women who have sought his studio have been radiantly beautiful in some quality. By the time Sandona has found and recorded their beauty

a handsome picture is the result. His work and career--to express beauty--developed an appreciation and judgment that has become second nature to Sandona. Because of this he has often been asked to select "beauty" types in contests.

When Charles Caldwell Dobie, San Francisco author of note, decided that the heroine of his local novel, "The Blood Red Dawn," must be truly representative of San Francisco's most lovely womanhood, he turned to Sandona for help in describing her.

Sandona was often appealed to in beauty contests for children, also. The San Francisco Examiner of May 17, 1925, tells of a contest to determine the two handsomest children in San Francisco:

> "Excitement will reign in a hundred San Francisco homes as Matteo Sandona, Haig Patigian and Rowena Meeks Abdy give this group of fifty boys and girls final inspection and propose to call for the children they wish to see personally."

Sandona's private files of clippings of exhibitions, held during the years 1916 to 1919, are ample collection of successful portraits of people from all walks of life; social, artistic and business. After his place as San Francisco's noted portrait painter was permanently established a lithographic concern sent a special representative to consult with him and selected several of his figure paintings for reproduction and nation-wide distribution, in frames suitable for average-income homes. While these prints of his oil studies

did not become as widely known as those of "Maxfield Parrish," the quality and framed effect of them was much finer. The originals are still in possession of Sandona and are known as "my commercial art" by Sandona. They are "Amber Beads"; "The Blue Vase"; "The Red Kimono" and "The Silver Screen." Each picture is a lovely model, draped in exquisite fabrics of the negligee mode and seated in restful, graceful positions.

A MOVIE QUEEN'S PORTRAIT

In June of 1919 Sandona received a commission that gave him national publicity as a portrait painter. Of this the Los Angeles Express of June 10, 1919, said:

> "Matteo Sandona, world famous artist, today in Los Angeles began painting a portrait of Mary Pickford in oils that is to be placed in the Hall of Fame at Washington, D.C.
>
> "Miss Pickford was recently officially declared the most famous motion picture actress in the world. Because of that fame she is to have her portrait placed in the famous gallery of celebrities at the nation's capital.
>
> "The Pickford living room was re-arranged and the furniture shifted to create lighting effects that will show her hair and complexion to best advantage. The star will during her sittings wear a special costume designed by the artist."

The Los Angeles Herald of June 19, 1919, reports the progress of this Pickford portrait:

> "For the first time in her life Mary Pickford is posing for a picture and must keep absolutely still.

> "....Every other day Miss Pickford poses for two hours in the morning, while Sandona dabs at the canvas and her likeness grows in color before her eyes.
>
> "When the photograph of the artist at work was taken Sandona had already been at work for half an hour and the rapidity of his execution is easily apparent.
>
> "Sandona designed the gown worn and chose the material. Friends say it is the most becoming creation the film queen has ever worn.
>
> "Miss Pickford is an easy subject, Sandona says. To use his artistic phrase 'she gives much,' meaning she radiates the necessary inspiration."

The Honolulu Star Bulletin of December 7, 1920, tells the story of how Sandona received the Pickford commission, in the words of Louise MacMillan, their critic:

> "During the war Sandona did some remarkable work in posters, particularly for Red Cross campaigns. After the war he was commissioned by the government to paint Mary Pickford's portrait for the Hall of Fame for Washington, where she was given a place for her wonderful work for Liberty Loans on the Mainland. This commission was unsought by Sandona, but though many other artists were trying for it, he was named by Mary's manager as the only one who could fittingly portray the widely loved star.
>
> "After this picture, he was asked to paint a number of movie stars of the first magnitude, but after doing Mary's little niece, he declined the others. 'I didn't care about going into the movies entirely,' laughed the artist yesterday."

SOUTHERN CALIFORNIA EXHIBITS

During the years of 1919 to 1923 a series of group and one-man exhibitions of Sandona's works was held in both San Francisco bay region and Southern California cities. The

California Southland magazine of September 1923, tells of his studio in Pasadena in that year:

> "Matteo Sandona, the well-known portrait painter of San Francisco, who exhibited a few of his portraits at the Radcliffe exhibit in Pasadena last spring, is planning to open a studio in Pasadena this winter. Sandona painted several portraits while in Pasadena and needs no introduction, being known nationally. Two of Mr. Sandona's large figure pieces are hanging in the residence of Mr. John Munger on St. John Avenue, Pasadena, and may be seen by appointment."

Sandona also made an impression on Los Angeles patronage when he exhibited there, says the Los Angeles Times of January 20, 1924:

> "When one comes upon such an exotic name as Matteo Sandona attached to a collection of paintings, one instinctively seeks for temperamental affinities that are not in the least Nordic.
>
> "....But Matteo Sandona, who is exhibiting twenty-two portraits and figure studies in the Channel-Chaffin Galleries now and for some weeks to come, is. as a matter of fact, not quite so Italian as he sounds, either in painting or in personality.
>
> "....He doesn't look so very many years older than twenty now, but he must be a few.
>
> "....But to the sensitive artist anything can happen, and so San Francisco took Matteo Sandona in hand and had its way with him. This is not saying that it has hurt him either as a man or as a painter. On the contrary, the driving fogs and whistling winds have almost buffeted him into blondness--he's now a happy picture of north and south, a true American--and the 'art atmosphere' of San Francisco has modified the exuberance of his color without impairing its vitality."

The article goes on with comment on Sandona's media and the limitations imposed on a portrait painter:

> "The exhibition is composed of an equal number of portraits in oils, figure paintings and pastel portraits. My first impression remains my last--this young Italian--is essentially a painter.
>
> "The drawings in pastel are more or less charming according as they are more or less colorful, but the painted portraits reveal the man in his true power. Sandona is a painter. He may flatten his color as his exuberant forebears would never have permitted themselves to do, but that is only the natural outcome of his assimilation of American art traditions.
>
> "The most interesting of the portraits to me are those of Mr. and Mrs. Leo Lentelli. These canvases are handled in somber tones, allowing the artist to concentrate on character and values, without embarrassment of a difficult color scheme. They make a remarkable pair. The egoist, intellectual, proud, commanding, and the sweet-faced, exquisitely sensitive wife, whose lips betray a lifetime of suffering. I am reminded of 'Zorn and His Wife,' hanging in the nearby print-room, as I look at those two portraits, with the man in each case dwelling in the foreground with concrete externals, the wife cultivating her spirit in the walled garden of suffering, that garden of secret tears whose door never opens to the son of woman.
>
> "A portrait painter is always hampered at exhibition time by lack of portraits to show. Experience has taught him not to borrow his works for long journeys, so he is forced to fall back upon exhibition pictures. The model is posed in interesting drapes, against a colorful background, and the result is in the case of Sandona, several very pleasing pictures. They are never labored.
>
> "True, they have not the profundity of the first two portraits, but they both arrest and please. 'The Silver Screen,' which took third prize at the recent Southwest Museum exhibition; 'The Blue Vase,' a vigorous and daring

> sketch in oils; 'The Red Kimono,' this last, I think, one of his finest, and 'Amber Beads.' This is in blue, a color which requires very careful lighting.
>
> "....Then there are pastel drawings of women and children. These are frankly drawn to please the sitter as well as the painter. The result is charming, a little saucy, and in the case of the pink-cheeked, blue-eyed baby--pardon the feminism--altogether adorable. A mother could scarcely fail to enjoy such a souvenir of her child. Some pastels of Japanese ladies are among the most sympathetic of the drawings."

During Sandona's stay in Southern California the Pasadena Star-News of February 6, 1924, tells of his exhibition at the Radcliffe College Club of Pasadena, where this prophecy is attributed to him:

> "California is destined to become one of the foremost art centers in the world.
>
> "'It will not be necessary for people in the West to go East to see fine paintings or to hear fine music,' said Mr. Sandona. 'California is going to become an art center where lovers of art will find the best. San Francisco is taking a keen interest in developing the artistic side of its life.'"

CHICAGO HONOR

Travels, exhibitions and work filled Sandona's year of 1925. The Salt Lake Tribune of Salt Lake City, Utah, of April 5, 1925 and the Portland Oregonian of May 31, 1925, ran articles on Sandona and paid high compliment to his work, in much the same terms that California cities had appreciated his exhibitions.

The Chicago Evening Post Magazine of The Art World, on March 16, 1926, carried this article which was illustrated with a photograph of "The Silver Screen":

> "A brilliant canvas by a San Francisco artist in the first exhibition of work by members of the Chicago Galleries Association.
>
> "There are not many surprises in this exhibition, for the great majority of the painters whose work it presents are regular exhibitors in the Art Institute and private galleries hereabouts....So the surprises are mostly confined to those artists from a distance whose reputations are not common knowledge here. One such is Matteo Sandona of San Francisco, whose large figure piece stands out markedly in art assembly of impressive canvases."

Apropos of this same exhibition, The Palette and Chisel of Chicago, in April 1926, tells of Sandona's award:

> "This first exhibition has developed many interesting features. The discovery of such artists (unknown to Chicago apparently) as Matteo Sandona and Max Wieczorek of California has been in the nature of a surprise.
>
> "Matteo Sandona's 'Silver Screen' was a contender with Trebicocks portrait for the major prize and carried the first of the $500 awards. There were several nominations in this group, but Sandona took the first."

A MOTION PICTURE OF A PORTRAIT PAINTER

Sandona's Chicago honors led to a new development in public appreciation, when he was filmed for a news reel as he painted a portrait:

> "For the first time the secrets of an artist, adept in the wielding of a portrait brush, will be divulged on the movie screen. Mayhap it will be used as a text-book in some ultra-modern

> school of art, where efficiency in brush-strokes and honors for speed are to be striven for, who knows?"

Sandona's ability to select suitable models is again confirmed by his choice of a model for "The Silver Screen." His sensitive judgment of beauty brought forth a feature story in the San Francisco Call of May 14, 1926, which is partly fantasy on the writer's part:

> "Matteo Sandona, who has just won an award for his painting, 'Silver Screen,' believes that the spirit of Julia Hollingsworth is aiding his career. Though the beautiful model has been dead for more than a year, it is she who is shown in his painting, for which she made her final pose as the artist put his masterpiece on the canvas.
>
> "The spirit of a dead girl, who in life formed the inspiration for seven prize winning pictures for Matteo Sandona, still goes marching on!....Miss Hollingsworth was the most beautiful of all the models of the California School of Fine Arts. She came under the eye of Sandona, who saw her particular charm and vivacity."

STATE FAIR AWARD

Of the Sacramento State Fair award to Sandona, the San Francisco Examiner of September 26, 1926, under the heading, "Judges Pay Honor to 'Unknown'," said:

> "Of the scores of paintings exhibited in the Fine Arts Gallery at the Sacramento State Fair, it was a canvas ticketed merely 'The Blue Coat' that was singled out by the judges for first prize.
>
> "Matteo Sandona was greatly surprised at the honor. He had sent the picture to the fair as a courtesy, not expecting it to be the recipient of honors.

> "Equally modest was the sitter for this striking canvas, whose name was withheld at her request, and vaguely hinted at in the catalog as a 'fascinating young San Francisco matron.'
>
> "The painting is notable for its balance and richness of color, although executed in high key. Complacent with the poise of a thoroughbred, the young woman is seated on a chair of lacquer and red brocade. Her eyes, a turquoise blue, are the color of the cloak in which she is draped. Her complexion is vivid and her hair is nutbrown."

Sandona's files list a deluge of articles that deal with exhibitions of his works at the California Palace of the Legion of Honor, in Lincoln Park, San Francisco; and in traveling exhibitions that won him honors and dominance in each showing. His portrait and figure paintings won an award at the Annual Springville, Utah, Exhibition; the Annual Oakland Civic Art Gallery Exhibition; the Santa Cruz Annual Exhibition of California Artists.

IMAGINATIVE WORK

Although Sandona is by choice a portrait painter, he has occasionally painted canvases that involve many figures, elaborate composition and imaginative themes. These almost allegorical canvases have been exhibited along with his decorative studies and portraits in numerous galleries and museums of America. One of these paintings that well exemplifies this type of his work is "Spirit of Twilight," described by the San Francisco Chronicle of July 6, 1913:

> "A striking example of the imagination of this artist is seen in his 'Spirit of Twilight,' now hanging in the Schussler galleries. It is purely a fantasy, and filled with atmosphere subtly expressive of the delicious drowsiness often overtaking one at that hour of the day. In his gaze across the waters of the Pacific, Sandona sensed an influence which he conveyed through a group of floating maidens. Each in her separate attitude is the quintessence of grace; each with breeze-blown hair and drooping eyelids is under the sway of sleep and together the dainty figures complete a charming conception."

The Pacific Commercial-Advertiser of Honolulu of December 6, 1920, writes of its exhibition in Honolulu that "the picture has the insistent urging rhythm of a master strain of music."

Robert H. Willson in the San Francisco Examiner of May 1, 1921, also responded to this canvas by comparing it with harmony in music.

California Southland of February 1924, also uses the "musical comparison" in comment on this same painting:

> "The music of a whole symphony is in its rippling movement and the outgoing tide surges through the picture as daylight fades and calm night comes."

The final article of comment on this much exhibited canvas is in the Los Angeles Times of January 20, 1924, which said:

> "Dream maidens drift rhythmically in a sea of dusk. There is more than a hint of music in this, in fact, the artist tells me that a hearing of Beethoven's Fifth Symphony was responsible for its genesis."

In a hidden upper room overlooking San Francisco's Mission district, Sandona has a small workshop devoted to the production and printing of etchings. Here he retires from his studio and his models and fashionable sitters, to produce etchings of subjects that rest and amuse him. His etchings are rarely shown in public, but they are a valuable part of his artistic output.

His working habits are those of the serious business man. Regular hours, accurate and meticulous routine, promises kept; all these qualities are Sandona's. None of the uneven work and play hours of the "Hobo-hemian" artist. His studio calendar is kept to a rigid output of definite production. He can estimate almost to the day when a portrait that takes eight or ten sittings will be ready for the frame. His most loved form of recreation seems to be in creating more art. He snatches moments of relaxation when they entertain friends and visitors, attend the theatre, musical events and opening days of art exhibits. He is generous to other artists, even to rival fashionable portrait painters, for he knows that his own skill and talents have their rightful place in the art world of San Francisco.

COMMENTS ON THE PORTRAIT PAINTER

From a large collection of clippings giving Sandona's evaluations by newspaper art critics, we make a few

quotations. They are unanimous in praise of his capacity to obtain accurate likenesses of his subjects.

Blanche Marie d'Harcourt of The Wasp of October 21, 1916, reported:

> "Sandona's pastel portraits of San Francisco's beautiful women have gained for the artist his greatest renown in the past few years, and he is able to achieve in the slight medium works of real value, wherein the personality of the sitter is portrayed with just a few clever strokes. The thing looks so easy--but because of the slightness of his medium, the portrait artist in crayons has first to be a master in the art of correct drawing. So many of our younger artists today are disregarding this all-important essentail fact, and they wonder why their work does not arrive. In their eagerness to depart from academic restrictions, they defy all the principles of art and blunder about aimlessly because they have no foundation upon which to build their modern theories of using paint. Mr. Sandona's success as a portrait painter, is due principally to his clever drawing combined with his keen insight into human character which enables him to capture and preserve, in a few sittings, the salient features of his subjects."

The Pacific Commercial-Advertiser of Honolulu of October 27, 1916, in a sketch of Sandona's life, reported this:

> "J.N. Laurvick, director of the Fine Arts Palace which remains from the San Francisco Exposition, who is considered one of the premier art critics of the world speaks of Sandona as 'the second Sargent.'"

May Huntington in The Salt Lake Tribune of March 24, 1935, in regard to Sandona's participation in the Springville High School exhibit, stated:

> "Among those who have been favorite exhibitors is Matteo Sandona, who is represented by a charming study, 'Chinese Costume.' As in all his portraits, the expressiveness which makes them outstanding is the result of a remarkable ability in painting the eyes of the subject. Executed with the greater care and finesse, the dark eyes of this sitter catch the attention and call one back to it again and again. Sandona's skill in painting 'hands that talk,' as seen in his portraits previously exhibited here, is further emphasized by the expressive hands of this figure. It is a large canvas, its color scheme showing bright greens on a grey background, relieved by splashes of red and orange."

RETICENCE. PERSONAL GLIMPSES

It has been said that "talkers are not doers," and again, "if you want something done go to a busy man." The large volume of work executed by Sandona bears testimony to his being both a "doer" and a "busy" man. Blanche Marie d'Harcourt in The Wasp of October 21, 1916, said:

> "Mr. Sandona is very reticent and very modest about his work. He cares not to enter into any discussion of the problems of modern painting, he simply spends his time doing the things he wants to do, and doing it as skillfully as possible. If the public at large, and the critics would accept the artist and his work in as sane and sincere a mood, a wider appreciation of art would exist throughout the country."

The Pacific Commercial-Advertiser of Honolulu of October 27, 1916, under the heading "He Won't Talk Shop," reported:

> "....for Sandona thinks little of his work when completed. He not only forgets it but he can with difficulty be persuaded to talk of it or of art in general.

> "Art circles throughout the States recognize Sandona's success and besiege him with requests to lecture or speak before art associations, clubs and meetings."

Dodges Lecture Dates:

> "'I will not lecture, though,'" Sandona explained. He is as decided against talking art in public as he is reluctant to talk of art, or anything, privately. For Sandona is essentially a quiet and modest man considering the laurels he has won."

The writer in an interview with Sandona in February of 1937, asked him to relate briefly his philosophy of art. His reply certainly confirmed his reticence. Said Mr. Sandona: "My palette and brush express my art and life."

In its edition of October 27, 1916, the Pacific Commercial-Advertiser of Honolulu, stated:

> "....Yet Sandona only 'looks young,' for he is all of thirty-three. It is his firm business-like features that set him apart from the average artist of his age. He looks more the young banker or broker. There is none of the touchy artistic temperament about him. At work, he is a business man; at rest, he is a boy at play."

At fifty-four there is little change in the Sandona as described by the above article published in 1916. Of the active, creative mind, nature seems to compensate those so possessed, with fruitful longevity. Sandona is never idle; there is no time for worry, and therein lies the bestowal by nature of youth.

CONCLUSION

In recent years Sandona has studied the aesthetics of Oriental Art. His portraits of Japanese maidens have been

an experiment in his own interpretation of Oriental technique and expression.

He has an intelligent perception of the various cults and isms of current European art, but does not find them purposeful towards successful portraiture--good design, an elegance of color scheme, rich flesh tones and lovely fabrics--all join with the personality of the subject in Sandona's mature portrait work.

Today Sandona may be seen gathering soil and gravel about the hills adjacent his studio. Tomorrow he is seen grinding and mixing them--as did Italy's artists of the Renaissance--for experiments in tempera. From such varied activity is derived success.

MATTEO SANDONA

REPRESENTATIVE

WORKS

OILS:

Mother and Child, 1904
Spirit of Twilight, 1912
Irene, 1912
Summer Morning, 1914
The Treasure Jar, 1914
Gertrude and Boots, 1914
The Red Kimono, 1916
Amber Beads, 1916
Valentine, 1917
The Blue Vase, 1919
Julia, 1924
Olympia, 1926
Rylla, 1930
Mary Lee, 1932
Chinese Costume, 1934

PASTELS:

Hisa Japanese Maiden, 1921

PORTRAITS OF ADULTS:

San Francisco, California:
General Shafter (Hero of Manila), 1901
James D. Phelan (United States Senator), 1901
Mrs. H.E. Huntington (Wife of Railroad Magnate) 1912
Mrs. George Cameron (Wife of Publisher), 1912
Mrs. Daniel C. Jackling (Wife of Copper Magnate) 1912
Mrs. Walter Martin (Society Matron), 1912
Mrs. John Drum (Wife of Bank President), 1912
Mr. Alfred Hertz (San Francisco Symphony Director) 1916
Dame Nellie Melba (Opera Star), 1916
Ethel Barrymore (Stage Star), 1916
James Ellis Tucker (Pioneer Family), 1918
Princess Zurro, 1920
Lucien Muratore (Italian Opera Singer), 1924
George Sterling (San Francisco Poet), 1924
Bourskaia (Metropolitan Opera), 1924
Schwartz (Metropolitan Opera), 1924
Gaetano Merola (Maestro San Francisco Opera), 1924

Charles K. Field (Radio Artist), 1925
Bianco Saroya (SanCarlos Opera Star), 1926
Mrs. Hart Weaver and Son, Peter (Auto Distributor), 1927
Mrs. Herbert Holt (Society Matron), 1929
Sir Gerald Campbell (British Consul), 1934
Mr. Joseph Thompson (President Bohemian Club) 1935
Mrs. Leonard Bossana (Society Matron), 1935

Hollywood, California:
Mary Pickford (Motion Picture Star), 1918
Mrs. Edward G. Robinson (Wife of Motion Picture Actor), 1932
Joan Fontaine (Motion Picture Star), 1936
Olivia de Havilland (Motion Picture Star), 1936

Minneapolis, Minnesota:
Mrs. Washburn Crosby (Gold Medal Flour Distributors), 1909
Mrs. Philip Pilsbury (Gold Medal Flour Distributors), 1909
Mr. James Bell (Gold Medal Flour Distributor) 1909

Providence, Rhode Island:
Governor A.O. Bourn, 1916

Honolulu, T.H.:
Prince and Princess David Kawananakoa, 1903
Governor Sanford B. Dole, 1905
Mrs. James Dole (Pineapple Products), 1905
Miss Harriet Hatch (Island Socialite), 1905
Mrs. George Cooke (Island Socialite), 1916
Miss Alice Cooke (Island Socialite), 1916

PORTRAITS OF CHILDREN:

San Francisco, California:
Mr. and Mrs. Herbert Fleishhacker--2 Children, 1910
Mr. and Mrs. Mortimer Fleishhacker--2 Children 1913
Lent Hooker, 1914
Philip Lansdale, 1914
Mr. and Mrs. Lewis Hobart--Baby Son, 1915
Mr. and Mrs. Selah Chamberlain--2 Daughters, 1916
Mr. and Mrs. Charles Kuhn--2 Sons, 1918
Mrs. Beech Thompson--Daughter, Barbara, 1918
Mr. and Mrs. Charles Stewart--2 Daughters, 1923
Mr. and Mrs. J. Allen Lowrey--2 Daughters, 1924
Mr. and Mrs. David Walker--3 Children, 1926
Mr. and Mrs. Paul Carlson--Son, Bill, 1929

Hollywood, California:
Richard Smart, 1916

Boston, Massachusetts:
Mr. and Mrs. Jessie Koshland--3 Children, 1919
New York City:
Mr. and Mrs. D. Stevenson--2 Children, 1919
Honolulu, T.H.:
Princess Kapiolani, 1903
Vittorio Bodrero, 1912
Mr. and Mrs. Walter Macfarlane--4 Children, 1912
Governor George Carter--3 Children, 1915
Governor Walter Dillingham--3 Children, 1916
Virginia Castle, 1916
Dr. and Mrs. J. Morgan--Son, 1916

PERMANENT COLLECTIONS:

De Young Museum, San Francisco, California:
Chrysanthemums (Oil), 1906

Bohemian Club, San Francisco, California:
Joseph Thompson (Oil), 1915
Clay M. Green (Oil), 1916
Edward T. Houghton (Oil), 1917
Palmer Fuller (Oil), 1918
Charles H. Field (Oil), 1920

Museum of Art, San Francisco, California:
Bender Collection
Mother and Child (Etching), 1924
Three Nude Women Standing (Dry-point Etching) 1925
Tropical Landscape (Etching), 1926

California Palace of the Legion of Honor, San Francisco, California:
Several Etchings and Dry-points, 1928

Women's City Club, San Francisco, California:
Helen (Oil), 1932

Mills College, Oakland, California:
Red Kimono (Oil), 1916

Punahon College, Honolulu, T.H.:
Sanford Ballard Dole (Portrait in Oil), 1905

National Gallery, Washington, D.C.:
Mary Pickford (Portrait in Oil), 1919

Springville High School, Salt Lake City, Utah:
Reflections (Oil), 1928

Chicago Gallery Associations, Chicago, Illinois:
The Blue Coat (Oil), 1928

EXHIBITIONS:

San Francisco, California:
Mark Hopkins Institute of Art, 1901-1905
Bohemian Club, 1904-1937
San Francisco Art Association, 1904-1935
The Sketch Club, 1912-1915
Panama-Pacific International Exposition 1915
California Palace of the Legion of Honor 1926-36

Marysville, California:
Marysville Art Club, 1914

Watsonville, California:
Watsonville Women's Club, 1915

Oakland, California:
Oakland Art Gallery, 1916-1926

Sacramento, California:
California State Fair, 1916-1932
Crocker Art Gallery (Kingsley Club), 1930

Los Angeles, California:
Cannell-Chaffin Galleries, 1924
Los Angeles Art Association, 1928-1937

Pasadena, California:
Radcliffe College Club, 1924
Southwest Museum, 1926

Santa Cruz, California:
Santa Cruz Art League, 1932

San Diego, California:
California-Pacific International Exposition, 1935

Chicago, Illinois:
Chicago Galleries Association, 1926

Philadelphia, Pennsylvania:
Sesquicentenial, 1926
Pennsylvania Academy of Fine Arts, 1926

New York City:
National Academy of Design, 1927

Salt Lake City, Utah:
Springville High School, 1927-1935

St. Louis, Missouri:
City Art Museum, 1928

Honolulu, Hawaii:
University Club, 1916

Laniakea, Honolulu, Hawaii:
Matzene Studio, 1920

AWARDS:

Sacred Heart Academy, Hoboken, New Jersey, 1896:
Gold Medal for Portrait of Mother Superior
Verona, Italy:
Special Silver Medal, 1896-1897 (Cast)
Special Silver Medal, 1898-1899 (Life)
Lewis and Clark Exposition, Portland, Oregon, 1905:
Silver Medal for Portrait of Gertrude Jolliffe (Oil)
California State Fair, Sacramento, California:
Silver Medal for "Amber Beads" (Oil), 1917
First Prize for "The Blue Coat" (Oil), 1926
Federation of Women's Clubs:
Silver Medal for "Amber Beads" (Oil)
Phoenix, Arizona, 1923:
First Prize for "Amber Beads" (Oil)
Chicago, Illinois, 1926:
Second Prize, $500 for "Silver Screen" (Oil)
Springville, Utah, 1927:
Special Award of Honor for "Hilda" (Oil)
Santa Cruz Annual, Santa Cruz, California, 1932:
Second Prize for "Hisa" (Pastel)

CLUBS:

Member:
Bohemian Club, San Francisco, 1904-37
San Francisco Art Association, 1904-35
International Jury of Awards, Panama-Pacific International Exposition, San Francisco, 1915
Chicago Galleries Association, Chicago, Illinois 1926

MATTEO SANDONA

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G L E B I L Y I N

1889..... . . .

Biography and Works

PORTRAIT OF "MISS MYRA MAY HALL"

THE ILYIN FAMILY

INTRODUCTION

Families of artists, as a rule, are exceptional. In San Francisco, California, the brothers Peter and Gleb and the wife of Peter, Nadine, comprise artist members of the Ilyin family. The obstacles that the Ilyins encountered in their rise to recognition, would have broken the spirit of a less hardy people, but they overcame even the inferno of war and revolution and emerged with their courage unbroken. Through vicissitudes of an almost unparalleled intensity, the Ilyins determined to suffer no loss of their artistic talents. Today with those talents unimpaired they give esthetic pleasure to many patrons of art.

To possess such courage and determination as shown by the Ilyins is admirable. It becomes of interest to learn that in the background of Russia such admirable traits originated.

KAZAN, RUSSIA--GENEALOGY

Situated in Eastern Russia is the province of Kazan. Along the west side of the province flows the Volga River. That mighty stream, which the Russians call so tenderly "Matushka Volga" (Little Mother), is one of the world's busiest rivers.

The capital of Kazan is the city of Kazan, and lies upon the banks of the Volga. Indicative of Asiatic origin, the province and city are today still semi-Asiatic in character. It was under Asiatic domination until 1552, when Ivan the Terrible, resentful of paying tribute to the Khans of the "Golden Horde" laid siege to and conquered it in the name of Russia.

Close to the outskirts of Kazan City lay the estates of the Ilyins and Kriganovskys. The homesteads of those families, medieval in appearance, sat peacefully among fields of grain. Here for generations were reared the hardy children of those two families.

In 1885 Judge Alexander Peter Ilyin brought Eudoxie Kriganovsky as his bride into the Ilyin home. From that union was born on January 19, 1887, Peter Alexander Ilyin, and on June 14, 1889 Gleb Alexander Ilyin. It is an ancient Russian custom that the son's middle name is always that of the father's first name.

YOUTHFUL ART

With their sons little more than two years apart in age the Ilyin parents found that the slight differences in Peter's and Gleb's ages made an ideal childhood companionship.

As grew the hard wheat of Kazan, so did its children. When Peter and Gleb had attained six and four years of age respectively, a gift of paper and crayons to Peter, caused annoyance to Gleb, for it brought interruption in their play. Peter began to sketch his interest in nature and his surroundings. Whatever the merit of those impressions, he convinced Gleb that the lines and marks upon the paper represented fences, trees, houses and barns. With the natural desire of a child to imitate, Gleb, too, asked for paper and crayons.

Satisfied of Peter's bent toward art, Judge Ilyin on his return from legal duties at Kazan, usually brought home fresh supplies of the tools of art.

GRAMMAR--HIGH--ART SCHOOL

A change now came to the Ilyin home. Peter Ilyin had reached seven years and was transported daily to school. Gleb was left home alone to amuse himself. Within two years they were both at school. During the seven years they spent in grammar school the Ilyin boys maintained a steady interest in art.

When Peter entered high school he made known to his parents his desire to become an artist. Upon that request they decided to supplement his high school studies with those of private lessons in art. They arranged for Peter to study under Professor Pashkovsky, a celebrated art teacher of Kazan.

Before the four years of high school terminated, Peter had progressed to that point in art where his work was in demand. On graduation from high school he was then unfettered by academic studies, and every spare moment was spent under the guidance of Pashkovsky.

Fortunate indeed are students who have instructors that recognize creative ability. Such teachers the Ilyin boys had in their high school days. They tell a different story of an artist whose teacher pinned his sleeves to his desk to prevent him from drawing. On graduation from high school Gleb in his turn, expressed his ambition to become an artist. Judge Ilyin had long desired that one of his sons should study law. A compromise was then reached that Gleb should study both art and law. He enrolled in the Kazan Government Art School in the class of portraiture under Nicolai Fechin. Gleb's success at the art school was almost phenomenal. Judge Ilyin scanned the first report of Gleb's law studies with consternation, and decided that now art had won both of his sons.

PETER'S EARLY COMMISSIONS--MILITARY SCHOOL

Peter's progress was fast and at eighteen he was acknowledged as one of Kazan's best artists. He painted many landscapes, both for admiring friends and for public sale. In 1905, commissions for several murals and ikons were received by Peter. (The "ikon" is a Russian religious painting).

In those days in Russia an inflexible rule was that the eldest son of an aristocratic family, upon graduation from high school, should enroll in a military academy. A large envelope with the official stamp of the Imperial Government was handed to Peter by his father. Its contents requested that he report to the Imperial Government Military Academy of Kazan. Peter's face was momentarily clouded by disappointment, for he felt his chosen field of art fading from him. But the Academy being adjacent to his home he knew he could continue, though hampered, his favorite studies. In the uniform of a cadet he began the difficult task of learning a new art--the art of war. Though unable to obtain sufficient free time to secure art commissions, he continued to take occasional lessons from Pashkovsky. In 1909 he graduated and received his commission as a second lieutenant. Again free to pursue his vocation of art, he was soon busy painting in and about Kazan.

GLEB GRADUATES--OFF TO ST. PETERSBURG

In the spring of 1911, after four years of strenuous study, Gleb graduated with highest honors from the Kazan Government Art School in both painting and sculpture. Elated over his success, his parents decided to further his studies in art. With that end in view they arranged that Gleb should attend the Imperial Academy of Art at St. Petersburg.

In that greatest of schools of Russian art he was enrolled in the class of Vladmir Makovowsky. The name Makovowsky is not strange to the lovers of art in San Francisco. There is one of his pictures at the Golden Gate Park Museum, and also there, another great picture, "The Preparation of the Bride," by his brother Constantine. Although assigned to Makovowsky's class, Gleb's admiration from youth had always been for the great Repin. Gleb related how on many an afternoon he waited on the steps of the Imperial Academy for a nod of Repin's head, and of how buoyant he felt when Repin would chat with him. Repin's works of "The Volga Boatman," "Cossacks Write Their Answer to the Sultan," and "Ivan the Terrible" stand out as the greatest portrayals of Russian life. Gleb's success at the Imperial Academy during the years 1911 to 1914 reached a high degree. During that period he took the Academy's most difficult subjects in stride. His success during the remainder of the Academy's six-year course continued.

WAR--PETER'S DEFERRED WORK

In 1914, Peter Ilyin had reached twenty-seven years of age. His reputation as a prominent artist of Kazan had materialized. He planned and visualized great themes of art that would beautify his native city. For his long years of patient study he would soon be rewarded, and in later years would be honored by his native city. Those plans were never to materialize.

It is August 1914; an archduke has been assasinated. His murder serves as the long delayed excuse for the war-lords to plunge into despair the nations of the world. Already trained and of fine physique, Peter Ilyin was assigned to a regiment of cavalry and sent to the Austrian front.

The staccato of machine guns as they slew in waves the flower of youth, replaced in Peter's experience the rustling winds through Kazan's fields of grain. He tries to forget the roar and cannonading of artillery; men groaning and dying; the carnage forced upon youth. He scorns the ego of pompous generals who gained decorations for their synthetic bravery.

To detail the numerous conflicts Peter Ilyin participated in during 1914, 1915, 1916 and the early part of 1917, "would be superfluous," he says. It is best to state that during that war period he was at moments vividly able to keep alive his interest in art.

GLEB'S EARLY COMMISSIONS

Many authorities of art and biographers of artists have assumed that a degree of suffering is necessary to produce great art. Up to 1914 no adversity had arisen to hamper Gleb Ilyin's art studies. That good fortune remained with him until the spring of 1917. During that period at the Imperial Academy of Art, his success was even more phenomenal than that of the first three years. In 1916, reports of the

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Biography and Works

"GARDENIAS"

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"PROPERTY OF THE ARTIST"

quality of his work became known outside of the academy. Those reports led to invitations to do portraits of persons high in the social circles of Petrograd. Among Gleb's work in the spring of 1916 were the portraits of Grand Duke Constantine, and Feodor Chaliapin. Without newspaper or periodical criticisms of those works, there is no way to determine their merit. In the autumn of 1916 Gleb had completed his "program-work" and prepared to enter the Fall Exhibit of the Imperial Academy of Art. The work of some 300 students was represented. Gleb's work, a portrait of "Miss Sapojnikoff" won the fourth prize of $750.

The spring day of graduation was close. Gleb visualized himself in the line of happy students. The great master Repin would smile when he handed Gleb his diploma. Another dream; for the Imperial Government of Russia was soon to pass into oblivion.

NADINE KOMOV

Among the students of the class in still-life painting that graduated from the "Imperial School For Art Encouragement" was Nadine Komov. Destined to play an important role in the life of Peter Ilyin, some facts of her life are salient. She was born at Ufa, the capital city of the Province of Ufa, on October 28, 1896. Nadine's parents, Judge Alexander F., and Vera (nee Telbookov) Komov, had noticed in her early childhood a profound interest in the flowers about their garden.

As that interest advanced to the point where Nadine began to record those flowers in colors on paper and canvas, her parents assisted and encouraged the cultivation of her talent. That talent became the principal theme of Nadine's early school life, and upon graduation from high school her parents decided to send her for further art training to Petrograd. Arrangements were then made that she should live with an aunt in Petrograd.

At the "Imperial School For Art Encouragement" Nadine enrolled in the class of Nicholas Roerick. Roerick's work is known to art patrons of California, for in the early '20's he exhibited here and his works may be found in the collection of Doctor W. S. Porter of Oakland, California. Under Roerick's instruction the accumulated fruits of Nadine's painstaking observations developed rapidly. Nadine was among the honor students to graduate in 1917. She decided to remain a few months in Petrograd before returning to Ufa.

PETER TRANSFERRED TO AVIATION--COURTSHIP

Confronted with a shortage of aviators, the Russian War Department ordered certain officers from the Austrian front to be schooled in aeronautics. Peter Ilyin was among those selected. He was stationed at Gatchima, a short distance from Petrograd. That transfer proved fortunate for him. It enabled Peter to visit Gleb and to contact again the world of art. His furloughs he spent studying the great art works

of the Hermitage, Russia's foremost art gallery, and in which is gathered one of the world's greatest collections. On one of those visits to the Hermitage while studying Rubens "Descent From The Cross," Peter met Nadine Komov. Two minds of a single purpose. Two hearts that stirred in love. Courtship, betrothal, and Peter and Nadine planned their wedding. It would be a sumptuous wedding in Kazan's Cathedral before the members of the Ilyin and Komov families. The wedding was well planned but its sumptuousness was an illusion.

REVOLUTION--ESCAPE

The plight of Russia's workers for centuries had been deplorable. Their resentment, smouldering since the massacre of their leaders in the ill-fated revolt of 1905, burst suddenly into flame in the spring of 1917. Strikes had been called throughout Petrograd. The workers assumed an aggressive attitude. They besieged the police stations of the Viborg (factory) district and disarmed the officers.

Khabalov, then military commander of Petrograd, on advice from the Czar who was at the front with the Russian army, attempted to suppress the strikes. Employing the police cadets of the guard regiment, Khabalov ordered them to fire on the strikers. That order resulted in the death of one hundred and fifty strikers, and served to intensify their anger. On March 12, Khabalov called in the Cossacks. The Cossacks, looked upon as the protecting bulwark of the Czars, had always been efficient in clearing the streets.

On this occasion they suddenly manifested neutrality, and even friendliness, toward the strikers. When their regiments began to mingle with and join the strikers, pandemonium broke over the city.

Gleb Ilyin was faced with a dilemma. Somewhere in Petrograd was his brother with the Imperial forces; in Kazan his unprotected parents. Completion of art commissions and of school became of no consequence. To locate Peter in a city locked in the throes of internecine strife, or to be with his parents was the problem. Gleb decided upon the latter.

Peter Ilyin, also under great peril, managed to locate Nadine. They, too, began an immediate flight to Kazan.

HOME--ART RENEWED--PETER'S MARRIAGE

Peter and Nadine reached Kazan a few days after Gleb's arrival. They renewed old friendships, and soon began to organize sketching tours into the woods and country-side. Nadine left shortly after for Ufa, her native province that adjoins the western border of Kazan. There in the gardens of the Komov estate she renewed her studies of still-life.

At Kazan, Peter and Gleb launched vigorously into the field of art. Within a few months the memories of the ghastly Austrian campaign, and the wild mobs of Petrograd had dimmed. The respite was of short duration. The long arm of revolution reached out to encompass eastern Russia. Workers began arising on the large estates. In the early spring of

1918, Trotsky's Red Armies invaded the provinces east of the Volga. Kolchak began mobilizing the White Army at Perm. Peter Ilyin sensed the magnitude of the struggle. He communicated those thoughts by letter to Nadine and suggested they be married at once. Nadine came immediately to Kazan and in May of 1918 they were quietly wedded.

RED VERSUS WHITE--BATTLE TIDES

Before June of 1918, Trotsky's armies were deployed before the city of Kazan. White forces were hastily organized to meet their assault. Peter was commissioned a captain. A family consultation was held. Gleb was to take the Ilyin parents to Perm, the headquarters of the White Army. Judge Ilyin, always kind to his workers, objected to going. No persuasion could change his mind. Gleb left with the mother for Perm. Judge Ilyin, long a sufferer from chronic heart disease, died a year later. Nadine determined to be with Peter and to cast her fortunes with the White Army. The fall of Simbirsk to the Reds stimulated them to immediately assail Kazan. On its capture they made it their headquarters. The Whites retreated to Ufa; among them was Nadine disguised as a peasant. Hardly had they reached Ufa when the Red Army was upon them. The defense of Ufa, though valiant, was of even shorter duration than Kazan. The Whites decided to consolidate their forces at Perm where a stiffer resistance would be offered to the Red Army.

The Ilyins met again at Perm. After Gleb had seen his mother housed safely, he determined to try his hand at soldiering. Kolchak arrayed his troops about Perm. Peter received the commission of colonel. Within a few days of the vicious fighting, Gleb made the unfortunate discovery that, like his father he, too, had heart trouble. Peter felt that Perm could not withstand much longer the charges of the Red troops. He advised Gleb to escort their mother over the Ural Mountains to Omsk, Siberia, which had been selected as a base for future operations of the Whites.

Perm fell to the Red Army, and the Whites retreated. Before crossing the Urals many sanguinary battles were fought. In the give-and-take conflicts before Omsk the Whites seemed one day upon the tide of victory, and the next upon defeat. As the defenses of Omsk weakened, Gleb and his mother departed for the interior of Siberia. Upon the fall of Omsk the victorious Reds scattered the Whites like leaves over the plains of Siberia.

SIBERIAN HARDSHIPS--REUNION AT CHITA

Gleb and his mother faced many perils before they reached Chita, Siberia. In Chita he met several high ranking officers of the Japanese army. Those officers who spoke Russian fluently, learned of his ability as a portrait painter and commissioned him to do several portraits. After a few weeks there he met Natalie Melnikoff, the daughter of Michael and Catherine (nee Nespihanoff) Melnikoff. Michael Melnikoff

was a leading grain broker of Petrograd. They, too, were refugees. After a short courtship Gleb and Natalie were married in Chita.

Peter and Nadine did not fare so well. Red Troops pursued and hunted the remnants of the White Army. They were at all times in constant peril. They secreted themselves in freight cars and in that way covered many miles. Again on horseback, then at times on foot, they worked deeper into the interior of Siberia. During that flight they experienced days of hunger, and their worn shoes offered no ease to their blistered feet. Five months of such suffering and finally they reached Chita. They inquired about Gleb and his mother. Yes, they were safe in Chita. The reunion was one of tears and joy.

THE LOST CAUSE TO--JAPAN

With Peter and Nadine rested, a family consultation was held. As aristocrats and loyal to the Czars, they accepted their cause as a lost one. Although Japanese officers were present in Chita, the Ilyins were confronted with peril. They debated their next move. "When we have decided where to go, where is the money? We are penniless," remarked Peter dejectedly. "Oh, no we aren't," replied Gleb. "I have a surprise for you." Withdrawing from beneath his shirt a wallet he began to count out 1500 yen. Peter looked on in amazement. "Where did you get it?" Gleb replied smilingly: "From Japanese officers whose portraits I painted here in Chita.

Besides that I have letters of introduction to prominent officials in Tokyo, and recommendations of my work." To that information, Peter suggested: "Then we should go to Japan immediately." They decided to safeguard the yens, and to travel as cheaply as possible.

A week later with their few belongings and disguised as peasants they boarded a freight car of the Trans-Siberian Railroad for Harbin, Manchuria.

WORK IN JAPAN--EXHIBITIONS

In Tokyo, the capital of the Japanese Mikado, were thousands of White Russian refugees. The Ilyins found among them many friends. Under their kind ministrations the hope and fortunes of the Ilyins assumed a brighter outlook. With that revival of optimism came the urge for creative work. The letters given to Gleb by the Japanese officers in Siberia served the Ilyins well. Gleb received commissions for portraits of many prominent people. To mention a few among them were Professor Simose, president of the Military Medical Academy of Tokyo; Vicomte Nissio; Mantana of the Royal Court and others. In leisure hours Gleb prepared special subjects to be combined later with Peter and Nadine's work in private exhibitions.

Nadine received a commission for murals for the Russian church in Toyohashi. She, too, devoted her efforts to work for the Ilyins' private exhibitions.

Peter worked fervidly. Precious time lost upon the battle fields must be made up. Besides creating numerous subjects for their private exhibit, he prepared work for the Imperial Art Exhibition. Of his successful entry here, the San Francisco Chronicle of March 3, 1924, in reviewing a later exhibit in San Francisco, said:

> "A landscape by Peter Ilyin, 'Spring-Time in Russia,' was accepted at the Imperial Exhibition in Tokyo in 1920 in competition with two thousand other pictures. This was notable in that it was the second case of a non-Japanese painting being accepted at the Imperial Exhibition."

After the weeding out process was completed, there were twenty-five left to be judged. Among those twenty-five were two of Peter Ilyin's pictures--a landscape "Setting Sun in Spring in Russia," and a composition, "Oriental."

The Ilyins pooled their combined works and held a private exhibition in Tokyo. Of fifty-four paintings they sold them all. The second exhibit of sixty-five subjects, and a third one of ninety-four were as successful as the first. The sojourn in Japan had been one of happiness and profit to the Ilyins. Peter and Nadine, who had long desired to try their fortunes in America, decided the time was opportune. Gleb with unfinished commissions decided to remain awhile in Japan.

ARRIVALS IN AMERICA--FIRST EXHIBIT

Peter and Nadine arrived in San Francisco, California, shortly before Christmas of 1922. Local art patrons soon

learned of Peter's ability as a portrait painter, and commissions rapidly materialized. The years of 1923 and 1924 proved highly successful. In a letter to Gleb he communicated his success and suggested to Gleb that he, too, should come to San Francisco.

After completing commissions in Yokohama that had required a year's work, Gleb determined to join the families in San Francisco. The yens he had earned and saved he exchanged for gold in Yokohama shops, and with his wife and mother sailed for America. They arrived at San Francisco on August 2, 1923.

Within a few months they were prepared to exhibit their works. Of that first exhibit, Ada Hanafin in the Wasp of March 8, 1924, reported:

> "The people at large have responded in greater numbers to the Russian paintings now on exhibition in the artist gallery of the City of Paris, than to the previous French and California exhibits which have taken place there since the memorable, initial opening of the Galerie Des Artistes Francais, some months ago. For if 'The proof of the pudding is in the eating,' then in many instances, may the appreciation of paintings among the masses be weighed in the number of scales. And, to date, they have far exceeded the average. The brilliant opening, last Friday, prophesied success. The affair was enveloped in an atmosphere that poignantly savored of the exotic--a charm that is ever alluring to the Americans."

From highly imaginative travelers and writers we have been led to visualize pre-revolutionary Russia as just a continual sleigh ride and carousal. Had we reflected upon

the numerous great writers and musicians produced by Russia, we would have deduced that a great art as well existed there. In the paragraph that follows, Miss Hanafin admirably aids to dispel the prevalent misconception of Russian art:

> "Because we have been led to believe that the Russian art of today, without exception, smacks of the grotesque, is barbaric in character and revolutionary in spirit--information gleaned from foreign journals and reviews--we were pleasantly surprised when we viewed the vivid, colorful paintings which line the walls of the gallery, and where a brilliant tone is occasionally heightened to a greater pitch by a sombre note sounded at close range--often a bit of nature reflected in a dark, gloomy, foreboding mood. The fact is that before they were overtaken by their own political revolution, Russian artists had already revolutionized Europe; but their influence was restricted to the arts of decoration and ornament and especially to the stage. But in their own country, the plastic and pictorial arts had a struggle for existence, especially if born of the breath of the tradition of yesterday--a tradition now dethroned and scorned--a tradition whose disciples are few.
>
> "And numbered among these few, are the three talented exhibitors, the Ilyins. Their work is sane. One does not detect in it that admixture of barbaric and sensual Orientalism and mystic Byzantinism, heralded to be prevalent in modern Russia.
>
> "Their paintings bear no scars of the devastating influence of the ugly upheaval in which they were immersed for a number of years. Those struggling, retarding years, temporarily, arrested their growth and development, and checked in its manifestation, that finer, inner quality--a quality which these Russians possess --one has but to know them to recognize it. But they have only skirted the depths of their creative resources. Moulded and expanded under California skies and in the warmth of our California sun, theirs is an art that should evolve a vital quality--a force that should prove of signigicant value in our art life.

> "Madame Nadejda Ilyin is represented by a number of interesting paintings in 'Nature Morte.' Her subjects are vigorously handled, and she displays a strong appreciation for bright color, form and composition. One feels that she does not love her flowers, although they are fresh and vital. That vigorous quality so dominant in her work, should perhaps have an outlet in wider avenues of art."

Miss Hanafin in the same article gave the following evaluation of Gleb Ilyin's work:

> "Gleb Ilyin is a portrait painter who enjoys a reputation as a sculptor as well, and is likewise versatile in his media of expression. His portraits in oil, are photographic. More effective are his studies in charcoal--particularly commendable the portrait of an elderly woman, her white hair, her age, her refinement deeply suggested. Also, there are two interesting character studies of the Russian Consul, Mr. Romanovsky, and Mr. Andre Ferrier of the French Theatre, and a striking portrait of Mr. Paul Verdier. Mr. Verdier is shown in a white polo outfit, silhouetted against a background of 'sky blue.' It is a picture that commands attention. 'Portrait of the Artist's Wife' is a lovely thing, delicately handled. A good appreciation for design and drapery is evidenced in his studies of the Japanese."

Of Peter's contribution to the joint exhibition, Miss Hanafin said:

> "But Mr. Peter Ilyin, the oldest of the three, has sounded the deepest note, in the painting of landscapes. His scenes of Russia and Japan are uncompromisingly depicted as he visualizes them, with but a few exceptions. And into these few, the artist has fused his own emotions. In 'An Unextinct Volcano,' and 'A Sketch of Mountains' he shows a fine appreciation of color and rock and mountain farms."

A well-known Russian characteristic is that of adaptability. Place them in any environment and they soon

become a part of it. At the above exhibit were represented many subjects done by the Ilyins in Japan. As Gleb's time was occupied mostly with portraits and Nadine with murals, it becomes appropriate to learn more of Peter's art activities while in Japan and his Russian landscapes. In the San Francisco Chronicle of March 9, 1924, d'Atelier gave this information:

> "The landscapes are by Peter Ilyin, quaint settings of Japan, high bridges and tiny houses surrounded by flowering trees. Parasoled figures trip through scenes, and there are Oriental boats with a flash of water and volcanic mountain tops in the distance. 'A Village in the Mountains,' where the steps lead on and on to wee dwelling places, 'In Tokyo at Night Time' and views of Fujiyama are among the Japanese views.
>
> "The little Russian landscapes are more sombre but delightfully appealing. Snow-covered hills and skies filled with soft cloud shapes are prevalent. Almost always there is a play of strong light and shadow. There are night scenes with twinkling lights, suggestions always which seem strangely Russian.
>
> "'Before a Thunder Storm' is of threatening aspect, lowering clouds, tree clumps of red and a long line of dark flying birds; also 'A Gloomy Day,' which is of mysterious Russian feeling. 'The Spring' is one of the larger paintings--tree trunks sharply cut against the snow, log houses tucked in the drifts, ice and a hurrying figure."

Of the combined work of the brothers, the article stated:

> "Peter and Gleb, who have done much work in Japan, show their women busy with make-up, vividly robed figures, Geisha girls, a rickshaw bearer...."

The success of the above exhibit was mentioned in the Wasp of March 15, 1924:

> "Because of popular demand the paintings of the Russian artists have been held over for another week, after which they will be exhibited in Los Angeles."

As a final evaluation of the brothers' initial San Francisco exhibit, the Wasp continued:

> "A few of the landscapes of Peter Ilyin reveal the spirit of the modernist. In them one finds an impulse toward greater truth. One feels that he has sought to truthfully express the characteristic phases of life and nature, with which he was surrounded. They express the spirit of the whole.
>
> "Gleb Ilyin's colorful Geishas vie with his portraits in charcoal."

By dealing at length with the above exhibit a great deal has been learned of the Ilyins' versatility. Nadine's work moved from still-life to murals and back again to still-life. Peter's early art was expressed in ikons and murals. He is now seen as a landscape painter of note. Gleb has been introduced as a sculptor also.

LOCAL RECOGNITION--SACRAMENTO AWARDS

The plentiful patronage that resulted from the Ilyins' initial San Francisco exhibit and their state-wide exhibits held from 1924 to 1928, led portrait sitters of fashion and fame to the Ilyin studios during those years.

The Ilyin brothers in February of 1926 became members of the Beaux Art Club of San Francisco. This recognition

was further enhanced by their election to the Bohemian and Family clubs. As these clubs are important spokes in the wheel of San Francisco's cultural life, their memberships were proof that the Ilyins rapidly adapted themselves to San Francisco and American social clusters.

The Ilyins did not confine their work alone to studio patronage. They began to participate in many exhibits. At Sacramento in the annual California State Fair art exhibit, in 1926, Gleb won the Sweepstake Award for his portrait of "Miss Adela Lugo Carillo Vallejo Gantner." In 1927 Peter received second prize for the landscape, "Setting Sun In Spring In Russia," and in 1928 honorable mention for portrait of "Mrs. Mervin O'Neil." Peter and Nadine, in 1928, became citizens of the United States of America. Gleb and Natalie became citizens in 1930.

GLEB AS CRITIC

Gleb Ilyin had been in America only slightly more than four years, when Aline Kistler of the San Francisco Chronicle interviewed him. The purpose of that interview was to get Gleb's opinion of the foreign section of the Carnegie Institute's Exhibit held at the California Palace of the Legion of Honor in San Francisco, California. His able use of English in that interview, again demonstrated the quick adaptability of Russians. The Chronicle of April 15, 1928 under the heading, "Foreign Art at Exhibition is Criticized," stated:

"A strong indictment of the propaganda that has led people to accept as art much that is 'mere depraved trickery' was given by Gleb Ilyin, one of San Francisco's most skilled painters.

"'I am sorry,' said Ilyin, 'to see so many pictures here that are really not high art, so many pictures that confuse and disturb one's thought. Such a showing as this should be representative of the very best that is being done--perhaps it is, but I doubt it, for I frequently see reproductions of paintings hung in Paris and other art centers that must be truer art than the majority here.'"

CRITICIZES PAINTING THAT WON FIRST PRIZE

"'The English are well represented, in fact, I think that their section is the best in the exhibit. But then the English are a moderate people. They are not easily swept this way and that by extremes. They are not beguiled by clever writing and superficial art theories.

"'Look at this French exhibit. It includes a few that are really not bad, a few who have a feeling for color and composition. But look at those others. That Utrillo painting in the corner is unspeakably bad. There is no earthly excuse for such a thing, but there it hangs and people look at it, and because they don't know, they think there must be something in it.

"'And the Matisse 'Still Life' that won the first prize; it is awful. That prize was given for Matisse's name, not for his painting. It was given because critics had told them that Matisse was great for so long that they come to believe it; and they were afraid to admit that they did not understand the reason it was supposed to be great.'"

At this point of the interview Gleb paused in his criticism of art work, to impart to Miss Kistler his analysis of art critics in general:

"'But you can't blame the critics. They are usually mediocre artists who can talk or write but who can't paint. They may understand the rudiments of painting, but they have only their emotions and impressions of what the art public likes to guide them in their judgments. And since the public favor brings them meat and drink it is little wonder that they delight in paintings that need explanation, work that needs interpretation to be understood. It gives them a reason for being, makes them feel essential to art,

"'True art never needed to be explained. Pure art elevates and inspires without wordy 'interpretations' and art mouthings.'"

Miss Kistler's interview with Gleb shows his comparative philosophy:

"Ilyin groaned as he entered the Scandinavian room. 'I can see small excuse for these Mellstrom paintings, geographic and literal as they are,' he said, 'because at least there are some people who are interested in birds and hunting and will like them because they show familiar scenes, but these others: this 'Forest' and 'Imperia' and some of these others have no reason for being. Look at Sjoberg's 'Winter' which really isn't so bad as some of the others, and see how harsh it is, how unpleasing. Yet it has exactly the same colors as that vase in the corner. But the vase is beautiful. It is strange how a man who claims to be an artist can make such a mess of the very colors that are beautiful in a vase when he tries to translate them into landscape and physical form.

"These painters do not elevate or inspire or raise up one's feelings. They cast down; they disintegrate; they make one doubt oneself.'"

Gleb gave praise to the work of the British painters, as he commented:

"'The Sketches' by Sir William Orpen is the best picture in the entire exhibition. 'This picture,' he said, 'is ten times harder to

> paint than those of the Russian artists that impress the average observer. It is three times as hard to paint as one of Zuloaga's.'"

Miss Kistler paused at this point of the interview to remark that:

> "These reactions were enlightening and they stimulated reconsiderations, but most of all was Ilyin's analysis of the Russian section.
>
> "Having studied in the Imperial Academy at Petrograd contemporary with Jakovlev, Shukaiev, Grigoriev, and Slendzinsk, Ilyin has the background of their early work against which to evaluate their present paintings. And it is his intimate knowledge of their talents as well as the review of their present attainments that caused him to say that they are realists diverted into modern channels by the influence of critics."

The final part of the interview is approached. In it may be sensed two important changes. Ilyin, having been absent from his contemporaries for over eight years, is placed in the position where he can note the changes that have occurred in contemporary Russian art. Secondly, he points out an almost universal lack of courage in the art field of today:

> "'Jakovlev and those influenced by him which comprise the Russian Group shown are essentially draughtsman,' said Ilyin. 'Color was always hard for them. And you can see in these pictures that they are colored drawings more than true paintings. The features are carefully drawn, then a tone is added to give roundness and a few contrasting colors are put in the background to give a striking effect. You have something that is interesting, something that is arresting, but that is, nevertheless, essentially a drawing.
>
> "'I can prove that they are realists at heart and only modern by adoption if you will look at this landscape.' Ilyin pointed to Shukaiev's

'Houses.' 'There is a feeling of cubism in the distortion of the angles, but it is the feeling of a calculated effect, of something dictated by the mind, not the heart of the artist. See the figure of that man. This is realism, pure and simple. And the corner of that house. Those shadows smack of Rembrandt. To me this picture is pathetic, because in it I see the picture the artist subconsciously wanted to paint and didn't dare because he was afraid not to cater to the vogue.'"

BOHEMIAN CLUB EXHIBITS

San Franciscans have long acknowledged the Bohemian Club as being highly important to the city's esthetic life. As members, it seems appropriate to show something of the Ilyin's activities in the club. To follow their art participation yearly would carry us beyond the scope of this work. From the numerous articles that deal with their Club exhibitions only a few are selected. Of the Club's Annual Exhibit the San Francisco Chronicle of February 16, 1930, said:

"The portraiture on view is exceptionally fine. Outstanding are the portraits of two Bohemian artists, Haig Patigan, sculptor, and James Swinerton, painter and illustrator, both of them the work of Peter Ilyin. Patigan is posed before one of his own masterful bronzes and in his dark impassioned face his friend has caught the spirit of achievement. In his portrait of Swinerton, Ilyin was equally happy in his results. One of Swinerton's own brilliant desert scenes forms the background and the artist is shown joyously busied with canvas and brushes.

"Gleb Ilyin is represented in the show with a delightful mother and daughter portrait of Mrs. L. A. Woolams, a costume portrait of Mrs. Griffith Henshaw that is both charming and colorful, and a masked ball figure in imaginative strain."

The Patigan and Swinerton portraits by Peter drew from the Wasp-News Letter of February 22, 1930, as follows:

> "Portraits subtle in character analysis and keen execution. Both show their interesting studies at their work, and are thoroughly successful character studies."

The portrait of Mrs. Henshaw by Gleb, brought from Grace Hubbard of the Wasp-News Letter of March 1, 1930, this:

> "....is an example of the Russian artist's success in capturing and representing in an ornamental way the charm of his subjects. Mrs. Henshaw is shown in vivacious mood, with voluminous folds of her period gown ballooning about her, and her face animated with an eager smile."

At a later Annual Gleb exhibited subjects close to his heart. Nadia Lavrova in her report to the San Francisco Examiner of February 14, 1932, of those subjects wrote:

> "'Natasha' is a charming likeness in pastel by Gleb Ilyin. His little daughter posed for it in a brown woolly cap and scarf, and she looks like a fairy mushroom from a Russian folk tale. Signed by the same artist is a group composition in oil, 'Summer Day.'"

"Summer Day" represents Gleb Ilyin's family enjoying a picnic at Rio Nido on the Russian River, California. H. L. Dungan of the Oakland Tribune, February 21, 1932, of "Summer Day," reported:

> "A large canvas with a woman and two children under trees in sun and shadow; some good reflected sunlight effects. The smaller child seated by a large watermelon is the best of the group."

The above writer on the same date Peter's contribution to the 1932 Club Annual, wrote:

> "Bohemian Club exhibitions are generally calm enough to keep the pulse normal. The present annual follows traditional conservativeness, but with certain delightful exceptions, as for instance, Peter A. Ilyin's 'Brunette,' a work of art calculated to increase heart action and blood pressure."

From such work one feels that the Ilyins have finally carved their names in the art roster of the Bohemian Club, a roster that has represented prominent artists of the West for over sixty years.

NATIONAL RECOGNITION

In many respects good portrait painting is like any other good saleable article. Its producers do not find it always necessary to hie to great centers to distribute their product. Through a California commission, Gleb Ilyin's path led to Washington, D.C., and the product of that trip found a permanent niche in the nation's capital.

The Girl Scouts of California as a fitting compliment to Mrs. Herbert Hoover, their honorary president, decided to have her portrait in uniform. Of the commission, Nadia Lavrova of the San Francisco Examiner of December 21, 1930, wrote:

> "It is said that when Mrs. Herbert Hoover sits for her portrait which the San Francisco artist, Gleb Ilyin, is to paint in January, this will be a unique occasion. So far the 'first lady' has never sat for a portrait.
>
> "Ilyin is leaving for Washington January 6th. The sittings will begin in the latter part of the month, and last for some three weeks.

> "On hearing that Ilyin was given the order, James Swinerton, president of the Bohemian Club, said that the artist's 'strong virile style should do full justice to Mrs. Hoover's type of beauty.'"

A description of the uniform, the picture, and of Mrs. Hoover's ingratiating manner, is related in a Washington, D.C. dispatch to the New York Times of January 27, 1931:

> "Mrs. Herbert Hoover, serene in the gray-green uniform of the Girl Scouts of America, talked so entertainingly as she posed for Gleb Ilyin, Russian painter, that he says he almost forgot the hard times that he had in his native land.
>
> "The three-quarter length picture of the first lady, which has just been completed, will be presented to the national headquarters of the Girl Scouts in New York. It is the gift of the California Girl Scouts.
>
> "He found Mrs. Hoover an ideal sitter. She gave him six sittings at the White House of an hour each."

Peter Ilyin's careful and accurate work in masculine portraiture was called to the attention of the citizens of Nevada. A portrait of the former Governor, James Scrugham, was desired by those citizens to be hung in the capitol at Carson City, Nevada. They commissioned Peter Ilyin. After executing the portrait he spent a month making sketches about Nevada. When those sketches were combined later with other subjects, the San Francisco Examiner of November 22, 1931, said:

> "An exhibition of portraits painted in the grand manner by Peter Ilyin will open with a preview tomorrow at Courvoisier Galleries. Receptions will be held in the afternoon and from 8 to 10 o'clock tomorrow night.

"In these modern days it takes courage for an artist to admit that he is a lover of beauty. Ilyin has this courage. He insists that he looks for beauty always, sometimes finding it in the midst of drabness. His paintings reflect his quest.

"Portrait studies will be conservative in treatment just as long as sitters will continue to demand a likeness of themselves, thinks Ilyin. While he paints realistically, he projects an appealing sincerity in his work. A portrait by him is always a good likeness and often a thing of beauty.

"Among the best things Ilyin has done are spontaneous portrait sketches in pastel of Shoshone Indians and Nevada prospectors. He made them during a month's stay in the Silver State, where he went primarily to paint a likeness of the former governor, James Scrugham. From Nevada, he also brought back a group of desert landscapes in oil and pastel which are included in the exhibition. Three nudes in oil, one a symphony in red and gold, the other in jade and silver, and the third, the study of an oriental child, painted with freedom and verve, complete the show."

THE DEPRESSION--NADINE AS TEACHER

Art and economics are closely interwoven. Any unsettling of the factors of commerce and finance usually disturbs the artist's welfare. The Ilyins' progress, like many others, was slowed down by the economic debacle that began in 1929. The depression's real effect began to be felt by them in 1932. To maintain their homes and studios a retrenchment in living became necessary. The Ilyins fortunately had a number of uncompleted commissions, but to stabilize their income Nadine set aside her own art work and told of her ambition to teach to her close friend, Miss Helen Kennedy, director of

P E T E R I L Y I N

1887..... . . .

Biography and Works

PORTRAIT OF "MR. HERBERT A. SCHMIDT"

OWNED BY MRS. HERBERT A. SCHMIDT

the Kennedy Private School for Girls. Miss Kennedy graciously offered Nadine the post of art teacher in the Kennedy School, which she holds today.

EVALUATIONS OF PETER ILYIN'S WORK

The brilliant color and textures, facile brush work and lighting in both Ilyin brothers' works cannot be expressed in printed word. Peter's works, however, are amply mentioned. By presenting extracts from articles by critics who have dealt with Peter Ilyin's exhibits, a knowledge of his technique may be gained. The first criticisms are from the Oakland Tribune of December 29, 1931 by H. L. Dungan, who says of Peter Ilyin's exhibit at Courvoisier's in San Francisco:

> "Speaking from the art standpoint, the exhibition is made up of sound painting, beautifully done with a brush of rare grace and understanding. From the technical side of paint application, Ilyin's facile brush is well nigh perfect, if we set perfection at the unattainable. He draws with skill and he composes his canvases well.
>
> "Ilyin fortunately keeps his flesh tints dark. No pink and white sickening sweet tints for him. He rounds his figures, with the sureness of a sculptor and gives them life. The two men's portraits appear about to speak; and there are critics who will become warm and fretted and say that this is not art--a point no argument will settle--but at least it is mighty good painting. The manner in which Ilyin paints hair and handles his backgrounds are points which will probably be of more interest to painters than the average gallery visitor. But both are worth considerable."

At a later show held at Courvoisier's, Mr. Dungan in the Oakland Tribune of November 20, 1932, reported:

"It is a difficult task to choose the best of Peter Ilyin's portraits. The charming young woman in black who smiles from the left wall as you enter will linger long in your memory. She is not 'posed'; she is just there, sitting easily, gracefully; her smile is animated, her face has character. Her hands fall together naturally, and they are, by the way, well drawn. Well drawn hands are worthy of special notice and comment, for they are rare indeed.

"Ilyin's backgrounds are always interesting. They suggest, rather than reveal. You see the portrait first; then you are conscious that the background is a very important part that has been kept so modestly back. Part of a dress or a man's sleeve disappears into it and there is no telling where one begins and the other leaves off.

"Ilyin is a sound colorist, a good draftsman and a student of character. His portraits are a combination of all these."

Edward Radenzel of the same exhibit in the Wasp-News Letter of November 26, 1932, said:

"Peter Ilyin's portraits are good, very good indeed. They do not look like commissioned work, but bear some sign of an individual intelligence and a personal technique. He has effectively designated his portraits individual efforts, and they possess no strained and artful similarity of adulation. You might have seen that splendid nude girl, drawn in sanguine, indicative of the fine talent that Ilyin possesses, characteristic of what his fine imagination can achieve."

As a final evaluation of Peter Ilyin's work, that of Glen Wessels in the Argonaut of April 20, 1934, of an exhibit at Courvoisier's, wrote:

"There are, it is to be supposed, workers in artistic media who sincerely conceive it to be their sole function to hold the mirror up to nature, but most painters of the present day have found the camera so efficient in this regard that they have developed the more interpretative

side of their art. Holding the mirror up to nature in the field of portraiture is apt to confront the sitter with data concerning himself (or herself) not entirely flattering. So there has arisen the portraitist whose business and craft is to suppress that which might be considered as distasteful to the sitter or the sitter's friends. This process is vaguely and discreetly known as 'idealization.' The expert photo-retoucher and the popular society portraitist have much in common in this regard.

"No local painter has developed this particular kind of skill to a higher degree than Peter Ilyin. In his present showing--a showing very well attended by followers of this discreet craft--he exhibits seductive coloring, sweet linear arrangement, neatly polished surfaces."

EVALUATIONS OF GLEB ILYIN'S WORK

California critics give us many columns on Gleb Ilyin's paintings, also. A few extracts follow--the first is by Nadia Lavrova in the San Francisco Examiner of December 21, 1930, who wrote:

"In his style he is an 'academician,' his conservatism making him peculiarly adapted to seize that literal likeness which sitters seem to prefer."

Another is taken from the Berkeley, California, Gazette of November 16, 1933 in its report of Gleb Ilyin's exhibit held at Mills College Art Gallery, Oakland, California:

"Mr. Ilyin's fusion of the academic and the modern in his work is indicated by his emphasis on the beauty of line, and his feeling for form, as well as by his use of color. While some of his portraits are in the modern style, others resemble the old masters. He is said to have been unusually successful in catching the spirit

> and manner of such great classic painters as Lawrence, Van Dyck, and Velasquez. Mr. Ilyin uses many media with equal facility, charcoal, watercolors, pastels, oils, the latter being his chief medium."

H. L. Dungan reports the above exhibit in the Oakland Tribune of November 19, 1933:

> "Some of the paintings he made in Japan are shown at Mills. They form an interesting contrast with his later work, which has come under the influence of this day where we go in for much color and noise. Ilyin has kept out of the noisy stage, but he has taken to color. He handles it with the same grace and skill he handled the portraits in black and browns of a Japanese who kneels before you (but not at you) with such dignity.
>
> "Compare this Japanese portrait with that of the lovely young lady, away across at the other end of the gallery, who sits at great ease in a garden, formal garden at that. She is gowned in fluffy, red-purple, a dangerous color for artist and maid. You will find the portraits of equal interest, but very different. But there is no difference in skill of drawing or the ability to set down the character of the person painted.
>
> "Ilyin's portraits have character and personality, each different from the other, so perhaps he has caught a real person in his paintings.
>
> "Ilyin is not a painter of rough and tough humanity. I suspect he will paint a portrait of you better than you deserve, but, after all, why not?"

In the Los Angeles Times of March 29, 1936, Arthur Millier tells of Gleb meeting an old Russian friend at the Stendahl Art Galleries during the Los Angeles, California, exhibit:

> "Two first-class portrait painters in one week. That's something of a record, for really good face-painters are rare birds. This pair are

Gleb Ilyin, down from San Francisco, and Tino Costa, who appears to have dropped in from the wide world.

"I give you Mr. Ilyin first because he has a stunning exhibition at the Stendahl Galleries of sixteen portraits, all but two of them loaned by, I feel certain, delighted owners.

"What must impress any visitor is the fresh viewpoint taken from each sitter. Ilyin does not cast them in preconceived mold. Having found some pose that belongs to the sitter he designs with it. So the sitter gets a 'work of art' after all.

"The portrait of Miss Ivonne Sbarboro illustrates this. In the studio this lovely girl asked what she should do? 'Oh, just sit down naturally,' said Ilyin. So Miss Sbarboro sat, spreading her hands and her full skit preparatory to 'being natural.' 'Don't move!' yelled the painter--and here she is in a decorative picture that would have been stiff any other way.

"He has performed the amazing feat of becoming a first class portrait painter without leaving the West.

"But when you meet any limner of his character you can be almost sure there was a gruelling training in his youth. That was explained when Ilyin walked into Stendahl's Gallery and saw that other Russian, Nicolai Fechin.

"'Master,' cried the San Franciscan, and they embraced. Ilyin was Fechin's pupil in the Kazan Government Art School. They had not met since. No wonder he can paint good portraits."

CONCLUSION

The Ilyins early in life chose art as their career and because they steadfastly adhered to that decision, and overcame all obstacles in its fulfillment, their art history is commendable.

As children of old-line aristocrats of Russia, they had every advantage in early life. From such advantages, a sudden fall usually causes a greater damage to the spirit of those so reared. But the Ilyins were made of sterner stuff. With them was the tenacity of their forebears who had driven out the Khans of the Golden Horde. War, revolution, and poverty served only as stimuli to the Ilyins in their determination to carry forward the resolution of youth. Of Peter's recent recognition the San Francisco Examiner of April 2, 1937, said:

> "Peter Ilyin has been appointed on the Art and Decoration Committee of the Golden Gate Bridge Fiesta."

Plying the trade of art from continent to continent the Ilyins obtained a priceless possession--an international outlook. They learned, too, that art is the handmaiden of universal understanding. Today, they merit the appreciation of the art lovers of California. In the popularity vote taken at the California State Fair at Sacramento in 1936 for painting, Gleb received 796 votes for his portrait of "Miss Hester Laning" against 285 for the closest competitor.

Gleb's children, Alexander Gleb Ilyin, born in 1924 and Natalie in 1927 are both native to San Francisco, and are raised in the cultural atmosphere of their families' San Francisco studios. With their satisfactory capacity for portrai-

ture, and their participation in the city's esthetic life, the brothers Ilyin still work towards their visions of greater attainment in art.

The enduring qualities exemplified by the Ilyins, are an ingredient always welcomed by San Francisco, the city with cosmopolitan culture and a dream of harboring the best in international art.

PETER ALEXANDER ILYIN

REPRESENTATIVE

WORKS

PORTRAITS:

San Francisco, California

Miss Ann Breeden	(Pastel)
Mrs. V. E. Breeden	(Oil)
Misses Polly, Ivy, Nancy, Margot, Clark	(Pastel)
Mrs. G. Courvoisier	"
Mr. William Duval Dickey	"
Mrs. William Duval Dickey	"
Mrs. Kent Ghirardelli	(Oil)
Miss Harriet Harrison	(Pastel)
Mrs. Maurice Harrison	(Oil)
Miss Sally Harrison	(Oil)
Miss Sadie Harrison	(Pastel)
Mr. and Mrs. Leslie Hills and Two Daughters	(Pastel)
Miss Marjorie Menifee	(Pastel)
Mrs. Edward H. Mills	(Oil)
Mrs. Mervin O'Neil	(Oil)
Miss Virginia Phillips (Marchesa Rolanda Della Rosa)	(Pastel)
Mr. Haig Patigian	(Oil)
Mr. Herbert A. Schmidt	(Oil)
Mrs. Herbert A. Schmidt	(Oil)
Mr. James Swinerton	(Oil)
Mr. Uda Waldrop	(Oil)

Hillsborough, California

Mr. Lindsay Howard	(Pastel)
Mrs. Lindsay Howard	(Oil)

Piedmont, California

Mrs. Burlington Carlisle	(Oil)
Miss Mary Kinnoch	(Pastel)
Miss Barbara Townsend	(Pastel)

Berkeley, California

Master Jerry Stoodley	(Oil)

Oakland, California

Mrs. Howard Milholland	(Oil)

Carson City, Nevada

Governor James G. Scrugham	(Oil)

Chicago, Illinois
Mrs. Lucretia Houghteling (Pastel)

Indianapolis, Indiana
Mrs. Eli Lilly (Oil)

New York City
Mrs. Robert Lea (Pastel)

GROUP PORTRAITS:

Shoshone Indians (Pastel)
Prospectors (Pastel)

COMPOSITIONS:

Jose Cansino and Tonia de Aaragon
Nude, in Red and Gold
Nude, in Jade and Silver
Oriental
Prince Nanda

LANDSCAPES:

Setting Sun in Spring in Russia
Sierra Nevadas

PERMANENT COLLECTIONS:

Bohemian Club, San Francisco, California
Mr. Herbert A. Schmidt (Oil)
Mr. James Swinerton (Oil)
Charles Pulotti)
C. Dickman) Neapolitan Trio (Pastel)
Austin Sperry)
Ida Waldrop (Oil)

Family Club, San Francisco, California
Florence McAuliffe (Pastel)
Dick Prosser (Pastel)
Doctor Edward Bruck (Pastel)

Carson City, Nevada
Capitol Building
Portrait of Governor James G. Scrugham (Oil)

EXHIBITIONS:

San Francisco, California
- City of Paris Art Galleries
  - An Unextinct Volcano — March 1924
  - A Sketch of Mountains
  - A Village in the Mountains
  - A Gloomy Day
  - Before a Thunder Storm
  - Lilies (Portrait of a young Japanese girl)
  - Spring (a landscape)
- Beaux Arts Club
  - Represented — February 1926
- Bohemian Club
  - Represented — 1927
  - Represented — 1928
  - Portrait of Mrs. Peter Ilyin — February 1929
  - Portrait of Haig Patigan — February 1930
  - Portrait of James Swinerton
  - Portrait of Herbert Schmidt — February 1931
  - Red and Gold
  - Brunette (nude) — February 1932
  - Also four portraits
  - Represented — 1933--1937
- Alma de Brettevillc Art Gallery, Sutter Street
  - Represented — April 1931
- Courvoisier Gallery
  - Represented — 1930
  - Portrait of Herbert Schmidt — November 1931
  - Portrait of Mrs. Peter Ilyin
  - Portrait of Mrs. Louis Spellier
  - Portrait of Mrs. Grace Sanderson Mitchie
  - Portrait of Miss Cynthia Harris
  - Portrait of Miss Lily Parin
  - Portrait of Miss Harriet Harrison
  - Portrait of Lindsay Howard
  - Represented — 1932
  - Exhibited — 1933
  - Oriental — April 1934

California Palace of the Legion of Honor
- Self Portrait — September 1933
- Represented — 1934

San Francisco Art Association — 1934

Oakland, California
- Oakland Art Gallery — 1932
- Bay Region Art Association's Second Annual
- Jose Cansino and Tonia de Aragon — November 1936

Sacramento, California
California State Fair
Setting Sun in Spring in Russia 1927
(landscape in oil, Second Prize, $40)
Represented 1925-1936
Crocker Art Gallery 1936

Reno, Nevada
Century Club
25 paintings, including landscapes, figure compositions and portraits 1932

Tokyo, Japan
Three Family Exhibitions, Russian Mission 1921-1922
International Exposition, Kahurauhai Gallery 1921
Imperial Exhibition of Art 1922

AWARDS:

Imperial Art Exhibition, Tokyo, Japan 1922
Second and Third Prizes

California State Fair, Sacramento, California 1927
Second Prize ($40) for landscape, Setting Sun in Spring in Russia (Oil)
Honorable Mention for Portrait of Mrs. Mervin O'Neil (Oil)

California State Fair, Sacramento, California 1934
Third Prize for Composition Oriental (Oil)

CLUBS:

Member:
Bohemian Club, San Francisco
Family Club, San Francisco

PETER A. ILYIN

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April 15, 1934

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November 19, 1932, p. 8--November 26, 1932, p. 9

San Francisco News, April 7, 1934, p. 8

Oakland Tribune, Oakland, California
December 29, 1931--February 21, 1932
November 20, 1932--November 27, 1932
April 15, 1934--November 15, 1936, p. 9 B6

Berkeley Gazette, Berkeley, California
February 19, 1932

Wasp, San Francisco, March 8, 1924, p. 1
March 15, 1924, p. 23--February 25, 1928

News-Letter and The Wasp, San Francisco
February 23, 1929, p. 13--February 22, 1930, p. 13
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August 22, 1931, p. 12--September 5, 1931, p. 12
November 28, 1931, p. 12--December 5, 1931, p. 12
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March 9, 1935, p. 12

Argus, San Francisco
October 1927, p. 7--February 1928, p. 10

Argonaut, San Francisco
April 20, 1934, p. 12--March 6, 1936

GLEB ALEXANDER ILYIN

REPRESENTATIVE

WORKS

PORTRAITS (Oil):

San Francisco, California
- Miss Katherine Burke
- Miss Patricia Coney
- Miss Clarice Dempster
- Mr. Marshall Dill, Jr.
- Mr. James E. Edwards
- Miss Adela L. C. V. Gantner
- Mrs. Oscar Gantner
- Son of Mr. Louis Lurie
- Father Joseph P. McQuaid
- Miss Ivonne Sbarboro
- Miss Cecilia Smith
- Doctor Reginald K. Smith
- Mrs. Wallace Smith
- Mrs. Edward Stanwood

Hillsborough, California
- Mrs. Richard Heiman
- Miss Constance Tilden

Piedmont, California
- Mrs. Griffith Henshaw
- Mrs. Herbert E. Hall
- Miss Myra May Hall

Ross, California
- Mrs. C. M. Carruthers and Children
- Mrs. Leonard Woolams and Daughter

Santa Barbara, California
- Mr. Murray Richards

Pasadena, California
- Mrs. Thomas Frank and Children

New York City
- Admiral Harris Laning, U.S.N.
- Mrs. Harris Laning
- Miss Hester Laning

Denver, Colorado
- Miss Margaret Fuller

Harrisburg, Pennsylvania
- Miss Rebecca Johnston

Washington, D.C.
- Mrs. Herbert Hoover

Petrograd, Russia
- Grand Duke Constantine Constantinovich
- Feodor Chaliapin
- Miss Sapojnikoff

Tokyo, Japan
Alfred Dembyh and Family
Minister of the Royal Court, Motono
Vicomte Nissio
Archbishop Sergi
Professor Simose

COMPOSITIONS (Oil):

Buddhist Priest
Drinking Sake
Favorite, The
Salome
Summer Day
Volga Boatman

PERMANENT COLLECTIONS:

San Francisco, California
War Memorial
Father Joseph P. McQuaid (Oil)
Bohemian Club
P. Marshall Dill (Oil)
Percy Dolman (Oil)

Los Angeles, California
Stendahl Art Galleries
Buddhist Priest (Oil)

Washington, D.C.
White House
Mrs. Herbert Hoover

Petrograd, Russia
Imperial Academy of Art
Grand Duke Constantine Constantinovich
Feodor Chaliapin
Miss Sapojnikoff

EXHIBITIONS:

San Francisco, California
City of Paris Art Gallery
Boatman on Volga River — March 1924
Beaux Art Club
Represented — February 1926

Bohemian Club
- Represented 1926
- Represented 1927
- Portrait of the Children of Mrs. J. C. Burgard February 1928
- Portrait of Mrs. W. Dorst February 1929
- Drinking Sake
- Portrait of Mrs. Griffith Henshaw March 1930
- Portrait of Mrs. L. A. Woolams
- Decorative Study of Miss Elizabeth February 1931
- Natasha (Pastel) February 1932
- Summer Day (A group composition)
- Represented 1933-1937

San Francisco Art Association
- Represented 1927

Women's City Club
- Represented October 1930

Alma de Bretteville Art Gallery
- Represented April 1931

California Palace of the Legion of Honor
- Summer Day February 1932
- Represented 1934

Oakland, California

Mills College Art Gallery
- 40 Portraits November 1933

Bay Region Art Association
- Represented November 1936

Oakland Annual
- Represented April 1937

Sacramento, California

California State Fair 1926-1936
- Hija del Pais (Oil) 1926
- Represented 1927-1936

Santa Barbara, California
- Hotel Samarkand 1926
- Hotel Biltmore 1927
- Santa Barbara Art Gallery 1928

Los Angeles, California
- Stendahl Art Galleries 1936

Tokyo, Japan 1921-1922
- Three Family Exhibitions, Russian Mission
- The International Exposition, Kahuraukai 1921

AWARDS:

California State Fair, Sacramento, California 1926
- Sweepstake Award for portrait "Hija del Pais" (Miss Gantner)--Oil

Imperial Academy of Art, Petrograd, Russia 1916
- Fourth Prize, $750 for portrait "Miss Sapojnikoff" (Oil)

CLUBS:

Member:
- Bohemian Club, San Francisco 1925
- Russian Club of San Francisco (President) 1926
- Carmel Art Association 1934
- Bay Region Art Association 1936

GLEB ALEXANDER ILYIN

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San Francisco Call Bulletin, April 18, 1931
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Berkeley Gazette, November 16, 1933

Los Angeles Times, March 29, 1936, p. 9

New York Times, January 27, 1931, p. 8

Wasp, San Francisco, March 8, 1924, p. 1
March 15, 1924, p. 23

News-Letter and The Wasp, San Francisco
February 23, 1929, p. 13--February 22, 1930, p. 13
March 1, 1930, p. 12--February 21, 1931, p. 12
August 22, 1931, p. 12

San Franciscan, May 1930

Argonaut, San Francisco, May 6, 1936

Art Digest, April 1, 1937, p. 15

NADINE KOMOV ILYIN

REPRESENTATIVE WORKS

STILL-LIFE:

Fruit	(Oil)
Gardenias	"
Grapes	"
Japanese Sea Food	"
Lilies	"
Roses	"

MURALS:

In Russian Church, Toyohashi, Japan

IKONS:

In Russian Church, Toyohashi, Japan (Oil)

EXHIBITIONS:

San Francisco, California	
City of Paris Art Gallery	1924
Oakland, California	
Bay Region Art Association	1935-1936
Sacramento, California	
California State Fair	1933-1936
Tokyo, Japan	
Three Family Exhibitions, Russian Mission	1921-1922
The International Exposition, Kahurauhai	1921

Teacher of Art, Helen Kennedy Girls' School,
San Francisco, California 1932-1937

NADINE KOMOV ILYIN

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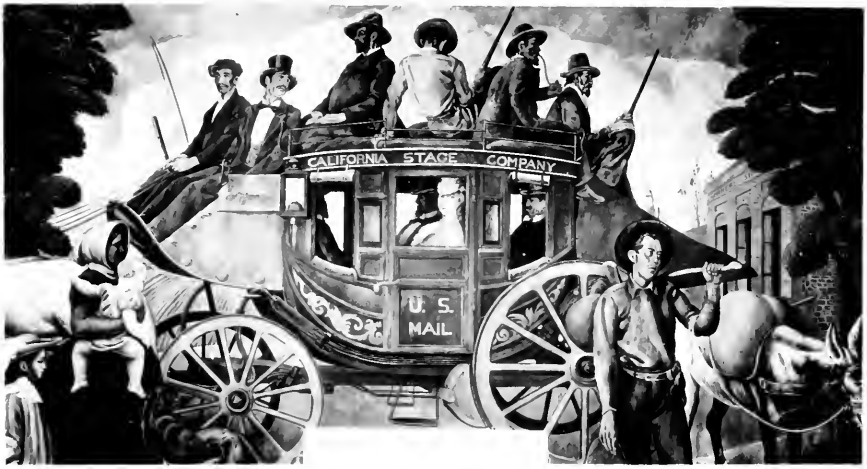
J O S E M O Y A D E L P I N O

1891..... . . .

Biography and Works

"MAIL AND TRAVEL BY STAGE COACH"



MURAL IN POST OFFICE--STOCKTON, CALIFORNIA

JOSE MOYA DEL PINO
PORTRAIT PAINTER
AND MURALIST

The cosmopolitan character of California art is well exemplified by Jose Moya del Pino, Spanish portrait painter and muralist, who works and makes his home in San Francisco bay region. The link of artistic heritage stretches back from his ancestor, Pedro de Moya, 17th century Spanish artist of Granada, pupil of Van Dyck and fellow student of Murillo, whose religious paintings are found in famous cathedrals and museums of Europe, to his descendant, Moya del Pino, painter of portraits of beautiful women, easel pictures and murals which decorate the public buildings of California today.

ARRIVAL IN AMERICA WITH VELASQUEZ EXHIBITION

The artist's first appearance upon the American scene was as Director of the Exhibiciones Velasquez in 1925. The exhibition comprised reproductions by Del Pino of famous works by Velasquez which hang in the Prado of Madrid and in Valencia, Spain. His reproductions, as well as three original portraits by del Pino himself, were exhibited in Philadelphia, New York, Washington, D. C., and finally in San Francisco. The artist, sensitive to beauty, became enamored of California; took a studio in San Francisco; married an American girl, and has lived in or near the city of the Golden Gate ever since. His wife, Helen Horst, whom he

married in 1928, is also an artist of talent. The couple have two daughters.

BIRTH AND EARLY ART TRAINING

TRAVELS WITH ITINERANT PAINTER

Born in Cordoba, Spain, on March 3rd, 1891, Jose was the eldest son of Miguel Moya and Carmen del Pino. His father was a small farmer and soap manufacturer, and his sister, Carmen, is an interior decorator, now living in Madrid. When Jose showed artistic talent as a boy of ten, he was apprenticed to an itinerant artist of religious pictures, who made his living by traveling from village to village, selling his pictures of saints and religious legends to the peasants of the countryside and to the small churches in the mountainous regions of the Sierras. The artist tells of his experiences with the itinerant painter, Carlos Manton of Cordoba, and their travels on donkeyback in 1901. He says: "You see, each village had its patron saint, and my master-artist specialized in painting these patron saints for whatever villager he could bargain with. He would paint the saints with long white robes, to give them the appearance of being in their heavenly abode.

"The day's work being done, my master-artist would find lodging in the house of a villager who had purchased one of his works, and we would be feasted and entertained royally. The old artist had a habit of introducing me as the boy

who could drink as much as a man. This flattered my vanity, and much against my best judgment, I overindulged in wine. So much so, that when my master and I returned home to my parents after ten month's traveling, my eyes were bloodshot, I was dirty and my clothes were filthy and tattered. Horrified at the result of my contact with the old artist, my father annulled the apprenticeship immediately."

STUDY IN MADRID--TRAVELS IN EUROPE

Taking up his art education later in more conventional manner, Jose Moya del Pino went to Granada in 1904. In the daytime he worked under Laterre, the religious painter, gilder and sculptor, and in the evening studied in the life-class of the Granada School of Arts and Crafts. Proceeding to Madrid in 1907, the young artist continued his studies at the Academy of Fine Arts in Madrid, and was a pupil of Degrain and Sorolla. He graduated with honors and won a traveling scholarship. Del Pino traveled to Italy, then to London and Paris, studying and painting by himself. Occasionally he entered a studio art class and once worked under Colarossi. He already had a reputation as an artist in Spain, as he had won a silver medal for a landscape in Granada in 1910 and a bronze medal in Madrid in 1912.

ASSOCIATED WITH SPANISH POST-IMPRESSIONISTS

Returning to Spain, del Pino was associated with a group known as the Spanish Post-Impressionists. From 1915 on, he made illustrations for Spanish books, painted portraits,

as well as still-life compositions and abstractions, and won the Purchase Prize of the Fine Arts Circle of Barcelona in 1922.

HIS ANCESTOR PEDRO DE MOYA--FAMOUS SPANISH PAINTER

Del Pino's interest in Velasquez, the famous Spanish painter, who was born at Seville in 1599 and died in Madrid in 1660, was aroused by study of that great period in Spanish art history, when his ancestor Pedro de Moya lived and worked.

Reports on this famous painter of religious subjects and portraits are conflicting. According to the German art authority, Thieme-Becker, Pedro de Moya was born in Granada in 1610 and died there in 1674, (or 1666). What can be learned of his life, is that he was a pupil of Juan de Castillo, having as fellow students Alonzo Cano and the famous painter Murillo. As a soldier he traveled to Flanders; there he admired and studied the great works of art of Rubens and Van Dyck, and studied under the latter. Upon his return to Spain, he settled in Seville, and there is meagre news of him after the year 1650.

The few remaining pictures attributed to him, especially "The Madonna With the Holy Magdalena de Pazzi" in the Granada Museum, are rather mediocre works. It is therefore questionable if Pedro de Moya's self-portrait in the Museum in Bordeaux, France, (or according to other authorities, in the Hermitage Museum, Leningrad, Russia) is really

by him. "Saint Domingo en Sorriano," which formerly belonged to D. F. J. Arroyo in Granada, has disappeared. The "Virgin del Carmen" (1661) and an allegorical painting have also been lost. A copy of the lost portrait of "Bishop Escalano," once in the possession of a priest of Saint Cecilio, is in the Bishop's palace. The other paintings, said to be by him, are mostly more modern copies, which have been attributed to Pedro de Moya, because of their more or less Van Dyck-like characteristics.

According to the French art authority, E. Benezit, Pedro de Moya established himself in Granada, after his return to Spain from Flanders. He is said to have painted several pictures for the churches of Granada. "Conception" in the church of Our Lady of Grace; "The Virgin and Child Jesus," and a "Bishop" in the Cathedral. "The Legend of St. John de Mata" in the Convent of the Trinity; and "St. Alyprus Adoring the Virgin" in St. Augustine's Church.

"St. Francis of Assisi" is said to be in the Museum of Beziers, and "Portrait of a Painter" in the Museum of Bordeaux, France, and "The Votive Offering," in Tours, France. In the Prado, Madrid, Spain, are "Six Scenes of the Life of St. Joseph." In Germany, "Young Bohemian Woman" and "Knight," and "Cavalier and Lady Playing Cards," are in Munich. "The Madonna" (or "The Virgin") is supposed to be in the "Hermitage" Museum in Leningrad, Russia.

Neither many historical documents, nor known authentic works of Pedro de Moya exist, but he was generally recognized in his own time as an eminent painter of religious, historical and allegorical subjects, and as a portrait painter was held in high esteem in Spain.

PAINTS PORTRAIT OF KING OF SPAIN

Having already made a reputation as a portrait painter while quite young, del Pino was commissioned to paint the portrait of King Alfonso XIII of Spain in 1923, and also did portraits of the Duke of Alba and of the American Ambassador to Madrid. Del Pino tells amusingly of his contact with King Alfonso. The King sat for his portrait in ordinary clothes, without his royal robes or kingly regalia, or even a military uniform. When the portrait was finished, del Pino presented it to the King for approval. After gazing at his likeness for some time in silence, the King smiled, and jokingly exclaimed: "Thank God, for once I do not feel like the picture on a deck of cards!"

STUDIES VELASQUEZ--COPIES HIS PAINTINGS

EXHIBITION ARRIVES IN NEW YORK

Del Pino, after spending four years in studying the paintings of the Old Master, Velasquez, and in painting forty-one reproductions of those priceless examples owned in Spain, in the Prado, Madrid, and in Valencia, held an exhibition of his copies. The Spanish king, as a friendly

gesture towards America, then decided to send the collection to be exhibited in the New World, and chose del Pino to be director of the traveling exhibition; Francisco More de la Torre and Gonzales de la Pena, accompanied him as members of the exhibition, which arrived in New York in March 1925. The arrival of these members of the Velasquez Exhibition in the United States was noted in "The New York Times" of March 9, 1925:

> "Three members of the Spanish Court, Jose Moya del Pino, Francisco More de la Torre, and Gonzales de la Pena, arrived here yesterday on the Spanish Mail Steamer, 'Reina Maria Christina,' from Barcelona, bringing a collection of 48 famous paintings. They will exhibit the paintings first in Philadelphia and New York and later in other cities.
>
> "Senor Gonzales is a cousin of the Duke of Alba, who, with many other members of the nobility, are members of the Exhibiciones Velasquez, headed by King Alfonso, which arranged for the exhibition of the paintings.
>
> "The collection includes copies of Velasquez' paintings in the Museo de Prado in Madrid, made by the celebrated painter, Moya del Pino, under the patronage of the King of Spain.
>
> "Senors del Pino, de la Torre, and de la Pena are stopping at the Hotel Pennsylvania, where they will confer this morning with Alexander P. Moore, American Ambassador to Spain, who is one of the patrons of the exhibition."

On the following day, The New York Times interviewed the artist:

> "Del Pino's Impressions of New York.
>
> "Moya del Pino, celebrated Spanish painter who arrived here last Sunday with two other distinguished members of the Spanish Court, to give an exhibition of Velasquez paintings, under the

auspices and patronage of the King of Spain, was in raptures yesterday over the beauty of New York women he had seen on Fifth Avenue.

"'I never saw so much luxury in dress,' he said. 'Their wonderful clothes and wraps, together with their beauty, actually bewilders me. I never saw anything to surpass it in Europe. So far I have divided them into two classes--women with curved noses (Jewish) and women with retrousse noses. I like better this retrousse nose. It is quite fascinating.'

"The artist heads, what is known as the 'Spanish Artistic Mission,' whose object is to foster appreciation of Spanish art and culture in America.

"The collection includes, besides the 41 copies of Velasquez, which Moya del Pino made in the Museo de Prado in Madrid, a recent portrait of King Alfonso, which the artist painted at the palace in Madrid several months ago, especially for American exhibition purposes.

"'The King is most desirous that the American people should see him and know him in simple attire, and not in military dress, or in royal pompousness,' said the artist. It is a half length portrait, and the King is wearing a black lounge suit, a semi-soft collar and a dark blue cravat.

"'He posed for me for one hour at each sitting, in the tapestry room at the palace, sitting on an onyx-top table in true democratic fashion, and usually smoking a cigarette. He is the soul of simplicity, very democratic and the nicest man in our country.'

"The collection of paintings which is owned by the 'Societi Exhibiciones Velasquez,' of which King Alfonso is the head, and the Duke of Alba and all the Spanish nobility, members, will be shown first in Philadelphia, beginning March 26th, under the auspices of the Philadelphia Forum. It will come to New York during the Easter season.

"Alexander P. Moore, American Ambassador to Spain, will arrive in New York today from Florida, to confer with the members of the Mission

about the Exhibition here and in other cities.

"The Mission will visit Washington, D. C. Several months ago Moya del Pino painted a fan which was sent through Ambassador Moore to the White House, as a gift for Mrs. Coolidge."

On June 8th the same paper wrote:

"The Brooklyn Museum announces that the exhibition of J. Moya del Pino's copies of the Prado paintings of Velasquez ends June 15th.

"The last lecture on the Spanish pictures will be delivered next Wednesday afternoon at 3:30 o'clock, and a paper by Jose Maria Salaverria, entitled, 'The Prado, Spain's Treasure Chest,' will be read...."

ARTIST WRITES ON VELASQUEZ

Jose Moya del Pino evidenced his deep study of Velasquez's art, which preceded his four years of work in copying with the most painstaking fidelity 41 of the Spanish Master's works, in an article in the "Philadelphia Forum" magazine for April 1925. He wrote under the title, "The Universality of Velasquez" and reveals his own aesthetic premises, as well:

"Pictorial styles change. Modern schools and their improvised theories succeed one another. Contemporary artists endeavor to find new formulas and new postulates, seeking in the 'old masters'--as Cezanne did-- a way to give their pictures the solidity and durability that works in the museum have. An affinity between the ancient methods and the more modern ones is impetuously, immediately, introduced.

"Present-day art, in order better to express modern emotions, longs to be nourished on the ancient sap, and to reflect the light of the fixed stars of the artistic firmament: Raphael, Leonardo and Velasquez; and again they are perceptible and clear to us.

"Artists of all countries unquestioningly turn their eyes to Velasquez on account of the qualities his art contains, of connection and transition from lost formulas to the discovery of new ones full of magnificent possibilities.

THE PLATONIC VISION OF NATURE

"What particularly contributes to the universal comprehensiveness of Velasquez's work and to his great originality is the just and perfect way in which the man and painter places himself before nature. El Greco, Zurbaran and Valdes-Leal to a great extent see with their exalted spirit; Velasquez saw first of all with his eyes. He possessed in the highest degree that rare gift, that logic and habitual rectitude of the eyes which delight in lucid ideas, clear forms and exactly formulated audacities. This fundamental condition of his temperament might have led him to conceive a picture in a purely superficial form, but far from that, his works are full of a truly Greek spirit.

"There is something in his paintings which, beneath their deep realism, makes us think of Phidias and of the great sculptures of the age of Pericles. Comparing 'Mercurio y Argos' (Mercury and Argus)--that marvelous canvas full of restrained force--with the 'Parcas' (Fates) and the busts of the Parthenon, we find a strange analogy which comes not from a learned acquaintance with Greek art, but which is the fruit of his own powerful intuition.

"The causes of that courageous Greek spirit, which we feel in the works of Velasquez, arise from the fact that, like the Greeks, he proceeds by successive abstractions and comes to definition only by dint of elimination. Manual skill consists in no more than the adequate expression of visual sensation and its reflex in the mind; consequently its technique is the definitive declaration of the painter's meaning.

"There are two methods of approach in painting; the narrative, a method interested in the material qualities of things; and the synthetic, which selects a disinterested, that is to say Platonic, condition. This latter method of

approach (essentially plastic)--which is what we find in the Venetians, from Titian on--has its most definite expression in Velasquez. Seeing an apparently simple form in this way is the greatest stumbling block that a painter has to meet. To succeed in this pure sensory emotion of nature, in which the sensations of the material world must be presented to us free of all ulterior end, requires in the artist a double process, at once voluntary and intuitive, the solution of which is the true task of art.

"Velasquez is often classified as a painter who is only slightly imaginative. This reproach has a certain foundation, if imagination in a painter is conceived as the faculty of uniting in a work of art elements scattered in nature, or that of seeing in forms a mysterious connection that links them to others of a different order. El Greco, for example, groups and fashions the hands of the sorrowful cavaliers who surround the inanimate body of the Count of Orgaz, against the deep red background of his clothing in such a way as to suggest a flock of white doves. But if we consider plastic imagination as that marvelous power of abstraction that I have before referred to, Velasquez is one of the most imaginative artists that has ever lived.

"Is Velasquez the artist who has known how to render the qualities of things most fairly and faithfully? It is certain that during the period of his apprenticeship, the longest and most arduous that any artist has undergone, he paid attention, by preference, to the aspects of form, material quality and size in the objects that he painted, analyzing them with limitless care and patience. All the pictures of his first perido, up to 'Los Borrachos' (The Drunkards) are mere pretexts for the sake of practice. But from the time of his first trip to Italy he realizes the part that light and the ambient air play in painting, and penetrates one of the most important factors that his art henceforth is to possess, the value of correspondence.

"There occurred to him somewhat the same thing as to certain grubs which undergo the difficult labors of their brief lives that they may be transformed some day into butterflies. Velasquez

underwent during the early period of his life as a painter the difficult labors of his work, full of science and study, but lacking in grace and beauty in order to be converted, on his return from Italy, into the marvelous artist who painted tirelessly and apparently without effort a luminous image of the world, full of life and harmony.

THE SECRET OF PAINTING THE INNER LIFE

"I have before referred to the relationship of values in the pictures of Velasquez. This is one of the secrets of his art.

"In painting, the more fleeting the form, color and expression of a figure is, the more difficult it is to represent. In the purely technical realm, mediocre painters often execute fairly well those portions of their pictures in which the structure and color are more definite and permanent, such as: stuffs, earthenware and other accessories; but on arriving at forms whose contours and colors are constantly modified by the expression of the inner life (for instance, the human face) they always fall down; and their paintings, estimable as they may be in part, produce a painful impression of disharmony. Velasquez recognized, as no other great master except Goya, this relativity of pictorial technique. He concentrated his whole attention on the animate parts of the scenes that he painted, wisely contenting himself with giving a synthetic outline of the inanimate parts of his paintings, and in certain details with barely suggesting them. His technique shows, beneath its simplicity, a tremendous originality. It may be said that his execution differs from that of all others, because he saw and felt as no other masters saw or felt.

COMPOSITION BY PLAN

"A fundamental cleavage differentiates Velasquez from the rest of the great masters of painting; this is, as I see it, his method of artistic conception. The Italians were the first to give a logical construction to pictorial composition as well as delicate arabesque. Agostino de Duccio and Simone Martini, founders of

the Sienese school, broke with the cold hieratic tradition of the Byzantine Mosaicists, introducing into their composition a certain differentiation of plane and perspective, which began to give their pictures the appearance of life. Somewhat later the Florentines, Giotto and Massaccio, were to attain, in their field, a depth of emotion, a dramatic vigor and a strength of humanity not surpassed, even in the cardinal period of Italian art by Raphael, Titian or Leonardo.

"Until Velasquez, all painters conceived of composition in two dimensions, the height and breadth of the canvas. The endeavor was to fix on a plane surface the imaginative visions of the artist, the illusion of truth. Consequently, the method consisted in grouping figures and equilibrating masses, so that, without losing the logical connection demanded by the subject, the composition and its refinements might produce the greatest decorative effect. The feeling of depth (third dimension) was obtained by a linear and fanciful perspective. These principles are common and fundamental to all schools of art both before and after Velasquez. It is only in his works that we find the enunciation and realization of a new method; composition by plan.

"If, standing before the 'Entierro del Conde de Orgaz' (Burial of the Count of Orgaz), El Greco's chief work, we should imagine for a moment that the persons painted in this picture, animated by some divine breath, might suddenly take on life, we would see immediately that upon taking corporeal existence, they would never assume the positions in which the painter has placed them. The arm of that austere cavalier would penetrate the breast of that other one with the youthful, melancholy countenance. This naturally, does not constitute a defect. It is merely a method of conceiving the composition. In Velasquez, on the other hand, we note the almost total absence of rhythm and balance in the massing and of decorative graces in the arabesque; but in spite of that, his compositions are always effective and are wonders of simplicity and naturalness.

"If we observe them attentively, we will see that their rare logic, the hidden motive to

which they bow, is due to their having been planned and to the fact that the third dimension (depth) has been constantly taken into account. It is for this reason that there can exist, in the 'Meninas' (Ladies-in-Waiting), that huge lifeless portion of the picture, consisting of the roof; and that in spite of all, it is impossible for us to think of this prodigious work without it.

SPANISH ELEGANCE

"Somewhat essential in Velasquez's portraits--perhaps even more than technical perfection--is the elegance that may be inferred from them. This Velasquean elegance, full of moderation and restraint, free of all bombast, as different from the gaudiness and gracefulness of the Italians, as from the decorative distinction of the English, exempt from the baroquery and pomp of the French portrait painters of the XVIII century, may be said to constitute the archtype of Spanish elegance.

"One of the causes of this embellishment in Velasquez's art, is to be sought in his method of placing himself before his model. The great English portrait painters (whose style derives in great part from Van Dyck) used an opposite method from that employed by Velasquez. They carried in their minds the accustomed attitudes in which they were to execute their portraits, adapting the forms and manners of the subjects they were painting to contours and line rhythms, conceived 'a priori,' that is to say, without taking into account the attitudes peculiar to the model before them for representation. The same may be said of the French portrait painters. But in the case of Velasquez, the aesthetic process follows different paths.

"His extreme objectivity, his even temperament, preserve him from conceiving any form not suggested by contemplation of the person he intends to paint. His vision, on this point, coincides with that of the Dutch painters. But while these, before their models, select frankly familiar attitudes, those of the most plebian and material order; Velasquez, with his clear, powerful vision, picks out noble postures, inherent

in the society and representative of the persons he paints, fastening upon their most characteristic gesture, that which their role in the comedy of human life destines them to employ most frequently.

"Don Diego del Corral rests one hand on the wine-red velvet that covers a little table. In the other hand is grasped a paper that perhaps contains some death sentence signed by that fanatical and inflexible judge.

"Whoever has read the trial of Don Rodrigo Calderon can have no sharper or more exact presentation of this gloomy personage than in gazing at the marvelous portrait of del Corral that Velasquez has painted.

THE PORTRAIT INFLUENCE OF VELASQUEZ

"Let us take another portrait, that which is supposed to be of Martinez Montanes, the sculptor of Seville. In the act of modelling with his modelling-stick in hand, the expression of the face with the contraction of the brows peculiar to the man who is considering the construction of something, and even the way of focusing the gaze, all tell clearly, that this man is presented in the noblest and most usual of his attitudes. The innate nobility of Velasquez's character (in addition to the sobriety of his palette and the purity of his vision) contributes to his elegance.

"Faced with the buffoons and idiots of the Court of Philip IV, he paints them without glossing any of the stigmata which afflicted these abortions of nature; but his Franciscan eyes see at the same time all that they have in common with normal men, imprinting on them a vital force that renders them somewhat pleasing.

"Antonio Moro would have painted these disgraceful beings with such minute realism and such material attributes, that looking at them would have been rather repulsive. The humorous and sarcastic mind of Goya would have delighted in emphasizing their defects, according to his custom, making their eyes portray their souls of perverted lechers. For Velasquez, they are

> only a motive for making a picture, that is to say, the free play of light on form, without any ulterior intent or hidden purpose.
>
> "On this the secret of his art is mainly built. His was a powerful brain served by a very keen eye and a most skillful hand. This man whose life was open and simple, a trifle hidden in the half lights of the somewhat inferior worldly situation which, in spite of his extraordinary merit, he held at the court of Philip IV, was above everything a great realist after the Greek fashion. In his two trips to Italy he found, in contemplation of the Hellenic sensualism of the Venetians, the revelation of his own genius. And moreover, this strong diet of Greek culture formed his own art.
>
> "Seen in this way his whole work is explained; his methods, his processes, his love of light and form, his equanimity and especially the understanding that his work enjoys today."

Illustrations for this article and others on the Velasquez exhibition in the same magazine are: "Alfonse," the King of Spain sitting for his portrait to Moya del Pino; del Pino's reproduction of Velasquez' "Coronation of the Virgin;" the Official Medal of the Velasquez Exhibition, by the Sculptor F. More de la Torre, and Moya del Pino's reproduction of "The Surrender of Breda, "and of Velasquez' "Self-Portrait" in other articles.

The same magazine says of the reasons for holding the exhibition, in an article headed: Jose Moya del Pino:--

> "The purpose of the exhibition is to bind closer the ties between Spain and the United States by making us better acquainted with the glorious masterpieces of Spain's greatest painter.
>
> "It was impossible, of course, to remove the Prado Museum to America, and quite as impossible to bring the Velasquez originals. The alternative was to make exact and perfect reproductions, and this is what Moya del Pino, working steadily for four years, has done.

"In spite of his youth he is one of the foremost painters in Europe, and the greatest living authority on Velasquez.

"The reproductions are so very like the originals that only a Velasquez expert can tell the difference.

"Practically all of Velasquez' work is in Madrid. Except for the 'Self-Portrait' in the Provincial Museum at Valencia, that of Innocent X in Rome, several in Vienna, replicas by Velasquez of paintings now in the Prado, and several in the National Gallery in London, one of which is probably not genuine, the Prado Museum contains everything of Velasquez. Next to a visit to Madrid, a visit to Moya del Pino's reproduction is the best method of studying Velasquez.

"The idea of making these reproductions exact in regard to dimensions, color, and drawing, was Moya del Pino's own. 'This,' as he says, 'required an extensive preparation and a slow and careful study of the processes followed by Velasquez, both in respect to color and manner of composing. For two years I did nothing else but imbue my mind with the work of the most glorious of our painters. Afterwards, I began the scrupulous reproduction of the paintings, and to this task I devoted myself for four years.'

"The patron of Exhibiciones Velasquez is the King; the Honorary President, the Duke of Alba; the President, the Count of Cimera; and the Vice-Presidents are the Ambassador of Spain in London, Don Alfonso Merry del Val and Don Joaquin Salvatella."

ARTIST DECIDES TO LIVE IN SAN FRANCISCO

After the Velasquez reproductions had been exhibited in San Francisco, del Pino decided to paint in California. For some years he struggled to make a living, although he came here, a European artist with an international reputation. The tale of his struggles is the familiar one of

the artist striving to live while expressing his creative ideas, in a commercial city where wealth is the superficial criterion of success. Fortunately, del Pino excelled as a painter of portraits, and many wealthy Californians gave him commissions for portraits during his first years here. He finally managed to accumulate enough to live by his art, to marry, and to found a home. As most of his private patrons did not care to have their portraits shown in art galleries, for several years del Pino ceased exhibiting.

ONE-MAN-SHOW IN SAN FRANCISCO

However, in 1931, he held a one-man-show at the Gelber-Lilienthal Galleries in San Francisco, exhibiting unusual and well organized landscapes, still-life compositions and figure studies in many brilliantly controlled media, revealing all his latent drive and rich understanding of art expression.

The "San Francisco Examiner" of March 22, 1931, commented:

> "Jose Moya del Pino is now holding an exhibition of his late work which includes oil paintings, water colors, wash drawings and woodcuts, in the Gelber-Lilienthal gallery.
>
> "It will be remembered that the young Spanish artist came to San Francisco several years ago, bringing with him forty-one reproductions of the paintings of his famous countryman, the artist Velasquez.
>
> "At the time Moya del Pino confessed that in order to make the reproductions he had to steep himself in the traditions of Velasquez' period and wholly submit himself to the influence of the old master.

"From the collection shown at Gelber-Lilienthal it is evident that Moya del Pino is emancipating himself from such influence. For he paints now in the modern manner, and there are in his work echoes of the theories dear to the heart of contemporary artists.

"The richness of the artist's oils and his modern use of color is seen in 'Hills,' one of his larger canvases. In his 'Still Life' the folds of a tablecloth suggest the heavy stiff silks of a by-gone era, even while the apples are reminiscent of those of Matisse.

"In his water colors the modern French influence makes itself strongly felt, both in choice of subject and in treatment. Interesting are 'Gitanos' (Spanish Gypsies), 'Playland,' and others."

Commenting on Del Pino's one-man show at Gump's Gallery, San Francisco, the San Francisco Chronicle of February 21, 1932, wrote:

"Portraits by Spaniard are of Fine Type.

"The trend of an artist's work from conservatism to modernism is a common thing. The rare reversal of such procedure is represented in the career of Jose Moya del Pino, distinguished Spanish painter, who is exhibiting a large group of portraits at the Gump Gallery.

"In younger years, he was associated with the Spanish post-impressionists in Paris. Later an intense study of past masters converted him to older styles of expression.

"His works at Gump's are handsome interpretations in the patrician manner, excellent in craftsmanship and of dignified style. A more general character study called 'The Peasant Cap' is especially striking. Among the international and San Franciscan personages who have sat for his brush are the former King of Spain, the Duke of Alba, Mrs. Peter F. Dunne, Mr. and Mrs. A. Clemens Horst, Miss Adelaide Sutro and Miss Margaret Pillsbury."

Junius Cravens commented on del Pino's portraits at Gump's Galleries in the Argonaut of February 19, 1932:

> "Referring back to the beginning paragraphs of this article, a type of contemporary painting in which we are frankly not interested, is the conventional, hard-boiled commercial portrait which pretends to classicism, but which, in our opinion, has no more relation to portraits by great masters than has the average tinted photograph. And, as a document, it seems to us to have less value than the photograph, in that, despite its pretenses to accuracy, the chances are that it is less accurate than an image produced by the lens.
>
> "Of the twenty-four portraits by J. Moya del Pino which grace the walls of the central gallery at Gump's, only that of Mrs. Frances B. Gump and the head called 'The Peasant Cap,' both of which are decorative and quite nicely handled, appealed to us as possessing a degree of those esthetic qualities which we have been taught to consider as being necessary to works of art. Of course, we cannot pretend to a vast or invulnerable knowledge of the subject since practically the only original portraits by great masters that we have seen are those in the galleries and museums of Paris, New York and Chicago. But, such as they were, we had always been led to believe that they were fairly representative of the best in portraiture. However, since it is only on such a limited and meager knowledge of the art of portrait painting that we can base our poor opinion, we offer it humbly, and for what it may be worth."

The critic of the Oakland Tribune (California), of March 1933, mentioned del Pino's "Still-life" as being "ultra-modern," in the Oakland (California) Art Gallery's Annual Exhibition and wrote:

> "The second half of the Oakland Art Gallery's annual, which opened last week, is as full of interest as the first half.
>
> "Jose Moya del Pino's 'Still Life,' is of apples and oranges in a blue glass bowl, with vase and tulips in the background.

> "The vase is twisted, so the painting must be modern; 'after Gaw, after Cezanne, etc.,' the blue glass holding the fruit gives me the willies, but I am told that these little shocks in art are good for the soul and that the still life is fair enough or better, so we shall let it go at that."

SHOWS ABSTRACT ART

The artist's versatility is well displayed in his abstract composition, "Bach," shown at the California Palace of the Legion of Honor, San Francisco. The Wasp of April 29, 1933 wrote:

> "A group exhibition, whose unity is supplied by confining its type to abstractions, will be displayed at the Legion Palace through May 28th.
>
> "Of the artists of the United States the Western group is made up of....Jose Moya del Pino....
>
> "'Bach' is from the brush of Jose Moya del Pino. Parts of his composition are a piano key-board and a violin."

Of the artist's "Self-Portrait," exhibited at the California Palace of the Legion of Honor in San Francisco, the San Francisco Chronicle of October 1st, 1933 commented:

> "California artists view themselves with utmost seriousness in the exhibition of self-portraits now being held at the Palace of the Legion of Honor....Moya del Pino, set against a bay background, flickers his lip on the verge of contempt."

The prize-winning marine painting at the Sacramento State Fair of 1933 was exhibited at Gump's Gallery in San Francisco. The San Francisco Chronicle of September 17, 1933 said:

> "The Gump Gallery is exhibiting this week the canvases by San Franciscans that won prizes at the recent State Fair in Sacramento.

> "Moya del Pino's first prize painting in the division of marines is a broad view of the bay from Telegraph Hill. It is a canvas of remarkably bright, neat and attractive pattern."

"View from Telegraph Hill," which won first prize at the State Fair Art Exhibition, is described by the Oakland Tribune of August 12, 1934, when exhibited at the San Francisco Art Center:

> "The Art Center reopened last week after the summer vacation, with an excellent show of oils by members of the center.
>
> "The exhibitors are:....Moya del Pino, 'Landscape,' (View from Telegraph Hill) which won a first prize at the last State Fair art exhibition. It is a view of the San Francisco water-front, looking down over factories, wharves and other buildings to shipping, the bay and the Berkeley hills. A well handled canvas."

DEL PINO VISITS SPAIN

SOON RETURNS TO SAN FRANCISCO

After a visit to his native Spain in 1934, on which his American wife and baby accompanied him, the artist held a one-man show at the Art Center upon his return to San Francisco.

Junius Cravens praised the paintings in the San Francisco News of February 16, 1935:

> "The collection of twenty canvases by Jose Moya del pino, of San Francisco, which is hung at the Art Center, reveals that that capable Spanish-American painter is to be ranked among the foremost artists of California. Del Pino is probably no more innocent of outside influences than are most other painters.. But one feels that his experiments with various styles are based upon fundamentals. Since he is not concerned with such surface aspects as the tricks

and mannerisms of others, he is never guilty of imitation.

"There is no monotony in Del Pino's show. He makes a different approach to the painting of each canvas, yet he succeeds at the same time in maintaining his integrity. It is seldom that one sees a finer landscape than his 'Downieville,'' or a more luscious still-life than 'Majolica Vase,' or a more whimsical, beautifully painted head than that of 'Christmas Child.' No three paintings by any one artist, could be more diverse in style, yet they are all completely and unmistakably his own."

INSTRUCTOR AT SAN FRANCISCO ART STUDENTS' LEAGUE

In connection with del Pino's joining the San Francisco Art Students' League as instructor, he held classes in mural composition, still-life and drawing from life in 1935, and also exhibited at the Gallery of the League in August 1935.

"Peasant's Funeral in Spain," and "Sleeping Child" are among the paintings singled out for praise inthe exhibition of the Artist's Co-operative Gallery in San Francisco. The critic of the News Letter and Wasp, said on September 7, 1935:

"Eight fine paintings by Moya del Pino in the current exhibition at the Artists' Co-operative Gallery, 166 Geary Street, make one regret that he is not having a one-man show.

"His large genre painting: 'Peasant's Funeral in Spain,' the picturesqueness of which does not detract from the solid painting of the figures, and the spirit embodied in the subject, displays the brush-power of this artist, as well as his whole-hearted responsiveness to fine subject matter. 'Sleeping Child' is not

so much a potent work as it is lovable. The careful modeling and the delicacy of the drawing are, in themselves, elements of beauty, not often conceived and created as beautifully as they are here."

HIS PICTURE "SAINTS AND SINNERS" WINS PRIZE

Del Pino's symbolical painting, "Saints and Sinners," which won the Anne Bremer Purchase Prize of the first Graphic Arts Exhibition of the San Francisco Art Association, is commented on by Junius Cravens in the San Francisco News of September 14, 1935:

"The opening of the Graphic Arts Exhibition at the San Francisco Museum of Art yesterday evening, served to inaugurate a new annual activity for the San Francisco Art Association....

"The five prizes awarded were purchase prizes, the works for which they were given becoming the property of the Art Association for its Permanent Collection.

"The Anne Bremer Memorial Prize of $100, donated by Albert Bender for a water color or pastel, went to Jose Moya del Pino of San Francisco, for a symbolical painting in water-color, based on a biblical subject and entitled 'Saints and Sinners.'"

Of the same prize-winning picture, "Saints and Sinners," the critic of the News Letter and Wasp of September 21, 1935 wrote:

"The general excellence of the water-color collection of the First Graphic Arts Exhibition of the San Francisco Art Association which opened last week at the San Francisco Museum of Art seems at first to make any selection of the best picture a difficult task.

"Where you see the prize winning painting, 'Saints and Sinners,' by Jose Moya del Pino,

so overwhelmingly excellent, all the rest of the show perforce takes second place.

"Here is a work which transcends everything else in the exhibition. The content is big; the colors are rich and subtle; the drawing is beautiful. It is sculptural, so strong is the modeling of the figures, and yet it is fluent, easy and natural in its manner. No 'Old Master' will put this watercolor to shame, anywhere, at any time."

DEL PINO'S INFLUENCE IN ART CIRCLES OF SAN FRANCISCO

The News Letter of December 26, 1936, evaluates del Pino's work, and his position in the art world of San Francisco thus:

"A final last word on the Albert Bender collection of paintings on view at the San Francisco Museum of Art is in order....

"Jose Moya del Pino has long been, in this writer's estimation, a potent force in the art affairs of San Francisco, being not only an excellent craftsman, but also having enough breadth of vision to be able to get away from cold-blooded literal transcription, and suggesting more than the scene portrayed.

"It has been noted lately, that he is confusing his heritage with his painting, for, in his painting exhibited here, an obvious attempt to be Spanish in design and execution is becoming too noticeable, including the posed and stilted position of his group set against a bay background. As a landscapist, del Pino has something of an enviable reputation, but a preoccupation with paint has made his portrait studies a little obvious and technically slick."

Del Pino's show at the San Francisco Art Center, is praised by Glen Wessels in the Argonaut of December 4, 1936:

"Del Pino can by no stretch of imagination be called a 'Modern.' Rather, he is a soundly trained painter in the Spanish tradition, viewing the contemporary scene through eyes disciplined by long regard of Greco, Velasquez and Sorolla.

"His present show at the Art Center, as well as his prize-winning water-color in the first San Francisco Art Association water-color show last year, supports this. Lovers of sound conservatism in painting will enjoy his 'Road to Lansdale' and the Pictures of his family now on display."

The same exhibit at the Art Center is commented on by the San Francisco News of November 21, 1936:

"Jose Moya del Pino is a fine artist, an integral member of San Francisco art life.

"It is difficult to say exactly what it is that makes Moya's canvases 'Paintings of Today.' His is a conservative technique, and in conception he inclines strongly toward impressionism.

"There is a pleasing sureness of form, and a Spaniard's love for color, restrained by a sensitive knowledge of values.

"Mr. Moya can always be depended upon to have a good exhibition. His show of recent oils at the Art Center reaffirms this. His own family has 'suffered' the fate of all artist's families and posed for a very charming family group. And the youngest member of the family has been taken unawares in a quite unconventional pose.

"Especially fine are 'The Road to Lansdale,' 'Woman Head' and 'Tired Gardener,' and the little flower study in the downstairs display-case is a jewel."

DEL PINO'S INTERNATIONAL REPUTATION

Del Pino's place in international art circles is commented upon by the San Francisco Chronicle of February 14, 1937, in connection with the artist's one-man show at Gump's Galleries in San Francisco:

"A group of distinguished portraits by Jose Moya del Pino is to be exhibited for a fortnight beginning tomorrow, at the Gump Gallery. Of Spanish birth, he has obtained a high place in artistic circles of his native country, Paris, and the East and West Coasts of the United States. Prominent Californians are subjects of many of his canvases."

ARTIST TURNS HIS ATTENTION TO MURALS

Directing his attention to the more heroic form of mural painting, in which so much interest has been revived in the last ten years, del Pino executed a series of three murals for the Merchants' Exchange Club, depicting three periods in the history of San Francisco, first, the Spanish Colonial era; next, the gold-seekers and argonauts of '49, and finally, contemporary life in the cosmopolitan seaport city.

WRITES ON THE ART OF MURAL PAINTING

The artist gives his ideas of the function of modern mural painting when he articulates the impetus of all current muralists to handsomely decorate important public spaces. He writes in the "Wasp" of May 6, 1933:

"Mural Painting, by J. Moya del Pino.

"In the last ten years the conception of mural painting has been greatly clarified and defined. The architect, the painter and the critic begin to have a just idea of the function of mural painting in relation to architecture, not only as a decorative addition to architecture, but also as an integral part of the same.

"The system of art criticism, that used to be confined to poetizing about the work of an artist through laudatory adjectives, or to weaving romantic and literary cobwebs around his artistic conception, is being supplanted by a lucid analysis of the technical and psychological elements that enter into the work of art.

"Nowadays, it seldom occurs that an artist is content with executing an easel-painting amplified to colossal proportion on a canvas, and afterward pasting it to the place destined by the architect to be decorated. This nefarious practice that, with few exceptions during the last fifty years has infested the capitols and public buildings the world over with absurd decorations, should fall into complete disuse.

"The mural painter of today should be an artist and a laborer. His work should be a rational complement of the architecture and consequently should be painted directly upon the wall. At the same time he should possess complete knowledge of the various processes of mural painting--fresco, tempera and encaustica. Oil painting should not be employed, because it is neither adapted to the large surfaces to be covered, nor to the rejection of atmospheric effect practiced in every mural painting worthy of the name.

"All this constitutes no novelty, but a return to the past and a reaction from the academic decay of the nineteenth century.

"Generally speaking, I conceive two systems of mural painting; that designed for public and official buildings that for their civic character require the heroic mood, equivalent in poetry to epic form; and that destined for private homes, intimate in character corresponding to the lyric form. In both moods nature should be governed, and the representation of natural images subordinated to the plastic element of the composition, to the architectural structure of the design.

"The modern artists try to extract from nature that illusive, ever-recurring human element, that is found in works as widely remote as the rupestrian painting in the caves of Altamira

> in Spain, the Egyptian sculptures and in the art of the Mayas. Facing these works we feel a greater affinity with the spirit of their creators and derive greater aesthetic pleasure, than before the recent pictorial rhapsodies. Art being a means to escape from the chaotic diversity of nature, the function of an artist is to organize and simplify his sensation, to select, to establish order and clarity--in a word to stylize, not to reproduce."

WINS COMPETITION TO PAINT MURAL IN STOCKTON POST OFFICE

In a competition for a mural for the Stockton Post Office, California, sponsored by the Public Works of Art Project under the Treasury Department, del Pino submitted the prize-winning design, "Mail and Stage-Coach," which is illustrated in the volume "Art in Federal Buildings," 1934-36.

MODERN MURAL PAINTINGS BY DEL PINO

Del Pino has done important mural compositions for: Acme Brewing Company and Cereal Products Company of San Francisco; Merced Post Office; Aztec Brewing Company, San Diego; the chapel in Bilbao, Spain*; and is now working on designs for the Redwood City Post Office. He has just completed an heroic mural composition, depicting the history of the Spanish conquest of California in the days of the Dons, the Padres and the roving Conquistadores for the auditorium of the Biltmore Hotel in Santa Barbara, (May 1937).

* It is still a matter of conjecture whether this mural has been destroyed in the present Spanish revolution.

Upon completion of del Pino's historical murals in the Merchants' Exchange Club of San Francisco, the Wasp of April 22, 1933, wrote:

> "An important contribution to the art work of this city is the sequence of murals of heroic size recently completed for the clubrooms of the Merchants' Exchange Club on California Street by the distinguished Spanish artist, Jose Moya del Pino.
>
> "The three murals representing characteristic epochs in the life of San Francisco are; the Spanish colonial era; the romantic days of forty-nine; and the contemporary period slightly colored by possibilities of the future.
>
> "The fine sweeping murals have a historical significance, based upon accurate research, yet effectively subordinated to the plastic elements of the composition. Necessarily romantic and pictorial on account of their theme, they reveal a grasp of structural essentials and unified design. In spite of their variety of detail, the three paintings are beautifully harmonized.
>
> "The Spanish colonial painting shows hills and bay, a galleon, survival of an earlier period, and a Panama sailing vessel. In the foreground are Spanish soldiers in their colorful uniforms; Indians with their baskets of fruit, and priests. Warm color contrasts richly with the subdued tones of the background.
>
> "In the delightful period, when the water still came up to Montgomery Street, as we now express it, when there was a marine lookout station on Telegraph Hill, and when, though there were plenty of women in this outpost of civilization, there were reputedly only three ladies, the artist has shown the thicket of masts on the bay, a Boston clipper ship, a huddle of outlandish houses, and a group of miners, pigtailed Chinamen, sailors, and other characters of the day, including the three ladies mentioned.
>
> "The third mural introduces the modern theme, in the airships and dirigible seen above the bay and hills, and in the ocean-liners and

> battleships. The East Bay bridge is an airy span across the water; and above an outline of sky-scraper, steel workers on the top of a tall building under construction hint of the further developments of the future."

COIT TOWER MURALS ON TELEGRAPH HILL

Preliminary sketches and drawings for the Coit Tower murals on San Francisco's Telegraph Hill, a C.W.A. Project, were exhibited at the de Young Museum in January 1934. The realistic modern murals in the Coit Tower, in the Bohemian Latin quarter of San Francisco, haunt of artists and writers, stirred up a sizzling controversy between the moderns and the conservative forces of the "die-hards." A similar battle raged to that fought in the press over the Rockefeller Center murals in New York City. Moya del Pino's sketches for his Coit Tower mural are noted by Junius Cravens in the San Francisco News of January 13, 1934:

> "Two galleries at the museum have been hung with preliminary sketches of various sorts by artists who have been enrolled for the work.
>
> "The high quality of the majority of the sketches for frescoes and murals which have been tentatively approved is encouraging.
>
> "If the committee has seemed to favor the 'moderns,' it has not been with the intention of discriminating against academic works.
>
> "It requires but a cursory glance through the submitted sketches to convince one that contemporary methods are the better suited to the proposed projects.
>
> "The most impressive of the Coit Tower fresco sketches that I have seen--they are not all in as yet--are those by Victor Arnautoff, Ben Cunningham, William Gaw, Rinaldo Cuneo, Otis Oldfield and Moya del Pino."

The Wasp of October 20, 1934, wrote on the Coit Tower murals:

"The pictorial history of California from earliest times the robust present was shown the public today with the opening of the doors of Coit Memorial Tower on Telegraph Hill.

"For the last several months, the artists have worked on the murals of California life and California people. Among the artists is Moya del Pino."

FRESCOES FOR ACME BEER COMPANY

The Wasp of November 23, 1935:

"The reproductions on this page represent portions of the frescoes painted by Jose Moya del Pino on the walls of the Board of Directors at the Acme Beer Company in San Francisco.

"These frescoes are quite a departure from the old fashioned decoration one was likely to find in a brewery or in a beer-parlor, which had to do with Rabelaisian-looking gentlemen, riding bulky barrels, while in the process of consuming huge steins of beer in the accepted decorum of a wood-paneled cellar.

"The manner in which Moya del Pino has handled his frescoes gives a new dignity to the brewery industry. The artist has lifted his subject to his height, has made of it something which is at once beautiful as an art work, informative and entertaining as a record of that industry. It is accurate in description; in most instances it is quite poetical in conception, and it is broad and vigorous in presentation.

"On the wall facing the door is told the joyous, healthy story of the culture and gathering of the hops and of its crushing. The wall opposite is given to the scientific process of the boiling, laboratory-testing, barreling and bottling. The small wall facing the window offers an attractive version of the enjoyment of beer after it has come from the brewery.

> It is a family picnic in a familiar San Francisco scene, somewhere on the Marina. Across the bay as a background to the gay party, the Marin hills unroll their easy rhythmical forms against a clear sky.
>
> "These frescoes by Moya del Pino qualify as work of outstanding merit on every ground. They are interesting and lively in subject matter. Their color scheme is rich, varied and pleasing. In size they admirably fit in with the dimensions of the room.
>
> "The texture of these murals differs greatly from that of frescoes painted on fresh plaster. Moya del Pino has here followed the Spanish tradition. He has painted on dry plaster, covered with caseine."

SKETCHES FOR MURALS AT MERCED POST OFFICE

The News-Letter of March 7, 1936, wrote:

> "In looking at the sketches for murals submitted by several well known Bay Region artists for the decoration of the Merced Post-office.... Jose Moya del Pino reconstructs the style of the old time engraving in his fine sketches...."

Moya del Pino has been said by critics to have changed his style of painting from his earlier Post-Impressionist manner to that of the classic Old Masters, as a result of his study of Velasquez. But the artist himself says, that, although he paints realistic objects, they are done in an abstract manner, and as an illustration of this, points out his still-life, "Cyclamen," which the San Diego Museum is anxious to acquire. Another abstract painting of his, illustrating "Bach" or "The Spirit of Music," well illustrates this point. The artist's latest work, a portrait of his two small nephews, which he calls "Boys With a Cat," was exhibited in the spring of 1937 at the Corcoran

Gallery at Washington, D. C., where it won critical acclaim, and at the same time proved to be of popular appeal.

CONCLUSION

Since 1925, when the Exhibiciones Velasquez brought del Pino to the United States much history has been written--the King, Alfonso XIII, who sponsored it, has lost his throne; the devastating economic depression has engulfed the United States; Spain, the artist's native land, is torn in the strife of civil war, and the original masterpieces of Velasquez in the Prado of Madrid and in Valencia, are in danger of destruction by the vandalism of war. The masterpieces are irreplaceable, if destroyed, but copies of them still hang, serene and untroubled by wars or social crises, on the walls of the Library of the University of California at Berkeley, for student art lovers to study and to enjoy--a unique gift which Jose Moya del Pino has brought to the city of his adoption.

He has also brought a friendliness for his fellow artists in California, a working comradeship that proves the international language of the arts can break ground for a peace action between nations.

JOSE MOYA DEL PINO

REPRESENTATIVE

WORKS

PORTRAITS:

Dailey, Mrs. Gardner
Don Alfonso de Bourbon, former King of Spain
Duke of Alba
Dunne, Mrs. Peter F.
Gump, Mrs. Frances B.
Harrison, The Misses Peggy and Lucy
Horst, Miss Barbara Anne
Horst, Esquire-E. Clemens
Horst, Mrs. E. Clemens
Peasant Cap, The
Pillsbury, Miss Margaret
Portrait of the Artist's Wife
Reynolds, Mrs. Roger
Sebastiana de Romero, Mrs.
Study for a Portrait
Study for the Portrait of "Miss Europe"
Study for a Self-Portrait
Sutro, Miss Adelaide
Thys, Master Edouard
Thys, Master Thierry
Wolf, Mrs. Max

MURALS:

Mail and Stage-Coach, Stockton (California) Post Office
Murals for the Acme Brewing Company, San Francisco
Murals for the Aztec Brewing Company, San Diego, California
Heroic mural composition depicting the history of the Spanish conquest of California in the days of the Dons, the Padres and the roving conquistadores for the auditorium of the Biltmore Hotel in Santa Barbara, California. (May 1937)
Murals, Redwood City Post Office, California
Mural in a chapel in Bilbao, Spain
Three murals for the Merchants' Exchange Club, San Francisco, depicting three periods in the history of San Francisco: (1) Spanish Colonial Era, (2) Gold-Seekers and Argonauts of '49 (3) Contemporary Life in the Cosmopolitan Seaport City

OILS:

Chinese Bay
Downieville Hills (Bender Collection)
San Francisco Museum of Art
Hills
Landscape
Picnic Near the Lake

OTHER WORKS:

Bach (abstract composition)
Bowl of Roses (still-life)
Boys with Cat
Christmas Child
Cyclamen (still-life)
Gitanos (Spanish Gypsies)
Majolica Vase
Mother and Child
Mother and Children
Peasant's Funeral in Spain
Playland
Relishable Ducks
Road to Lansdale
Saints and Sinners (water-color)
Sleeping Child
Tired Gardener
Woman's Head
View from Telegraph Hill
Also forty-one reproductions of Velasquez' works

PERMANENT COLLECTIONS:

San Francisco Museum of Art
Downieville Hills (oils) Bender Collection

San Francisco Art Association
Saints and Sinners (1935)

Berkeley, California
University of California Library
Reproductions of Velasquez' works (41)
Also 4 of del Pino's original paintings, which are stored.

EXHIBITIONS:

San Francisco, California

San Francisco Art Association

Still Life	May 1930
Represented	December 1931
The Peasant Cap	1932
Landscape (oil)	"
Like Seals	November 1933
Boys with Cat	February 1935
Mother and Child	" 1935
Saints and Sinners (water-color), Anne Bremer Purchase Prize, $100	
Mother and Children	

Gelber-Lilienthal Galleries (One-man show)

Hills (oil)	March 1931
Still Life	" "
Gitanos (Spanish Gypsies)	" "
Playland	" "

Gump's Gallery

One-man show	February 1932
The Peasant Cap	" "
Mrs. Frances B. Gump (portrait)	" "
Also Twenty-two other portraits	" "
View from Telegraph Hill	September 1933
One-man show	February 1937
Portraits	" "

California Palace of the Legion of Honor

Bach (abstract composition)	April 1933
Self-Portrait	October 1933

Art Center

View from Telegraph Hill (landscape)	August 1934
Relishable Ducks	December 1934
Downieville Hills (landscape)	February 1935
Majolica Vase	" "
Christmas Child	" "
Road to Lansdale	November 1936
Women's Head	" "
Tired Gardener	" "

Courvoisier Galleries

Bowl of Roses (still-life)	May 1934

Art Students' League

Exhibited	August 1935

Artists' Co-operative Gallery
Peasant's Funeral in Spain — September 1935
Sleeping Child — " "

Oakland, California
Oakland Art Gallery
Still Life — March 1933
Cyclamen (still-life) — " 1934

Sacramento, California
California State Fair
Portrait of Mrs. E. Clemens Horst — September 1931
View from Telegraph Hill (First Prize) — " 1933

Los Angeles, California
Los Angeles Art Association
Represented (Honorable Mention) — July 1934

San Diego, California
California-Pacific International Exposition — 1935
Cyclamen

Also exhibited forty-one reproductions of Velasquez' best works and three of his own original works in the cities of New York, Philadelphia, Washington, D.C., and San Francisco. (1925).

AWARDS:

Fine Arts School, Madrid, Spain
Primio Nacional (Scholarship Award), which brought him an opportunity to study in Italy, England and France.

Granada, Spain, 1910
Silver Medal for "Landscape"

Madrid, Spain, 1912
Bronze Medal

Fine Arts Circle, Barcelona, Spain, 1922
Purchase Prize

Sacramento State Fair, Sacramento, California, 1933
First Prize for "View from Telegraph Hill"

Oakland Art Gallery, Oakland, California, 1934
Second Prize for "Cyclamen" (still-life)

Los Angeles Art Association, Los Angeles, California
Honorable Mention, 1934

San Francisco Art Association, San Francisco
(First Graphic Arts Exhibition), 1935
Anne Bremer Purchase Prize of $100 for "Saints and Sinners" (water-color)

CLUBS:

Member:
San Francisco Art Association
Instructor, San Francisco Art Students' League, 1935.

JOSE MOYA DEL PINO

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May 12, 1934, p. 8--November 10, 1934, p. 9
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January 27, 1935--February 10, 1935
February 24, 1935--March 10, 1935

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