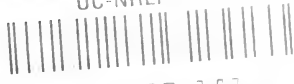


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GUY ROSE





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GIFT OF

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GUY ROSE



by

EARL L. STENDAHL

Paintings Photographed by

L. E. WYMAN

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GUY ROSE

A BIOGRAPHICAL SKETCH
AND APPRECIATION

Paintings
of France
and America

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GIFT

To Emil Carlson

M859548



The Artist

GUY ROSE

An Appreciation

IT IS good for the disquieted soul to meet a painter who is an artist by every instinct in his nature, who is a thoroughly trained craftsman in his work, and who is modern without wild vagaries. A frank disciple of Monet and his school—in fact, he has lived and worked in Giverny, the home of Monet—Guy Rose shows in his canvases the tonic influence of these sincere students of plein-air. Like them, he paints the out-of-doors, its colors broken into beauty by brooding sunlight, caressing airs, and moving winds. Needless to say that he paints much in the “high key,” which is the key of nature.

It has always seemed to me that the properly trained artist should be able to paint everything he sees that has the qualities of a picture. He should be alert to every impression of beauty, be it in a landscape shrouded in mist, a figure lighted by the sun, a row of huddled old houses, trees in the wind, a face, a piece of pottery. Any of these, and a thousand other things, may become the subject of a masterpiece of painting, for light has the power to make them all supremely beautiful—light and the painter.

Guy Rose is one of the all-round men. His mastery over his materials has kept pace with his eager interest in the multiform life that presented itself to him on every hand, and therefore you will find no monotony of subjects in the present showing—one of the most comprehensive and representative exhibitions ever held in Los Angeles.

ANTONY ANDERSON.

GUY ROSE

HIS BIOGRAPHY IN BRIEF

Guy Rose was born in San Gabriel, California, on his father's ranch, "Sunnyslopes," March 3, 1867, and is, therefore, to be numbered among the very few "western artists" who are actually so by birth and inheritance.

His father, L. J. Rose, was one of California's pioneers, traveling over the Santa Fe Trail in 1858 with his family. When but a few days out of Santa Fe, they were attacked by hostile Indians, and their horses and wagons, including everything they had, were stolen. However, no one was killed. Mr. Rose turned back to Santa Fe, where he lived for a year, earning funds with which to continue to California, where he finally arrived, settling at San Gabriel.

It was here that he bought land and began to develop Sunnyslope Ranch, which soon became famous for its wines and oranges. Later, this beautiful ranch was sold to an English syndicate for three million dollars. The sale had momentous consequences. It started the boom in California. The ranch was the first large landholding to be sold and sub-divided, and the price at that time was considered phenomenally large. The sale created intense excitement,

it raised high hopes, it turned the eyes of the world in our direction—and they haven't shifted to this day! Mr. Rose also owned Rosemead, which was essentially a stud farm for his famous race-horses. He was at one time state senator, and he was always actively interested in the laws and the development of California.

And now we come to his young son Guy, the subject of our sketch. After he graduated from the Los Angeles High School, where he had early shown an aptitude for art, the boy's eyes turned toward San Francisco. Virgil Williams and Emil Carlson were conducting a very successful school there, the Art Academy. Young Guy remained in the northern city for some years, winning school honors, as well as a medal at the State Fair, and it is to Emil Carlson, excellent instructor and consummate painter, that he feels particularly beholden for the success that has come to him. This in spite of the fact that in 1888 he went to Paris, working three years in the Julian under such masters as Doucet, Constant and Lefebvre. He spent his summers in painting out of doors in the many charming country places not far from Paris.

About this time he painted a large picture of French peasants that won him warm praise at the Chicago World's Fair of 1893. This painting was reproduced in color in the Art Journal of the Exposition, and other pictures by Mr. Rose were reproduced in black and white, with an accompanying biographical sketch and appreciation. Some of these very pictures are now owned in Los Angeles.

HIS BIOGRAPHY

On the return of Guy Rose to America he took up illustration in New York as a means of earning his livelihood, and from the very first had all the work he could do from important literary magazines. But he did not neglect his painting, and his canvases were given prominent positions in all the exhibitions of the Society of American Artists. Yet Paris still called to him, and in 1893 he went back, immediately setting up a studio and beginning work on pictures for the next Salon. He also resumed study of the figure at the Julian.

Both the pictures submitted by him to the Salon of 1894 were hung on the line, and he was given an Honorable Mention when he was only twenty-six years old—probably the first Californian to win a Salon honor. The larger picture to which the mention was given, "Flight into Egypt," was an evening effect very low in key. It was subsequently engraved by Frank French for the Harpers, who used it as a frontispiece for the Christmas number of the magazine. The smaller picture, "The Moth," exquisitely painted, represented a nude figure with immense night-moth wings. The "moth" lies prone on the floor, her wings scorched, before an open fire that lights one side of the figure. On the other side is an open window, through which streams the cold blue light of the moon. Both these pictures were later shown in New York, Philadelphia, Atlanta, Buffalo and St. Louis, the expositions of the last three cities awarding a medal to one or the other of them.

In the summer of 1894 Mr. Rose went from Paris to Greece to do some illustrations for Harper's Magazine, and while there he had

the first and nearly fatal attack of the illness that shattered his health and was to disable him for part of every year thereafter. After a slow and only partial recovery he traveled to Venice, also on a mission for Harper's, and there he spent two months before returning to Paris.

In February, 1895, the artist sailed for America, to rest for six months in California, going from here to New York, where he lived for several years in South Washington Square. At this time he did very little painting, but he taught twice a week in Pratt Institute, and in summer he had out-of-door painting classes in the country. He also worked constantly at illustrations and cover designs for the Harper publications, and for Scribner's, the Century, and the Youth's Companion. Among the books he illustrated was an edition de luxe of Bret Harte's works. Unfortunately, he was ill at intervals, and it was only now that the true nature of his ailment was discovered—lead-poisoning caused by the absorption of white paint from his brushes. His eyes were seriously affected by this, and were operated upon, while at times his hands were so crippled that they had to be strapped flat to a board. Finally he was forbidden to use oil paints, or even to have them in the house, and this order was enforced for ten years.

But France was not forgotten, and in 1899 our artist returned to Paris once again, though his health was not bettered by the change. He was very ill in Paris almost continuously for several years, absolutely unable to paint, and doing a little illustrating and

HIS BIOGRAPHY

working on fashion drawings for Harper's Bazar, work that was uncongenial and trying, but beautifully and faithfully done. It may be mentioned here that some of the best and most noted French artists have done, and still do, delightful fashion work. But life was not all irksome duty for Guy Rose. Part of one winter was spent at Biskra on the Algerian desert, and two or three unique shooting and camping trips were made from there. Trips were also taken to Italy and to California.

Then, in 1904, the change to Giverny was made. Mr. Rose had known and loved for years this charming little village in the valley of the Seine, near Vernon. It has been the home of MacMonnies, Monet, Frieseke, Richard Miller, Lawton Parker, Theodore Roberts, and many others, all of whom have done some of their best work there. At Giverny Mr. Rose bought an old stone peasant cottage, which he remodeled and added to, making it a delightful house and studio, and here he lived for eight happy years. The congenial country life, with its many healthful occupations, and with the added pleasures of shooting, fishing, and motoring, re-established his health to some degree, and he was finally permitted to paint again—and the enthusiasm with which he seized his brushes may be imagined!

But it was like beginning all over again, for in ten years methods of painting had changed a good deal—and, of course, our artist's ideas had changed, too. However, pupils came to him almost at once, and he began to exhibit in the Salon, as well as to join his good friends, Frieseke, Miller, and Parker, in sending work to New York,

where the four Americans had a most successful private exhibition, the success being one of money as well as esteem, for sales were quick and numerous.

Mr. Rose, it appears, was born under the star that speeds the traveler on his way. In 1912 he returned to New York with his recent work, which included landscapes as well as figures done out of doors, and these, with one or two portraits painted that winter, were exhibited in New York, Philadelphia, and other cities, the New York exhibition room being at Macbeth's. Then, for two busy summers—it was fine to be at work again, really at work with paints and brushes!—he painted and taught out of doors at Narragansett Pier.

Now, ho! for the West again! No place like home, after all—especially such a home as awaits all of California's native sons. In 1914 he came back "for good." He had not painted here since he was a boy, and he had always longed to do the places that were so dear to him. He had always wanted to paint the Pacific. He "did" them well—as his pictures testify. He sent two of his French landscapes to the San Francisco Exposition, and there he was awarded a silver medal. The canvas that won the medal was recently purchased for the Cleveland Museum.

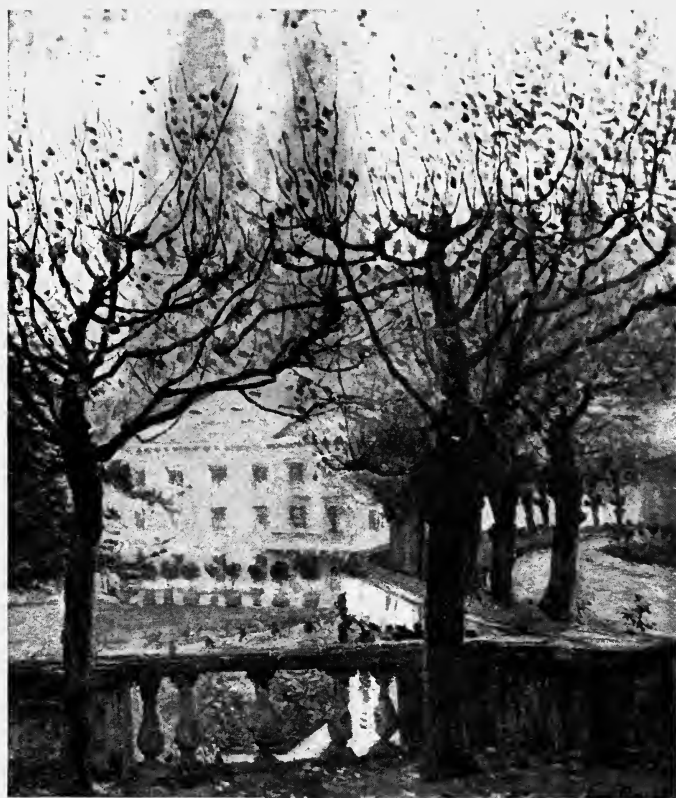
One of the very first things he painted out here was, appropriately enough, a life-size portrait of a native daughter, Miss Lucretia del Valle (now Mrs. Grady), as she appeared in John Steven

HIS BIOGRAPHY

McGroarty's "Mission Play." This brilliant piece of painting was sent to the Pan-American Exposition at San Diego, and, of course, it took a gold medal. The picture now belongs to Mrs. Rupert Hughes. Other recent California awards are the first Black prize at the California Art Club, 1919, and the William Preston Harrison prize in 1921. Not long ago the Los Angeles Museum purchased a large canvas, "Carmel Coast," for its permanent collection. Mr. Rose has been a member of the board of governors of the Museum since 1915, and was for several years director and sole instructor of the Stickney Memorial School of Art in Pasadena.

But it seems to be an impossible task to rid the human system of lead-poison. Mr. Rose's old trouble asserted itself again on February 4, 1921. While painting in his Pasadena garden he had a stroke which partially paralyzed him. Although he has improved in many respects since then, he has not yet been able to use brush or pencil. However, there is cause for hope and belief that this condition is not permanent. Meanwhile, we have much of his finest achievement with the brush on exhibition and on sale at the Stendahl Galleries, in the Ambassador, and Los Angeles art lovers will not let it pass to other cities. It is part of the life-work of one of our most gifted sons, and it should remain in Los Angeles.

EARL STENDAHL.



1. *IN THE MUSEE GARDEN, TOURS, FRANCE*

THE foliage of trees largely obscures the twin towers of the Tours Cathedral. Moss, because of the continual rain, is seen growing on the balustrade and tree-trunks. The sky is composed of a subtle gray mist. The building in the foreground is now used as a museum.

Signed at the lower right.

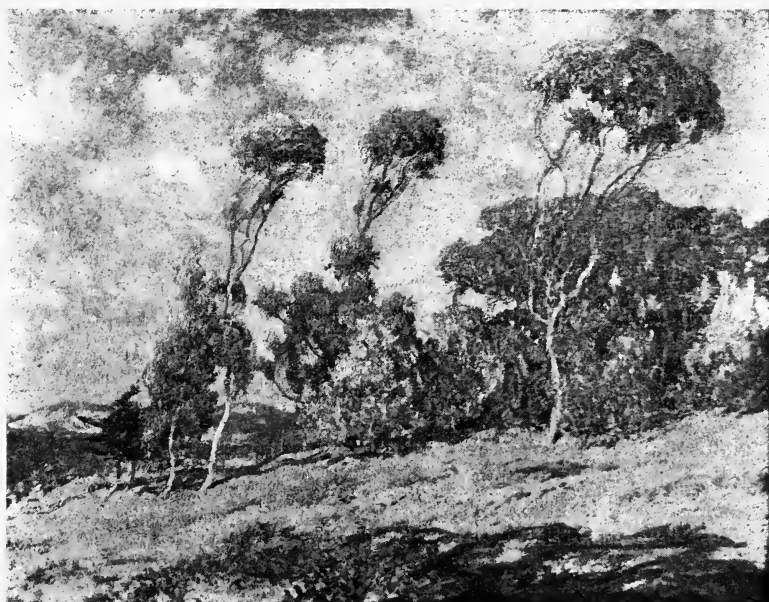


2. *OFF POINT LOBOS*

Height, 24 inches; length, 29 inches

THE distant horizon is barely perceptible through the in-rolling fog. Cypress trees and rocky cliffs guard this rugged coast, which holds a record for many shipwrecks. Artistically this painting has few equals. Ensemble of varied gray tints harmoniously combined.

Signed at the lower left.

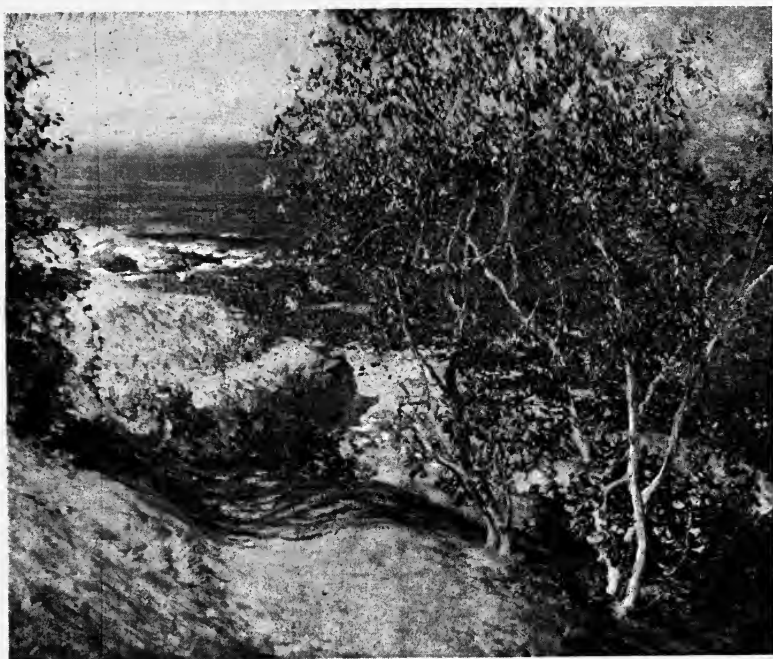


3. LAGUNA TREES

Height, 24 inches; length, 29 inches

A LIGHT grey-green color decoration, high in key and unforced in composition. The wind is toward shore, and the trees are bending in the direction of the moving clouds.

Signed at the lower right.



4. *INDIAN TOBACCO TREES, LA JOLLA*

Height, 24 inches; length, 29 inches

A GROUP of tobacco trees at the right, their sparkling, crinkly green leaves interspersed with yellow flowers, the blue sea beyond. Rich purple shadows run across the foreground, and a bit of white surf helps to make this picture one of bright happiness.

Signed at the lower right.

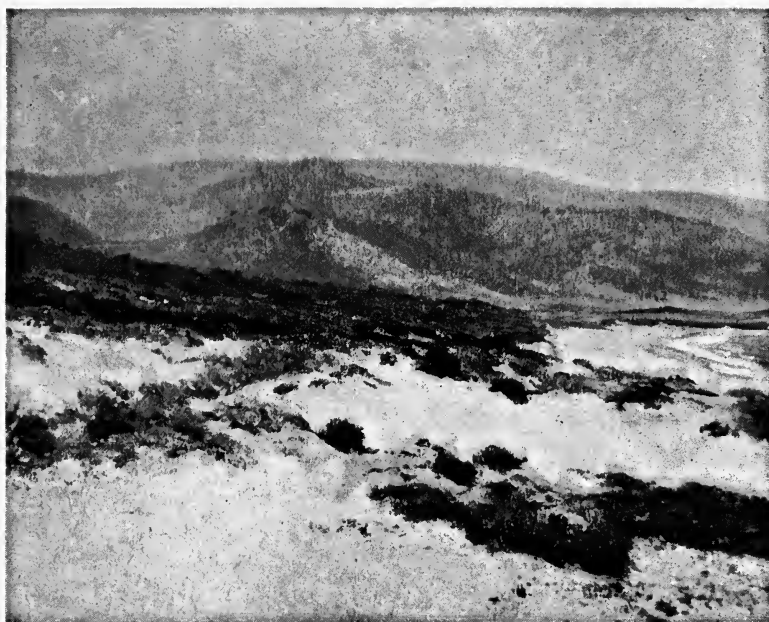


5. *A GRAY DAY, CARMEL*

Height, 24 inches; length, 29 inches

Mr. Rose believes this is one of his finest pictures. There is rich, subdued coloring of shrubs in the immediate foreground, back of which the road winds, leading you around the bay to the distant headland extending to the extreme left. Overhead the mass of grayish-white clouds casts its quiet tone over the sea. A most harmonious color scheme and a perfect composition.

Signed at the lower right.



10. *CARMEL SHORE*

Height, 24 inches; length, 29 inches

SHOWING just a bit of Carmel Bay at the right center. One of the characteristic features of Carmel is its white sand dunes, which are shown with a tempered misty gray background of high hills. A truly beautiful picture well executed.

Signed at the lower right.



11. *EARLY MORNING*

Height, 28 $\frac{3}{4}$ inches; length, 23 $\frac{3}{4}$ inches

THE subject, resting in an easy, comfortable position, is in deep meditation. The blues and greens form a colorful background. The drapery hangs gracefully, and the color throughout is harmoniously refined.

Signed at the lower right.

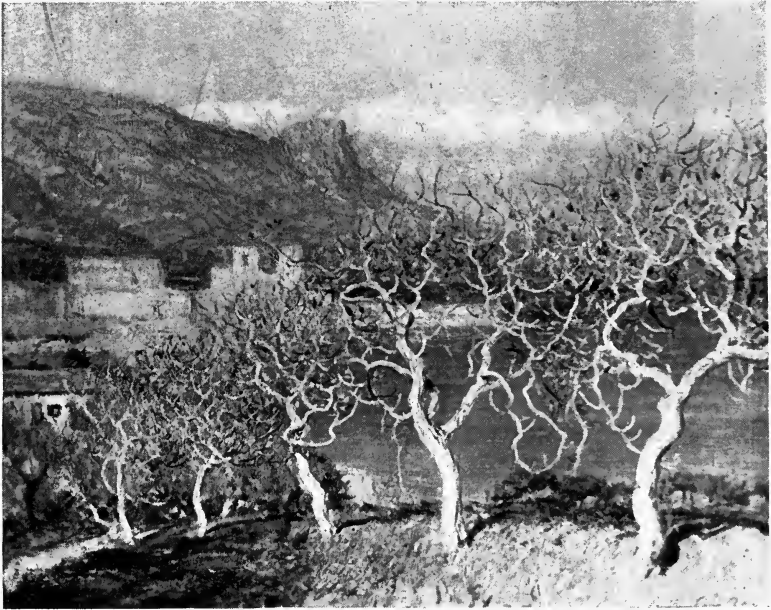


12. *MARTIN'S POINT, CARMEL*

Height, 24 inches; length, 29 inches

A HAPPY, colorful subject at Carmel. The rocks in the foreground are covered with green sea-growth, and those to the left center reflect the warm sunlight. The day is very bright, and the breaking surf seems to be continuously laughing.

Signed at the lower right.



13. *FIG TREES, FRANCE*

Height, 23 $\frac{3}{4}$ inches; length, 28 $\frac{3}{4}$ inches

HERE we have a bit of Southern France bordering the Mediterranean with the French Alps in the distance, the fig trees in the foreground obscuring and breaking up the deep blue of the sea. Spring has not yet arrived, as indicated by the dead grass and weeds which have turned to a beautiful golden yellow brown. The buildings at the left center are Spanish in character. One of the most colorful and happy pictures in the collection.

Signed at the lower right.



14. *GREEN AND BLUE*

Height, 24 inches; length, 29 inches

CARMEL BAY as blue as the bluest Mediterranean on a bright sunny day. The shallow water in the foreground is a translucent green. The white breakers rolling in toward the shore complete a beautiful composition.

Signed at the lower right.



15. *CARMEL DUNES—No. 1*

Height, 24 inches; length, 29 inches

A BEAUTIFUL composition, full of truth and sincerity, and one of the finest paintings by Guy Rose, a flower-bordered path leading away from the foreground to the sand dune in the middle distance. Trees to the left silhouetted against an incoming low fog, which is seen kissing the hills in the distance. A truly worth-while painting.

Signed at the lower right.

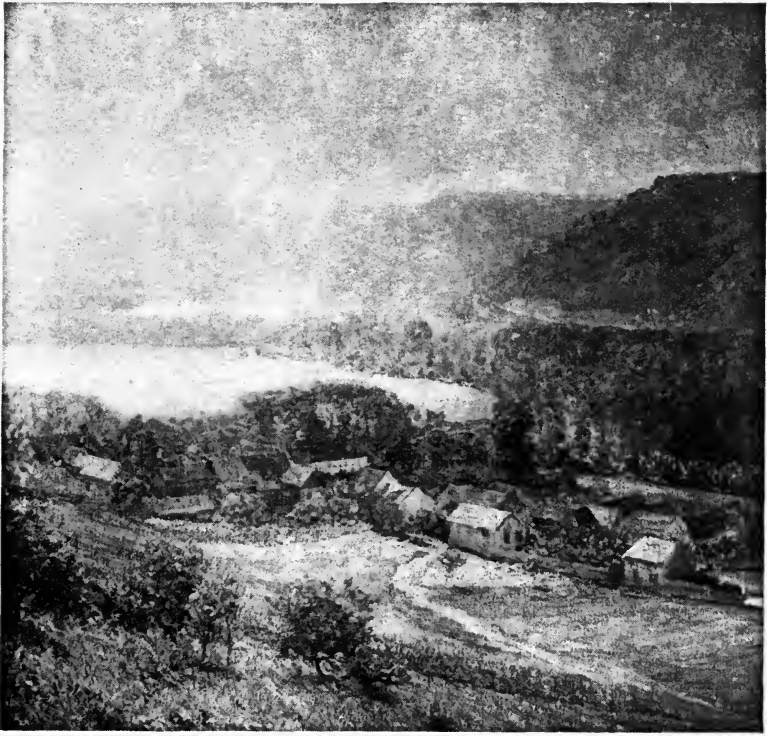


18. *EUCALYPTUS, LAGUNA*

Height, 39½ inches; length, 31½ inches

A GROUP of trees on the crest of a hill silhouetted against a blue sky filled with puff-ball clouds. The grouping of the trees is easy and the composition is highly decorative.

Signed at the lower right.



19. *THE SEINE VALLEY, FRANCE*

Height, 35 inches; length, 38 inches

A PASTORAL landscape with a group of rural buildings in the center. The Seine in the distance flows through its high-walled valley. The harmonious gray color-tones of close values produce a very beautiful effect.

Signed at the lower right.

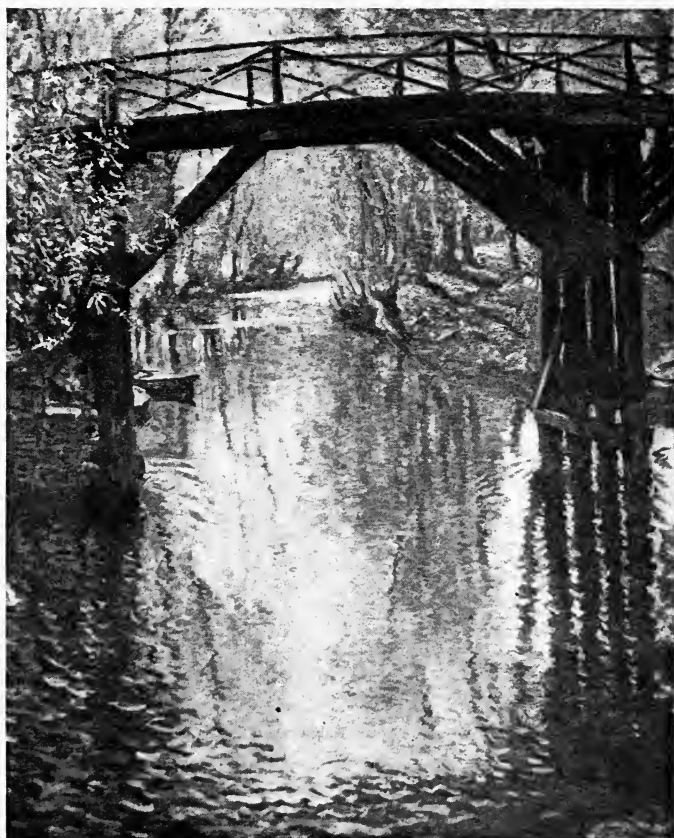


20. *SAN GABRIEL MISSION*

Height, 28 $\frac{3}{4}$ inches; length, 23 $\frac{3}{4}$ inches

THROUGH the pepper trees the old Mission bells are seen bathed in the warm summer sun. One of the most beautiful parts of this painting is the lower right. Here an earthen jar, a sprinkler and a brimming tub of water are grouped around a dripping tap, which has formed a puddle of water. A truly beautiful bit of still-life.

Signed at the lower left.



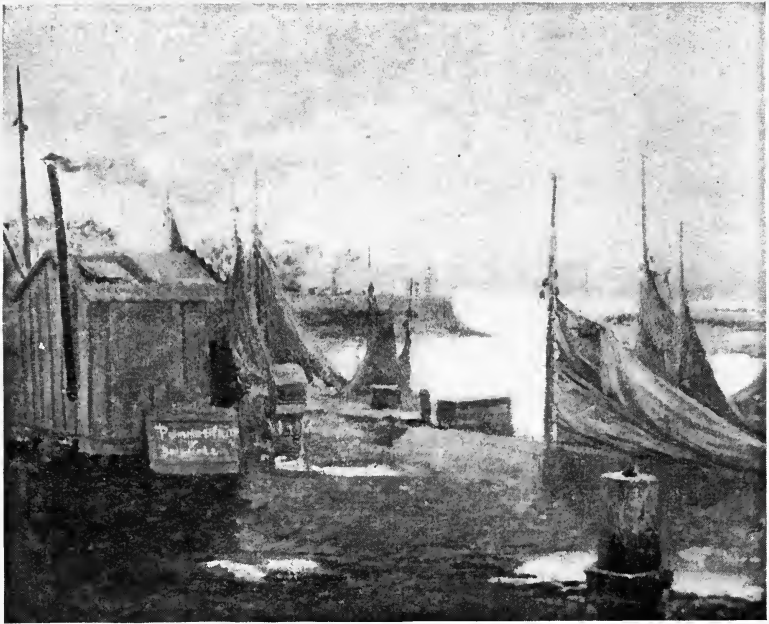
21. *THE OLD BRIDGE, FRANCE*

Height, 28 $\frac{3}{4}$ inches; length, 23 $\frac{3}{4}$ inches

A CHARMING, cool spot in delicate spring greens. The stream leads you around a bend behind the willows, and the surface of the water is sparkling and always in motion. One of the best examples from the brush of Mr. Rose while in France. The old bridge, with its reflections, forms a frame, a picture within a picture.

Privately owned.

Signed at the lower right.



25. *ON THE HONFLEUR JETTY*

Height, 23 $\frac{3}{4}$ inches; length, 28 $\frac{3}{4}$ inches

THE rain has left the jetty and sails of the fishermen's boats saturated, and the passing storm is still evident near the horizon. A low atmospheric pressure is noticeable by the downward curling smoke of the jetty master's cabin at the left. A gray harmonious color symphony prevails over the whole canvas.

Signed at the lower right.

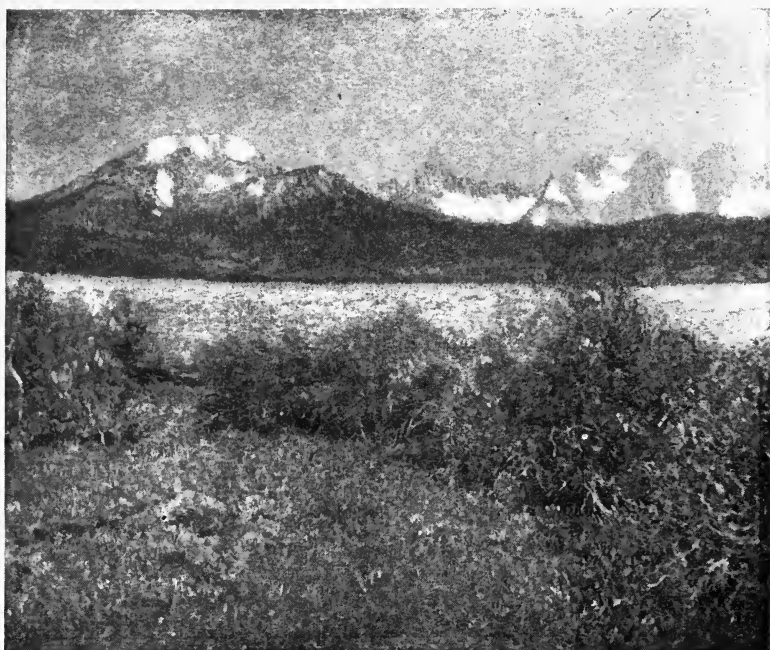


26. *MOONLIGHT, CARMEL*

Height, 24 inches; length, 29 inches

ONE of the "silvery Roses," as delightful in surface quality of water as in charm of composition. A picture with a delicately analyzed play of moonlight over the sea. Although the moon is hidden by the dark foliage of fantastic Monterey cypresses, the spell of its soft and radiant luminosity casts its charm over one immediately. A picture one never forgets.

Signed at the lower right.



27. *A SIERRA TROUT STREAM*

Height, 24 inches; length, 29 inches

THE brook, half hidden by the dense green foliage, is Convict Creek. Its banks are carpeted with mountain flowers. In the distance the mountains, covered with snow, separate the clear blue sky from the verdant green of the meadow. A painting of sincerity and truth.

Signed at the lower right.



30. *NOVEMBER MISTS*

Height, 28 $\frac{3}{4}$ inches; length, 23 $\frac{3}{4}$ inches

A BEAUTIFUL picture of spiritual quality and refinement, considered one of the finest in the collection. It was only recently offered for sale. The silvery grey curtain of mist almost hides the trees on the further bank; and at the lower left, yellow autumn leaves float idly on the stream. The boats at the lower right, discarded from their summer service, are already forgotten and filling with water.

Signed at the lower right.

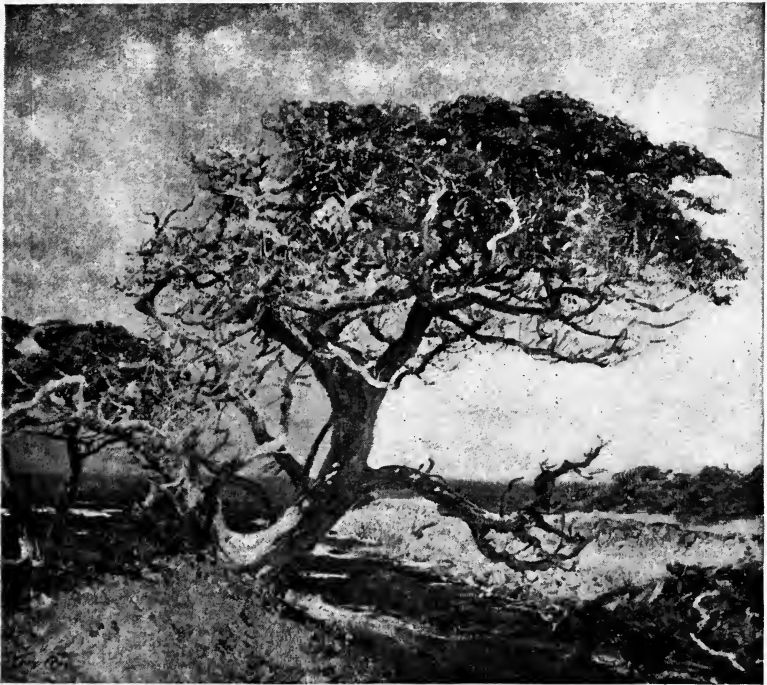


32. *SUN AND SHADOWS*

Height, 24½ inches; length, 19½ inches

A DEEP, limpid pool, overhung with dense green foliage. The foreground is filled with water lilies and pads. This is a superb rendering of reflections, cool and inviting, penetrating into blue depths.

Signed at the lower left.



36. *MONTEREY CYPRESS*

Height, 21 inches; length, 24 inches

THE portrait of a cypress that has been battered by the elements for hundreds of years. Fantastic in shape, gnarled and twisted by the winds, these trees stand guard over the coast. The distant blue sea adds enchantment.

Signed at the lower left.



37. *A CARMEL PINE*

Height, 21 inches; length, 24 inches

A MASSIVE pine near the water's edge, with the deep blue sea and bright sky showing through the branches. A vigorous subject in strong colors, admirably executed.

Signed at the lower right.



48. *MARION*

Height, 15 inches; length, 18 inches

MR. ROSE is noted for painting of hands. They never seem obvious, but are always beautiful and gracefully placed. The girl is as unconscious of our attentive scrutiny as we are of her hands, which is a tribute to the artist's ability.

Signed at the lower right.



63. *IN THE OAK GROVE*

Height, 24 inches; length, 21 inches

A FIGURE resting against a young oak, light shadows playing through the trees. One of the few landscapes with a figure.

Signed at the lower right.



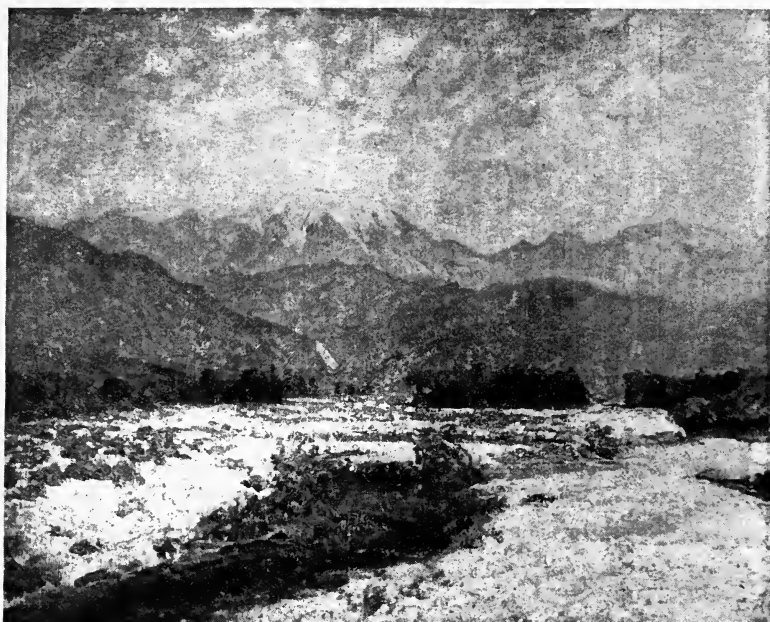
64. *SAN GABRIEL ROAD*

Height, 23 $\frac{3}{4}$ inches; length, 28 $\frac{3}{4}$ inches

A PICTURE full of interest, and now historic, for these old buildings have been replaced with more modern structures. At the top center is seen part of Mission San Gabriel. The sunlight sifting through the pepper trees and the arrangement of the old bench and broken picket fence invite one to linger in this cool, quiet spot.

Owned by a private collector.

Signed at the lower left.



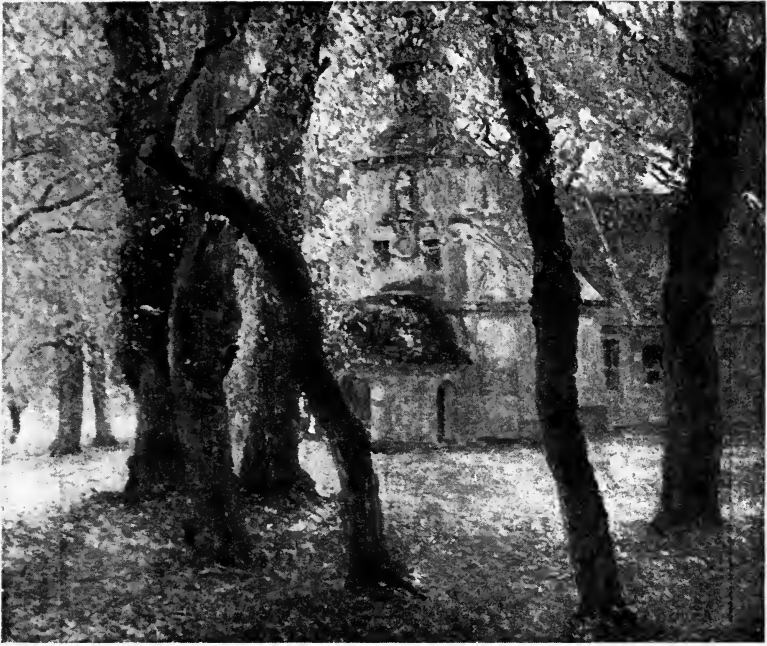
65. *SAN GABRIEL WASH*

Height, 24 inches; length, 29 inches

A BRIGHT day emphasizing the glaring white sand of the wash, which is fringed with the ever-present willows. A stream winds its way from the canyon, which is walled in by the Sierra Madre mountains. Perspective and distance are handled in a masterly way.

Property of a private collector.

Signed at the lower right.



66. *NOTRE DAME DE GRAS, HONFLEUR, FRANCE*

Height, 23 $\frac{3}{4}$ inches; length, 28 $\frac{3}{4}$ inches

TREES in the foreground are in their autumn colors. The quaint old church is used by the sailors of this section. The feeling of air through the trees is superbly rendered.

Privately owned.

Signed at the lower right.



67. *THE LEADING LADY*

Height, 54 inches; length, 48 inches

A BRILLIANT piece of color and an admirable composition, and at the same time a fine portrait of one of Southern California's most beautiful native daughters. This picture has been reproduced many times, in black and white as well as in color.

Privately owned.

Signed at the lower right.



68. *THE MODEL*

Height, 24 inches; length, 20 inches

A YOUNG girl dressed in soft pinks, very prim but still graceful, against a back-ground of olive greens.

Signed at the lower center.



69. *CARMEL'S COAST*

Height, 31¼ inches; length, 39½ inches

THIS painting was recently purchased by the Los Angeles Museum. Its composition, color and sparkling effects of light produce a beautiful picture.

Signed at the lower right.

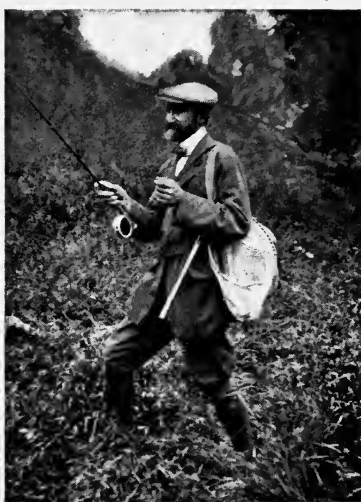


70. *SAND DUNES, CARMEL*

Height, 21 inches; length, 24 inches

SAND dunes sloping from the right encircling the bay. The lowering clouds rest on the distant hills. This is a poem in grey and green.

Signed at the lower right.



The Artist



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