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## FIRST SERIES

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YOUNG MODERNS

# MONOGRAPHS

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LEE RANDOLPH

GERTRUDE ALBRIGHT

OLIVER ALBRIGHT

E. SPENCER MACKY

CONSTANCE MACKY

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Gene Hailey, Editor
Abstract from California Art Research
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CALIFORNIA ART SCHOOL

LEE F. RANDOLPH

Among the many well known artists and art teachers whose lives have contributed to San Francisco's prestige as an art center, Lee F. Randolph's career lends aesthetic value. As the director of the California School of Fine Arts and as a painter and lecturer his influence is cultural and constructive to both student and art patron.

Steeped in the history of art and informed on the methods of many media, his own work and his art theories have been soundly acceptable. A specialist in anatomy and a warm appreciator of the modern tides of art, he rides even-keeled over the storms and controversies of the ultra and radical experiments, so that his classes show a stabilized growth, steady and undistorted.

Randolph's background of an American heritage, with many years of travel in many countries, has added to the advantage of his innate artistic perception. Though in complete sympathy with the vagaries of the artistic temperament, his own life has been one of discipline and orderly development. Yet, with all his application, his adventures have elements of romance and pageantry. He not only sees the underlying pattern and design of the artist world, but he emphasizes the artist's obligation to translate California, and today, into lasting records. To this end he dedicates his main efforts to training art students, and also gives time to promoting civic art life.

# GENEALOGY

Lee Randolph's father and mother were both from American stock. His mother, Clara Lee, was a descendant of the Robert E. Lee family. His father, Reuben F. Randolph, was a Methodist minister. The names Lee and Randolph both stem from good British-Virginia colonial families.

His father's brothers, James and Thaddeus, were farmers and business men; his sisters, Caroline and Ella were housewives, while the sister, Louise, was learned in Egyptology. Lee Randolph's childhood was one of change from town to town, because of his father's services as a minister, which caused the family to move about every three years. From the early forties until the turn of the century a tenet in the Methodist church allowed a clergyman to remain in his pulpit for three years only.

The Randolph family were living in Ravenna, Ohio, when their second child, and first son, Lee F. was born, on June 3, 1880. The family now boasted of two children, a boy and a girl, later there was another son born.

Although it might almost be said that the Randolph family led a roving life, their roving was principally confined to the smaller towns of the middle west, and the childhood years of the young Randolphs were varied but unexciting.

## CHILDHOOD

Lee Randolph's schooling was that of the average American boy of his generation, with the added background of his father's scholarly attainments. Among the towns where he attended grammar school were Akron, Ohio, and Wheeling, West Virginia.

When he was thirteen the whole family, urged by the father's desire to further his own and his children's education, went to Europe in the summer of 1893. Here, in Berlin, Reuben Randolph added to his own education by majoring in Bible history in the University of Berlin.

After a year in Berlin, the family traveled in Italy, France and England. It was here, amid the museums of these older countries, that young Lee first began to draw and paint.

## ART SCHOOLING

Upon their return to the United States, Lee began his career as an art student at the Stevenson Art School in Pittsburg, Pennsylvania. Here he studied for one year, until in 1898 he entered the famous Cincinnati Art Academy where he enrolled in the classes of Thomas Noble, the able teacher. The year 1900 found Lee Randolph in New York where he studied for a year at the Art Student's League. In 1901 he was again at the Cincinnati Art Academy, until he left for Paris and L'Ecole des Beaux Arts.

Seven years as an art student in Paris launched him as a professional artist, whose works were exhibited in such famous galleries as the Salon de Paris, the International Exhibit of Art in Rome and the Chicago Art Institute.

## STUDIOS ABROAD

While Lee Randolph maintained a studio in Paris, he also spent his winters in Rome, in another studio. During one of these winters his sister Anna, a student of many languages, visited her brother. Her accidental death in Rome cast tragedy over his life. After this he again returned to the United States to console his family.

During his visits to our many art centers, he met Marion Wilson Ellis. They were married in May of 1910 and lived abroad in Italy, France and Algeria until 1913, when they came to California to live and paint in the Monterey peninsula and San Francisco's bay region. Randolph's sketches and studies made during his wide travels were all of the sunny and richly colored aspects of nature. His sense of the picturesque in foreign scenes and genre subjects found ready patronage. His technique then was allied with the impressionist school, those brisk painters whose broken-color and pointillist type of painting is still stimulating to painters of sunlight.

## FIRST RECOGNITION IN CALIFORNIA

Although Randolph gave severalminor exhibits after his return from abroad, his first San Francisco recognition

appeared in the art columns of the San Francisco Chronicle, of November 2, 1913, when Anna Cora Winchell reported:

> "Lee Randolph, who has taken up his permanent residence at Monterey, will open an exhibition of his works at the St. Francis Hotel.
>
> "....The collection of nearly fifty works includes paintings, pastels and etchings, and represents the work of this artist for the past three years....in Italy, France and Algeria. A few of the canvases also represent the marine views and cypresses at Monterey
>
> "....Upon returning to California he considers this as prolific and beautiful a field as may be found. He is a member of the Buffalo Society of Artists and the Chicago and California Societies of Etchers."

A few days later the San Francisco Examiner, dated November 9, 1913, comments on Randolph's one-man show, in Michael William's article:

> "Lee Randolph will also continue his exhibition at the St. Francis in the Rose Room. He too is reporting sales. I am more than glad to record the fact, also the fact that a further visit to the gallery deepens very much the impression of beauty and of vigorous, modern skill that my first visit made upon me."

## ETCHINGS

In October of 1913 there came into action what is today known as the California Society of Etchers, an organization with national prestige. It was founded by sixty artists, whose works were either wholly etching, or partly in the graphic arts. Lee Randolph was one of the charter members, and is still a factor in the promotion of etching exhibitions, both local and traveling.

His etchings were mentioned when his first Sketch Club exhibition opened December 7, 1913. Michael Williams writes of Randolph in the San Francisco Examiner of November 30, 1914:

> "An appreciation of etching is something like an appreciation of chamber music, a sure evidence of fine taste. An opportunity will be given lovers of this beautiful medium by an exhibition of etching and color prints....Notable names are among the exhibitors, including Lee Randolph."

And on December 14, 1913 Michael Williams again:

> "The exhibition of the California Society of Etchers in the Sketch Club Gallery is distinctly successful. It has attracted vital interest. The lectures given in conjunction with the exhibition by Lee Randolph and Gottardo Piazzoni drew good audiences."

Randolph often suggests to the art student that the discipline of controlling an etching needle and the acids makes for growth in the perception of light and mass as expressed in line and tone. His own etched plates adhere to the best traditions of the etching art; while his prints are valued by the connoisseur.

## UNIVERSITY TEACHING

In 1914 Randolph's works were exhibited in several San Francisco group exhibits. His appointment to the Art Department faculty of the University of California came in this year. The event is noted in the San Francisco Chronicle of July 26, 1914:

"Though many of the local artists remain out of town enjoying the mid-year vacations, there seems to be visible in the galleries the evidence of their combined artistic activity.

"Perhaps the most extraordinary picture now exhibited is that of Lee Randolph....It was done when he was abroad, but it is being exhibited for the first time in a San Francisco gallery.

"....Additional interest attaches to the picture because Randolph is supplying the place made vacant at the University of California by C. Chapel Judson. At present Randolph is in Monterey, Judson is in Belgium.

"The picture which invites attention is styled by Randolph, 'A Peasant Courtyard.' There is not a note in the entire composition to offend the suggestion of cohesion of the picture or rob it of its charmingly homogeneous character. The rich tones of the portico, the delicate velvet of its shadows, the pose of the couple before the doorway, the red roof of involving shade and the convincing composition of all the delicate details into the whole are elements of an extraordinary handling of what is usually a most commonplace or chromo subject. It is all splendidly suggestive and satisfying."

## SEQUOIA CLUB EXHIBIT

From the San Francisco Chronicle of December 6, 1914, we learn:

"The annual winter exhibit of work by the artist members of the Sequoia Club has opened in the main auditorium of the clubhouse, 1925 Washington Street, and will continue for a fortnight. Lee Randolph was among the exhibitors and sent an outdoor scene involving yellow leaved poplars."

The response to this exhibit was most encouraging to the artist. Said Paul Donnay then of the Wasp:

"I would state that I have seen the work of practically every artist on the Coast, in the big centers of the East and Europe. Frank Sloan is one of your truly big men and Lee Randolph's grasp of color is a pleasure."

WINS EXPOSITION AWARD

Although very busy with his classes of instruction at the University of California, Mr. Randolph still managed to find time to do several portraits in the year 1915. Most worthy of mention are the exhibits at the Golden Gate Park Memorial Museum and his contribution to the Panama-Pacific International Exposition. Writes Anna Cora Winchell of the San Francisco Chronicle in her column of April 18th:

"An assemblage of pictures by practically all the best artists in California may now be seen in the Golden Gate Park Memorial Museum, the work of concentrating oils, water colors and sculpture having been under way for several weeks. The opening yesterday marked a long desired event, not only on the part of the artist, but on the part of the laymen and visitors, who, knowing the distinctiveness of California as a field in art, have often expressed the wish to view a collection of native work.

"A display of sculpture includes the work of Lee Randolph, who has a clever figure called 'Suzanne.'"

Then in the San Francisco Chronicle of July 25, relative to the Panama-Pacific International Exposition, we are toll that:

"Of the awards made to California artists by the Fine Arts Jury of the Panama-Pacific International Exposition, nearly three fourths were received by San Franciscans, most of whom are now residents of this city, while a

few have wandered to other fields without relinquishing their claims upon their former home.

"Among the bronze medalists was Lee Randolph in the oil painting branch.

"Lee Randolph, whose identification with this State is still recent, has four pictures of which 'Avignon' and 'Northern France' are the most striking in subject and execution."

PRIZE FOLLOWS SALE

An unusual interest was displayed by Lee Randolph towards the furtherance of art in 1916. Well is it to note the progress of the art gallery of the Oakland Public Museum, which today possesses one of the finest art collections on the Pacific Coast.

It was through the contributions of such men as Mr. Randolph that this achievement came to pass.

On April 9, 1916, Mr. Randolph was sought after for consideration of a sale of some of his works. Says Anna Cora Winchell in her column of that date in the San Francisco Chronicle:

"No subject in local art circles has aroused more interest recently than the selection of canvases of California artists for permanent place in the Golden Gage Park Museum. By the will of Alice Skae sometime ago the sum of $10,000 was bequeathed the Park Commission for the purchase of canvases and last Thursday the announcement was made by the commission of the purchases. Twenty-nine canvases and seven or eight etchings, all the work of resident artists, were bought and according to an authority on art matters, no more representative collection of the talents of our men and women

has been gathered in the State. While it is impossible at this writing to announce the subjects, those artists whose works were solicited included Lee Randolph."

Relative to the Fine Arts Ball in the San Francisco Chronicle of April 30, 1916 this is to be found:

"Amid the blare of bands and glare of incandescents several thousand people brilliantly costumed made the California building at the Exposition grounds their mecca last night to attend the Fine Arts ball, the last official function of the Post-Exposition period. The great ball-room was a colorful scene. To Lee Randolph went the prize for the most artistic men's costume."

## AIDS IN WAR CONTRIBUTIONS

From the San Francisco Chronicle January 27, 1918:

"Art is also serving the war cause in many ways. Contributions are being made among painters and sculptors who 'would do their bit,' for their fellow creatures in misery, whether artist or layman, and to that end many pictures have found their way to the headquarters for the relief of France and Belgium at 306 Post Street. To date $1500 has been sent through this medium to artists' families in each of the countries through the care of the Queen of the Belgians and Mme. Poincare.

"In the collection are worthy canvases and among the contributing artists of this city we find Lee F. Randolph."

## A VISIT WITH THE ARTIST

Interesting indeed is the visit the Wasp art critic paid Mr. Randolph on January 26, 1918:

"Returning for the third time to the old building on Montgomery Street, where Piazzoni and Stackpole have their studios, I went again up the stairs, admiring on the way the pale pink

walls of rough plaster. I found Lee Randolph's door and the artist was there to welcome me. His studio, like the other two, is large and attractive, having an old fashioned marble fireplace on which modern designs have been painted in blues and greens. From Mr. Randolph I learned that it was Piazzoni and Stackpole who took the old building, which was formerly a lodging house, and with the aid of carpenters remodeled the place, making the three studios; but nearly all the work these artists did themselves, the plastering included. Each studio has a personality its own, holding a charm which the occupant has created. On the easel stood a picture of Mrs. Randolph, sitting in an orchard, flooded with sunshine. It is a canvas vibrating with color and life, and the longer one studies it the more it seems as if, spoken to, the lips would reply. The eyes are remarkable for their sparkling humor.

"Keenly interested I took a chair before the easel, and my meaning was so evident that Mr. Randolph felt obliged to produce more canvases. A child in a sun-lit garden next appeared--a charming study of light and cheer, and again there was that living quality, which had been the keynote of the former canvas. Then there came some California landscapes and in everyone there was the charm of light and color.

"'When I first came to California from Pennsylvania,' Mr. Randolph told me, 'I was at once impressed by the clear brilliant sunshine. Everywhere I found a bouquet of colors. The old California artists, like Keith and Hill painted in a low key, and knowing this country only through the coloring I had seen, it was a surprise and a revelation to find the cheer, the brilliancy which California offers. This state gives wonderful opportunities to artists. It has the youth and spirit of the young country, yet it has also a European picturesqueness. California, perhaps more than any other state, offers the charm in Spanish architecture and the occasional abode one stumbles upon when on a sketching trip. San Francisco is unique in its beauty, for it holds the attractiveness of an Oriental city. For instance, standing on Russian Hill and looking towards Telegraph Hill, the

white houses with their flat roofs remind one of a city along the coast of Africa--a city in Algeria perhaps.

"Mr. Randolph produced some sketches made in Constantine, sketches of the Arabs, which held the picturesqueness of the Oriental life. 'Constantine has a highly romantic position on a rocky plateau,' the artist went on, bringing out a canvas which showed the situation of the city. 'It is cut off on all sides but the west by a deep but beautiful ravine, making it inaccessible. There is a striking contrast with the Moorish portion of the city, with its winding lanes and Oriental architecture, and the modern French portion, having rectangular squares and wide open spaces, bordered with trees and beautiful with fountains. There is a population of about seventy-five thousand Arabs. For two years the French tried to take the City, but in vain. In 1837 they returned and were successful. The Arabs claim that the Jews gave the city into the hands of the French, but their authority for such a statement is doubtful. The situation is most picturesque, being on the flat top of a mountain and overlooking the Sahara desert. I lived there five months and during that time came the feast of Ramadan.'

"All the while Mr. Randolph was speaking, he was drawing me small paintings of the city and of the interesting people, of the shops where the bread was sold, or calves heads roasted. His work all has a notable sense of color, form and impressionism. From the Algerian city I was taken on a visit to Fontainebleau, near Barbison, where the impressionistic painters lived for a time within the great and beautiful forest, finding therein themes for landscapes. These scenes expressed a fine grasp of the French country and its artistic buildings. The figures introduced held a necessary connection with the houses. They were not people brought there by accident to give a picturesque touch, but they were people who expressed the human life, without which the old homes would not have existed. The work had that breath of life which is the proof of just how deeply the painter himself has been touched by

his subject. If the artist paints without emotion, the spectator will view the canvas coldly. All of Mr. Randolph's work holds that which only the artist who delves deeply into the human side can create."

## ACTIVE INTEREST IN SCHOOL

For the next few years Lee Randolph devoted almost his entire time towards the good and welfare of the school. Being a Director is not without its obligations, and it was not until the year 1921 that he was again to be found in the limelight. The Third Jury-Free Exhibition, which was held at the California Palace of Fine Arts, was the talk of the art world of that year. Lee Randolph participated both in this as well as in the Del Monte Art Gallery Exhibit.

Immediately following these exhibits he again chose to devote his time and efforts to his classes, teaching as well as holding the post of Executive Director of the California School of Fine Arts, which is of course a function of the University of California. It was therefore not until 1924 that the name of Lee Randolph was again to be found in the various art columns as an exhibitor. Pleased indeed were the art lovers to find on view at the City of Paris, Del Monte Gallery and Art Association his latest and most satisfying works. Then in December of that year came the following announcement in the Wasp dated December 20, 1924. Says Ada Hanafin:

"The San Francisco Art Association which conducts the California School of Fine Arts, has done more for San Francisco, one might say the West, than any other similar organization. It has never failed to carry out the purpose for which it was founded, fifty-three years ago, to promote and encourage art and its appreciation. Nearly every artist whom California claims as her own has at one time or another studied at the California School of Fine Arts.

"It is to this institution, the only one of its kind in the country that is entirely self supporting, that we look for the future of California.

"Due to the wisdom and sympathetic understanding of its able director, Lee Randolph, the school has expanded and grown. An inspiring site has been purchased for the new building, which is to have adequate lecture halls and art galleries to fulfill the mission and realize the ideals of the Association. The want of sufficient galleries in which to exhibit the work of our artists and those of other climes, has been one of the underlying reasons for the general lack of appreciation. It is not dead, however; it is merely asleep waiting to be awakened. But our future is bright; we shall have the school with its many advantageous accommodations. Ground is to be broken in the spring for the erection of the War Memorial, and the buildings are to be ready for use inside of two years."

With the new school building in the offing, Mr. Randolph commenced a series of exhibitions so as to create a greater public interest in art. Comments Grace Hubbard of the Wasp in her article of September 26, 1926:

"The Club Beaux Arts will reopen September first with an exhibition by artist members of the club. Among those exhibiting is Lee Randolph and the exhibition should be something of a treat.

"Early in the fall will see the opening of the new buildings of the California School of Fine Arts, on the corner of Chestnut and Jones

> streets, and with it, a sound foundation for the promulgation of learning the intricacies of form and color will be afforded the talented of San Francisco. While classes are already in session, the new building will not be opened immediately, but will delay until a suitable exhibition of paintings and sculpture can be completed by the students. Lee F. Randolph, well known painter of landscapes and California scenery, is the Director of the new school."

SCHOOL DEDICATED WHILE DIRECTOR ABSENT

Regretful indeed was the official dedication and formal opening of the new school buildings, at such time when it was totally impossible for Mr. Randolph to attend. The opening took place on January 16, 1927 while on January 15, Mrs. Marion Ellis Randolph, wife of the Director, died in her home following a heart attack. Mrs. Randolph was 42 years of age and a native of Hollister, California. Although in poor health for several years, suffering from tuberculosis, her death came as a blow, since it was believed her heart was in excellent state. The following is an article describing the dedication as it appeared in the San Francisco Examiner January 16, 1927:

> "The San Francisco Art Association founded in 1872, yesterday formally opened its new School of Fine Arts, a $350,000 building occupying an entire square block at Chestnut, Jones and Francisco streets.
>
> "Notables from every cultural group in the city visited the building during the day, inspecting the spacious corridors and rooms, and viewing the Walter collection of paintings by California and American artists. A program of music was given, and refreshments were served by the smock-clad students of the school.

"Edgar Walter, member of the board of Directors, and chairman of the Committee on Art, Letters and Music of the Commonwealth Club, spoke in the absence of Lee Randolph, Director-in-chief of the School, who was unable to attend. E. Spencer Macky, member of the board of Directors and dean of the faculty, was a speaker.

"'The opening of a permanent home of the San Francisco Art Association marks a distinct step in the cultural development of San Francisco,' said Macky, 'It is a fitting tribute to the generation of artists and laymen, who for upwards of fifty-five years, have held aloft and kept alive the flaming torch of youth and beauty, visible and tangible expressions of our civilization, which we call the Fine Arts.'

"The appropriate simplicity and commanding beauty of the architecture of this building will emphasize the importance and dignity of living art in our midst today."

## ACTIVE ONCE AGAIN

Still mourning over the tragic death of his wife, Lee Randolph embarked upon a more stringent series of exhibitions and greater appreciation in art development than ever before, even once addressing the San Francisco Women Artists on the topic: "How can the San Francisco Society of Women Artists co-operate with the various groups and interests of the City?" In the Wasp of March 26, 1927, Grace Hubbard states:

"The fifty-third annual exhibition of the San Francisco Art Association will be held in the new building of the California School of Fine Arts, San Francisco. It began with a reception on Wednesday afternoon, March 23, and will continue for several weeks. Mr. Lee Randolph, director of the school, announces an unusual number of interesting pieces for

this years' event. The spring exhibit of the school, a feature of San Francisco's artistic life since 1874, is watched by artists all over the country. Some of the most famous of American artists have shown their first work in this historic show, and some of them still send work each year. The show will be a varied cross-section of modern and classic work, with an emphasis on the development in the last year or so."

From the Argus, August 1927:

"Interesting features of the Fifth Summer Exhibition at the Berkeley League of Fine Arts, are the individuality and modern tendencies of most of the works which are being shown. There are forty-three artists represented in the exhibit. Most of them belong to our time and are trying to express our age with its contempt for imitation. Photographic style and slavish devotion to old formulas.

"Among the works of particular interest from the standpoint of ideas, emotion and technique, mention should be made of 'Purple Canyon,' by Lee Randolph."

Finally in the September issue of that publication:

"The fall season of the California School of Fine Arts began Monday August 15, with pupils from practically every state in the Union and from many foreign countries. This is the school's second year in its splendid new quarters at Chestnut and Jones Streets, and its thirty-fifth since it became affiliated with the University of California. It was founded fifty-four years ago by the San Francisco Art Association. Lee R Randolph, director of the school, who conducted the classes of landscapes and figure painting at the summer sessions of Brigham Young University at Provo, Utah, returned in time to welcome the new students upon their registration.

## TEACHES SUMMER SESSION

The summer of 1928 Lee Randolph both sketched and taught in the scenic sections of Utah. Mrs. J. B. Salinger

in the July 22nd issue of the San Francisco Examiner describes his results:

> "Lee Randolph, Director of the California School of Fine Arts, who was appointed to teach this summer at the art department of the Utah Agricultural College of Logan, is back in California and has interesting news to give of the art activities in the State of Utah. He found in his studies and in the heads of the college a most progressive spirit, which to his view, promises a splendid crop of serious artists. 'No prejudices there,' says Mr. Randolph. 'People maybe untouched as yet, by any sort of art education, but they are eager to see and learn and absorb. In that sense they are quite modern in spirit.'
>
> "The pictures now shown at the Bigelow Art gallery include 'Poplars' and another landscape by Lee F. Randolph."

As an aftermath of his trip to Utah, a painting entitled, "Mountain of Cache Valley" was purchased by the Utah College of Logan, and hung in the director's room there.

## VACATION ABROAD

Randolph decided to spend the summer of 1929 abroad, studying for a time in Paris with Andre L'hote, the French modernist. He visited Germany and the city where his father had originally taken him as a child. Upon his return in the Fall, Randolph immediately exhibited and served on various juries. In the Argonaut of June 14, 1930 Junius Cravens comments:

> "At about this time each year, when summer vacations and summer sketching tours lend a new lure to California's hills, mountain and coast line, or to the aridity of the southern deserts, the artists members of the Galerie Beaux Arts hold

an annual exhibition of their collected works before closing their gallery for the summer season. It is then that the cream of the past season's work is expected to rise to the surface, as it were, and cover the Beaux Arts with glory.

"Lee Randolph's portrait study of a Chinese woman is probably the outstanding figure painting of the collection. This well rendered academic study is simply and strongly handled, and is most expressive of the reposeful stolidity of his subject. The simple mass of the black clothed figure silhouetted against a warm background is most satisfyingly treated. The same artist's loosely painted scene in the Mojave desert, which is more in the nature of being a sketch than a 'finished' painting, appears to have been less carefully considered."

EXPLAINS EXPANSION IN ART TEACHING

From the San Francisco Examiner of November 23, 1930 comes the following:

"The California School of Fine Arts, situated on the proud crest of Russian Hill where it overlooks the panorama of the bay, has the distinction of being one of the oldest and best established art schools in the Bay Region.

"As the Mark Hopkins Institute house is a ramshackle old building on California Street near the Fairmont Hotel, it was a part of the early tradition of the city and many of its graduates have since become outstanding figures in the art world. In the fifty-four years of its existence, the school has seen constant expansion and development, and with it has grown an ever increasing interest in art. Lee Randolph, director of the school, explains the increasing interest in art study by the growth of industrial demand for arts and crafts.

"'The school,' he said, 'is working towards the practical in its development of art training. We shall always endeavor to produce artists whose names will be famous in the galleries of the world, but we have a larger field than that.

> Builders, manufacturers, and a great variety of industries are becoming more and more interested in the art of their products. The trained art student has a wide field of opportunity and no longer need contemplate the picture of starvation in an attic while waiting for his canvases to sell.' With one of the best libraries in the state as well as extensive lecture and studio work, the California School of Fine Arts is admirable equipped to give to young students the necessary training."

## A FIRST PRIZE

In September of 1931, Randolph shared first prize awards with William Wendt at the Sacramento State Fair. His contribution was, "Fields." His paintings also dominated an art annual, reports the San Francisco Examiner of December 6, 1931:

> "The San Francisco Art Association opened its midwinter exhibition of paintings, drawings and sculpture by the artist members yesterday afternoon at the California Palace of the Legion of Honor.
>
> "More than fifty members are represented in the exhibit. Each artist was invited to show not more than two things, which have not been juried. This is the first time in many years that no artists have been asked to participate. Outstanding among the entries are the two canvases by Lee Randolph, Director of the California School of Fine Arts.
>
> "One is a view from North Beach, 'From My Studio Window,' painted in atmospheric colors with a high keyed brilliant light. The other painting is a still-life, combining effectively green calla-lilly leaves contrasted against a red tray, apples in a bowl, vegetables and a book."

## SPENDS BUSY SEASON

Much has been said of the California School of Fine Arts, because it was towards the growth of this school that Lee Randolph has dedicated his best efforts. The summer of 1933 found him busily painting landscapes at Monterey while the fall saw him back in the Executive Director's office of the school. This year he reported a twenty-eight per cent increase in the school's registration, due to added interests and faculty.

From this time on to the present date his exhibitions were less and his jury work increased. His etching exhibitions carried on however, as mentioned in the December 7, 1933 issue of the San Francisco Examiner:

> "The opening of the exhibition of the California Society of Etchers is important and welcome news to art lovers. There are fifty-eight prominent American etchers who are members of the Society. There are etchers residing abroad and in the East who consider it distinctly worth while to belong to it. Among the local artists importantly represented is Lee F. Randolph."

In December of 1934 the California School of Fine Arts opened a department in lithography, spurred somewhat by public demand, and fostered by Randolph's appreciation of the medium.

## THE ARTIST TODAY

In September of 1935, Lee F. Randolph married his second wife, Hilda Southwell, a native of California and a strong helpmate for his career.

Randolph carries on as an able Dean and Executive Director of the California School of Fine Arts. He passes on his cultured understanding to the students, so that their own relation to the past of art helps them build for today. His knowledge of the cycles of art in past civilizations is balanced by his artistic response to the possibilities of art today. He knows living design; each age expressed in its own creed. He strives to develop a California art that is consistent with the rich past and the potential present of the Pacific Coast.

In recent years he has also found time to direct the policy of the annual Artists' Ball in San Francisco's Civic Auditorium. It is known as "The Paralia," the name means spring festival in Greek. As an art student in Paris he has attended the famous Quatr'z Arts Balls of the Latin Quarter, and has locally used his talents as a designer of many spectacles and pageants that have dramatized the artist to the public in San Francisco.

Randolph's cheerful readiness to work with all phases of art, from his own personal production to group promotion of artists, marks him as alert to his day and its opportunities. As a teacher he believes in a natural unfoldment, free from outside pressure, yet guided by a sure understanding of the laws of visual reaction. As a teacher of anatomy and painting,

as a colorist and an inspirational leader, Randolph's lectures and influence are a vital part of San Francisco's art life. Because of all these qualities, enlisted constantly in new interests, and because of his co-operation with others Randolph is a well-loved personality.

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# LEE F. RANDOLPH

## REPRESENTATIVE

## WORKS

OILS:

| | |
|---|---|
| Peasant Courtyard, A | 1914 |
| Avignon | 1915 |
| Northern France | 1915 |
| Suzanne (sculpture) | 1915 |
| Chinese Coat | 1916 |
| Portrait of Mrs. B. | 1918 |
| Portrait of Mr. Randolph | 1918 |
| Rock and Sea | 1919 |
| Hills of Carmel | 1921 |
| Silver Lake, Plumas County | 1922 |
| Purple Canyon | 1927 |
| Reader, The | 1928 |
| Mountain Cache Valley (Purchased by Utah Agricultural College at Logan) | 1928 |
| Chinese Woman | 1930 |
| Portrait Study | 1930 |
| From My Studio Window | 1931 |

Also did the following abroad, between 1910-1913:

Autumn at Fontainebleau
Between Showers on the Canal
Foot Bridge, France

PERMANENT COLLECTIONS:

San Francisco, California
- De Young Museum
  - Wind-swept Pine, A, Monterey (Etching)
  - The loch on a Winter Morning (Oil)
- San Francisco Museum of Art (Bender Collection)
  - La Poterne, Moret. (etching)
  - The Clock Tower (etching)

Logan, Utah:
- Agricultural College
  - Mountain, Cache Valley (Purchased in 1928)

Paris, France
- Luxembourg Collection
  - Seven etchings

EXHIBITIONS:

San Francisco, California

| | | |
|---|---|---|
| St. Francis Hotel Gallery | | |
| Autumn at Fontainebleau | November | 1913 |
| Between Showers | | |
| Across the Roofs at Avignon | | |
| River at Moret, France | | |
| Rabjohn and Horcom Galleries | | |
| Across the Fields | September | 1913 |
| Represented | February | 1914 |
| Represented | July | 1914 |
| San Francisco Institute of Art | | |
| A Peasant Courtyard | April | 1914 |
| Sequoia Club | | |
| Represented | December | 1914 |
| Represented | May | 1919 |
| Panama-Pacific International Exposition | | |
| Avignon | | 1915 |
| Northern France | | |
| Suzanne (Sculpture) | | |
| Golden Gate Park Memorial Museum | | |
| Suzanne (Sculpture) | | 1915 |
| Autumn in France (Oil) | | |
| Figure Arrangement | | |
| Foot Bridge, France | December | 1916 |
| San Carlos Mission | | |
| Represented | January | 1919 |
| City of Paris Gallery | | |
| Represented | January | 1916 |
| Courvoisier Gallery | | |
| Represented | January | 1916 |

| | | |
|---|---|---|
| H. R. McCann Art Gallery | | |
| Represented | February | 1921 |
| Palace of Fine Arts | | |
| Represented | May | 1921 |
| San Francisco Art Association | | |
| Across the Roofs at Avignon | November | 1916 |
| White Cosmos | | |
| Girl with Poppy | | |
| Viaduct in Fog | | |
| Fine Arts Building | | |
| Chinese Coat | | |
| Under the Sea | | |
| Her Act | | |
| Elsie | | |
| In the Country | | |
| Portrait of Mrs. B. | May | 1918 |
| Portrait Study | | |
| Arab | | |
| Chinese Girl (Drawing) | | |
| Sunlight | December | 1918 |
| The Little White House | | |
| Rocks and Sea | March | 1919 |
| In the Sunlight | | |
| Portrait Study | | |
| Landscape | | |
| Bare Hills | | |
| Through the Hills | June | 1921 |
| Hills of Carmel | | |
| Portrait | December | 1922 |
| Mountain Country | | |
| Silver Lake, Plumas County | | |
| Mountains | | |
| From My Studio Window | November | 1927 |
| Suzanne (Sculpture) | | |
| Figure Arrangement | | |
| Hills in Spring (Oil) | May | 1928 |
| The Reader (Oil) | | |
| Portrait Study | May | 1930 |
| Fields | May | 1931 |
| Beaux Arts Gallery | | |
| Through the Trees | February | 1925 |
| A Scene in Pelle, France | | |
| Represented | October | 1926 |
| Represented | December | 1928 |
| Represented | June | 1929 |
| Landscape | July | 1931 |

| | | |
|---|---|---|
| Palace of the Legion of Honor | | |
| Hills of Half Moon Bay | December | 1926 |
| Exhibited | May | 1930 |
| From My Studio Window | December | 1931 |
| Still-Life | | |
| Paul Elder Gallery | | |
| Late Afternoon | July | 1927 |
| Bohemian Club | | |
| Autumn | February | 1928 |
| Represented | October | 1932 |
| Represented | March | 1935 |
| Vickery, Atkins and Torrey Gallery | | |
| Exhibited | October | 1929 |
| Oakland, California | | |
| Oakland Public Museum | February | 1916 |
| Del Monte, California | | |
| Hotel Del Monte Art Gallery | | |
| Exhibited | April | 1921 |
| Represented | July | 1924 |
| Berkeley, California | | |
| Berkeley League of Fine Arts | | |
| Purple Canyon | August | 1927 |
| Sacramento, California | | |
| Sacramento State Fair | | |
| Fields (Oil) | September | 1931 |
| Logan, Utah | | |
| Bigelow Art Gallery | | |
| Poplars | July | 1928 |
| Chicago, Illinois | | |
| Chicago Art Institute | | |
| Honolulu, Hawaii (Traveling Exhibition) | | |
| Bishop Galleries | | 1920 |
| Traveling Exhibition Circuit | | |
| Denver, Kansas, Los Angeles, Oakland, Portland, San Diego, Seattle | | 1920 |
| Paris, France | | |
| Salon de Paris | | |
| Rome, Italy | | |
| International Exhibit of Art | | |

AWARDS:

San Francisco, California
Panama-Pacific International Exposition 1915
Bronze Medal and Honorable Mention for oil paintings

Sacramento, California
Sacramento State Fair September 1931
First Prize for "Fields" (Oil)

CLUBS:

Member:
Art Students League, New York
Bohemian Club, San Francisco
Buffalo Society of Etchers
California Society of Etchers
Chicago Society of Etchers
San Francisco Art Association
San Francisco Society of Artists

LEE F. RANDOLPH

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(Biographical Index)

G E R T R U D E  A L B R I G H T

1883..... . . .

Biography and Works

"GLEN ELLEN"

PROPERTY OF THE ARTIST

## GERTRUDE PARTINGTON ALBRIGHT

Gertrude Partington Albright, the San Francisco painter, was the fifth in a family of seven children. Her father was John Herbert Evelyn Partington, her mother's name was Sarah Mottershead. Gertrude Partington was born in Heysham, England, on September 11, 1883.

The Partington family is closely identified with the cultural life of San Francisco and Gertrude Partington Albright's career as an artist is rooted in a background of music, literature, the theatre and the fine arts.

## GENEALOGY

The grandparents on both sides of the family were in trade. The mother of John Partington carried on her husband's business after his death. The trade was the manufacture of "Venetian Blinds" in England.

John H. E. Partington was highly regarded as a man of diversified talents, for he wrote, lectured, taught and painted with equal facility. His children inherited his artistic temperament and have expressed it in widely divergent avenues. Blanche Partington, the eldest, has been a pianist and dramatic critic; Richard Langtry Partington became an artist of note in the East; Edward Partington chose the theatre as his medium; Phyllis Partington, known on the stage as Frances Peralta, sang at the Metropolitan Opera, but her ca-

reer was cut short by death; Jack Partington is owner of the Partington Theatre in New York City.

## EARLY SCHOOLING

John H. E. Partington was a great lover of travel and moved his family so often that no formal schooling was possible. He solved his children's education by training them himself. After they had learned to read and write, he read them famous poems which they were then asked to recite from memory. As recreation they had music, drawing and painting, offered them in much the modern, progressive method of letting each child's talents unfold. When her father found Gertrude preferred art, he let her draw and paint with him.

While Gertrude was a small child, the family moved to the Isle of Man, in the city of Ramsey, just because the father wanted to paint a particular scene there. When she was ten, the family returned to England for three years, and then the whole family came to California and lived in Oakland, across the bay from San Francisco.

Gertrude was definitely interested in art, but, although several attempts were made to give her a formal art schooling, she refused all instruction but that of her father. She felt she could not concentrate in the midst of a class room and so studied and progressed with her father with the result that she was only sixteen when her first art work was sold. She held a position as illustrator on the San Fran-

cisco Examiner and met many famous writers who remember that her courtroom and society sketches were very clever likenesses.

## A POSITION AND EUROPEAN STUDIES

When Gertrude Partington had been on the newspaper for a few years, Tom Wanamaker, head of the Philadelphia North American newspaper, sent for her to sketch at a convention in his city. His terms were financial compensation enough to pay for a trip to Europe. At the close of the convention series of illustrations, her work well done, she sailed for Paris with her friend Alice Rix, the famous newspaper commentator.

Here she entered the Delacture School of Art for one month and then opened her own studio. Art masters were then invited in to criticize her work weekly. She remained in this art student atmosphere for several years with occasional trips back to California.

In 1903 three of Miss Partington's pictures were exhibited in San Francisco and commented on by the San Francisco Chronicle for October 19, 1903:

> "In the 'green room' Vickery is showing that week three pictures that will set tongues wagging. They are by Gertrude Partington, who, although English by birth, is in heart and sympathy a Californian. She went abroad about five years ago and has been studying, traveling and working in many countries. The Paris Salon picture 'The Laughing Pan' is one..."

> "The second of the trio, 'Madame Parisienne,' is a picture to invite comment...sold to a New Yorker who has a notable collection.
>
> "The third of this strangely assorted trio of pictures is Miss Partington's "The Weavers."

About this time the artist also enlarged her scope by learning to make drypoint etchings, an unusual and difficult medium.

## SAN FRANCISCO EXHIBITIONS

Early in 1903, after some travels and sketching trips to Spain, Gertrude Partington returned to California. Some ofher works were sold to permanent collections in Paris and she was heralded as an accomplished artist in San Francisco. In the San Francisco Call for October 30, 1909, M.M. Doyle writes:

> "Gertrude Partington, whose clever painting of Virgilia Boyne has been receiving the greatest praise for the last fortnight, since it was first exhibited at the St. Francis, contemplates doing a series of portraits this fall and winter.
>
> "What renders this artist's work doubly attractive is that she succeeds not only with the brush and palette in the faithful portrayal of likenesses, but she is even more skillful with her drypoint sketches.
>
> "Another equally strong sample is her sketch of Joaquin Miller and of the little Wanamaker girl of Philadelphia. In striking contrast to these are the two or three oil portraits she has recently completed, done with a bold, sure touch, wholly different to the light, clear strokes of her drypoint pictures."

Another trip to Paris and more European studies entrenched Gertrude Partington's painting and etching talents on sure ground. She returned to California in the summer of 1912 and established a studio in San Francisco. In the Call newspaper, Porter Garnett's art column of July 14, 1912 reports her work:

> "Miss Gertrude Partington has recently sent a number of canvases to New York, where they are to be exhibited later on. She is busy at present sketching on the water front and elsewhere and has a formidable number of canvases started in her studio....
>
> ..."Miss Partington is in the habit of keeping a dozen or more paintings 'going' at the same time..."

On September 8, 1912, Porter Garnett again refers to her:

> "Miss Gertrude Partington is gradually accumulating a number of finished canvases...it is a mistake, however, to refer to Miss Partington's paintings as 'canvases,' for she paints almost entirely on wood-selected mahogany."

The San Francisco Examiner of December 7, 1913, has an article by Michael Williams on her solo exhibition:

> "Gertrude Partington opens an exhibition of her paintings in her studio, 220 Post street, this week...Besides some deeply interesting portraits for which she has been commissioned, she has been transferring to canvas her impressions of nature as she is observed right at the doors of the city.
>
> "Her pictures are a revelation of what San Francisco can offer the lover of beauty--bits of the coast near Mussel Rock or near the Golden

> Gate, sand dunes, views and vistas in the Park Panhandle, glimpses of the hills near the park. All are individual; all are charming evocations of nature as beheld through the medium of a very authentically artistic temperament."

CALIFORNIA SOCIETY OF ETCHERS

Gertrude Partington was one of the charter members of the California Society of Etchers, founded in 1913. Her etchings were shown at their October 1914 first exhibition at the Hill tolerton Galleries.

In 1915 at the Panama-Pacific International Exposition Palace of Fine Arts her work and that of her father appeared. In July 1915 the Schussler Gallery exhibited her etchings of the Exposition architecture. Her portrait of Mrs. Jack Allen Partington, hung at the Palace of Fine Arts, won a bronze medal, awarded by the Exposition committee of internationally famous artist-judges.

Miss Partington fostered the opening of many Bay Region art galleries. Among them the Oakland Civic Art Gallery and the permanent art collection of early California artists in the De Young Museum in Golden Gate Park. Her own works often appeared in annual exhibitions of the San Francisco Art Association and traveling shows.

The Wasp, weekly magazine, reports in an article by Blanche M. D' Harcourt of November 11, 1916:

> "Fifty-four canvases were gathered together and shipped East to be exhibited in all the important cities this winter. Among the thirty-two artists whose work was selected for this exhibition was Gertrude Partington..."

Her participation in the annual etching exhibitions of the California Society of Etchers also brought her works to other Pacific coast cities.

## TEACHING APPOINTMENT--MARRIAGE

On June 23, 1917, Miss Partington was appointed to the faculty of the California School of Fine Arts. Blanche M. D'Harcourt in the Wasp reports the event:

> "Miss Gertrude Partington is now one of the leaders in local art circles, will instruct the Sketch Classes, a very important branch.... The Class in Etching will be intrusted to Miss Partington who has done splendid work in the Graphic Arts. Figures and costume, too."

Gertrude Partington was married to H. Oliver Albright on August 5, 1917. The San Francisco Examiner of that date carried this notice:

> "The wedding of Gertrude Partington, artist, and H. Oliver Albright will take place this morning at the Partington home, 737 Buena Vista Avenue. Edward Dupuy will officiate.
>
> "Miss Partington is a member of a Board of Directors of the Art Association, where many of her etchings and portrait paintings are on exhibition.
>
> "Albright is connected with the firm of Paul Elder on Grant Avenue. After a short honeymoon in Northern California the bride and groom will make their home in San Francisco."

Gertrude Partington Albright's first exhibition after her marriage is recorded in the Wasp of December 8, 1917:

> "A 'jury free' exhibition out at the Palace of Fine Arts.... Of the old timers Gertrude Partington Albright has entered two pictures....A charming conceit called, 'Mam'zelle Butterfly.' It depicts a Japanese baby in the complacent majesty of its infant estate, smiling blandly as it lies among its pillows."

In February 1918 Gertrude Albright was on a committee of the San Francisco Art Association to promote activity in local art, annual exhibitions and traveling exhibitions. She was also on the "Jury" of the Annual Art Association Exhibition.

Among the artists she helped promote was her husband, who had turned his photographic skill toward painting. He had often teased her about modern art and when he began to paint to prove he could do as well as many, she found him talented and sincere in his art understanding. He therefore spent his spare time sketching alone or with her and in April of 1918 H. Oliver Albright gave his first exhibit of his oil paintings and has since attained professional standing.

## CONSTANT EXHIBITIONS

Gertrude Albright's oils and etchings were included in many exhibitions in California during 1918. The etchings

were of San Francisco vistas. Among the exhibitions were San Francisco museums, art galleries and the Tolerton Gallery, where she exhibited with the California Society of Etchers. During 1919 she served on the jury again, for the San Francisco Art Association. She also extended her exhibitions to the Sequoia Club in San Francisco and the Seattle Fine Arts Society, with other California artists.

TRAVEL AND EXHIBITIONS

During 1920 Gertrude Albright went to New York for a few weeks, continued her classes at the California School of Fine Arts and her graphic art was written up in "The Print Connoisseur," a periodical of national scope.

In 1923, Ray Boynton, the artist, writes in the San Francisco Chronicle of January 21:

> "A traveling exhibition of selected works by Western painters which has been shown over a circuit of western cities during that past year will be exhibited in San Francisco and Oakland...The exhibition was organized in Los Angeles about a year ago and has been shown in Los Angeles, San Diego, Denver, Santa Fe, Kansas City, Seattle and Portland.
>
> "It contains selected works from each of the cities named, seventy-eight artists in all being represented with one painting each. There are twenty-two local artists included."

Gertrude Albright exhibited for the first time her landscape, "San Gregoria," at the Commercial Club, in 1923. In 1925 she served on the jury for the 48th Annual Exhibition of the San Francisco Art Association, when there was much ado over three paintings of nudes exposed in the California Palace of the Legion of Honor.

In 1926, Gertrude Albright gave exhibitions at the following galleries: M. H. deYoung Memorial Museum at Golden Gate Park, Galerie Beaux Arts, the San Francisco Society of Women Artists and the California Palace of the Legion of Honor. At the latter her canvas "Eleanor" won praise.

## ACTIVE ART JURIST

During 1927 Gertrude Partington Albright chose to remain in the background while her husband, H. Oliver Albright embarked on a series of exhibitions. She, however, kept busy on local art juries. In the Wasp of February 26, 1927 Grace Hubbard says:

> "The San Francisco Society of Women Artists now has three hundred members and is exhibiting in the Don Lee Building, Van Ness and O'Farrel. (San Francisco).
>
> "Each member will show one piece of her own choosing but all other work must pass the critical eye of a jury of five well known painters, among them Gertrude Partington Albright."

Again on April 2, 1927, Grace Hubbard states in the Wasp:

> "The 49th annual spring exhibit of the San Francisco Art Association opened March 25th and is being held at the California School of Fine Arts.
>
> "The jury hanging committee consists of Sargeant, Piazzoni, Boynton, Duncan, Lebaudt, Walter and Gertrude Partington Albright, and

the jury of awards includes Stackpole, Gertrude Partington Albright and E. Spencer Macky.

"Among the artists whose work is shown are: Gertrude Partington Albright and H. Oliver Albright."

On May 14th, Miss Hubbard reports further that:

"Society gathered on Friday, May 13, for a preview of the Annual exhibit of the work of the students of the California School of Fine Arts, and for the reception...

"Eighteen hundred invitations were mailed and the work of the 900 pupils of the day and evening classes was exhibited. Receiving were.... Gertrude Partington Albright...."

The city of Oakland shares with San Francisco as an art center and there, across the Bay, occurred an art skirmish in the war of "isms," reported by Grace Hubbard in the Wasp of March 3, 1928:

"Out of the recent fight which complicated artistic affairs in the east bay cities has evolved a new art club organized by 'rebel' artists.

"This is to be called the Oakland Art League, which is made up of artists who revolted against the alleged 'censorship' of the Oakland Library Board.

"Three San Francisco artists to serve as an advisory board for one year, were named. They are G. Piazzoni, E. Spencer Macky and Gertrude P. Albright."

Further jury activities were noted for Mrs. Albright when in the San Francisco Examiner, of July 22, 1928 Jehanne B. Salinger wrote:

"A selection of thirty painting of the No-Jury exhibitions, held until last Sunday at the Oak-

> land Art Gallery, under the auspices of the Oakland Art League, is to be shown at the same gallery throughout this month and for two weeks next month.
>
> "This selection was made by a jury of three artists representing the various attitudes of art groups in the Bay district. Peter Ilyn, William A. Gaw and Gertrude Partington Albright were the members of the jury of selection."

Mrs. Albright's capacity as an art jurist is tactful and yet uncompromising. The task of judging fellow-arttists' is unquestionably a thankless one and demands every ounce of aesthetic understanding in order to give an unbiased opinion and progressive exhibition to the public.

On September 29, 1928 she again sat in on a jury for the California Society of Etchers' annual exhibition at Vickery, Atkins and Torrey Gallery, San Francisco. Her fellow-jurists were Ralph Stackpole and Frank Van Sloun.

In the spring of 1929, she was one of five of the jury, who also served as the hanging committee for the fifty-first annual of the San Francisco Art Association held at the California School of Fine Arts.

## SERVES THE WOMEN ARTISTS

Gertrude Partington Albright's efforts to further the art of San Francisco women artists went on full force, when she was elected a director of the San Francisco Society of Women Artists. The San Francisco Chronicle, September 8, 1929 tells of more work:

"The San Francisco Society of Women Artists has organized its work for the coming season under sixteen chairmen, each of whom is in charge of one part of the extensive program of exhibits for the coming months. Chairmen include..... Gertrude Partington Albright....."

A year later, Nadia Lavrova, in the San Francisco Examiner, writes on October 26, 1930:

"Exhibits for the Fifth Annual Members' Exhibition of the San Francisco Society of Artists must be left at the Galerie Beaux Arts on Thursday October 30. These will be passed upon by the jury.

"The Society sponsors a prize of $100 for the best piece of work exhibited. The jury of awards consists of Mrs. Gertrude Partington Albright, G. Piazzoni and Henrietta Shore."

## TEACHING AND PROMOTING ART

Mrs. Albright's classes at the California School of Art kept on during her years of jury duty, but her capacity for helping the artist to proper presentation to the public also kept its high purpose. Both Gertrude P. Albright and H. Oliver Albright were elected in 1930 to serve on a council, subsidiary to the board of directors of the San Francisco Art Association. They were to have complete charge of galleries and exhibitions for a year.

## SUMMER SKETCHING TRIPS

The summer of 1931 found both Albrights vacationing in Shasta County, and they made many sketches of the mountain scenes, pine forests and strange rock formations.

These were exhibited in Bay region galleries later and well accepted, despite the fact that their rough, direct brush stroke of heavy oil paint sometimes repels the casual observer who likes his paintings smoother and slicker. One of these exhibits was held at the Galerie Beaux Arts.

In November, 1931, Gertrude Albright again served on a jury for the San Francisco Society of Artists, held at the California Palace of the Legion of Honor. The jury of awards was Gertrude P. Albright, chairman; Ray Boynton and Mrs. Florence Tufts.

## CITY LANDSCAPES

Week-end sketching jaunts around San Francisco, with her husband and other artists, often brought forth canvases worthy of exhibition. Her "Shoulder of Twin Peaks" was first shown at the fifty-fourth annual exhibition of the San Francisco Art Association where contemporary American painting, sculpture and graphic arts appeared, in the California Palace of the Legion of Honor. Nadia Lavrova in the Examiner says on April 24, 1932:

> "One wants to mention the landscape by Gertrude Partington Albright--the whole canvas knit together in tone and body."

The summer sketching trip for 1932 was to the Jack London ranch at Glen Ellen in the beautiful Sonoma Valley, "The Valley of the Moon." Jack London and the early day Partington's had been good friends, and now the widow welcomed

the artist couple, who did many fine landscapes of the ranch vistas.

In the fall of 1932 Mrs. Albright was appointed associate professor of painting and drawing at the California School of Fine Arts, by the Regents of the University of California. This scholastic honor was given her in recognition of her many years of faithful and energetic teaching at the art school, which she is still carrying on, at this writing, in 1937.

## GUMP'S GALLERY - AN EXPERIMENT

In 1932, H. L. Dungan reports in the Oakland Tribune, of November 27, that:

> "The first annual competitive exhibit of California artists, held at the Gump Galleries, San Francisco, proved a great success. That is, it was a great success from the art standpoint. Whether it is a great success from a financial standpoint remains to be seen. (It was not.)
>
> "The exhibition was in the nature of an experiment. It was the first time, so far as local history records, that a local dealer has offered cash prizes for exhibitions in his galleries. Also it drew to Gump's many artists whose work had not been seen there.
>
> "If the experiment turns out all that is hoped, the annual exhibit will become a fixture, with indications there will be two exhibitions yearly.
>
> "Among the exhibitors is Gertrude Partington Albright, San Francisco, whose painting "Old Winery" is full of rich, subdued color."

## MORE EXHIBITIONS

During 1933, Mrs. Albright exhibited more and served on juries less. "Rain," a stirring canvas, was exhibited at the Galerie Beaux Arts in April, that year. She donated a canvas to "patrons day" at the Club Beaux Arts, June 7, 1933, when Club patrons drew lots for sketches, drawings and graphic arts work given by the artist members. Some works were exchanged by barter methods, also. The Gallery and Club was co-operative and set a fine example until it closed in 1935.

Another of Mrs. Albright's landscapes was given honorable mention at the San Francisco Art Association exhibit at the California School of Fine Arts in October 1933.

Amid her tedious months of teaching, she continued at jury service; in January 1935 for the San Francisco Art Association show again; and in November for the ninth annual of the San Francisco Society of Women Artists. Being either on a jury of selection, or on the jury of awards in an exposed position. Mrs. Albright's prolonged service on art juries attests her ability to recognize the subtle qualities that reveal trends in art as well as to follow the strategic moves of artists striving to accustom the wary public to startling new manners.

## LOCAL ART GROUPS AMONG WOMEN

Her name is included among the talented of Northern California women artists in an article by Anna Sommer

in the San Francisco News of June 28, 1935, who says:

> "Back in the sophisticated '90's' when lady artists had hour-glass figures, pompadours and quantities of raw courage, an intrepid group of womed formed the 'Sketch Club'."
>
> "Those were the days when artists regarded their females as 'daubers' and made no secret of their beliefs. Nevertheless the Sketch Club demonstrated its prowess so unmistakably that by 1916 the manly San Francisco Art Association, the City's leading art organization since its fish market days in 1870, asked the sketchers to join their forces."

Then she comments on the beginnings of the recent San Francisco Society of Women Artists:

> "'Let's organize another group and go back to the old days of the Sketch Club,' became the propelling sentiment of a number of ex-members who met in Helen Forbes' studio. Among the well known artists who joined are Gertrude Partington Albright, Margaret Bruton, and...."

## THE ARTIST'S PHILOSOPHY

Gertrude Partington Albright's comments on art and the creative artist also apply to her own art understanding and products, for she says: "Art fulfills a deeply felt need in man: the need for right relationships, living proportions, order, the qualities of wholeness.

"These qualities, inherent in the beauty that is all about us, are perceived and imaged forth by the artist. Into his conception, moreover, is breathed significantly and mysteriously, the greater beauty, the beauty of things that are not seen. Unity becomes felt; ultimate order; something of the divine proportion; and thus man finds himself a little

closer to the source of his fulfillment."

Other capacities in the character of Mrs. Albright and in her work are stimulating to the art students who study with her: a capacity for sustained and disciplined drive, because directed by the great creative urge; a light touch, yet full control of her direction; an aloofness from desire for approval; a reward found in work well done; a clear conscience, a healthy approach, a broad tolerance. She has proven that for the woman artist in California painting and teaching can be a profitable career, rich in spiritual rewards.

# GERTRUDE PARTINGTON ALBRIGHT

## REPRESENTATIVE WORKS

ETCHINGS:

Court of Abundance
Court of the Ages
Hillside Houses
Interlacing Terraces
Interlacing Terrace, Twin Peaks
On Telegraph Hill
San Francisco Towards the South

OILS:

Head of a Woman
Landscape with Houses
Shoulder of Twin Peaks
Sutro Forest

PORTRAITS:

Actress, The (portrait study)
Partington, Mrs. Jack Allen
(bronze medal, P. P. I. E., 1915)
Partington, Miss Phyllis
Valerie, R.

MISCELLANEOUS:

Beneath Twin Peaks
Boy With Orange
Boyne, Virgilia
Bouquet of Grasses
California Coast
Eleanor
Highways
Jack London's "Glen Ellen"
La Estrellita
Laughing Pan, The
Little Green Garden, The
Little Weed, The
Madame Parisienne
Mam'zelle Butterfly
Miller, Joaquin (sketch)
Old Winery
Rain
San Gregorio (landscape)
Shoulder of Twin Peaks
Spring in the Sierras

Timber Line
Valley of Hilltops
Weavers, The
Young Japan

PERMANENT COLLECTIONS:

Bender Collection, San Francisco Museum of Art
Interlacing Terraces (etching)
San Francisco Towards the South (etching)

De Young Museum, San Francisco
On Telegraph Hill (etching)
Actress

Oakland (California) Art Gallery
Boy With Orange

Paris Salon, France
Represented

EXHIBITIONS:

San Francisco, California
Vickery's Gallery
Laughing Pan, The — October 1903
Madame Parisiene
Weavers, The

St. Francis Hotel Gallery
Boyne, Virgilia — October 1903
Miller, Joaquin (sketch)

Paul Elder Gallery
Joy Pan, The (a salon painting which hung in the favored Champs de Mars) — June 1908

Studio Exhibition, 220 Post Street
One-Man Show — December 1913
Portraits and Landscapes

California Society of Etchers Exhibition, Hill-Tolerton

Galleries
Represented — October 1914
Pictures of local streets and localities.

| | |
|---|---|
| Panama-Pacific International Exposition, 1915 | |
| La Estrellita | |
| Portrait of Mrs. Jack Allen Partington (bronze medal award) | |
| Golden Gate Park Museum | |
| Actress, The | April 1915 |
| Bouquet of Grasses | |
| Little Weed, The | |
| Young Pan | |
| Schussler Gallery | |
| Portrait of Mrs. Jack Allen Partington | July 1915 |
| San Francisco Art Association | |
| Partington, Mrs. Jack Allen (portrait) | Septemer 1916 |
| Valerie R. (portrait) | |
| Little Green Garden, The | December 1916 |
| Partington, Miss Phyllis (portrait) | |
| Mam'zelle Butterfly | February 1918 |
| San Francisco to the South | March 1918 |
| Timber Line | |
| Young Japan | |
| Interlacing Terrace, Twin Peaks (etching) | May 1919 |
| San Francisco to the South (etching) | |
| (Third Jury-Free Exhibition) | June 1921 |
| Portrait | |
| California Coast | November 1921 |
| Highways | |
| Valley of Hilltops | |
| Monterey Morning | 1927 |
| Landscape with Houses (oil) | April 1929 |
| Shoulder of Twin Peaks (oil) | April 1932 |
| Sutro Forest (oil) | |
| Represented | October 1933 |
| Head of a Woman (oil) | 1934 |
| Palace of Fine Arts | |
| (Jury-Free Exhibition) | December 1917 |
| Mam'zelle Butterfly | |
| (Museum Lean Exhibition) | January 1919 |
| La Estrellita | |

East-West Art Society (2nd Exhibition)
Beneath Twin Peaks 1922
San Francisco to the South

Commercial Club
San Gregorio (landscape) 1923

Industries Exposition, Civic Auditorium
Spring in the Sierras November 1923

Gump's Galleries (First Annual Competitive Exhibition)
Old Winery November 1932

Galerie Beaux Arts
Rain April 1933
Represented June 1933

Participated in a traveling exhibition covering the Western cities of Los Angeles, San Diego, Oakland, San Francisco, Seattle, Portland, Denver, Santa Fe and Kansas City (1922-23)

AWARDS:

Panama-Pacific International Exposition
San Francisco, California. 1915
Bronze Medal for "Mrs. Jack Allen Partington" (portrait)

CLUBS:

Member:
California Society of Etchers (Charter member, (1913)
Club Beaux Arts
Faculty, California School of Fine Arts (appointed June 23, 1917)
San Francisco Art Association
San Francisco Society of Women Artists (one of five directors elected, 1932)

GERTRUDE PARTINGTON ALBRIGHT

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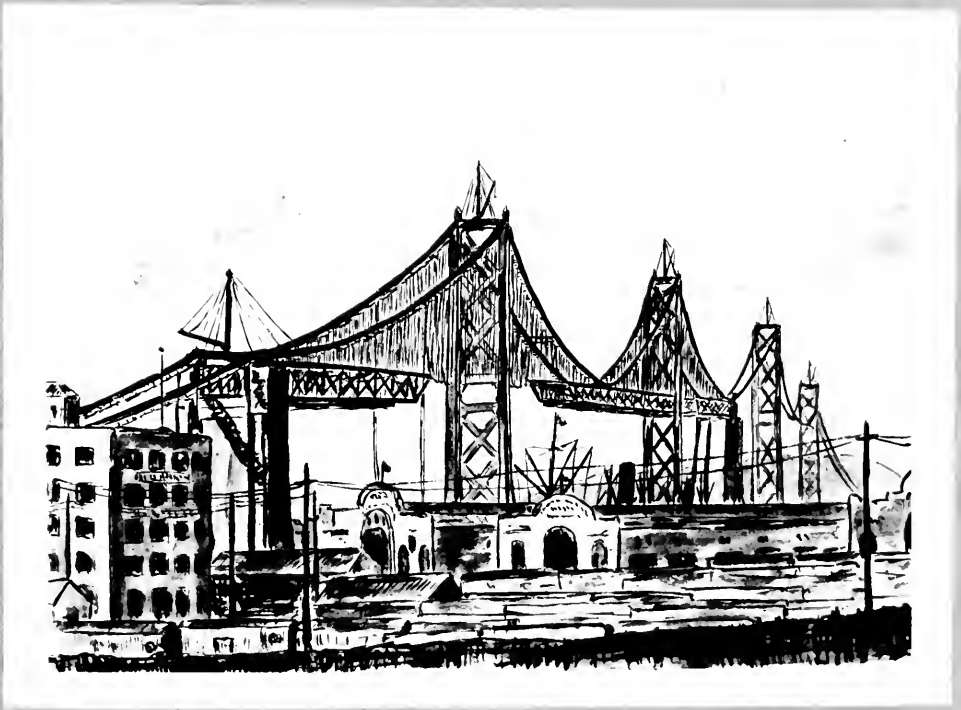
O L I V E R  A L B R I G H T

1876..... . . .

Biography and Works

"BAY BRIDGE"



PROPERTY OF THE ARTIST

# H. OLIVER ALBRIGHT

## INTRODUCTION

H. Oliver Albright belongs to the group of older living California artists, among whom his name is firmly established as a Western painter.

Unaware of any native talent as a young man, his present standing in the art world is remarkable in that he made no attempt to draw or paint until he was well on his way to middle age. It is interesting to reflect that even his beginnings in art were more in the way of retaliation against the complacent attitude of his artist friends than in any actual belief that he possessed the required capabilities.

He had, however, two qualities in his favor: a natural appreciation for beauty in all its forms and a Teutonic doggedness of purpose. Added to this, he was fortunate enough to marry a young artist whose enthusiasm, sympathy, and energy were a constant source of inspiration and whose critical instruction offered unequalled opportunities for his development.

Today, after a life in which art and business have been somewhat astonishingly combined, his works are to be found in the museums and galleries of San Francisco, the city of his adoption, and in other cities of the United States as well.

## GENEALOGY

Hermann Oliver Albrecht was born on January 29, 1876, in Mannheim, South Germany, the youngest son of Adelbert Albrecht and Anna Bauer. His father, born in Oldenburg, Germany, had studied art in Rome and Paris, and his mother, also of German descent, had been governess to the children of Napoleon's physician. Hermann's eldest brother was an idealist and a music-lover; his other brother a student of languages who forsook his native Germany when he married a French wife--serving under the French flag during the World War.

## EARLY TRAINING

As the baby of the family, Hermann received considerably more attention than his brothers. But the lavish opportunities showered upon him by his doting parents had the unhappy effect of confusing his mind as to the direction his future career should take. Sent to aristocratic old Heidelberg University as a young man, he chose to study only philosophy and music for his appreciation of them at the moment, rather than with any idea of utilizing them in later life.

No student attending Heidelberg could avoid absorbing something from University life, and Hermann Albrecht attributes much of his understanding of the world and its cultural benefits to his sojourn there, but he admits that his student days were somewhat "boisterous and venturesome."

## AMERICA AND CALIFORNIA

His college degree behind him and no immediate prospects for the future, he succumbed to the roving disposition which appeared to be a family trait and traveled aimlessly about Europe for several years. But his eldest brother had departed for the Dutch East Indies and his second brother was seeking his fortune in Africa and Hermann felt that it was incumbent on him to do something equally spectacular. He determined to come to America, the land of golden opportunity. Landing on the eastern coast of the United States, he wandered about for several years, much as he had done in Europe, eventually making his way westward.

He recalls that immediately upon his arrival in California he knew instinctively that here was the place he had been seeking. Settling in San Francisco shortly after the turn of the century, he took his first and only job--becoming, in 1905, an employee of the Paul Elder Company, a firm dealing in books and art--a job which was to continue until his retirement, twenty-five years later. Remaining loyal to his employer, he was one of those who helped rebuild the business after the catastrophe of fire and earthquake in 1906.

## HOBBY AND FRIENDS

His natural inclinations led him to choose his friends from among the groups which made up the artistic world

of San Francisco in those days, including such names as Jack London, George Sterling, the Partington family, and many other writers, painters, and sculptors. Professing to no art of his own, he contented himself with taking endless photographs of the scenic beauties of his beloved California.

The zeal with which he pursued this hobby, and his ever present camera, gave rise to considerable good-natured raillery on the part of these new-found artistic friends, particularly in the case of young Gertrude Partington, the painter. Slowly it dawned on Hermann Albrecht that he, alone of his group, was not engaged in creative production, and he determined to show them that a picture-taker could become, with a little effort, a picture-maker.

Realizing that her young German friend was wholly serious in his intentions to become an artist, Gertrude Partington undertook to teach him what she, as a painter, knew he must learn. Dependent on his earnings, he could spend only such time on his art lessons as he could find outside of working hours, which meant that, except for week-ends and holidays, he painted only by artificial light. This drawback deterred him not at all. For hours on end he worked in his studio, his concentration such that he was totally unaware of noises or conversation--frequently failing to hear even when his name was called or he was addressed by a visitor.

By 1915 Gertrude Partington's pupil was so far advanced that he consented to hold his first public exhibit, a

one-man show. Contributing other of his work to the exhibit, then being held by the Panama-Pacific International Exposition in San Francisco, he won honorable mention from among the many others who showed at that time.

## MARRIAGE

Their community of tastes and occupations threw Albrecht and Gertrude Partington together a great deal, and on August 5, 1917 (the same year in which he legally changed his name to H. Oliver Albright),the two were married at the Partington home at 737 Buena Vista Avenue, San Francisco. Here, after a short honeymoon in Northern California, the two settled down. The bride, a member of the Board of Directors of the San Francisco Art Association, was already an active part of San Francisco's art world,having received a number of medals in recognition of her work. Her husband, although forging steadily ahead in the matter of his painting, was not yet ready to relinquish his business associations and remained on with Paul Elder.

## EARLY PRESS NOTICES

In April 1918, Louise E. Taber commented in the San Francisco Wasp, on the "simple, pretty spring flowers" of H. Oliver Albright, and on May 18th remarks, in the same periodical:

> "In gallery 76, H. Oliver Albright has two pictures, one in pastel and the other in tempera. Their great fault is that they have no character."

Whether as a result of these somewhat discouraging notices or not, Albright's exhibitions were few from 1918 until 1923. He was, however, awarded the Bronze Medal at the San Francisco Art Association Annual Exhibition in 1920.

In 1923 he again exhibited, bringing forth from Ada Hanafin the following comment in the Wasp for November 24th of that year:

> "An art exhibit in conjunction with the Industries Exposition is being held at the Civic Auditorium. One hundred painters, sculptors and etchers have contributed. Albright's 'Spring in the Sierra' shows a modern touch. It is virile."

The following year the Chronicle for June 29th reported:

> "H. Oliver Albright has still-life and flower groupings, a few landscapes with studies of tree trunks. In his large canvas 'Sierra Spring,' the old trees are leafless and from their whitened trunks one looks over the fast melting snow on the Sierra. A bit of green shows on the new shrub growths."

In December 1924, the San Francisco Wasp stated:

> "H. Oliver Albright is likewise receiving his due recognition for the place his work holds in the community."

## GOLD MEDAL AWARD

Exhibiting in the annual Exhibit of the San Francisco Art Association in 1925, he is spoken of by Gladys Zehnder in the May 24th issue of a San Francisco publication:

> "The prizes of the 48th Annual exhibition of the San Francisco Art Association, now hanging in the California Palace of the Legion of Honor,

were awarded last week by the jury, Gottardo Piazzoni, Ray Boynton, and Charles S. Duncan.

"In painting, the Gold Medal was given to H. Oliver Albright's 'Tanglewood,' and 'Portrait,' by Ina Perham, was awarded Honorable Mention."

In commenting on the show, Ray Boynton says:

"Oils arrive at color through solidarity and richness of form sometimes boldly and fluently in the landscapes by Lucien Labaudt and Robert Howard; sometimes quietly and with fine reserve, as in the landscapes of H. Oliver Albright."

## JOINT EXHIBITS

Now on firm footing, Albright began to participate equally with his wife in San Francisco art exhibits. Aline Kistler, in the Overland Monthly for October 1926, notes that samples of their works appear in the Club Beaux Arts in Maiden Lane. On November 20th in the San Francisco Wasp, Grace Hubbard reports:

"There are now on exhibition at the California Palace of the Legion of Honor some two hundred paintings representing what might be called the 'middle' period of American art.

"Many of California's greatest painters are represented by their best works....H. Oliver Albright and Gertrude Partington Albright.... from Northern California."

In the show given at the Paul Elder Gallery in July 1927, Jehanne Bietry Salinger remarks in the Argus for that month:

"....H.Oliver Albright has sent an interesting still-life study which he calls 'Flower Pattern,' calla lillies, lilacs, iris, and yellow daisies compose the subject. The whole is built upon a solid background of black, which gives a robust

value to the tonalities of this canvas. A landscape painted with the same firm hand is that of the Monterey coast."

Junius Cravens, in the June 11th issue of the Argonaut, disagrees:

"'Flower Pattern'....is an interesting decorative study in strong color contrasts done with a certain amount of quaintness, though it is too spotty to hold together as a piece of design. His 'Fan Shell Beach' has good decorative quality and excellent color, the only disturbing feature being the unconvincingly curved line of the horizon. This gesture is too timidly made to be frankly artificial, with the result that it is neither realistic nor decorative."

In the December 11, 1927 issue of the Examiner, Jehanne Bietry Salinger speaks of the Beaux Arts Group show:

"Three paintings by H. Oliver Albright are satisfying from the standpoint of subject, color and general treatment. 'Shasta,' a white road at the edge of the woods with a background of snowy mountains, is filled with the cool atmosphere of the early morning....and 'Eel River' is particularly beautiful in tonal qualities. No sentimentality can be felt or detected in 'Cypress of Monterey Bay'; no melodramatic attitudes on the part of these tormented trees. It is solely with distinction and refinement, nature in its 'solid beauty.'"

Although criticized for offering an inferior picture for the annual patrons' day at the Beaux Arts Gallery in June 1928, Albright continued to exhibit in a majority of the local shows, and the Argonaut for April 20, 1929, reviewing the Fifty-First Annual of the San Francisco Art Association, remarks:

"Honorable mention was given H. Oliver Albright for his decorative landscape in oils, 'Saratoga' ....Albright proves that fruit trees painted in

> blossom need not be sweetly laden with pink marshmallows, and that one need not grow maudlin at the mere thought of springtime in Saratoga."

Lending a helping hand at the opening of the Galerie Beaux Arts at 166 Geary Street, San Francisco, that fall, H. Oliver Albright exhibited a screen, of which Aline Kistler speaks in the San Francisco Chronicle for September 29, 1929:

> "....(this) tiny room is charmingly dominated by the colorful screen of H. Oliver Albright. On the panels of (it), Albright has composed the brilliant pattern of trees and shrubs typical of the Saratoga region. Choosing as his subject, the landscape near his home, the view most familiar to him, he has transcribed it in glowing colors and well designed panels."

## RETIREMENT FROM COMMERCIAL WORLD

The year 1930 saw the end of Albright's long business connection with Paul Elder drawing to a close. More active than ever in the art world, his increasing number of exhibitions, as well as his appointment to the special committee of artists of the San Francisco Art Association which had to take charge of all exhibitions held by the Association during the year, it became apparent that he would soon have to choose between art and commerce.

On June 15th his "Greenhouse" was selected for presentation at the annual patrons' day of the Beaux Arts Gallery, and his "Red House at Downieville" exhibited at the Sacramento State Fair. On November 23, 1930, Nadia Lavrova says, in the San Francisco Examiner:

> "Among the many (members of the San Francisco Art Association) who have made reputations for themselves and are producing original work today, one wants to mention....Gertrude Partington and H. Oliver Albright."

A still-life exhibited at the spring group show of the Galerie Beaux Arts in 1931 was so popular that it was held over for several weeks. In April he was included in the Fifty-Third Annual Exhibition of the San Francisco Art Association, adjudged by Spencer Macky to be one of the most important shows ever held by that organization. And, after exhibiting his "Midsummer" at the Galerie Beaux Arts, to which he had just been elected member of the board of directors, Albright and his wife departed for a vacation in the mountainous regions of Shasta County.

During 1932 H. Oliver Albright exhibited in eight different shows held in the Galerie Beaux Arts as well as elsewhere in the Bay area. He began to realize that much though he enjoyed his work at Paul Elder's, the world of art now held superior claim to his time. Regretfully he resigned his post there early in 1933 and almost simultaneously accepted the secretaryship of the San Francisco Art Association. In September Gump's Gallery in San Francisco contained the wooded landscape which had brought him the second prize at its exhibition at the State Fair.

But about this time, the economic depression in the United States had reached the west coast and the activities of the Art Association were definitely cut. All annuals were

discontinued until further notice. His work as secretary was curtailed and instead of exhibiting locally, his pictures were shown in Boston, Pasadena, Los Angeles, and other cities.

## RECENT ACHIEVEMENT

When, in 1936, the San Francisco Art Association reorganized, Albright went back to his duties with them, and on January 1, 1937 was once more elected to the Board of Directors and the Artists' Council.

Although classifiable by age among the older living artists of California today, H. Oliver Albright is as active as any of the younger artists in San Francisco's art world. A consistent exhibitor and prize-winner, his wash drawings of the Bay Bridge were mentioned in 1933 when they were displayed by the Northern California chapter of the American Institute of Decorators. When in February 1937, Ray Bertrand, prominent artist and print maker, announced the somewhat revolutionary idea of issuing editions of popularly priced lithographs by well known artists, Albright was among the participants of the movement. The San Francisco News for March 27th commented:

> "'Scene from Rincon Hill' is one of H. Oliver Albright's series of lithographs sketching the history of the great Bay Bridge from its beginning to its completion....(this) series has been on exhibition in several galleries and museums in San Francisco...."

## CONCLUSION

H. Oliver Albright is a man of whom California may be proud. He has submitted to long years of drudgery and won his goal. Beginning at a time of life which most people would consider too late, he has become a distinguished artist, and his career is not yet complete. Despite the fact that his favorite medium is Chinese ink, he has contributed many representative landscapes of his adopted State in oils which rank high in the lists of conservative painting today.

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# H. OLIVER ALBRIGHT

## REPRESENTATIVE

## WORKS

Blossoms (tempera)
Cypress, Monterey Bay
Eel River
Fan Shell Beach
Flower Pattern (still-life)
Greenhouse
Midsummer
Red House at Downieville
Saratoga Hills (oil)
Scene from Rincon Hill (lithograph)
Screen
Shasta
Sierra Spring
Spring in the Sierras
Still Life
Tanglewood (gold medal award, San Francisco Art Association, 1925)

EXHIBITIONS:

| | | |
|---|---|---|
| San Francisco, California | | |
| Panama-Pacific International Exposition | | |
| Represented | | 1915 |
| Palace of Fine Arts | | |
| Blossoms (tempera) | April | 1918 |
| San Francisco Art Association | | |
| Represented | | 1920 |
| Tangleweed (Gold Medal Award) | | 1925 |
| Saratoga (landscape in oil) | April | 1929 |
| Represented | | 1931 |
| Industries Exposition, Civic Auditorium | | |
| Spring in the Sierras | November | 1923 |
| Commercial Club | | |
| Sierra Spring | | 1924 |
| Galerie Beaux Arts | | |
| Represented | October | 1926 |
| Cypress of Monterey Bay | December | 1927 |
| Eel River | | |
| Shasta | | |

| | | |
|---|---|---|
| Represented | December | 1928 |
| Saratoga Hills | September | 1929 |
| The Greenhouse | June | 1930 |
| Represented | December | 1930 |
| Spring Group Show | | 1931 |
| Midsummer | | |
| Still Life | | |
| Represented | December | 1931 |
| (Exhibited in eight different shows) | May | 1932 |

Paul Elder Gallery

| | | |
|---|---|---|
| Fan Shell Beach | July | 1927 |
| Flower Pattern (still-life) | | |

California Palace of the Legion of Honor

| | | |
|---|---|---|
| Represented | November | 1930 |

Emporium Art Gallery

| | | |
|---|---|---|
| Represented | January | 1933 |

Gump's Gallery

| | | |
|---|---|---|
| Red House at Downieville | September | 1935 |

Berkeley, California

Berkeley League of Fine Arts

| | | |
|---|---|---|
| Represented | December | 1928 |
| Represented | January | 1929 |

Sacramento, California

Sacramento State Fair

| | | |
|---|---|---|
| Landscape (2nd Prize) | September | 1933 |

AWARDS:

| | |
|---|---|
| Panama-Pacific International Exposition | 1915 |
| Honorable Mention | |
| San Francisco Art Association | 1920 |
| Bronze Medal | |
| San Francisco Art Association | 1925 |
| Gold Medal for "Tangleweed" | |
| Sacramento (California) State Fair | 1933 |
| Second Prize for "Landscape" | |

CLUBS:

Member:

Berkeley League of Fine Arts
Club Beaux Arts
San Francisco Art Association (Secretary, 1935)

# H. OLIVER ALBRIGHT

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E. SPENCER MACKY

1880..... . . .

Biography and Works

PORTRAIT OF "DAVID STARR JORDAN"

STANFORD ART GALLERY

# SPENCER MACKY

Spencer Macky, painter, educator and art lecturer is a dominating figure in California's art world. His personality, precepts and performance have done much to instill art consciousness in the minds of the public as well as to encourage his fellow artists in their organized welfare.

Macky is an authority on the history of art, the progress of the periods, the development of media. He imparts expert advice in the techniques of the graphic and fine arts, and is especially adept in oil painting, both in his work and in his teaching.

His wife, Constance Macky, says "He is a born teacher and taught me much in my early art school years." He knows the difference between mere seeing and perception, as he finds constantly new approaches to old truths in teaching the fundamentals of art. He feels that the real comprehension of form can only be taught by painting form, that words are inadequate, despite the many tomes written on "how to paint."

Open minded and progressive in his teaching, Macky makes of art a living experience. Awake to the advantages of vocational training, he believes in certain instances, in fitting students for those commercial arts which impinge on the fine arts. His optimism, extreme kindliness, energy and understanding of life endear him to students and friends alike.

## ANCESTRY

The painter's father, Joseph J. Macky, was born in Londonderry, Ireland, in 1847, the son of Scotch-Irish parents, of the landed gentry. When nine years old, Joseph, with his father, sailed from Ireland to New Zealand, where they settled. On his sixteenth birthday he volunteered for service in the Otahuhu Cavalry in the Maori War. At the age of seventeen he sailed around the Horn to Ireland to claim an inheritance. Life as a gentleman of leisure palled within a few years, and after extensive travels in the Holy Land, Egypt and Germany, he left Ireland and lived in London. There his youth, breeding, high spirits and fine singing voice contributed much toward his social career and success in the creative world of art and letters.

After ten full and happy years in London, Joseph Macky returned to New Zealand, where on February 10, 1880 he married Kate Spencer. Of this marriage Eric Spencer Macky was born, on November 16, 1880.

Spencer Macky's grandfather, Rev. John Macky, M. A. was a Presbyterian minister of Trinity College, Dublin. He was graduated with highest honors in Greek and Hebrew, at eighteen years, and had to wait until he was twenty-one to be given his degree.

Kate Spencer's father, Thomas Spencer, was born of a long line of Squires of Knossington, England and was one of the first artist-photographers in England. Kate was born

in 1857, in the old "Whale-bone" House, Knossington, near Sapcote. The house was built in 1610. When Kate was four years old, Thomas Spencer, carried away with a love of adventure, migrated with his young family to New Zealand. Kate Spencer Macky's life has been that of a scholar and a poet. Much of her poetry has been published. She has a great interest in people and is a deep Bible student. Today, at the age of eighty, she still finds pleasure in reading, studying and writing on religious subjects.

THE ARTIST'S EARLY YEARS

In a typical pioneer New Zealand home, which grew from simple to well-appointed, Macky, the oldest of a family of six, passed his early childhood. His cultured, kindly parents gave him a happy atmosphere and fostered his drawing ability. At the early age of fourteen the boy showed unusual facility, for he won a scholarship for drawing in a contest of three thousand contestants.

This scholarship entitled Spencer Macky to tuition at the Elam School of Art in Auckland, where he studied on Saturdays, while he was enrolled at the Auckland College. At the Elam Art School, he found encouragement from teachers and students, so that there he decided upon an art career. Later he studied with C. F. Goldie, New Zealand's leading painter of Maori life, recently returned from the Academie Julien in Paris.

In the years 1899 to 1901 young Macky profited by the master's instructions and, on the side, did arresting work as a cartoonist on the Auckland Weekly News. He also received notable recognition when he won a Gold Medal for painting at the Auckland Society of Arts Exhibition.

## AUSTRALIAN ART EDUCATION

In November, 1902, Macky left New Zealand for Australia where, at the age of twenty-two, he enrolled in the National Gallery School of Painting, Melbourne, working there from 1903 to 1906 under Bernard Hall. There Macky met his future wife, Constance L. Jenkins, an outstanding scholar in the art classes. Macky's unusual ability to concentrate and work allowed him to finish the regular seven year art course in three years. He won many awards during these years--the ones he most valued were first prizes for life painting and drawing. He also won second prize for portraiture, and was second in a competition for a traveling scholarship. In January, 1906 he sailed from Australia for his home in New Zealand, where he spent the greater part of the year studying portraiture.

## EUROPEAN ART STUDIES

In February, 1907, Macky left home for Paris, where he studied for three years under Jean Paul Laurens, at the Academie Julien. He endured the usual rigors of the art student in Europe, visited the galleries, made brief trips

to other countries and museums. He also exhibited in the Salon des Artistes Francais in Paris.

Occasional long visits to Italy, Ireland and England and summer's spent in painting the fisherfolk of Northern France provided Macky with material for many of his studies, which were sold and ultimately provided for his passage to America, where he arrived in 1910. Before he sailed from England, he had lived and worked for a while in London.

## SETTLES IN CALIFORNIA

November of 1910 found Macky in California, in the San Francisco Bay City of Oakland. Here he arranged with Rabjohn and Morcom Art Store to display a modest card stating he was at liberty to receive art pupils. The response was immediate and he soon conducted large classes in the Albany Block. His jovial manner and unbounded enthusiasms coupled with his recent Continental training attracted many students, some of whom are now well known California painters.

Macky's teaching did not interfere with his career as a painter. During this time he painted many portraits, among them, Miss Arundel, which he named "Girl in Riding Costume" and exhibited with the San Francisco Art Association. This canvas first brought his work to the attention of local critics.

## MARRIAGE

On August 21, 1912 Spencer Macky and Constance L. Jenkins were married in Berkeley, at the home of relatives. She had traveled far from the days of their art schooling in Melbourne, Australia; for she had gone to Paris on a three year art scholarship, and to other European countries, and had returned to Australia before she came to California.

Among Macky's many art pursuits in the early years of his marriage were stained glass church window designs for Dombrick and Croll, in Oakland. He also continued to teach, and the following year, 1913, conducted classes at the California Art League, the San Francisco Architectural Club and the California School of Fine Arts' summer session. He also gave eight years to his classes in the California School of Arts and Crafts, in Oakland, 1913-1921. Much of his time was given to portraiture during his years of intensive teaching.

## THE MACKY ART SCHOOL

The Macky's prestige as capable artists grew during the 1915 Panama-Pacific International Exposition in San Francisco, when Mr. and Mrs. Macky painted twelve large decorative panels of Australian themes for the Australian and New Zealand Buildings. Also their oil paintings appeared in the Exposition's Palace of Fine Arts. Macky's canvases were "Mother and Child," "Portrait" and "Alice."

In the latter part of 1916 this energetic couple opened their own art school in the Studio Building on Post Street in San Francisco. It was soon enlarged to accommodate their many classes by removal to the "Artists' Building," 535 Sacramento Street. Mrs. Macky ably assisted her husband in teaching despite the fact that two small sons now took her care. Donald was then three and Lloyd a few months old. In an article of June 23, 1917, the Wasp said of the Macky's School:

> "E. Spencer Macky, and associated with him his wife, Mrs. Constance Macky, will together conduct the night classes in painting and drawing from life and antiques, as well as day classes in portrait painting. They both studied in Paris and since their arrival in San Francisco have won for themselves enviable reputations as artists and teachers.
>
> "The art school they have been conducting for the past few years has been the most successful private institution ever built up in San Francisco. This school will be merged with the School of Fine Arts and the resultant amalgamation will undoubtedly be a valuable one to the community."

In 1917 the newly named and reorganized California School of Fine Arts, rooted in the old Mark Hopkins Art Institute, opened with the Macky as part of the faculty. It has since fulfilled its promise of becoming an educational factor in making San Francisco a center for art students, second to no other on the Pacific Coast and equal to many other world art centers.

## ART ORGANIZER

It was during these years that Macky became active in the San Francisco Art Association and first organized the "Artists' Council" of the San Francisco Art Association, which became a forum for the viewpoints of the artists and their relation to the public. Macky's membership in the Art, Letters and Music section of the Commonwealth Club of San Francisco led to many developments in local art, including a survey of art organizations, and the assisting of Edgar Walter, the sculptor, in the proposal to form an Art Commission to be incorporated in the new City Charter, a board to foster the city's aesthetic prestige.

Macky's teaching went on tirelessly. He developed original methods to reach the varied talents of his many types of students. During the summer of 1917 he instructed the art classes of the University of California ending August 3, and on August 13 he began to teach his fall classes in the California School of Fine Arts. In addition to his exacting teaching duties, he painted several fine canvases, including a portrait of "Ruth Chatterton," the actress, and a study, "Lady in Gray."

The next three years marked a reconstruction period, following the termination of the World War. As chairman of the Artists' Council, Macky called a meeting of artists, musicians, writers and architects of the city and proposed that a War Memorial should be created which would place

emphasis upon the arts of peace rather than the arts of war. The present War Memorial Building, which houses a theatre and the San Francisco Museum of Art is the outcome of that meeting.

In June 1919 Macky's canvas, "Boy with Kite" was reproduced full-page in the International Studio magazine. During the same summer Macky took a vacation trip to St. Louis, Cleveland, Detroit and Denver museums and schools to gain the feeling of current American art and educational methods. In 1919 Macky was honored by an appointment as Dean of the Faculty of the California School of Fine Arts.

TRAVELING EXHIBITIONS

In 1920 both Spencer and Constance Macky sent many paintings on traveling exhibitions. One collection was compiled by E. H. Furman, when he took recent work by California artists to the Bishop Galleries, Honolulu. Macky's canvas "Alice" was purchased by the Bishop Galleries for their permanent collection.

In May 1921 the artist sent work to the Auckland Society of Fine Arts, (New Zealand). Among these which excited comment was "Egyptian Girl," purchased by the gallery; "Boy with Kite," "Golden Girl" and "Portrait of a Naval Officer." A year later Macky revisited New Zealand and was feted and acclaimed by art lovers and friends. During this trip he painted a portrait of his mother, which he later exhibited in San Francisco.

The ensuing five years were prolific for Macky. He kept on with his annual Bohemian Club and San Francisco Art Association exhibits, where his works were dominating. Two portraits in 1923 brought him exceptional notice. They were those of Dr. David Starr Jordan of Stanford University and Dr. Ellwood Mead of the University of California. Both are now in the permanent collections of their Universities.

## NEW SCHOOL BUILDING

During 1924 through 1926, Macky spent his energies on the building committee to select a site and plan the new California School of Fine Arts. His idea for the series of lecture rooms and studios was adopted by the board of directors of the San Francisco Art Association and the architects, Bakewell and Brown. The result is one of the finest art school buildings in America.

In 1928 Macky again went abroad and studied current trends and schools in France, England, Holland and Spain. When he returned the new art school building was well toward its completion, with its patio type Spanish buildings and tower, rising on a sunny slope of Russian Hill overlooking San Francisco Bay. The San Francisco Examiner of January 16, 1927, tells of the formal opening of the new art school:

> "E. Spencer Macky, dean of the faculty and member of the board of directors, was a speaker.
>
> "'The opening of a permanent home of the San Francisco Art Association marks a distinct

> step in the cultural development of San Francisco,' said Macky.
>
> "It is a fitting tribute to the generations of artists and laymen, who for upwards of fifty-five years, have held aloft and kept alive the flaming torch of truth and beauty--visible and tangible expressions of our civilization which we call fine arts.
>
> "The appropriate simplicity and commanding beauty of the architecture of this building will emphasize the importance and dignity of a living art in our midst today."

In addition to the art school, Macky's other interests in art for the community urged him to serve on hanging committees and juries of award for such organizations as the Bohemian Club, the San Francisco Art Association, the California Palace of the Legion of Honor, the East-West Gallery and other modern galleries.

## EXECUTIVE DIRECTOR OF ART ASSOCIATION

Perhaps the highest local honor given to Spencer Macky was when he was appointed executive director of the San Francisco Art Association, after he had served for several years as honorary secretary. The office of the executive director had been vacant for some time, when, as a member of the board of directors, he was appointed. Junius Cravens wrote of this event in the Argonaut of January 25, 1930:

> "In reviewing this office and appointing Macky to it, it is the desire of the Association, according to its president, William L. Gerstle, to again take its place as a more active agent in the cultural life of the community than it has been during recent years, and to endeavor

to re-inlist the interest of the lay public by giving San Francisco broader and more comprehensive opportunities for contacts with art than they now enjoy.

"There was a time, back in the old Nob Hill days, when the Art Association was an active community center, but of late years, since the new building was erected, the Association has had to concentrate its efforts on the establishment of such an ambitious enterprise. But having now firmly established what is considered to be one of the largest and best schools in the entire country, the Association has determined to broaden its activities.

"....Gerstle, as president, and Macky as executive director, have, with the co-operation of the Association outlined a definite policy for the next two years."

BAY REGION AND CALIFORNIA ART LECTURER

Macky's career as a lecturer has done much to develop art understanding in California. He has appeared before such well known clubs and societies as the San Francisco Society of Women Artists, Northern California Chapter of the American Institute of Architects, the American Association of University Women, the San Francisco Commonwealth Club, and the San Francisco Musical Club, as well as in a series of radio art talks over KFRC.

Macky's intensive work habits, with all the added duties of executive director of the Art Association combined to affect his health. In 1933, he was taken ill and his activities were slowed up, but he did not stop teaching and painting. During 1935 and 1936 Macky painted many portraits, among them Margery Livingston, Dr. Stanley Stillman and

Mary Frances Burrage. The last named canvas won second award for oils in the Bay Region Art Association's second annual exhibition. In 1936 Spencer Macky was among the group of noted lecturers who spoke to large audiences on the famous Van Gogh collection, exhibited nationally and in the California Palace of the Legion of Honor (in May), that year. Macky succeeded in lucidly explaining this modern master to the lay audience.

## THE ARTIST'S PHILOSOPHY

While Macky's lectures all echo his art philosophy as well as his teaching methods and his painting, in one informal interview he expressed his views succinctly:

> "The artist speaks a language which is universally understood by those who will give attention to his message. Too often the graphic arts are confused when the language of words attempts to interpret the silent language of form and color.
>
> "Art is continually being revitalized by new aspects of the eternal truth exemplified by the work of inspired genius. The principles of art are ageless; the expression is always contemporary. It is instructive to trace among the art activities of today the center of the current that has its source in the high mountains of the masters of the past in every country. Only spurious art seems, paradoxically, to be entirely original. Great art is timeless and expresses the deep seated desire of humanity to rejoice in the wonder of life, and the beauty of nature.
>
> "Art is to the artist a mystery that constantly beckons him; the solution is always, just over the next range of mountains."

"Artists do not grow old unless they think they know it all. It is fatal to be a follower of fashions and movements; and equally fatal to be unaware of the restless experimentations of our own times. To look back should only inspire us to go forward; hence the necessity of a true evaluation of history.

"Art only unfolds itself to the artist through work. One line suggests another. Only in a general way is a work of art visualized before it is accomplished. I teach art, because I have always enjoyed sharing my adventures and experiences with young people eager to learn.

"The artist is a seer; and our problem in teaching is to inculcate the art of seeing with the inner eye and to pass on the technical experiences that have proved fundamental. The artist sees differently from the ordinary mortal and much of the beauty that is universally accepted has been discovered by the sweat and toil of the art of the past."

## THE ARTIST TODAY

Macky in 1937 is still experimenting. The problems of painting to him are always a challenge to the individual necessity of the work in hand. To find the technique suitable for the pigments in their necessary limitations is the unending search of the artist.

The Mackys' son, Donald, who is an architect and sculptor, has just been commissioned to design the sculptured gates for the main entrance to the 1939 Golden Gate International Exposition, to be held in San Francisco.

From the many press notices given to works by Spencer Macky, the following few have been selected as revealing the typical esteem in which he is held by the critics:

Ada Hanifin writes in the Wasp of May 3, 1924:

> "E. Spencer Macky would indeed be proud if he could hear the compliments his character study 'A Samurai' has called forth. It is the best thing he has ever painted. The figure is life size, and despite the rather severe dignity of the face and pose and the stiffness of the costume which accentuates it, he has, nevertheless, escaped a faulty rigidity....The study, direct in manner, reveals pattern and good sense of the decorative in color--the color amply suggests the rich brocade of the garment."

Jehanne Bietry Salinger writes in the Argus, July 5, 1927:

> "E. Spencer Macky, who has sharp ideas, must hide a very romantic personality back of his matter-of-fact words and appearance. This one concludes from his paintings, 'Carmel Valley' and 'Evening,' a canvas with houses melting in the evening light. The latter in particular, is handled with all the delicacy of touch and sentiment of Lamartine--it is, as well, a sure and definite study of light."

The San Francisco Chronicle of November 25, 1934, says:

> "Spencer Macky's dignified and expressive portrait of Mary Frances Burrage recalls the fact that his work in portraiture has been somewhat in abeyance in the sixteen years that he has been dean of the California School of Fine Arts."

Today both Spencer Macky and his artist wife are actively teaching and painting working together as they have done in the many years since they first met at art school in Melbourne. As one of the outstanding couples in the art life of California, the Mackys enjoy the friendship of art patrons, artists and many others who are aware of the creative arts.

# SPENCER MACKY

## REPRESENTATIVE

## WORKS

OILS:

The Veteran, 1909
Head of Old Woman, 1910
Girl in Riding Habit, 1912
The Spanish Dancer, 1912
Portrait of Hugh Craig, 1913, Chamber of Commerce, San Francisco
Stanwood Creed and Pony, 1913, owned by Wigginton Creed, Piedmont, California
The Red Tree, 1913
Egyptian Girl, 1913, Auckland Art Gallery, Auckland, New Zealand
Portrait of Babins, 1914, Sequoia Club, San Francisco
Mother and Child, 1915, owned by Mrs. Walter Pallot, Napier, New Zealand
Alice, 1915, Bishop Galleries, Honolulu, T.H.
Portrait--William Westfall, 1915
Portrait--Ruth Chatterton, 1916, owned by Henry Miller, New Amsterdam Theatre Building, New York
Portrait--Arnold Schroeder, 1916
Donald at Easel, 1916
Girl at Mirror, 1916, owned by Mrs. Walter Pallot, Napier, New Zealand
El Tango Argentino, 1916, Cathedral Apartments, San Francisco
An Artist--Elmer Hader, 1917, owned by Mrs. Walter Pallot, Napier, New Zealand
Coast near Point Lobos, 1919
Mr. Roy Rowe, Burlingame, California
Boy with Kite, 1919, Auckland, New Zealand
Portrait--Blanche Bates, 1919, owned by Henry Miller, New Amsterdam Theatre Building New York
The Man with the Red Tie, 1919, Mills College, Oakland, California
Lieutenant Berridge Spencer, R.N.V.R., 1919 Auckland, New Zealand
The Fishing Smack, 1921
The Black Mantilla, 1922, owned by Mrs. Wm. Helleby, Auckland, New Zealand
Dr. David Starr Jordan, 1922, Stanford Art Gallery Palo Alto, California

Dr. Ellwood Mead, 1923, University of California
Department of Agriculture
A. Samurai, 1924
J. B. Farish, 1924, Bohemian Club, San Francisco
Miss Marjorie Eaton, 1924
Alexander Kaun, 1925, Berkeley, California
Rev. William K. Guthrie, 1925
Portrait--William M. Abbott, 1926,
Bohemian Club, San Francisco
A Lady in White, 1926
Portrait--May Frances Burrage, 1934
Portrait--Fitzgerald, 1935, Claremont Country Club
Portrait--Dr. William Ophuls, 1935,
Stanford Medical School, San Francisco
Portrait--Dr. Stanley Stillman, 1936,
Stanford Medical School, San Francisco
Portrait--Margery Livingston, 1936,
San Francisco Museum of Art, San Francisco

MONOTYPE:

Portrait--Maurice Logan, 1916, owned by
Leo Lentelli, New York

MURALS:

Panama-Pacific International Exposition, 1915
Australian and New Zealand Buildings, Twelve Panels
San Francisco, California

PRIVATE COLLECTIONS:

Mr. Roy Rowe, Burlingame, California
Coast near Point Lobos

Warrington Dorst, Atherton, California
Portrait--Two Boys

Alexander Kaun, Berkeley, California
Portrait--Alexander Kaun

Wigginton Creed, Piedmont, California
Stanwood Creed and Pony

Leo Lentelli, New York City
Portrait--Maurice Logan

Mrs. William Helleby, Auckland, New Zealand
The Black Mantilla

J. Victor Macky, Auckland, New Zealand
Elmer Hader
A. Samurai

Mrs. Walter Pallot, Napier, New Zealand
Girl at Mirror
Mother and Child

Lieutenant Berridge Spencer, R.N.V.R., Auckland, New Zealand
Portrait--Lieutenant Spencer

PERMANENT COLLECTIONS:

Bohemian Club, San Francisco
Cartoons, 1918
Portrait--John B. Farish, 1924
Portrait--William M. Abbott, 1926

Cathedral Apartments, San Francisco
El Tango Argentino, 1913

Chamber of Commerce, San Francisco
Portrait--Hugh Craig, 1913

San Francisco Museum of Art, San Francisco
Albert M. Bender Collection
Portrait--Margery Livingston, 1936

Sequoia Club, San Francisco
Portrait of Babins, 1914

Stanford Medical School, Stanford-Lane Hospital, San Francisco
Portrait--Dr. William Ophuls, Dean, 1935
Portrait--Dr. Stanley Stillman, 1937

Mills College Art Gallery, Oakland, California
Albert M. Bender Collection
Man with the Red Tie, 1926

Stanford Art Gallery, Palo Alto, California
Portrait--Dr. David Starr Jordan, 1923

University of California, Berkeley, California
Department of Agriculture
Portrait--Dr. Ellwood Mead, 1923

Henry Miller's New Amsterdam Theatre, New York
Portrait--Ruth Chatterton, 1916

Bishop Galleries, Honolulu, T.H.
Alice, 1920

Municipal Art Gallery, Auckland, New Zealand
Boy with Kite, 1919
Egyptian Girl, 1913

McTier Institute, Shanghai, China
Portrait--Miss Richardson, 1912

EXHIBITIONS:

San Francisco, California
San Francisco Institute of Art
Girl in Riding Habit, 1912
Spanish Dancer, The
Stanwood Creed and Pony, 1913

Sketch Club, Post Street Studio Building
Sketch of Studio (pastel), 1913

Artists Group Exhibit at Studio
(1367 Post Street)
Landscape Painter, The, 1914

Exhibit and Auction for Belgians
(St. Francis Hotel)
Landscapes, 1914

Panama-Pacific International Exposition, 1915
(California Palace of Fine Arts)
Alice
Mother and Child
Portrait.

Post-Exposition Exhibition, 1916
(California Palace of Fine Arts)
Alice
Mother and Child
Portrait

San Francisco Art Association
(First Exhibition--Golden Gate Park Museum), 1915
Portrait of a Young Man
(Second Exhibition), 1916
Egyptian Girl
Peasant in Northern France, A
Portrait

(Summer Exhibition), June 1916
(California Palace of Fine Arts)
Donald at Easel
(Annual Exhibition), November 1916
Memories of Holland
(Second Jury Free Exhibition), November 1917
(California Palace of Fine Arts)
Egyptian Girl
El Tango Argentino
(California Palace of Fine Arts), 1918
Fisherman's Hut, The
Portrait--Elmer Hader
(Museum Loan Exhibition--California, January 1919
Palace of Fine Arts)
Portrait--Elmer Hader
(Forty-third Annual--California, March 1919
Palace of Fine Arts)
Boy with the Kite
Carmel Coast
Man with the Red Tie, The
(Third Jury Free Exhibition-- May 1921
California Palace of Fine Arts)
Lloyd
West Wind, The
(Forty-fifth Annual), October 1921
Diogensian
Outskirts of the City
(Forty-sixth Annual--California, November 1922
Palace of Fine Arts)
Black Mantilla, The
(Forty-seventh Annual--California, April 1924
Palace of Fine Arts)
Samurai, A
(Forty-eighth Annual--California, April 1925
Palace of the Legion of Honor)
Alexander Kaun
Marjorie
Portrait
Portrait--Rev. Wm. K. Guthrie
(Fiftieth Annual), April 1929
Reverie
Zoe
(Fifty-second Annual--California, May 1930
Palace of the Legion of Honor)
Composition
Portrait--Julia
(Fifty-third Annual--California, April 1931
Palace of the Legion of Honor)
Equestrienne

(Fifty-fifth Annual--San Francisco, January 1935 Museum of Art)
Portrait--Miss Burrage
Window, The
(Fifty-sixth Annual--San Francisco, January 1936 Museum of Art)
California Coast

Bohemian Club
El Tango Argentino, 1916
Wreck, The
Portrait--Maurice Logan (Monotype)
Artist, An, 1917
Lady in Gray
Donald, 1918
Boy with Kite, 1919
Coast near Point Lobos
Lieutenant Berridge Spencer, R.N.V.R.
Little It, 1920
Red Tree, The
Portrait--Dorothy McKay, 1922
Two Landscapes
Dr. David Starr Jordan, 1923
Dr. Ellwood Mead
Portrait--Miss Marjorie Eaton, 1925
Samurai, A
Girl's Head, 1926
Portrait--William Abbott
Monterey (Figure Composition), 1928
Still-Life
Zoe, 1929
Equestrienne, 1932
Retrospective Exhibition--Posters and Cartoons, 1932
Portrait--Dr. William Ophuls, 1935
Portrait--Margery Livingston, 1936
Portrait--Dr. Stanley Stillman, 1937

Beaux Arts Club--Galerie Beaux Arts
Red Tree, The, 1914
Little Negress, The, 1926
Dr. Alexander Kaun, 1930

California Society of Etchers
(Helgesen Galleries)
Head of Old Man, 1914
(Hill Tolerton Gallery)
Old Woman's Head, 1917
(Hill Tolerton Print Rooms)
Portrait of a Boy, 1919

Sequoia Club
  Portrait of Babins, 1914
  Arnold Schroeder, May 1916
  Landscapes, December 1916
  Still-Life, 1919

Exhibition for Relief of France and
  Belgium--306 Post Street
  Red Tree, The, 1918

Traveling Exhibition, The Print Rooms
  Alice
  (Second Annual)
  Black Mantilla, The

Artists Group
  (Hotel Richelieu)
  Fishing Smack, The, 1921
  (Commercial Club)
  Portrait, 1924
  Fishermen's Wharf

First Exhibition--American Artists
  (California Palace of the Legion of Honor
   Lady in White, A  November 1926

Exhibition by California Artists
  (Paul Elder Gallery)
  Carmel Valley, May 1927

California Contemporaries Exhibition
  (Courvoisier Gallery)
  Portrait--Miss Burrage, December 1934

Exhibition of Ducks, Art Center
  Still-Life--Ducks, December 1934

Oakland, California
  Oakland Municipal Auditorium
    Memories of Holland, 1917

Oakland Art League--Sixth Annual, Mills
  College Art Gallery
  Man with the Red Tie, 1928

Bay Region Art Association--Second Annual
  (Oakland Municipal Auditorium), 1936
  Portrait--Miss Burrage

Berkeley, California
  Berkeley League of Fine Arts, League
    Building and Durant Hotel
    Represented, 1928

Sacramento, California
  Seventy-fifth Annual Art Exhibition,
    State Fair
    Kimona, The, 1929

Los Angeles, California
  Los Angeles Art Association, Biltmore Salon
    Equestrienne
  Foundation of Western Art, Fourth Annual
    Portrait--Miss Burrage, 1937

Seattle, Washington
  Seattle Fine Arts Society
    Portrait, 1919

Honolulu, T.H.
  Traveling Exhibition
    Bishop Galleries
    Alice, October 1920

Auckland, New Zealand
  Auckland Society of Arts, Jubilee
    Exhibition
  Boy with Kite
  Egyptian Girl, The, May 1921
  Finishing Touch, The
  Golden Girl, A
  Portrait of a Naval Officer
  Portrait of Elmer Hader, March 1923

London, England
  Crystal Palace
  Portrait of Elmer Hader, 1924

Paris, France
  Salon des Artistes Francais
    Veteran, The, 1909
    Head of Old Woman, 1910

AWARDS:

Auckland Society of Arts, Auckland, New Zealand
Gold Medal for Painting

National Gallery School of Painting, Melbourne, Australia, 1903-1905
Awarded First and Second Prize in Drawing from Life
Second Prize in Painting from the Head

National Traveling Scholarship, Second Place, 1905

Bay Region Art Association, 1905
Second Prize for Oils, Portrait--Miss Burrage

CLUBS:

Member:
San Francisco Art Association
Bohemian Club
California Society of Etchers
Commonwealth Club
American Institute of Graphic Arts

JURY SERVICE:

San Francisco Art Association Annual
Chairman of Jury of Selection and Hanging, also
Member of Jury of Awards, 1918
(47th Annual)
Member Jury of Awards, 1924
(49th Annual)
Member Jury of Awards, 1927
(51st Annual)
Chairman of Jury of Selection and Hanging, 1929
(54th Annual)
Chairman Jury of Awards

Sequoia Club
Member of Committee on Hanging, 1919

Artists Council, Artists Gallery, Hotel Richelieu
Member of Committee on Hanging, 1920

Bohemian Club Annual
Member of Committee on Hanging, 1923

Oakland Annual, Oakland Museum (California)
Member Jury of Selection, 1923

Advisory Board of Beaux Arts Gallery, 1924

Oakland Art League Exhibition
Member Jury of Admission, 1928

Oakland Art League
One of Three on Advisory Board for One Year, 1928

Federation of Arts Established
Temporary Chairman, 1931

First Annual Exhibition of Western Watercolor Painting
Member of Jury, 1932

Competitive Watercolor Show at Gump Galleries
One of Judges, 1933

Junior League Art Exhibition
One of Judges, 1933

San Francisco Garden Club Flower Show
One of Judges, 1933

LECTURES AND TALKS:

Opening of the Galerie Beaux Arts, 166 Geary Street,
San Francisco, California, September 17, 1914

District Rallies of Delphians--Three Different Talks on
"Tendencies of Californian Painting Today," 1921

Beaux Arts Club, November 6, 1926
"French Experiences"

English Speaking Union, November 16, 1926
"Twentieth Century Attitude to Art"--Lecture

Sacramento Women's Art Club, November 23, 1926
"Modern Movements in Art"

American Society of University Women, 1926
"Development and aims of Teaching in a
Professional Art School"

San Francisco Society of Women Artists, January 13, 1927
"Modern Art Movements"

Speaker--Formal Opening of New School of Fine Arts
January 15, 1927

Speaker--Section on Art, Letters and Music of
Commonwealth Club, February 15, 1927

Beaux Arts Galerie, 1927

East West Gallery of Fine Arts, September 1927

Commonwealth Club December Dinner, "What San Francisco
Lacks." Commission for Art Plan Launched. 1927

Lecture--Hotel Vendome, San Jose, California
March 27, 1928

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"The Public Interest in the Mystery of Art"

Women's City Club, April 18, 1928
"The Need of an Art Commission"

San Francisco Musical Club, 1929

Sacramento Ladies Museum Association, April 18, 1929

Women's Center, May 1, 1929
"Value of Art to Commonwealth"

Women's City Club, May 9, 1929
"Lecture on Sculpture"

Talk at Opening Beaux Arts Club, September 17, 1929

Pacific Arts Association of Oakland, April 11, 1930
"Art and Art Appreciation as it Concerns the
Community"

Berkeley Art Museum, April 7, 1931
Illustrated Lecture--"The Art of the Renaissance"

Yerba Buena Club, September 12, 1931

Northern California Chapter of the American Institute
of Architects, Hotel St. Francis, November 24, 1931
"The Function of the Painter on the Art Commission"

Lecture in Santa Rosa, California, February 24, 1932

California Society of Etchers 20th Annual, 1933
"Romance of Etching"

Art Section of the City and County Federation of
Women's Clubs, September 23, 1934

Business Men's Art Club of San Francisco, 1935
"Personal Experiences in Art Career"

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SPENCER MACKY

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C O N S T A N C E  M A C K Y

1883..... . . .

Biography and Works

"SPANISH DANCER"

OWNED BY WILLIAM VICTOR CAGLIERI

# CONSTANCE MACKY

Constance Macky, the artist-wife of Spencer Macky, is a California portrait painter of pre-eminence in her own right. She also shares with her husband the ever expanding adventure of teaching art. Their large classes in paintings and drawing at the California School of Fine Arts, Russian Hill, San Francisco, foster the new art of the Pacific slope, in a disciplined and enthusiastic manner.

As companion and co-worker of her husband from their early art school days, Mrs. Macky's career has been one of harmonious teamwork. But she has retained her own individuality and constantly developed her exceptional talents, so that today she takes a high place in the art life of the community.

Though California has wholeheartedly adopted the Mackys, both of them are by birth British Colonials. They met in Melbourne, Australia, where both were studying art, renewed their friendship in Paris and, in 1912, were married in Berkeley, California. The years since their marriage have been filled with the satisfaction of work well done, success as portrait painters and building for the future through their two sons and their classes, which number several thousand art students, during two decades of teaching.

## ANCESTRY

Constance Macky (nee Jenkins) was born in Melbourne, Australia, June 29, 1883, the youngest of the six children of John S. and Emma Wright Jenkins. Of Scottish lineage, her parents had come to Australia early in life, married and established their home there. John S. Jenkins was born in Elgin, Scotland, where his father had been English professor at the Elgin Academy, later a Presbyterian Minister. John S. Jenkins became mayor of Richmond, a city suburb of Melbourne, Australia. His ability as a civil engineer, architect, road and bridge builder was well rewarded in public recognition and financial security.

Constance Macky's mother, Emma Wright, was the daughter of a miller in Cambridge, England, who came to Australia as a very young child with her parents. Her personal ambitions were merged in her hopes for her husband and children. In the Jenkins household, made up of intelligent, articulate and kindly people, young Constance was encouraged in her strong inclination towards drawing and painting. She states that in those days everyone did a little "parlor art," and that often visitors from Scotland would send her paints and other materials as gifts, to further her art interest. Soon she developed past the amateur stage and began to show marked talent in her art work at high school. She began to study art seriously at fifteen.

## EARLY ART HONORS

When only seventeen, Constance Jenkins enrolled in the National Gallery School of Painting, in Melbourne, and from 1900 to 1908 applied her energies wholly to her art studies, winning yearly scholarships. Her work brought her honors and mention in all media and classes, of this very high standard school. Finally, in her last year at the Melbourne National Gallery School of Painting she won the coveted "National Traveling Scholarship," which spelled three years of art study in Europe. She was the first woman student to receive that distinction. Her canvas that won the scholarship was called "Friendly Critics" and still hangs in the permanent collection in the National Gallery of Melbourne.

Previous to this scholarship, she had also won more prizes than any student in the school, including the first and second prizes in the 1907 Women's Exhibition. Her canvas, "Friendly Critics," was reproduced in the International Studio magazine in London, during 1909.

## EUROPEAN STUDIES

Constance Jenkins sailed from Australia in the later part of 1909 and enrolled at the Academie Julien, in Paris. Young Macky was also a student there. Visits to the art galleries, explorations of Paris and its environs, hours of art discussion and sketching strengthened their interest

in each other. During this happy time, Constance painted the portrait of Spencer Macky, the handsome art student, which when shown in the Salon des Artistes won favorable comment from the Parisian journals.

Trips to Italy, Germany, Holland, England became part of her scholarship's itinerary. In each country, Constance ambitiously sketched and painted. With an imposing collection of drawings and paintings, she returned to Australia in the early part of 1912. In Melbourne, at Athenaeum Hall, Constance Jenkins gave her first solo-exhibition, which encouraged her by favorable publicity and the sale of a number of canvases.

## CALIFORNIA AND MARRIAGE

In 1912, after a visit to New Zealand to her fiance's family, Constance Jenkins sailed for San Francisco, to become Mrs. Spencer Macky on August 21, in Berkeley, California, in a marriage ceremony at the home of relatives. Their son, Donald was born the following year, and Lloyd, the younger son, in 1916.

During late 1914 and early 1915, the Mackys collaborated on decorative panels for the Australian and New Zealand Buildings in the Panama-Pacific Exposition of 1915. These were paintings of native scenes and motifs, done with effective selection. Their canvases of portrait and figure subjects also appeared in the Palace of Fine Arts in the International Exhibition of Painting and Sculpture.

THE MACKY ART SCHOOL

In 1916 the Mackys opened their first San Francisco art school in two studios of the Studio Building on Post Street, near Gough, where an art colony of famous artists lived in those Exposition and post-Exposition years. Albert M. Bender, the San Francisco bay region art patron, and his cousin, Anne Bremer, kept open house for visitors, where his choice books and art objects offered interest and her studio and roof garden offered unusual beauty. The sculptor, Leo Lentelli and his wife; Clark Hobart, Louise Mahoney, Florence Lundberg, artists; William Claussen, the portrait painter; Sigmund Beel, the violinist; and George Hyde, the decorator, were among the neighbors of the Macky's art school. The roof garden was used for the model out-of-doors, and the school grew so fast that it was soon moved to larger quarters in the "Artists Building," 535 Sacramento Street.

After a year the Macky Art School had become the most progressive group of art students in the Bay Region, and its classes, in 1917, were amalgamated with the California School of Fine Arts as it developed from the old Mark Hopkins School of Art. It was sponsored by the San Francisco Art Association and affiliated with the University of California. The Mackys are today leading personalities in the faculty. (Spencer Macky is Dean of the Faculty).

During June 1916, Constance Macky's portrait of her husband was exhibited at the Palace of Fine Arts. Mrs. Rose V. S. Berry's lecture reported in the Wasp of June 22, characterized Macky's portrait as:

> "....one of the big successes of the exhibition. In the portrait no particular color scheme is attempted, nor any artistic effect aimed at, but the simplicity and naturalness of the figure make a striking portrait. There is a tremendous strength and sincerity in Mrs. Macky's work that promises a brilliant future."

In addition to her painting and teaching, Mrs. Macky also served on numerous exhibition juries, among them the juries of selection and hanging for the San Francisco Society of Women Artists and the San Francisco Art Association's annual exhibitions in the California Palace of the Legion of Honor.

## TRAVELING EXHIBITIONS

The June 1919 issue of the International Studio art magazine reproduced, in full page, Constance Macky's canvas, "The Peri," as a representative painting in the San Francisco Art Association's annual exhibit in the Palace of Fine Arts. It stated:

> "The academic qualities are relieved by a general feeling for harmoniously balanced lines."

During the early years of the 1920's, the Mackys sent canvases to Honolulu and to other cities in the United States. One collection of current works by Western artists went to Los Angeles, San Diego, Denver, Sante Fe, Kansas

City, Seattle, Portland and San Francisco bay cities. The press notices commended the Macky pictures in each city.

SAN FRANCISCO EXHIBITIONS

Constance Macky's figure paintings and portraits dominated many group showings in San Francisco museums and galleries, among them the annual exhibitions of the San Francisco Society of Women Artists and the San Francisco Art Association. Of her work in the Society of Women Artists 1926 annual in the Don Lee Galleries, the Overland Monthly of June 1926 states:

> "Outstanding portraits....which conform to tradition and yet express decidedly modern spirit."

In 1927 Mrs. Macky served on the committee of the Western Women's Club, Sutter and Mason Streets, San Francisco to conduct an art gallery for current art. This was known as the East West Gallery and served the community with advanced art themes for several years.

Of her work in an Exhibition by California Artists, in the Paul Elder Gallery, the Argus of July 19, 1927 says:

> "Constance Macky presents two studies. One is a still-life and the other a costume study. Both are solid works which do honor to the painter's draughtsmanship and understanding of color."

In 1928 the San Francisco Examiner of February 19, praises a portrait by Mrs. Macky exhibited with the Oakland Art League, at Mills College as:

> "....the alluring portrait of a young woman.... the beautiful expression of the face, the free, easy attitude of the sitter and the simple colors favored by the artist make of this picture a central point of attraction."

The Argus tells of the Oakland Art League annual in its March 1928 issue:

> "The portraits by Constance and Spencer Macky are outstanding. Mrs. Macky's "Tale Teller" is a bit of fine reality, remarkably well handled."

During Constance Macky's long art career her work has afforded much material for the art columnists and art critics. She has been recognized by National art publications in both the United States and the British colonies. Limited space permits of but a few of the local comments on her work.

The San Francisco Examiner of April 21, 1929, comments on the Fifty-first Annual Exhibition of the San Francisco Art Association:

> "....Outstanding in their happy combination of the old and the new, are two portraits; one of the now famous 'Rose' by Stafford Duncan, and the other by Constance Macky, the latter being notably more traditional than almost anything else in the gallery. Mrs. Macky, going back to the best convention in portrait painting, has also taken account of the new spirit and blended both to a most pleasing purpose. It is perhaps her finest work.
>
> "The youngest rebel can see something of its eloquent argument for the oldest traditions. He may even note the painter's reason for making the left and heavily bangled hand clasp the right--a gesture in keeping with the earrings, the furs and painted lips."

The San Francisco Examiner of September 1, 1929 tells of the Macky's paintings in the California State Fair Art Gallery in Sacramento:

> "....What is more strictly portraiture, is shown in the paintings by Spencer and Constance Macky. Prof. Spencer Macky's study of a woman, 'The Kimono,' as it is called, is convincing enough as a true representation of the subject, but it must yield before Constance Macky's portrait of Marjorie Eaton in this respect.
>
> "Herself a painter, Marjorie Eaton is an unusually good model for the portrait artist for her Latin cast of features and olive complexion. She is rarely exotic, reminiscent of the models used by Italian masters of the Renaissance and Mrs. Macky has made full use of these intrinsic suggestions."

Mrs. Macky was awarded First Prize for this canvas in the all-California collection at the State Fair that year. Another award she won, in 1929, was noted in the San Francisco Chronicle of April 21:

> "The 1929 Art Association Annual has more provocatively interesting work than any other Association exhibition in years. 'Portrait' by Constance Macky, is one of the most outstanding paintings of the exhibition. The vitality and youth of the present age are expressed in this seemingly self-contained portrait.
>
> "Dressed in restrained modern smartness the woman is patently the cultured product of our present civilization. But under the transparent skin and behind the warm lips there is a barbaric spirit, an element of vigor that belies the calm poise. Here more truly than in any flaming youth or flapper type is the embodiment of modern woman.
>
> "This painting received the second Anne Bremer award for a work by a California artist."

The ensuing years were anxious ones, for in 1933, the illness and long convalesence of Spencer Macky brought added burdens to Mrs. Macky. However, she continued to teach and to paint in her studio at the California School of Fine Arts, as well as to contribute to local group annual exhibitions. Always awake to new trends in the fine arts, new methods and media, she is considered one of the most constructive art teachers in Northern California.

## THE ARTIST TODAY

Of all the friendly comment Constance Macky has received for her attainments, the one most pleasing to her is that of her husband and fellow-craftsman, who says, "She was the cleverest art student I ever knew, and is one of the finest portrait painters in America today."

Mrs. Macky's philosophy of life and art are inseparable. She lives her highest convictions and is free from any self-promotion and pretense. With a quick Scotch wit and her broad education in cultural values, she offers her family and many students a lively and inspiring companionship.

With her open mind she believes in the right of each artist to express himself in his own way. She maintains that the test of a work of art is not "to what school does it belong?" but "is it a good example of that school?" She sensitively appreciates the labors of the conservative school as well as the experiments of the extremely modern.

She states that "When an artist ceases to develop he is on the decline," and she feels that "there are realms of art entirely undiscovered and it is unwise to limit the explorers in their seeking." A basic part of her credo is: "The great principles of art and love are eternal. It is only the current expression that changes."

(The use of the terms "contemporary and current" are more accurate for what is loosely called "modern art" today).

After two decades as an active factor in the art life of Northern California, the Macky family now expands to include the talents of their son Donald. This young architect has been commissioned to design the sculptured entrance gates to the 1939 Golden Gate Exposition to be held in San Francisco's bay region.

Mrs. Macky continues to look after the well-being of her family and to contribute her assistance to the development of the art school and the local art exhibits. Her husband aptly words an art truth in one of his lectures, which applies to Constance Macky's art career, when he says:

> "This impulse to express work playfully, this divine spark which makes toil a joy, is at the foundation of all that is really worth while in life; it transforms the curse of Eden into a blessing.
>
> "But it is in the Fine Arts, however, that the union of spirit and matter is most perfectly fixed and poised in the form of a new creation,

where the spirit of thought and emotion is made manifest. In a work of art dead matter breathes and palpitates again, because of the creative spirit which it embodies.

"There are painters existing in California--good painters producing good art, but we can never have glorious art in our midst until we have really big artists among us, men who are made great because they live in a great epoch, among big and generous men and women who will demand and be content with nothing but the very best that is in us."

Mrs. Macky gives of her best, no matter what form her expression may take.

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# CONSTANCE MACKY

## REPRESENTATIVE

## WORKS

OILS:

Friendly Critics, 1908
Portrait--Spencer Macky, 1909
Trattoria Scatarin, Venice, 1911
Mirror, The, 1911
Portrait--Mrs. Frederick Roth, 1915
Roses, 1915
Spring, 1915
Fountain, A, 1915
San Francisco Exposition, 1915
Bird and Blossom, 1916
Sisters, 1916
Little Italian, A, 1918
Blue Beast, The, 1918
Twins, The, 1919
Peri, The, 1919
Juanita, 1919
Wind Blown Trees, 1919
Tale Teller, 1927
California Wild Flowers, 1928
Portrait, 1929
Portrait--Marjorie Eaton, 1929
Sewing, 1930
Portrait--Mrs. John Cuddy, 1930
Blue Spangles, 1932
Girl in White with Flowers, 1932
Meri, 1935
North of Twin Peaks, 1937
Portrait Study, 1937

MURALS:

Panama-Pacific International Exposition, 1915
Australian and New Zealand Buildings, Twelve Panels
San Francisco, California

PRIVATE COLLECTIONS:

William Victor Caglieri, San Francisco, California
Spanish Dancer, The

Dr. Amy Stevens, San Francisco, California
Peri, The, 1919

David Livingston, San Francisco, California
Portrait--David Livingston, 1936

Mrs. John Cuddy, San Francisco, California
Portrait--Mrs. Cuddy, 1930

Mrs. Ida Dogan, San Francisco, California
Portrait of Son

Mrs. Roy Rowe, Burlingame, California
Bud and Blossom, 1916

Mrs. W. B. Weston, Santa Clara, California
Portrait--W. B. Weston, 1927

Mrs. Herrell, Bakersfield, California
Portrait--Mrs. W. Chipman

Robert Cross, Los Angeles, California
Portrait--Stuart Cross, 1923
Portrait--Mrs. Anna Cox Ward, 1925
Portrait--Rosemary Cross, 1930

Mrs. Frederick Roth, New York City
Portrait--Mrs. Roth, 1915
Portrait--Jackie, 1916

Mr. Donald Elder, London, England
Cyclamen, 1925

Mrs. Walter Pallot, Napier, New Zealand
Spring, 1915

Victor Macky, Auckland, New Zealand
Blue Beast, The, 1918

PERMANENT COLLECTIONS:

California Palace of the Legion of Honor, San Francisco
  California Wild Flowers, 1928

Mills College Gallery, Oakland, California
  Twins, The, 1919

Library Modesto Junior College, Modesto, California
  Portrait--Charles S. Morris, 1932

National Gallery, Melbourne, Australia
  Friendly Critics, 1908

EXHIBITIONS:

San Francisco, California
  San Francisco Institute of Art
    Trattoria Scatarin, Venice, 1913
    Portrait Head, 1914

  Sketch Club
    Post Street Studio Building
    Portrait--Spencer Macky, 1913

  Artist Group at Studio, 1367 Post Street
    Mirror, The, 1914

  Panama-Pacific International Exposition, 1915
    (California Palace of Fine Arts)
    Portrait--Mrs. Frederick Roth
    Roses

  Post-Exposition Exhibition, 1916
    (California Palace of Fine Arts)
    Portrait--Mrs. Frederick Roth
    Roses

  San Francisco Art Association
    (First Exhibition--Golden Gate Park Museum), 1915
    Spring
    (Second Exhibition--Golden Gate Park Museum), 1916
    Fountain, A
    San Francisco Exposition
    (Summer Exhibition--California Palace of Fine Arts), 1916
    Portrait--Spencer Macky

(Annual), 1916
Bud and Blossom
Sisters
(Second Jury Free Exhibition--California Palace of Fine Arts), 1917
Portrait
Still-Life
(California Palace of Fine Arts), 1918
Blue Beast, The
Little Italian, A
Portrait Sketch
(Museum Loan Exhibition--California Palace of Fine Arts), 1919
Juanita
(Forty-third Annual--California Palace of Fine Arts), 1919
Peri, The
Twins, The
Wind Blown Trees
(Third Jury Free Exhibition--California Palace of Fine Arts), 1921
Ocean Bay, An
(Forty-fifth Annual), 1921
Head of a Boy
(Forty-sixth Annual--California Palace of Fine Arts), 1922
Blue Beast, The
(Forty-eighth Annual--California Palace of Fine Arts), 1925
Cyclamen
Potted Plant by Window
(Fiftieth Annual), 1928
California Wild Flowers
(Fifty-first Annual), 1929
Portrait
Still-Life
(Fifty-second Annual--California Palace of the Legion of Honor), 1930
Flowers
Girl Sewing
Portrait--Miss Rosemary Cross
Portrait--Mrs. John Cuddy
(Fifty-third Annual--California Palace of the Legion of Honor), 1931
Memories
(Fifty-fifth Annual--San Francisco Museum of Art), 1935
Meri
(Fifty-sixth Annual--San Francisco Museum of Art), 1936
North of Twin Peaks

Sequoia Club
Annual, 1914
Spring, 1916
Annual, 1916
Annual, 1919
Club Beaux Arts, Galerie Beaux Arts
Annual, 1926
Annual, 1929
Annual, 1930
Owned-Loaned Exhibition, 1932
San Francisco Society of Women Artists
(First Annual)
Portrait, 1926
(Annual--1930)
Girl Sewing
(Annual--1931)
(Seventh Annual)
Girl in White with Flowers, 1932
Traveling Exhibition--The Print Rooms
Juanita, 1920
Second Traveling Exhibition, 1923
Blue Beast, The
Artist Group--Commercial Club), 1924
Spanish Dancer
Wind Blown Trees
First Exhibition American Artists--California
Palace of the Legion of Honor), 1926
Portrait--Young Boy
Exhibition by California Artists), 1927--
Paul Elder's Modern Gallery
Jewish Girl
Still-Life
Flowers, 1931
First Annual Competitive Exhibition of Oils , 1932
Blue Spangles

Exhibition of Ducks, Art Center
Still-Life--Ducks, 1934

Berkeley, Californis
Hillside Club, 1914

Oakland, Californis
Oakland Municipal Auditorium
Bud and Blossom, 1917
Oakland Art League--Mills College Art Gallery
Tale Teller, 1928
Bay Region Art Association--Oakland Municipal
Auditorium
Plums and Apples, 1936

Sacramento, California
State Fair, 1929
(Seventy-fifth Annual)
Portrait--Marjorie Eaton

Los Angeles, California
Los Angeles Art Association, 1934
Foundation of Western Art, 1937
Portrait Study

Seattle, Washington
Seattle Fine Arts Society, 1919

Paris, France
Salon des Artistes Francais
Portrait--Spencer Macky, 1909

Athenaeum Hall, Melbourne, Australia
One-man Show, 1912

AWARDS:

National Gallery School of Painting, Melbourne, Australia
Scholarships Yearly, 1900-1908

Women's Exhibition, Melbourne, Australia, 1907
First and Second Prize--Gold and Silver Medals

Bronze Medal and National Traveling Scholarship for "Friendly Critics," Melbourne, Australia, 1908

San Francisco Art Association Annual, San Francisco, California, 1929
Second Anne Bremer Prize, $200, for "Portrait"

Annual Art Exhibition, State Fair, Sacramento, California, 1929
First Prize for "Portrait--Marjorie Eaton"

CLUBS:

Member:

San Francisco Art Association
California Society of Women Artists

JURY SERVICE

San Francisco Art Association
(43rd Annual--Palace of Fine Arts, March 21-May 4, 1919)
Jury of Selection and Hanging
(46th Annual--Palace of Fine Arts, November 24-December 31, 1922)
Alternate on Jury of Selection and Hanging
Alternate on Jury of Awards.
(47th Annual--Palace of Fine Arts, April 25-June 1, 1924)
Jury of Selection and Hanging
(48th Annual, 1925)
Jury of Selection and Hanging
(52nd Annual, 1930)
Jury of Selection and Hanging

San Francisco Society of Women Artists Annual
Chairman of the Jury

Western Women's Club
(East West Gallery)
Member of Committee of Art Gallery

CONSTANCE MACKY

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*These included Spencer and Constance Macky.

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