

stepfather was a shoemaker. She trained at the Mark Hopkins Institute of Art under Arthur Mathews, Alice Chittenden, Charles Judson, Will Sparks and John Stanton between 1903 and 1905.<sup>2</sup> In the spring of 1904 she received an honorable mention in the California School of Design's sketch class.<sup>3</sup> A year later she was given honorable mentions in the perspective and anatomy classes.<sup>4</sup> After the 1906 earthquake she relocated to Oakland with her family. Dora advertised her Oakland studio at 43 Lester Avenue in the classified section of the Directory and taught art at Oakland High School.<sup>5</sup> She apparently resided with her parents at 291 Lester Avenue.<sup>6</sup> Her early experiments in photography were so successful that she displayed "a series of pictures of Lake Merritt" at the 1908 Arts and Crafts Exhibition in Oakland's Idora Park.<sup>7</sup> Her painted still lifes were exhibited at the San Francisco Sketch Club from 1912 to 1913.<sup>8</sup> She and her parents periodically rented a summer cottage in Carmel.<sup>9</sup> Jacobs contributed to the Annual Exhibitions of the Carmel Arts and Crafts Club in 1909 and 1910.<sup>10</sup> She was socially active in the East Bay and was a member of the Saturday Night Club.<sup>11</sup> In November of 1914 she publicly supported the forthcoming ball of the Society of San Francisco Artists.<sup>12</sup> Her place and date of death are presently unknown.<sup>13</sup>

**ENDNOTES FOR JACOBS:** 1. U.S. Census of 1880 [ED 166, Sheet 3]. / 2. Halteman, p.149. / 3. SFL, May 14, 1904, p.14. / 4. SFL, May 13, 1905, p.9. / 5. Polk: 1907, p.1149; 1908, p.1672. / 6. Polk: 1913, p.482; 1914, p.477. / 7. SFC, October 19, 1908, p.5. / 8. Schwartz, *Northern*, p.73; SFL, March 23, 1913, p.31; SFC, December 14, 1913, p.62. / 9. MDC, June 25, 1909, p.1. / 10. Appendix 2. / 11. SFL: October 1, 1904, p.6; January 2, 1904, p.6; October 29, 1907, p.6; December 8, 1907, p.39; December 22, 1907, p.37; TOI, February 7, 1909, p.9. / 12. TOI, November 11, 1914, p.8. / 13. Cf., Hughes, p.579; Jacobsen, p.1651.

**ROBERT H. JAMES** (1884-1964) was born in May and migrated with his family from his native Maine to San Francisco in the 1890s. According to the U.S. Census of 1900, he resided at 2209 Pine Street with his Maryland-born father, William, his Maine-born mother, Emeline, and siblings, Alice and William.<sup>1</sup> His father was employed as a "carpenter." James was employed as a "dry goods clerk" while studying engraving and art. He began working at *The Oakland Tribune* in 1907. His residence in 1910 was unchanged, but his official occupation was listed as "photoengraver, newspaper."<sup>2</sup> Prior to World War I he painted on the Monterey Peninsula. He exhibited two works at the Fourteenth Annual Exhibition of the Carmel Arts and Crafts Club in 1920: *Cypress Point* and *Foggy Day*.<sup>3</sup> From the U.S. Census of 1920 we learn that he continued to reside with his widowed father and siblings at a new San Francisco address, 1955 Webster Street.<sup>4</sup> He was still listed as unmarried and was employed as a "newspaper photographer." By the late 1920s he had moved to Oakland and lived as a "lodger."<sup>5</sup> In 1940 he exhibited in the Annual Exhibition of the United American Artists at New York City's Rockefeller Center to favorable reviews.<sup>6</sup> His final Oakland address was 4366 Bridgeview Drive. Robert James died of a heart attack on January 15, 1955 while walking to the Tribune Building.<sup>7</sup>

**ENDNOTES FOR JAMES:** 1. U.S. Census of 1900 [ED 219, Sheet 3A]. / 2. U.S. Census of 1910 [ED 253, Sheet 1B]. / 3. Appendix 2. / 4. U.S. Census of 1920 [ED 154, Sheet 1A]. / 5. U.S. Census of 1930 [ED 1-44, Sheet 4A]. / 6. NYT, May 25, 1940, p.17. / 7. TOI, January 17, 1955, p.4-D; cf., Jacobsen, p.1660; Hughes, p.581.

**CHRISTIAN (Chris) AUGUST JÖRGENSEN** (1859-1935 / **Plate 11a**) was born on October 7<sup>th</sup> in Norway and at the age of ten migrated with his widowed mother to his uncle's home in San Francisco. In the mid 1870s with a scholarship from John Ross Martin he studied art at the School of Design where he originally started working as a janitor.<sup>1</sup> One of his earliest professional memberships was at San Francisco's Graphic Club; he exhibited at the same in 1874.<sup>2</sup> In the late 1870s he briefly worked in an architect's office and received private lessons in painting from an admiring Thomas Hill.<sup>3</sup> On the recommendation of another patron, Virgil Williams, he returned to the School of Design as "assistant director" between 1881 and 1883 and then borrowed twenty dollars to set up his own studio on California Street.<sup>4</sup> Into the 1890s he attended the social functions at the San Francisco Art Association (SFAA) where he also served as a juror.<sup>5</sup> The location of his San Francisco "studio" changed constantly and it varied in size from opulent quarters to a small show room: California Street in 1883, 421 Market Street in 1884, 430 Pine Street in 1885, 220 Sutter Street from 1888 to 1891, 823a Sutter Street in 1892, 325 Montgomery Street in 1895-96, 131 Post Street from 1897 to 1900, 728 Montgomery Street in 1900, 207 Sutter Street in 1900-01, 36 Geary Street in 1901-02, Bohemian Club in 1902, 420 Montgomery Street between 1903 and 1905 and finally the offices of Ghirardelli & Co at 310 Clay Street in late 1905.<sup>6</sup> In the mid 1880s Jörgensen exhibited his watercolors of San Francisco, the East Bay harbors and Santa Barbara under such titles as: *Fisherman's Hut*, *San Francisco Docks*, *Old Adobe-Santa Barbara*, *Boat House-Oakland Creek*, *Bill the Butcher*, *Chinese Junk*, *Lumber Schooner*, and *Italian Goat Herder*. By the end of that decade he had added scenes from Aptos, the Monterey Peninsula and Berkeley.<sup>7</sup> His panoramic watercolor entitled *Monterey Bay* is dated to 1888.<sup>8</sup> He made a trip to Yosemite in 1890, the date of his very murky aquarelle, *Half Dome*.<sup>9</sup> After 1894 there were views of Paris, Genoa, Rome, Rapallo and Venice. By 1900, as he concentrated on the landscapes of Yosemite and Carmel, he continued to paint far more watercolors than oils.

Beginning in the mid 1880s he supplemented his income by working for the engraving firm of W. W. Elliott and teaching private art classes in his studio; one of his students was Joseph Raphael.<sup>10</sup> At this time he maintained a pied-à-terre in San Francisco at 2008 Divisadero

**DORA SETTON JACOBS** (1870-19??) was born in California. According to the U.S. Census of 1880, she was an only child who lived on Mission Street in San Francisco with her Russian-immigrant parents.<sup>1</sup> Her

Street, but apparently lived in Oakland.<sup>11</sup> He became engaged to his former student, Angela Ghirardelli, the daughter of the wealthy chocolate maker, in September of 1887 and married her the following April at the home of the bride's sister.<sup>12</sup> The couple honeymooned in New York. From 1888 until his resignation in July of 1892 Jörgensen taught "freehand and perspective drawing" at San Francisco's Mechanic's Institute.<sup>13</sup> By 1891 he was holding his private art classes in both San Francisco and Oakland; several of his devoted students accompanied him and his wife on lengthy sketching vacations to Santa Barbara and Watsonville.<sup>14</sup> He was also the co-founder and weekly instructor at the Mare Island Sketch Club.<sup>15</sup> For almost a decade Jörgensen and his students held an annual exhibition-sale in his San Francisco studio and provided musical entertainment and refreshments.<sup>16</sup> Both the *San Francisco Call* and the *Alameda Daily Argus* published descriptions of one of his "musicales" which included several sopranos and instrumental solos as well as "a view of some of Mr. Jorgensen's pictures."<sup>17</sup> Chris and Angela were popular in San Francisco society with their frequent attendance at dinner-dances, gaming parties, weddings and benefits.<sup>18</sup>

In 1892 her father took the Jörgensens on a grand tour of Europe; Chris briefly studied art in Florence. On the sudden death of the elder Ghirardelli the couple returned to California in April of 1894.<sup>19</sup> That fall he staged several studio exhibitions of his European paintings.<sup>20</sup> In March of 1895 the feature article on Jörgensen in the *San Francisco Call* reproduced a sketch of his studio as well as two of his Italian portraits and quoted an interview with the painter who demanded that the city and state encourage a broader public interest in art. The unnamed reviewer for the *Call* philosophized on the development of art in California and added these observations about Jörgensen:<sup>21</sup>

... Personally, Mr. Jörgensen is small, very alert and keenly artistic in his mannerisms . . . his whole action shows the strength of his purpose, while his work shows the strength of the man. It is art for art's sake at which Mr. Jörgensen aims . . .

... Mr. Jörgensen . . . seems to refuse to condescend to sentimental movement, preferring evidently broad strong effects, almost too masculine, at times.

... Mr. Jörgensen's work is representative, not only of that which ought to be expected from the local artist, but it is a definite proof of how thoroughly a San Francisco art school may educate and form an artist.

In November of 1897 the *Call* published a human interest story about the boy model that Jörgensen painted in tattered clothes despite the mother's best efforts to present her son in new attire; a year later at Oakland's Industrial Exposition he exhibited a "very skillfully handled" *Flock of Sheep*.<sup>22</sup> The Jörgensens established in the late 1890s their official residence in Fruitvale, an unincorporated district of Oakland; records show that he deeded some of his Oakland property to his wife.<sup>23</sup> Mrs. Jörgensen was responsible for the lavish decorations in his Post-Street studio which was described and photographed in 1900 for the "Sunday Supplement" of the *San Francisco Chronicle*.<sup>24</sup> In 1902 their Oakland address was given as Fourteenth and Popular Streets.

Jörgensen contributed to exhibitions at San Francisco's three most prestigious venues: Mechanics' Institute Fair from 1884 to 1897,<sup>25</sup> SFAA between 1884 and 1905,<sup>26</sup> and Bohemian Club from 1897 to the mid 1930s.<sup>27</sup> From 1886 to 1901 he exhibited at the California State Fair where he received several awards.<sup>28</sup> At the State Fair of 1887 he was awarded a silver medal for watercolor and twenty dollars.<sup>29</sup> A year later at that event he received separate fifteen dollar prizes in the categories of painting and drawing.<sup>30</sup> The titles of his watercolors at the 1889 Fair were: *Moss Beach-Monterey*, *Clam Diggers* and *Fisherman's Daughter*.<sup>31</sup> In 1890 and 1891 he again won silver medals and prizes of thirty dollars at the State Fair; he was given a ten dollar prize for drawing in 1891.<sup>32</sup> One of his 1891 entries, *Castle Rock*, was called "a bold, well-drawn, strong marine view of superior merit."<sup>33</sup>

His work frequently attracted the notice of the press. At the 1885 spring Annual of the SFAA an unnamed critic for *The Wasp* said that his "watercolors are steadily improving and are very talented indeed."<sup>34</sup> Later that year several of his exhibited works at the SFAA gallery, including his *Telegraph Hill from Alcatraz Island* and *Alameda Creek*, were characterized in the *Daily Alta California* as "fine examples of water-color painting . . . drawn in boldness and skill."<sup>35</sup> At the SFAA's Annual in 1890 his submission entitled *Clam Digger-Alameda* was among those paintings, according to *The Argonaut*, "to attract the most attention."<sup>36</sup> At that same event the *Daily Alta California* noted the following of Jörgensen: "in the water-color department *Come Along*, representing a small boy engaged in a wild attempt to drag along a big calf, is probably among the best."<sup>37</sup> A year later at the SFAA his watercolors received the fourth prize in the general competition.<sup>38</sup> In 1894 his "scene in the Santa Cruz Mountains," which was reproduced in the *San Francisco News Letter*, was characterized as "one of the greatest and most sympathetic studies . . . the suggestion of depth and repose is strong and salient, and the details are worked out with the most conscientious skill."<sup>39</sup> At the 1895 spring Annual of the SFAA his displayed titles included: *Sunshine and Shadow-After a Storm*, *Evening on the Italian Coast*, *Genoese Beggar*, *Study, A Bit of Road at Aptos*, *Ruins of the Palace of St. Cloud (near Paris)*, *Early Evening Landscape* and *Study in Gray*.<sup>40</sup> The last was praised as "serious portrait work . . . much admired" and his *Genoese Beggar*, which the *San Francisco Call* reproduced, was described as "excellent in tone and feeling,

particularly in the face, which is very pathetic."<sup>41</sup> At the exhibition sponsored by the Mechanics' Institute in September of 1895 he won the top prize in the "animal study - oil category" for his *English Setter* and in the "animal study - water color category" for his *Sheep*.<sup>42</sup> That December he was one of the artists who donated a painting to the "Christmas collection" presented to Edward Searles, one of the great benefactors of the School of Design.<sup>43</sup> The following spring at the San Francisco show of the Guild of Arts and Crafts nine of his European sketches were said to be "hard and cold in color."<sup>44</sup> In October of 1896 at the exhibition in the Mechanics' Institute Fair he won a first prize for his "marine" entitled *Fishermen's Boats-Venice* and a third prize for his *Rapallo-Italy*.<sup>45</sup> At that venue his wife won a second prize for her "etching on wood" entitled *The Smokers*. A month later Chris donated his "artistic posters" to the charitable sale for the San Francisco Women's Exchange.<sup>46</sup>

Jörgensen donated a painting to the Narjot Benefit Exhibition and raffle at the Mark Hopkins Institute of Art in 1897.<sup>47</sup> That year at the spring Annual of the SFAA his "striking" watercolor entitled *Coast Near Santa Cruz* was characterized as "remarkably vivid . . . full of the enjoyment of nature which this artist infuses into his works. The surf rises high on the edge of the blue water and the sky is rosy shading into brown."<sup>48</sup> At the Bohemian Club Annual in December of 1897 he exhibited ten works whose titles included: *An Early Breakfast at Fisherman's Wharf*, *Chinese Fishing Boats*, *Misty Morning on the Bay*, *A Bit of Country Road*, *A Happy New Year* and *A Peaceful Spot*.<sup>49</sup> As one of the region's "twenty best artists" his work was again reproduced in the Christmas edition of the *San Francisco News Letter*.<sup>50</sup> In January of 1898 the *San Francisco Call* announced the list of the most successful artists "in selling pictures this season" and "Chris Jörgensen leads the list with the sale of twenty paintings."<sup>51</sup> At this time he made one of his rare contributions to a San Francisco Sketch Club exhibition.<sup>52</sup> He displayed his oils and watercolors at the Century Club in March of 1898.<sup>53</sup> One of these paintings, entitled *At Anchor*, was characterized as "clever" because of its subtle composition.<sup>54</sup> That June he donated his art to the Red Cross Benefit Exhibit at the San Francisco Press Club.<sup>55</sup> To the Bohemian Club Annual of 1898 he offered seventeen works, including several fine "maritime studies" and one of the few figure sketches, *A Young Mother*, which one critic found "not entirely successful, the arms being entirely out of drawing and the child a most ethereal creature."<sup>56</sup> This was actually a portrait of his wife and son painted several years earlier. In the spring of 1899 he contributed again to the Century Club and he staged a solo exhibition of thirty-six of his recent Yosemite watercolors at the Bohemian Club where most of these pieces, "painted in the shimmering Yosemite atmosphere," were quickly sold.<sup>57</sup> From the latter exhibit Mayor Phelan of San Francisco purchased the majestic *El Capitan* and presented it as an official gift to the orator and presidential candidate, William Jennings Bryan, who had recently visited that park with his wife.<sup>58</sup>

In January of 1900 Jörgensen's canvas entitled *The Waterfront* was reproduced in the *San Francisco Sunday Call*.<sup>59</sup> At the spring Annual of the SFAA he withdrew his watercolors from the exhibition when all paintings in that medium were prohibited from the main gallery.<sup>60</sup> One critic, annoyed with that decision, retaliated and complained that his watercolors in a private San Francisco gallery were "too slight in subject . . . for the size of the pictures."<sup>61</sup> In April of 1900 Jörgensen donated a canvas to the fund raising auction to purchase the Bohemian Grove on the Russian River.<sup>62</sup> He carried enough prestige within the art community that the *San Francisco Chronicle* asked for his predictions on art in the new century and playfully satirized the diminutive size of some of his watercolors.<sup>63</sup> Although several of his paintings, such as the *Calaveras Big Trees* displayed at the Sequoia Club, were so large that art critic Hanna Larsen complained in June of 1907 that they gave "the beholder a feeling as if the trees were actually in the room and threatening to crush one under the weight of wood and bark."<sup>64</sup> At that same venue six months later Larsen was obviously less frightened and observed that Jörgensen "has a group of redwoods wrapped in an exquisitely luminous haze. He has called it *Cathedral Spires*, and the majesty of the towering trees in their dark richness of coloring, with the top of one monarch bathed in a glorious sunset light, would seem to warrant the title."<sup>65</sup> At this same show his wife displayed three pictures. Other Jörgensen exhibitions included the: 1904 Sketch Exhibition of the San Francisco Press Club,<sup>66</sup> McKinley School Exhibition of 1906 in Berkeley,<sup>67</sup> Sequoia Club of San Francisco between 1907 and 1909,<sup>68</sup> Rabjohn & Morcom Gallery of San Francisco in 1908,<sup>69</sup> Courvoisier Gallery of San Francisco in 1909 and 1911,<sup>70</sup> Alaska-Yukon-Pacific Exposition of 1909 in Seattle,<sup>71</sup> Charity Raffle of 1910 at the San Francisco Institute of Art,<sup>72</sup> E. Taylor Curtis Gallery of San Francisco in 1912,<sup>73</sup> California Artists Exhibition at San Francisco's Russ Building in 1913,<sup>74</sup> and Gump Gallery of San Francisco in 1913.<sup>75</sup> In 1904 he supplied the illustrations for Galen Clark's book on the Indians of Yosemite and four years later was the co-illustrator of *Three Years Behind the Guns*.<sup>76</sup>

Beginning in the late nineteenth century the Jörgensens were regular summer visitors to Yosemite.<sup>77</sup> On one occasion in the spring of 1899 he took his Oakland painting class from Mt. Shasta to the Yosemite Valley.<sup>78</sup> According to the U.S. Census of 1900, which was executed in June at Mariposa County, the couple had two children in residence at Yosemite: Virgil, age eleven, and two-year-old Aimee, who was born on May 6, 1898.<sup>79</sup> It was there in 1900 that he began construction on a seasonal studio.<sup>80</sup> A year later the artist published a short article in *Sunset* magazine on his inspiring retreat entitled "My Studio in the Yosemite."<sup>81</sup> Charles Rollo Peters jokingly reported that Jörgensen enticed tourists into

the studio with his fine singing and refused to release them until they purchased a painting.<sup>82</sup> One visitor who did buy his art was the Prince of Baroda from India.<sup>83</sup> In addition to receptions for tourists, the couple frequently entertained friends at the studio, including Frank and Jane Powers from Carmel, and once hosted a wedding.<sup>84</sup> One of the distinguished guests at the cottage was President Theodore Roosevelt.<sup>85</sup> In 1902 the Jörgensens reportedly enjoyed "the sensation of being snowed in for the winter" at Yosemite, but they repeated that experience only once.<sup>86</sup> His family did not live in his exotically furnished studio, but in more spacious accommodations nearby. They occasionally visited San Francisco in the spring between trips to Carmel and Yosemite and stayed in the luxury of the St. Francis Hotel.<sup>87</sup> In 1905 *The Argonaut* published a feature article on his Yosemite digs with an interior photograph of Jörgensen's "perfectly appointed" atelier.<sup>88</sup> The Yosemite Commission officially leased the studio to Jörgensen until November of 1914; when they periodically returned to Yosemite thereafter, they stayed at the Ahwahnee Hotel.<sup>89</sup> Chris was so familiar with the terrain in the valley that he was once called upon to locate a climber who fell to his death.<sup>90</sup> In September and August of 1908 Lucy Jerome of the *Call* evaluated this "Yosemite's artist" at the park.<sup>91</sup>

Chris Jörgensen is doing splendid work in the Yosemite, his redwood studies showing all his well known power and the inimitable freshness of delineation which makes the sight of one of these monarchs on canvas a thing to be remembered. One canvas in particular, already sold, pictures one of the forest kings, its crest bathed in the light of a sunset glory, while the trees surrounding, dwarfed by such infinite majesty, are enshrouded in shadow. Its immense height may be imagined when it is seen that other trees of a goodly size are forced to appear as pigmies by the side of this "Baldur, the beautiful." A wealthy San Franciscan has purchased this canvas as a gift to his wife.

Chris Jörgensen has a picture at Rabjohn & Morcom's which compares favorably with any of his recent work. It is a large canvas of the Yosemite in which field he is the master since the death of [Thomas] Hill, and is painted from a point not often chosen. The frowning steep of El Capitan loom on the left of the scene, with Cloud's Rest and Half Dome shrouded in exquisite deep blue haze at the end of the canyon, in which also are caught glimpses of the Royal Arches and Sentimental Dome. The first impression of the picture is inevitably striking through the handling of the fine color effects and the sense of depth and space conveyed. The light, brilliant yet soft blue of the Half Dome is remarkable in its rendering, the edges being almost too rigidly defined for haze effects, but the general impression is that of majesty.

Jörgensen has many studies of the Yosemite in his studio on the Merced River. All the falls, either in the dry season or the rainy, a number of big trees in which work he has been remarkably successful, have been reproduced; and there are sketches made from every available point in the valley. The large canvas alluded to above was painted from a little below Inspiration Point, and shows Bridal Veil falls in the dry season as a mere thread. . . .

His Merced River bungalow is full of skins, Indian rugs and curios and antique things, while a magnificent collection of copper kettles occupies a corner near the huge fireplace. Stuffed owls and eagles stand in ranks on the broad mantelpiece, and a wide half door swinging outward admits those visitors whom the artist cares to see. Here Jörgensen paints his conceptions of the valley, occasionally sending up a canvas showing a redwood or a group of mountain crags, to hang for a brief season in some art shop and be discovered by his friends. He makes frequent sales and it is said that his pictures are always in demand.

Throughout the first decade of the twentieth century his Yosemite-area landscapes were highly regarded in the press.<sup>92</sup> Between 1900 and 1916 his watercolors show variations in technique and obvious experimentation in rendering the anatomy of rocks and vegetation as well as the use of light and shadow. His magnificent watercolor, *Giant Sequoia*, displays his later tendency to delineate sharply a particular subject within the composition.<sup>93</sup>

Jörgensen also found inspiring subjects outside the valley. Between 1903 and 1904 he traveled with his family to most of the California missions and completed almost eighty watercolors and a large corpus of oils.<sup>94</sup> These paintings, which often display architectural elements neglected by his predecessors, were exhibited in 1906 to great acclaim at the Cosmos Club in Washington, D.C.<sup>95</sup> At this time he also painted the redwoods in northern California.<sup>96</sup> Through the first half of 1909 his exhibited landscapes of the Grand Canyon at Courvoisier's Gallery were popular and one in particular was praised by Lucy B. Jerome:<sup>97</sup>

. . . that is conceded by those who have seen it to be one of the best things the artist has done. The coloring, instead of being brilliantly harsh, as is often the case with the reproductions of this natural wonderland, is soft and mellow, the effect being apparently produced by leaving exposed in various places the white paper on which it is painted, while the colors are laid on in the rock formations with great subtlety and skill. The effect of depth down the sheer sides of the canyon is very noticeable, and the picture, which is already sold, has excited comment.

Chris Jörgensen . . . represented the canyon in its many differing color tones with a fidelity absolutely startling. These wonderful tones - lilac, lavender, red, rich yellows and brilliant purple -

form a kaleidoscope of color difficult to reproduce on canvas. The effect of Jörgensen's painted rock cliffs is magnificently impressive. Old castles and buttressed fortresses seem to rise among the rocks as if fashioned by mighty architects and builders.

In 1910 he contributed to the Newton Sharp Memorial Exhibition in San Francisco and to the San Francisco Artists' Society at the Palace Hotel.<sup>98</sup> At both he exhibited scenes from the Grand Canyon and the Sierras.

By 1903 the Jörgensen family was a regular seasonal fixture in Carmel. Christian was socially active in the Arts and Crafts Club and was elected president of the local Manzanita Club.<sup>99</sup> In 1908 he registered to vote on the Carmel voter index.<sup>100</sup> From 1907 through 1911 he exhibited at the Del Monte Art Gallery works with such titles as: *San Buenaventura Mission, Sunset and Cathedral Spires-Yosemite*.<sup>101</sup> Most of La Playa, his massive home in Carmel, was constructed of stone on the corner of Monte Verde Street and Seventh Avenue between 1905 and 1908. It measured eighty by eighty feet and accommodated a billiard room, expansive living quarters and two studios, one for work and the other for exhibitions.<sup>102</sup> Its exterior masonry was intended to resemble the façade of Mission San Carlos. Part of it was designed and built with Jörgensen's own hands. After he attached a bell tower similar to the one at Mission Santa Barbara the Carmelites vented their satirical annoyance and called his "manor" the "white elephant."<sup>103</sup> In Carmel Bay on August 16, 1909 Angela's niece tragically drowned in a possible suicide and soon thereafter the Jörgensens made plans to relocate.<sup>104</sup>

The U.S. Census of 1910 recorded Christian Jörgensen as a Carmel resident in April; normally, the couple left for Yosemite in May.<sup>105</sup> When Willard H. Wright visited the Carmel colony in the early spring of that year he found Jörgensen to be "a rapid-fire society artist" who could complete a four by four foot canvas in a few hours and sell it wet to the tourists.<sup>106</sup> The Jörgensens hosted a benefit for the Arts and Crafts building fund at La Playa in April of 1910. In their spacious living room, which "was gaily decked with Japanese lanterns and feathery ferns," Chris sang in a "vaudeville show" accompanied by his children, and later the floor was cleared for dancing. The benefit included a sale of "white elephant boxes" and a picture guessing contest which offered a small watercolor by Jörgensen as the prize.<sup>107</sup> In the summer of 1910 the couple leased La Playa. They stayed as paying guests at the Carmel Inn when they briefly visited the Peninsula that August.<sup>108</sup> At this time their new studio-bungalow was under construction at Pebble Beach. On April 22, 1911 the Jörgensens hosted a dinner-reception and benefit for several hundred guests to inaugurate their new home.<sup>109</sup> His studio grounds were "fitted up with various booths, candy, lemonade, fortune telling, a white elephant table, silhouettes and other interesting features."<sup>110</sup> For entertainment Mary DeNeale Morgan performed in the one-act play, *The Borrowed Husband* by Grace MacGowan Cooke, and Jörgensen again sang "in a voice of unusual sweetness and power."<sup>111</sup> A "cascarone dance" ended the evening. As in the previous year the profits from this event were donated to the Carmel Arts and Crafts Club building fund.<sup>112</sup> At this time his Pebble Beach studio was hung with an exhibition of his paintings, including "a number of Mexican street scenes" from his 1906-08 trips south of the border. A month later his "popular" Mexican subjects as well as a Pebble Beach landscape appeared at Courvoisier's in San Francisco and Katherine Prosser, art critic for the *San Francisco Call*, declared that his "color, while exceedingly daring, is true, and so perfectly treated as to do away with any suggestion of inharmony."<sup>113</sup> Despite his gregarious nature Chris Jörgensen tended to stay aloof from Carmel's Bohemian literati. George Sterling recorded only one chance meeting with the artist in 1911. Sterling first visited La Playa in 1913 after the couple moved to Pebble Beach; by that time it had been converted into a hotel by its new owner, Mrs. Agnes D. Signor.<sup>114</sup> In 1910 and 1911 Chris contributed to the Fourth and Fifth Annual Exhibitions of the Carmel Arts and Crafts Club.<sup>115</sup> The couple frequently visited Carmel, including Christmas in 1914.<sup>116</sup> Many of his Carmel-area paintings date into the mid 1920s.<sup>117</sup>

By 1912 Jörgensen had relocated his primary studio to the family's official residence at 1726 Oakland Avenue in Piedmont; from this time until the mid 1930s Chris, his wife and their children were regular features in the Oakland society pages for their travels and attendance at weddings, charity events, dinners and dances.<sup>118</sup> Chris enrolled on the local voter index as a "Republican."<sup>119</sup> An experiment in 1914 to live year-round in Yosemite apparently ended in failure.<sup>120</sup> He reportedly abandoned the undertaking because he lost the lease on his studio and because of a commission to paint murals "for one of the great palaces" at the Panama-Pacific International Exposition of 1915.<sup>121</sup> His Yosemite studio was initially used as a museum and eventually was removed from its original site in the Old Village to become part of a new "interpretative center."<sup>122</sup> In November of 1914 he joined the Artists of California, a ultimately unsuccessful group that was created to lobby the directors of the Exposition for a separate exhibition space devoted to California artists.<sup>123</sup> The following March two of his paintings, *Happy Isles* and *A Fishing Boat*, were sold at the John Martin Estate Auction.<sup>124</sup> Also in 1915 he contributed two works, *In the Redwoods-Evening* and *Yosemite*, to the First Exhibition of California Artists at the Golden Gate Park Memorial Museum; his work appeared at that group's Second Exhibition the following January.<sup>125</sup> About this time he established a temporary studio and residence in San Francisco.<sup>126</sup> The Jörgensens leased their Piedmont home in 1917 and traveled to Cambridge, Massachusetts, to stay with their son, Virgil, and his new wife.<sup>127</sup> Before leaving he put some of his Carmel real estate up for sale.<sup>128</sup>

His masterful watercolor, *A Summer Home-Annisquam-Massachusetts*, dates from this visit.<sup>129</sup> In January of 1918 his art was donated to a benefit for "Belgium relief."<sup>130</sup> That spring he was in New York to prepare for a fall exhibition of his paintings in Boston.<sup>131</sup> In the late summer of 1919 the Jörgensens "motored" from Boston to La Playa in Carmel.<sup>132</sup> At the Bohemian Club Annual of 1920 his exhibited watercolors were said to be "characteristic of the coast of Maine, where the artist tarried last year – *A Back Road* strongly suggests a bit of Carmel."<sup>133</sup> His paintings also appeared at Taylor Curtis Auctioneers a year later.<sup>134</sup> His study *Oakland's Water Front*, his 1923 contribution to the Bohemian Club, was characterized by Laura Bride Powers in *The Oakland Tribune*, as "fresh, spirited . . . meticulously painted."<sup>135</sup>

In 1920 the Jörgensens erected on two acres adjacent to the 17-mile drive of Pebble Beach a "celebrity home" with every amenity, including a three-car garage, tiered studio and bedrooms for three servants.<sup>136</sup> The architect was their son and they jointly supervised the construction from a leased home nearby.<sup>137</sup> In March of 1921 the couple purchased the Piedmont home of Mrs. Fore at 444 Mountain Avenue and an adjoining lot which they converted into lavish gardens; this complex rivaled their Peninsula estate as a society showcase.<sup>138</sup> The surrounding gardens were so impressive that they were placed on a guided tour.<sup>139</sup> In June of 1922, after spending a two-week vacation in Carmel, Chris discovered that his Piedmont home "had been robbed of twenty-five of his finest sketches . . . valued at \$5,000.00."<sup>140</sup> Undaunted, he continued to vacation in Carmel through the 1920s.<sup>141</sup> As his interest in painting slowly diminished he became more involved with fraternal and cultural organizations in Oakland, including the Order of Masons, Rotary Club, Athenian-Nile Club and The Forum.<sup>142</sup> With the exception of the Bohemian Club he seldom displayed his art publicly in the 1920s, primarily because he was unwilling to adopt the "Modernist" trends in art. His watercolor *Half Dome* at the 1926 Bohemian Club Annual was dismissed by one critic as "academic."<sup>143</sup> At that venue three years later his *Yosemite Winter* was praised by Grace Hubbard, art critic for *The Wasp*, as "beautifully clear."<sup>144</sup> In February of 1931 he and fellow watercolorists Percy Gray and Lorenzo Latimer hung "oils for the first time" at the Bohemian Club Annual.<sup>145</sup> Two years later at that event he displayed "a Southwest cliff-and-desert saga."<sup>146</sup> From his personal collection of paintings he donated two canvases to the Women's Athletic Club in 1934.<sup>147</sup> Christian Jörgensen died at his Piedmont studio-home on June 24, 1935 and was survived by his wife and son; he was buried in Mountain View Cemetery.<sup>148</sup> Angela Jörgensen died in Palm Springs in January of 1936; a year later the furnishings in their Piedmont home were sold at Ford's Auction.<sup>149</sup> In November of 1936 the Yosemite National Park accepted a "legacy" of two hundred and fifty of his paintings from the will of his wife.<sup>150</sup> Sixty of his "California Mission Paintings" were displayed at the Sonoma Chamber of Commerce in September of 1948.<sup>151</sup> His paintings were included in a California Historical Society exhibition in April of 1958 and in a show at the Oakland Art Museum in 1962.<sup>152</sup> The Huntington Library Art Gallery staged a solo show of Jörgensen's "Old Mexico" watercolors in March of 1967.<sup>153</sup>

**ENDNOTES FOR JÖRGENSEN:** 1. *SFL*, February 13, 1898, p.23; *TOI*, November 29, 1936, p.6-B; 2. *SFN*, May 23, 1874, p.5; 3. *IOI*, July 11, 1908, p.5; 4. *SFL*, February 13, 1898, p.23; 5. *SFC*, April 7, 1892, p.4; *SFX*, April 7, 1892, p.5; *SFL*, April 3, 1895, p.5; October 31, 1895, p.9; 6. Halteman, pp.1.194f; Schwartz, *Northern*, p.74; Crocker: 1888, p.1389; 1890, p.1433; 1892, p.1501; 1896, p.1704; 1897, p.1859; 1899, p.1868; 1900, p.1885; 1901, p.1928; *SFL*, January 9, 1896, p.5; 7. *SFC*, August 26, 1889, p.6; 8. B & B, July 12, 1900, No.2174; 9. B & B, August 7, 2006, No.1141; 10. *SFC*, March 10, 1889, p.14; October 27, 1889, p.12; Wm. Gerdt, *Joseph Raphael (1869-1950), An Artistic Journey*, New York, p.12; 11. *DAC*, May 17, 1885, p.1; 12. *DAC*, September 6, 1887, p.8; April 22, 1888, p.8; 13. *DAC*, January 8, 1888, p.7; September 26, 1888, p.8; *SFL*, July 20, 1892, p.8; 14. *TAT*, June 8, 1891, p.14; *SFL*, June 28, 1891, p.8; *IOI*, June 25, 1939, p.B-1; 15. *SFL*, November 18, 1895, p.7; 16. *SFL*, May 22, 1898, p.26; 17. *SFL*, January 9, 1896, p.5; *ADA*, January 11, 1896, p.1; 18. *DAC*, September 14, 1890, p.7; *SFL*, October 10, 1891, p.7; July 26, 1895, p.9; October 4, 1896, p.19; April 28, 1901, p.26; 19. *SFL*, April 21, 1894, p.6; 20. *SFL*, November 17, 1894, p.6; 21. *SFL*, March 28, 1895, p.5; 22. *SFL*, November 14, 1897, p.21; *IOI*, November 19, 1898, p.8; 23. *SFL*, August 23, 1900, p.11; 24. *SFC*, January 7, 1900, p.1-S; 25. Halteman, p.11.101; *SFL*, August 23, 1896, p.7; August 25, 1896, p.10; 26. Halteman, pp.1.194f; *TWP*, May 10, 1884, p.11; *SFL*, April 23, 1890, p.7; April 14, 1895, p.9; May 24, 1895, p.14; May 29, 1895, p.9; November 27, 1896, p.11; November 17, 1897, p.5; *DAC*, May 7, 1891, p.8; *SFX*, May 7, 1891, p.3; *TAT*, May 27, 1895, p.14; November 18, 1895, p.14; *SFC*, November 19, 1897, p.2; *AAA* 1, 1898, p.392; 27. Schwartz, *Northern*, p.74; *TAT*, November 29, 1897, p.15; December 6, 1897, p.14; December 13, 1897, p.14; December 5, 1898, p.14; December 11, 1899, p.15; December 10, 1900, p.15; December 22, 1902, p.426; December 14, 1903, p.399; *SFL*, December 1, 1897, p.8; December 9, 1897, p.7; December 4, 1898, p.16; December 5, 1899, p.11; December 19, 1902, p.14; December 8, 1903, p.5; December 7, 1904, p.9; December 11, 1904, p.19; March 4, 1909, p.7; May 29, 1910, p.39; April 23, 1911, p.33; December 10, 1911, p.37; December 8, 1912, p.31; December 29, 1912, p.31; February 14, 1931, p.14; *SFC*, December 12, 1897, p.22; December 6, 1900, p.7; December 8, 1903, p.8; December 9, 1903, p.13; January 28, 1923, p.4-D; June 10, 1923, p.6-D; March 30, 1924, p.6-D; March 15, 1925, p.14; February 23, 1930, p.6-D; *SFX*, November 30, 1913, p.34; *IOI*, December 7, 1919, p.2-B; November 29, 1920, p.2; *BDG*, March 1, 1928, p.6; *CPC*, March 1, 1929, p.7; February 21, 1929, p.7; *SWW*, February 13, 1932, p.7; 28. Halteman, p.111.74; *SDR*, September 3, 1887, p.4; September 19, 1887, p.8; September 17, 1888, p.3; *SFL*, August 31, 1891, p.3; *SFC*, October 4, 1891, p.6; 29. *SFL*, September 19, 1887, p.9; *SDR*, September 22, 1887, p.8; 30. *SDR*, September 15, 1888, p.1; 31. *SDR*, September 15, 1889, p.3; 32. *SDR*, September 19, 1890, p.8; *SFL*, September 18, 1891, p.5; 33. *SDR*, September 17, 1891, p.5; 34. *TWP*, April 18, 1885, p.6; 35. *DAC*, April 19, 1885, p.4; August 6, 1885, p.5; 36. *TAT*, April 28, 1890, p.11; 37. *DAC*, April 23, 1890, p.8; 38. *SFL*, May 8, 1891, p.2; June 14, 1891, p.4; 39. *SFN*, Christmas, 1894, p.60; 40. *SFL*, April 17, 1895, p.7; April 19, 1895, p.7; 41. *SFL*, April 14, 1895, p.9; April 21, 1895, p.9; 42. *SFL*, September

20, 1895, p.14; 43. *SFL*, December 6, 1895, p.14; March 4, 1896, p.5; 44. *SFL*, May 10, 1896, p.7; cf. Schwartz, *San Francisco*, p.79; 45. *SFL*, October 8, 1896, p.14; 46. *TAT*, November 30, 1896, p.14; December 7, 1896, p.14; 47. *SFL*, January 3, 1897, p.17; February 7, 1897, p.8; 48. *SFB*, April 24, 1897, p.5; cf. *SFL*, April 23, 1897, p.14; 49. *SFL*, December 2, 1897, p.8; 50. *SFL*, December 8, 1897, p.5; December 15, 1897, p.2; 51. *SFL*, January 12, 1898, p.11; 52. *TAT*, January 31, 1898, p.10; 53. *TAT*, March 7, 1898, p.10; 54. *SFL*, March 3, 1898, p.7; 55. *SFL*, June 10, 1898, p.10; 56. *SFC*, December 4, 1898, p.24; 57. *TAT*, April 10, 1899, p.10; *SFC*, September 3, 1899, p.25; October 8, 1899, p.3; 58. *Daily Californian* (Bakersfield), September 30, 1899, p.4; 59. *SFL*, January 21, 1900, p.9; 60. *SFL*, March 20, 1900, p.4; March 21, 1900, p.7; 61. *SFL*, May 28, 1900, p.7; 62. *SFL*, April 19, 1900, p.7; *SFC*, April 20, 1900, p.5; 63. *SFC*, January 6, 1901, p.24; March 2, 1902, p.3; 64. *SFL*, June 24, 1907, p.7; 65. *SFL*, December 15, 1907, p.45; 66. *SFL*, April 17, 1904, p.26; April 20, 1904, p.7; 67. *SFL*, October 6, 1907, p.5; 68. *TAT*, March 30, 1907, p.558; May 18, 1907, p.683; *SFL*, June 24, 1907, p.7; December 15, 1907, p.45; November 21, 1909, p.20; November 28, 1909, p.31; January 22, 1910, p.13; 69. *SFL*, September 27, 1908, p.31; 70. *TCR*, May 8, 1909, p.14; *SFL*, September 3, 1911, p.47; 71. *SFL*, June 20, 1909, p.5-M; 72. *TCR*, January 29, 1910, p.14; 73. *SFL*, September 22, 1912, p.35; 74. *SFC*, July 6, 1913, p.27; 75. *SFC*, November 30, 1913, p.21; 76. *Pacific Rural Press*, April 9, 1904, p.238; *SFL*, October 4, 1908, p.7; 77. *SFL*, April 28, 1901, p.26; July 22, 1906, p.22; 78. *TAT*, May 8, 1899, p.15; 79. *SFL*, May 15, 1898, p.15; U.S. Census of 1900 [ED No. 5 Township, Sheet 6B]; for this Census Chris Jörgensen gave his year of birth as 1859; 80. *SFL*, May 5, 1901, p.18; March 8, 1903, p.11; October 1, 1905, p.19; *SFC*, June 7, 1914, p.27; 81. *SNT*, 6.4, 1901, pp.113f; 82. *SFL*, May 5, 1901, p.18. The earliest reference to the sale of his paintings to Yosemite tourists is in July of 1899 (*TOI*, July 29, 1899, p.6); 83. *SFL*, July 17, 1906, p.14; 84. *SFL*, October 2, 1904, p.79; May 31, 1908, p.23; *IOI*, September 7, 1906, p.9; July 24, 1909, p.5; July 15, 1911, p.11; June 6, 1912, p.9; June 26, 1914, p.15; July 1, 1914, p.10; *Sausalito News*, June 12, 1909, p.3; 85. *SFL*, May 17, 1903, p.17; 86. *SFC*, February 9, 1902, p.14; 87. *SFL*, April 20, 1905, p.9; 88. *TAT*, September 11, 1905, p.210; 89. *IOI*, July 23, 1931; 90. *Los Angeles Herald*, October 10, 1906, p.3; 91. *SFL*, August 2, 1908, p.22; September 27, 1908, p.31; 92. *TCR*, October 6, 1906, p.11; 93. Plate 11a; Appendix 6; 94. *IOI*, December 26, 1903, p.7; B & B; December 9, 1999, No.5195; November 19, 2002, Nos.8127-29; Jean Stern et al., *Romance of the Bells: The California Missions in Art*, Exhibition Catalogue of the Irvine Museum, Irvine, 1995, p.39; 95. *Washington Times Herald*, December 16, 1906, p.27; 96. B & B, December 8, 2004, No.188; 97. *SFL*, January 10, 1909, p.27; May 2, 1909, p.31; 98. *SFL*, January 22, 1910, p.13; January 23, 1910, p.30; May 22, 1910, p.42; May 29, 1910, p.39; 99. *MDC*, March 10, 1908, p.1; 100. *CVRI*, Monterey County, 1908; 101. Schwartz, *Northern*, p.74; *SFX*, April 21, 1907, p.43; *MDC*, April 21, 1907, p.1; *TCR*, April 27, 1907, p.13; *IOI*, April 27, 1907, p.10; *SFL*, April 30, 1911, p.33; *TAT*, May 4, 1907, p.651; 102. *SFL*, January 14, 1906, p.10; April 29, 1907, p.6; *TCR*, November 23, 1907, p.16; *MDC*, March 25, 1908, p.1; *CPC*, May 13, 1938, p.13; 103. *IOI*, June 7, 1908, p.14; *SFL*, July 3, 1910, p.40; 104. *SFL*, August 17, 1909, p.2; *LAT*, August 17, 1909, p.1-3; cf. Sterling, August 16, 1909; 105. U.S. Census of 1910 [ED 12, Sheet 8A]; *MDC*, May 8, 1910, p.1; *IOI*, June 12, 1912, p.16; 106. *LAT*, May 22, 1910, p.2-8; cf. *TCW*, March 26, 1909, pp.277-82; 107. *MDC*, April 3, 1910, p.1; 108. *MDC*, August 21, 1910, p.1; 109. *SFL*, April 23, 1911, p.33; 110. *MDC*, April 2, 1911, p.1; 111. *SFL*, April 30, 1911, p.33; 112. *MDC*, April 18, 1911, p.1; 113. *SFL*, May 21, 1911, p.82; cf. *SNT* 17.5, 1906, pp.343-47; 114. Sterling, January 21, 1911; June 11, 1913; *CPC*, May 25, 1922, p.2; 115. Appendix 2; 116. *IOI*, February 7, 1912, p.11; December 23, 1914, p.11; 117. Cf. *Point Lobos Cypress-1908, Seaside Cove-1920* (also titled *Point Lobos-1920*) and *Carmel-1923* in B & B; December 13, 1994, No.936; December 12, 1995, No.5075; December 8, 1998, Nos.2094-95; June 14, 2000, No.2235; 118. Polk: 1912, pp.491, 962; 1913, pp.501, 974. A sampling of the social notices includes: *IOI*, April 12, 1912, p.12; June 22, 1912, p.8; September 8, 1912, p.23; November 13, 1912, p.14; June 4, 1913, p.5; June 24, 1914, p.15; July 12, 1914, p.5; July 23, 1914, p.12; August 23, 1914, p.30; June 23, 1915, p.8; January 6, 1917, p.5; June 3, 1917, p.17; June 24, 1917, p.38; August 30, 1917, p.6; June 2, 1924, p.21; June 22, 1924, p.S-3; May 25, 1925, p.11; December 22, 1925, p.M-1; January 10, 1926, p.2-S; February 15, 1928, p.10; April 12, 1928, p.8-A; October 12, 1930, p.2-S; April 7, 1932, p.3-M; August 20, 1933, p.2-S; August 30, 1933, p.2-S; March 10, 1934, p.15; 119. *CVRI*, Alameda County, 1912; 120. *IOI*, March 27, 1914, p.16; December 23, 1914, p.11; 121. *SFC*, August 9, 1914, p.25; 122. *IOI*, July 24, 1924, p.4; November 5, 1961, p.12-FL; 123. *SFC*, November 15, 1914, p.15; 124. Schwartz, *Northern*, p.74; 125. *Ibid.*; *SFC*, January 22, 1916, p.8; 126. *IOI*, October 22, 1915, p.15; 127. *IOI*, May 17, 1917, p.6; 128. *CPC*, November 22, 1917, p.4; February 6, 1919, p.1; 129. B & B, June 11, 2003, No.4184; 130. *SFC*, January 27, 1918, p.6-S; 131. *CPC*, March 28, 1918, p.2; 132. *CPC*, October 2, 1919, p.1; 133. *IOI*, December 5, 1920, p.6-S; 134. *IOI*, May 15, 1921, p.A-3; 135. *IOI*, January 28, 1923, p.6-B; 136. *CPC*, January 15, 1920, p.1; *IOI*, February 25, 1920, p.6. In August of 1930 the Jörgensens advertised the sale of their Pebble Beach home and property at a "low price" with large advertisements in both the northern and southern California press (*IOI*: August 14, 1930, p.37; August 21, 1930, p.370); 137. U.S. Census of 1920 [ED 28, Sheet 1A]; 138. *CPC*, March 31, 1921, p.1; *CVRI*, Alameda County: 1922, 1926; 139. *IOI*, April 21, 1928, p.15; Swift, p.16; U.S. Census of 1930 [ED 1-333, Sheet 7A]; 140. *CPC*, June 15, 1922, p.4; 141. *CPC*, July 1, 1927, p.9; 142. *IOI*, April 16, 1925, p.10; December 14, 1927, p.14; December 21, 1927, p.19; February 15, 1928, p.10-C; November 5, 1931, p.2-D; 143. *IOI*, February 28, 1926, p.10-M; 144. *TWP*, February 23, 1929, p.13; 145. *SFL*, February 14, 1931, p.14; 146. *SWW*, February 11, 1933, p.7; 147. *IOI*, March 10, 1934, p.15; 148. *IOI*, June 24, 1935, p.15; *CPC*, June 28, 1935, p.1; 149. *IOI*, January 22, 1936, p.13; January 31, 1937, p.6-T; 150. *IOI*, November 29, 1936, pp.2-C, 6-B; cf., Katherine M. Littell, *Chris Jorgensen: California Pioneer Artist*, M.A. Thesis, California State University at Stanislaus, 1993; Hailey, vol.4, pp.89-113; George W. James, "Chris Jorgensen – A Versatile California Artist," *National Magazine* 42, 1915, pp.1-8; Mary Goodrich, "A Western Painter in Oils," *QVM* 87, 1929, pp.238ff; Falk, p.1768; Samuels, p.256; Spangenberg, p.52; Shields, pp.232-35, 321; Swift, pp.15ff; Hughes, p.599; Jacobsen, p.1714; 151. *IOI*, Sept. 23, 1948, p.9-A; 152. *IOI*: April 11, 1958, p.30-D; July 29, 1962, p.5-EL; 153. *IPD*, March 5, 1967, p.9-B.

**IDA A. JOHNSON** (1850-1931) was born on January 13<sup>th</sup> in Nyack, New York, the daughter of a Quaker preacher. She began her formal art studies at Brooklyn's Parker School where she met Josephine Culbertson. After further training at Arthur Wesley Dow's Summer School of Art in Ipswich, Massachusetts, she quickly gained recognition as a ceramist and still life painter. For almost a decade she was the instructor of ceramic design and painting at Adelphi College in Brooklyn and served four years as president of the National Ceramic Society.<sup>1</sup> In Brooklyn she

served as the second vice president of the Cambridge Club and "was prominent in church work . . . [as] assistant superintendent for years of a mission Sunday school."<sup>2</sup> She resigned her position as president of the National League of Mineral Painters when she and her partner, Josephine Culbertson, relocated to Carmel in late 1905.<sup>3</sup>

Johnson and Culbertson resided on Monte Verde Street and Ninth Avenue prior to the occupation of their famous studio known as "Grey Gables" about 1919.<sup>4</sup> In 1911 Ida became the instructor for china painting and design at the Arts and Crafts Club summer school, a position that she held through 1914.<sup>5</sup> Beginning in 1912 she was habitually enrolled on the Carmel voter index as a "Republican."<sup>6</sup> In February of 1914 the *New York Times* called her one of Carmel's notable artists for her devotion to the painting of wildflowers.<sup>7</sup> She was one of the Carmelites who exhibited at the 1915 Panama-Pacific International Exposition in San Francisco.<sup>8</sup> In March of 1917 the public was invited to view her "recently completed chocolate set, in yellow luster and gold" at a studio exhibition of her designer porcelain.<sup>9</sup> Three months later her work appeared at a benefit exhibition on behalf of the Carmel chapter of the American Red Cross in William Silva's Carmelita Art Gallery.<sup>10</sup> Between 1909 and 1921 she contributed to at least five of the Annuals and two of the special exhibitions of the Arts and Crafts Club; as a founding member of that Club she served on its board of directors.<sup>11</sup> In the early Arts and Crafts exhibitions she contributed painted china. At the Fourteenth Annual in 1920 she displayed a variety of watercolors, all entitled *California Wild Flowers*. One year later at the same venue she again offered a selection of *Wild Flowers*. In 1919 she held joint exhibitions with Josephine Culbertson at New York's Fine Arts Gallery on Fifty-seventh Street and at the Brooklyn Botanic Gardens under the sponsorship of the Architectural League of New York.<sup>12</sup> She held another joint exhibition in May of 1920 with Culbertson at the Stanford University Art Gallery of "fifty watercolor studies made from California flora. . . . These paintings have just returned from the east where they have been shown in a number of eastern galleries."<sup>13</sup> The purpose of these three joint displays was to show "the effect of flowers on their environment . . . to give the flowers first in detail, and then in masses."<sup>14</sup> Johnson's work on local flora reappeared at Stanford in June of 1921 for a group show of Carmel Artists assembled by Mary DeNeale Morgan.<sup>15</sup> She was among Carmel's earliest environmentalists and regularly tried to educate the public on the dangers posed by development. Her well-attended lectures in northern and southern California often focused on wildflowers.<sup>16</sup>

Johnson is mentioned frequently in contemporary sources for her charitable activities in support of the: Dramatic Arts Society, Carmel Community Church, Young Men's Club, Missionary Fund, Dickens Reading Club and Carmel Reading Circle.<sup>17</sup> She organized and conducted the Carmel Boys' Club from 1906 to 1926.<sup>18</sup> In 1908 she lectured on the founding of the Carmel Free Library Association where she served as president of the library board from 1906 to 1912.<sup>19</sup> Johnson also testified on Carmel's water assessment before the Board of Railroad Commission of the State of California.

When Daisy Brown visited Johnson's studio for the *Carmel Pine Cone* in June of 1926, she learned that the artist "has made a study of the Indian and Mexican flower lore" and has catalogued throughout California the botanical and common names for hundreds of plants as well as the legends surrounding them.<sup>20</sup> A month later in a joint exhibition with Culbertson at the Arts and Crafts Hall Johnson's fifty wild flower studies in watercolor were said to "conform exactly to the flower in its natural state."<sup>21</sup> A reporter for the *Pine Cone* called on Johnson at her studio in May of 1927 and left us this assessment:<sup>22</sup>

Ida Johnson is a flower painter who hesitates at no complexity of nature's bouquets — she brings off her flowers as conquerors of both light and color and harmony of design. Her paintings of heavy headed flowers are so solid that one feels a desire to poke an explorative finger among their serried blooms. On the studio walls are Fairy Lanterns as delicate and fanciful to behold as the fragile flowers that cling to the fern beds in deep ravines; while on another canvas graceful drooping stems of Bleeding Hearts pour forth a translucence of flaming petals with a sort of negligent ease, and there is before you the marvel of the flower itself in a sheen of crimson color and an elusive web of pattern.

Ida Johnson's flower paintings are not all glow and sparkle; there is solid drawing, good composition and a reserve that stops before too much, as well as that unerring intuition that portrays the peculiar essential of the flower and so richly endows it with this essence. May I say that she has found a most individual expression in exquisite grace.

On August 8, 1927 she attended the first meeting of the Carmel Art Association at Grey Gables, but she never exhibited with that organization. She was "bruised and battered" in the 1928 auto accident that seriously injured her partner, Josephine Culbertson, in Berkeley.<sup>23</sup> In early December of 1929 her watercolors of wildflowers were displayed for the Carmel Women's Club at the Pine Inn; this show was curated by Charles Judson.<sup>24</sup> Ida Johnson died on March 7, 1931.<sup>25</sup> Funeral services were held at Grey Gables with Rev. T. Harold Grimshaw officiating and former members of the local Boys' Club as pallbearers; her remains were cremated at Atascadero.<sup>26</sup>

**ENDNOTES FOR JOHNSON:** 1. *NYT*, March 9, 1931, p.19. / 2. *CPC*, March 13, 1931, p.4. / 3. *AAA* 4, 1903-04, p.268. / 4. U.S. Census of 1910 [ED 12, Sheet 11A]; Perry/Polk: 1916-17, p.3; 1922-23, p.4. / 5. Chapter 5, note 18. / 6. *CVRI*, Monterey County: 1912-1930. / 7. *NYT*, February 1, 1914, p.M-15. / 8. *CPC*, December 15,

1921, p.8. / 9. *CPC*, March 1, 1917, p.1. / 10. *CPC*, June 14, 1917, p.3. / 11. *MDC*, July 11, 1909, p.1; Appendix 2. / 12. *NYT*, March 16, 1919, p.20; *SFC*, April 27, 1919, p.E-3. / 13. *DPT*, May 17, 1920, p.3. / 14. *CPC*, December 15, 1921, p.8. / 15. *DPT*, June 3, 1921, p.8. / 16. *CPC*, April 21, 1921, p.1. / 17. Refer to the biography on Josephine Culbertson for specific citations on the rich life the two artists shared and see as well: *MDC*: July 14, 1907, p.1; March 10, 1908, p.1; March 25, 1908, p.1; July 12, 1908, p.1; September 4, 1908, p.1; July 17, 1908, p.1; July 24, 1908, p.1; July 31, 1910, p.1; August 21, 1910, p.1; *CPC*: February 10, 1915, p.4; April 12, 1916, p.2; July 12, 1924, p.1; January 21, 1925, p.3. / 18. *CRM*, March 12, 1931, p.3. / 19. *The Library Journal*, November 1908, p.449; *News Notes on California Libraries*, 3, 1908, p.371; *CRM*, March 12, 1931, p.3. / 20. *CPC*, June 18, 1926, p.11. / 21. *CPC*: July 16, 1926, p.11; July 23, 1926, p.11. / 22. *CPC*, May 6, 1927, p.10. / 23. *BDG*, September 7, 1928, p.1; *CPC*, September 14, 1928, p.1. / 24. *CPC*, November 29, 1929, p.12. / 25. *CRM*, March 12, 1931, p.3; *CPC*: March 13, 1931, p.4; cf. Bostick, pp.32, 58, 81; Kovicnik, p.365; Hughes, p.591; Jacobsen, p.1691. / 26. *CRM*, March 12, 1931, p.3.

**RALPH HELM JOHONNOT (1879-1940 / Plate 11b)** was born on July 28<sup>th</sup> in Syracuse, New York. According to the U.S. Census of 1880, Ralph was eleven months old and lived on Chestnut Street with his parents and two-year-old brother, Earnest.<sup>1</sup> His father, Charles Jhonnot, was a bookkeeper and a descendant of a Huguenot family from Massachusetts; the family also maintained a colonial-period home in Salem.<sup>2</sup> By 1898 Ralph was a student of "design" and art at the Pratt Institute and kept residences at 217 Greene Avenue in Brooklyn and at the new parental home in Syracuse, 742 Crouse Avenue.<sup>3</sup> He was an exhibiting member of the New York Society of Arts and Crafts. In 1906 he and his younger brother, Carl, traveled to France and England for courses in painting. Both returned in September of 1907.<sup>4</sup> Ralph studied Oriental art and design under Ernest Francisco Fenollosa, the one-time director of the Tokyo Museum of Fine Arts, and trained periodically with Arthur Wesley Dow at Ipswich and at the Pratt Institute.<sup>5</sup> In 1909 Jhonnot became an Instructor of Art and Design at the Pratt Institute and was soon appointed to head its Design Department.<sup>6</sup> From the U.S. Census of 1910 we learn that he was unmarried and lived in Brooklyn with his mother, Mary Helm Jhonnot.<sup>7</sup> Thereafter he married Salome L. Hopper, "a designer and craftsman of embroidered and hand-woven textiles at the Herter Looms in New York City."<sup>8</sup> The couple honeymooned in Europe and on their return in 1912 he took a leave-of-absence from his academic position. They moved to San Francisco where he taught a special five-week course in design at the Institute of Fine Arts; one of his students was William S. Rice.<sup>9</sup> In a solo show at the Institute his wife displayed her Hindu-inspired embroidery and he exhibited a variety of crafts, including jewelry designed by his brother, Carl. The Jhonnots briefly returned to their Brooklyn home at 119 Gates Avenue, but soon resettled in California.<sup>10</sup> In February of 1913 Ralph gave a series of lectures for the San Francisco Art Association (SFAA).

In southern California he became active in the regional arts and crafts movement. In the spring of 1913 the local Ebell Club and Friday Morning Club sponsored two art history lectures by the "celebrated artist — Ralph Helm Jhonnot."<sup>11</sup> The *Los Angeles Times* wrote that:<sup>12</sup>

An important feature of the affair will be the exhibit of modern and antique hand work from this and many other countries brought by Mr. Jhonnot, whose lectures will be illustrated with slides and museum pieces. The first address, on "Art Appreciation" will deal with a system of instruction which has as its aim the production of original work based on principles used by masters of painting and crafts. The second lecture, on "Abstractions of Nature Forms" will treat the restraint and dignity which it is necessary to give interpretations of those forms to make them harmonious with, and a part of the space, which is to receive them.

He also spoke in San Diego and Pasadena. The following year he gave private lessons on design, color and interior decoration in Pasadena and Los Angeles to a variety of students, including Rudolph Schaeffer. As members of the Los Angeles Arts and Crafts Society Ralph and Salome exhibited textiles at the Blanchard Art Gallery under the auspices of the Ruskin Art Club.<sup>13</sup> At the 1915 Panama-California Exposition in San Diego their work was included in the display of Applied Arts by Southern California Craftsmen. In February of 1916 at the Arts and Crafts Society's First Annual Salon in Los Angeles' Exposition Park Ralph exhibited his painting *Road to Fairyland*, "interesting pictorially and in its framing." Antony Anderson added that "Jhonnot is a leader of the modern movement in the United States as applied to craftsmanship."<sup>14</sup> At this Salon he won the prize for textiles. That April, when he and his wife displayed their highly ornamented stenciled scarves at the National Society of Craftsmen in New York City, the local press was decidedly unkind.<sup>15</sup> Their creations were also shown at the Boston Society of Arts and Crafts Gallery and appeared in 1917 at the Art Institute of Chicago.

The couple was spending summers in Pacific Grove. Here they taught wood-block printing on textiles and other crafts at the Jhonnot Summer School of Design and Hand Work between 1914 and 1916.<sup>16</sup> The *American Art Annual* carried a formal notice of the school which in 1914 was competing with the classes of William Merritt Chase and Xavier Martinez in Carmel.<sup>17</sup> In January of 1915 Ralph gave a series of lectures on "design" to the San Francisco Society of Artists.<sup>18</sup> The Jhonnots established their residence in Pacific Grove in 1916.<sup>19</sup> A year later they moved their home to the Carmel Highlands where Ralph continued to teach design and painting at his new summer school. He and Salome had relocated by October of 1918 to Mill Road in Pasadena where their son, Ralph Jr., was born. The following spring they moved back to Carmel and the *Pine Cone* announced:<sup>20</sup>

Prof. Ralph Johonnot is to conduct a summer art class here, in the studio now being constructed on Ocean Avenue at Camino Real by Mrs. Maude Arndt. Miss Ruth Tillman of Cleveland, Ohio, is to be associated with Prof. Johonnot. The classes will take up design, decorative interpretation of landscape, embroidery, etc.

The Monterey newspaper called him a "widely known artist and master colorist."<sup>21</sup> His brother taught "hand wrought jewelry" at the Carl H. Johonnot Summer School of Carmel in 1919 and 1920.<sup>22</sup> For the U.S. Census of 1920 Ralph listed his occupation in Pasadena as "designer & teacher, at home."<sup>23</sup> In April of that year he exhibited the canvas *Here Lives Happiness* at the First Annual Exhibition of the Painters and Sculptors of Southern California in the Los Angeles Museum.<sup>24</sup> The couple returned to the Monterey Peninsula in the summer of 1921 to teach landscape painting, design and embroidery with Emma Waldvogel at the Adobe El Galleron on Polk Street in Monterey.<sup>25</sup> Waldvogel lived in Carmel, but maintained a studio in Monterey.<sup>26</sup> In the following year Johonnot and his wife relocated to New York City and staged an exhibition of landscapes with some of their pupils at the Artists' Cooperative Galleries. These bold landscapes, according to the *New York Times*, were intended "to beautify home interiors. . . . [and] are more like illustrations for a fairy tale – there is much that is purely imaginative."<sup>27</sup>

By 1923 the Johonnots had established their residence at 425 Eardley Avenue in Pacific Grove.<sup>28</sup> Ralph shared a design studio that year with Waldvogel at 517 Polk Street in Monterey. He made a triumphal return to Los Angeles in the fall of 1924 with a series of classes in design and "the interpretation of landscape as color notes in interior decoration" at the Friday Morning Club. The *Times* declared that Johonnot was "a distinguished craftsman whose influence as an educator has been of such importance that his coming to Los Angeles is looked forward to as an event and as an opportunity for study not to be missed."<sup>29</sup> He was fêted at the local Arts and Crafts Club as a "distinguished guest."<sup>30</sup> Shortly thereafter the Johonnots visited New York. In the mid 1920s he lectured across the United States on the University circuit to great acclaim. For example, prominent advertisements heralded his lectures at the college auditorium in Waterloo (Iowa) and in Lincoln (Nebraska) the local newspaper declared that this artist "enriches everyday life by bringing beauty into the immediate surroundings, home and clothing."<sup>31</sup> In December of 1925 the couple was staying in Rochester, New York, when Ralph's mother died in Pacific Grove.<sup>32</sup> They returned to California and to their Pacific Grove residence at Eardley Avenue. In February of 1926 he gave a series of highly successful lectures on "color and design" at the Fairmont Hotel in San Francisco.<sup>33</sup> He was also commissioned to design the interior of the local Forest Hill School. That December at Monterey's San Carlos Hotel Art Gallery he staged a solo exhibition of his paintings and began teaching design classes at his studio-home in Pacific Grove.<sup>34</sup> For four months in 1927 and again in 1928 he taught classes at the University of Honolulu; at this time the *Pine Cone* characterized his work as "distinctive in the unusual blending of colors."<sup>35</sup> During the fall of 1927 he lectured for three months in the eastern United States. He "conducted classes in color and design" during February of 1928 in Columbus, Ohio.<sup>36</sup> In March of 1929 the Johonnots had a "varied and colorful display of decorative objects and textiles" at the Second Annual Decorative Arts Exhibition in the Women's Club of San Francisco.<sup>37</sup> That spring his design workshops at Mills College in Oakland received much attention in the press.<sup>38</sup> In 1929 he was also an "art instructor" at the Mills' Summer School.<sup>39</sup>

At the time of the U.S. Census in 1930 Ralph and Salome Johonnot owned their Pacific Grove home, which was valued at twelve thousand dollars, and listed their professions and business addresses respectively as "artist, private home" and "interior decorator, private home."<sup>40</sup> Beginning on February 8<sup>th</sup> of that year he delivered a series of five lectures on color and design, one every Saturday morning, at Carmel's Denny-Watrous Gallery and formed an art appreciation class.<sup>41</sup> *The Carmelite* gave extensive coverage to the event, summarized his life, quoted the artist and reproduced one of his evocative drawings of a Point Lobos crag with a pendulous cypress threatened by churning stylized waves.<sup>42</sup>

The subjects of the lectures are as follows:

February 8<sup>th</sup> – The building and designing of our homes.

February 15<sup>th</sup> – The harmony of color expressed in the interior of our homes.

February 22<sup>nd</sup> – Proper arrangement and color expressed in our gardens.

March 1<sup>st</sup> – The part a picture plays in a room.

March 8<sup>th</sup> – Harmony and expression of life.

At each meeting there will be an arrangement of color, using textiles, pottery, glass, furniture and flowers. These will be discussed, as to why they are as they are, their relation to one another in proportion, line and color. Each lecture will be followed by a study period in the combining of colors under Mr. Johonnot's direction, and a criticism of color schemes brought in for study.

*Color's Place in the Scheme of Things*, by Ralph H.

Johonnot:

"Everyone today is using color, perhaps using it more thoughtfully than ever before. . . . Just as music is governed by its own principles so are there governing laws for the use of color. . . . Certain harmonies of color demand certain notes. There are definite keys of

color and there is a very defining way of understanding and using it in everything we do. . . .

"Harmony of color gives just as much joy, just as much good, just as great an uplift as does music. . . . Color is happiness. . . .

"Through the known reaction of one color with another we produce a sense of peace, harmony or a thrill and joy in life.

"There is no such thing as bad color, but it must be in its right place, combination and texture. . . .

"The really fine and recognized results of all people in all ages conform to the same general laws of color relations considering balance of hues and distributed values.

". . . . As to the matter of color harmony in our homes – an entire day may be determined by the color harmony which greets us at the breakfast table. Again, in the school, color harmony is important. . . ."

Mr. Johonnot stressed two points regarding the interior decoration of the home, one pertaining to color scheme and the other to pattern. There should be a predominant color and the scheme of any interior should contain rays of red, blue and yellow, in the proper proportions, related hues, values and intensities. Rays coming from the blue are necessary for a feeling of calm and repose; rays from yellow produce a quality of sunshine, so necessary on cloudy days; and the thrill and joy coming from rays of red are an essential part of the well-balanced color scheme. We do not want a room of but one color, nor do we want an arrangement of complementary colors, but we desire that shimmering, satisfying effect to be obtained only through having the proper combination of our reds, blues and yellows. Regarding pattern, Mr. Johonnot stated that there should be but the smallest amount in any room, and that should be of the choicest. Desired effects are to be obtained by the use of fine textures, and the harmonious arrangement of color.

His lectures received attention in the San Francisco Bay Area where Florence Lehre, critic for *The Oakland Tribune*, declared Johonnot to have "much influence in public school instruction where art is concerned" and praised his "use of color combinations and the practical application of color in costume design, in the decoration of the home, and in applied art."<sup>43</sup>

In April of 1930 Ralph Johonnot, "one of the outstanding workers in color in the art world," was invited to lecture and display his paintings and sketches at the Palo Alto Public Library under the auspices of the Palo Alto Art Club; Salome Johonnot and local designer, Ellen Haddon, exhibited their textiles.<sup>44</sup> In her review for the *Daily Palo Alto Times* art critic Chloe Starks adroitly observed:<sup>45</sup>

The landscape paintings of Mr. Johonnot are rendered in very close values and depend for their color and carrying power on a very skillful arrangement of a small amount of prismatic color against complementary grays. A study of the color plan might elucidate many a problem in interior decoration; "The Trail of the Padre" and "Green Valley" are notable examples.

To lovers of Point Lobos, Mr. Johonnot's pictures make a very strong appeal. He is able through his abstract treatment of the design and color to give an impression of dramatic height, space and ruggedness not possible in a realistic representation.

And this is true of all Mr. Johonnot's work - it is the design and color through which he makes his interpretation of nature not only stronger than reality but more lasting in beauty and more universal in appeal.

This description certainly suits his nocturnal masterpiece of cypress and sea, *The Magic Moon*.<sup>46</sup> The Palo Alto show was immediately followed by the Johonnots' joint exhibition at the Paul Elder Gallery in San Francisco; Junius Cravens, art critic of *The Argonaut*, mused:<sup>47</sup>

. . . . The collection is a somewhat heterogeneous one, including as it does paintings, embroidered textiles and jewelry. Though all of their works are imitative rather than creative, in the strict sense of the term, they are beautifully executed, technically, in all cases. The paintings, which are rather too "pretty" to have much force, are of Japanese influence, and the textile designs appear to be either direct copies or adaptations from the historical designs. Some of the jewelry is characterized by an admirable simplicity.

At the opening Ralph lectured on "Color Schemes in Pictures and their Relation to the Home."<sup>48</sup> Concurrently, a smaller show of his landscapes was held at the Gump Gallery in San Francisco. The press noted that he worked several months each year on landscape painting.<sup>49</sup> Their lectures and exhibitions were so financially successful that they opened The Johonnot Studio Gallery on Carmel's Ocean Avenue in the De Yoe building on Las Tiendas Square in August of 1930 and not only offered their interior decoration services and private art lessons, but also sold their own pottery, glass, paintings and textiles.<sup>50</sup> *The Carmelite* explained the purpose of the complex and marveled at the creations and the luminous interior:<sup>51</sup>

For many years Mr. and Mrs. Ralph Johonnot have been studying color. They have worked out a theory of color harmony. . . .

In the past, the opportunities for illustrating the practical application of this theory have been somewhat limited. Mr. Johonnot has made a number of paintings that are based on color harmony, but there has previously been no satisfactory place in which to display them, since it is necessary for the surroundings to be either neutral or in tune with the motif of the picture. And Mrs. Johonnot has decorated several homes which bring great pleasure to their

occupants but are not available to all who might be interested. At last . . . Mrs. Johonnot has opened a studio in which her color theory can be studied in its practical application to interior decoration, and where Mr. Johonnot's paintings can be seen amid advantageous surroundings. One may enjoy tea or a light lunch while under the spell of soothing color effects. Here soft tones of lavender and green, deep purples and yellows, blend together in a quiet, peaceful symphony of color. A note is struck by a vase or a napkin and carried through the entire room, reappearing in almost unnoticed details, until it reaches its culmination in one of the pictures on the wall. It is an unusual interior but a perfectly normal and thoroughly pleasing one. The Johonnot Studio is a new spot of interest in Carmel, and should not be missed.

This Studio survived for several years, but eventually was a victim of the Depression.

Arthur Millier, art critic for the *Los Angeles Times*, said of Ralph's 1931 solo exhibition of paintings at the Frank Moor Galleries in Los Angeles' Huntington Hotel that Johonnot "has sought the charming elements of our landscape – the beauty of Carmel's rocks, waves and trees, the flowers of the desert, the contours of the California hills – and used these as elements in purely decorative pictures of decided charm."<sup>52</sup> In January of 1932 at the San Mateo Library the Johonnots contributed their art and "Scandinavian inspired needlework" to a joint exhibition with the celebrated etcher Gene Kloss under the sponsorship of the Delphian Society.<sup>53</sup> A year later in June a one-man exhibition of his paintings was staged in conjunction with five of his lectures on color harmony and design at the Utah Art Studio in Salt Lake City; the success of his many former students was noted in the press.<sup>54</sup> In October of 1937 Ralph held solo exhibition of his paintings at the Studio Gallery in Monrovia.<sup>55</sup> A fine example of one of his still lifes is entitled *Morning Glories*.<sup>56</sup> The Johonnots resided in Palo Alto; Ralph died in Los Gatos on November 19, 1940 and Salome died in Monterey County on April 11, 1962.<sup>57</sup>

**ENDNOTES FOR JOHONNOT:** 1. U.S. Census of 1880 [ED 223, Sheet 10]. / 2. *CRM*, January 29, 1930, p.4. / 3. *The Post-Standard* (Syracuse, New York), September 23, 1899, p.5; U.S. Census of 1900 [ED 80, Sheet 1B] and [ED 149, Sheet 6B]; cf. *AAA* 1, 1898, p.459. / 4. *New York Passenger Lists*, Liverpool to New York City, arrived on September 22, 1907; T-715. / 5. *LAT*: March 2, 1913, p.3-2; March 2, 1918, p.3-2. / 6. Trapp, p.277; *AAA* 7, 1909-10, p.147. / 7. U.S. Census of 1910 [ED 108, Sheet 9A]. / 8. *BDG*, April 24, 1930, p.7. / 9. Halteman, p.139; *NYT*, September 29, 1912, p.5-18. / 10. *AAA*: 10, 1913, p.288; 12, 1915, p.404. / 11. *LAT*: March 2, 1913, p.3-2; March 23, 1913, p.3-2. / 12. *LAT*: April 6, 1913, p.3-4; April 16, 1913, p.2-7. / 13. *LAT*, March 22, 1914, p.3-6. / 14. *LAT*: February 13, 1916, p.3-4; February 21, 1916, p.1-8. / 15. *NYT*, April 30, 1916, p.M-14. / 16. *IDR*, June 4, 1914, p.1. / 17. *AAA* 11, 1914, pp.353f. / 18. *SFC*, January 10, 1915, p.18. / 19. *MDC*, June 24, 1916, p.3. / 20. *CPC*, May 22, 1919, p.1; cf. *CPC*, June 19, 1919, p.3. / 21. *MDC*, June 11, 1919, p.4. / 22. *CPC*, July 15, 1920, p.2. / 23. U.S. Census of 1920 [ED 612, Sheet 6A]. / 24. *Moure*, p.B-66. / 25. *CPC*, June 23, 1921, p.2. / 26. *CPC*: March 29, 1924, p.1; November 1, 1924, p.3. / 27. *NYT*, November 16, 1922, p.18. / 28. *Perry/Polk*: 1923, pp.35, 112; 1926, p.297; 1928, p.350; 1930, p.352. / 29. *LAT*, October 19, 1924, p.3-38. / 30. *LAT*, October 26, 1924, p.3-35. / 31. *Waterloo Evening Courier*: January 30, 1924, p.14; *The Lincoln Star*: October 9, 1925, p.16; October 11, 1925, p.7; November 1, 1925, p.4; November 4, 1925, p.6. / 32. *PGR*, December 21, 1925, p.1. / 33. *TOI*, February 14, 1926, p.S-7. / 34. *CPC*, December 24, 1926, p.11. / 35. *California Passenger and Crew Lists*: Honolulu to Wilmington, arrived July 22, 1927; Honolulu to San Francisco, arrived June 14, 1928; *CPC*, October 14, 1927, p.2. / 36. *CPC*, February 17, 1928, p.5; *MPH*, February 17, 1928, p.2. / 37. *TAT*, March 2, 1929, p.6; cf. *MPH*, March 8, 1929, p.7. / 38. *TOI*: February 22, 1929, p.27; April 23, 1929, p.43; June 27, 1929, p.16. / 39. *TWP*, July 6, 1929, p.13; *TOI*, August 11, 1929, p.2-S. / 40. U.S. Census of 1930 [ED 27, Sheet 11B]. / 41. *CPC*: January 24, 1930, January 31, 1930, p.3; February 7, 1930, p.12. / 42. *CRM*: January 29, 1930, p.4; February 12, 1930, p.21; February 19, 1930, p.4. / 43. *TOI*, February 9, 1930, p.4-M. / 44. *DPT*, April 1, 1930, p.7. / 45. *DPT*, April 7, 1930, p.10. / 46. Plate 11b; Appendix 6. / 47. *TAT*, May 3, 1930, p.13; cf., *SFL*, April 26, 1930, p.8; *CRM*, May 8, 1930, p.5. / 48. *TWP*: April 26, 1930, p.12; May 3, 1930, p.13; *SFC*, May 4, 1930, p.D-5. / 49. *BDG*, April 24, 1930, p.7. / 50. *CPC*, August 8, 1930, p.3; *Perry/Polk* 1930, pp.438, 531. / 51. *CRM*, August 14, 1930, p.10. / 52. *LAT*, March 1, 1931, p.16. / 53. *SMT*, January 6, 1932, p.4. / 54. *SLT*, June 5, 1933, p.14. / 55. *LAT*, October 10, 1937, p.3-4. / 56. B & B, October 12, 1989, No.3311. / 57. U.S. Census of 1940 [ED 43-48, Sheet 3A]; California Death Index; *CCY*, November 22, 1940, p.6; *LAT*, December 1, 1940, p.3-13; cf., Falk, p.1753; Jacobsen, p.1702; Hughes, p.594; *Moure*, p.132; *Wall Moure*, p.288; *Green*, pp.75, 83.

**DAVID WILSON JORDAN** (1859-19??) was born in June near Harrisburg, Pennsylvania, and studied under both Schüssele and Thomas Eakins at the Academy of Fine Arts in Philadelphia. Jordan was an exhibiting member of the Philadelphia Sketch Club. Part of his extensive record of exhibitions includes the Annuals of the Pennsylvania Academy of Fine Arts between 1883 and 1915, National Academy of Design from 1893 to 1895 and Art Institute of Chicago between 1896 and 1905.<sup>1</sup> According to the U.S. Census of 1900, he lived in a Philadelphia boarding house and was a professional "artist."<sup>2</sup> He married in 1908 at the age of 49. In 1913 he maintained a separate studio in that city and a family residence in nearby Fort Washington.<sup>3</sup> He and his wife spent that summer in Carmel where he exhibited at the Seventh Annual Exhibition of the Arts and Crafts Club five "California sketches": *Sunny Morning*, *Mountain and Shore*, *Eucalyptus*, *The Wharf-Santa Barbara* and *California Hillside*.<sup>4</sup> His Santa Barbara scene was said to be "particularly attractive in its simplicity and soft gray tones."<sup>5</sup> Because of his prestige and impartiality he served on the selection, hanging and award committees for that event. He relocated to New York City and exhibited with the Society of Independent Artists in 1925.<sup>6</sup> From the U.S. Census of 1930 we learn that he was a widower and resident of a Manhattan boarding house on West Eighty-seventh Street.<sup>7</sup> His place and date of death are presently unknown.

**ENDNOTES FOR JORDAN:** 1. Falk, p.1767. / 2. U.S. Census of 1900 [ED 125, Sheet 11A]. / 3. *AAA*: 10, 1913, p.289; 12, 1915, p.405. / 4. Appendix 2. / 5. *SFX*, July 6, 1913, p.26. / 6. *AAA* 24, 1927, p.615. / 7. U.S. Census of 1930 [ED 31-449, Sheet 22A].

**LEWIS JOSSELYN** (1883-1964) was born on September 13<sup>th</sup> in San Diego. He studied art as well as photography at the Boston School of Fine Arts. According to the U.S. Census of 1910, he continued to live in San Diego with his Massachusetts-born parents, Charles and Alice, and two brothers, Albert and Winsor.<sup>1</sup> He moved to Carmel about 1915, resided on Casanova Street and was soon joined by Albert and his widowed mother.<sup>2</sup> After serving with distinction in World War I he made a detailed photographic record of the California missions. By the time of the U.S. Census in 1920 Lewis still shared his family's home and listed his occupation as "photographer."<sup>3</sup> Shortly thereafter he married and built a house on Santa Rita Street at the corner of Seventh Avenue on four acres of land; he planted fruit trees in holes blasted from dynamite.<sup>4</sup> Lewis was habitually enrolled on the Carmel voter index as a "Republican."<sup>5</sup> The Josselyns were very active in the Carmel social and political scene.<sup>6</sup> Lewis also played baseball for the local Abalone League.<sup>7</sup> From the U.S. Census of 1930 we learn that he and his French-born wife, Augustine, were childless and that the couple owned their Carmel home which was valued at six thousand dollars.<sup>8</sup>

In 1920 he contributed a selection of war photos and scenes of Carmel to the Fourteenth Annual Exhibition of the Arts and Crafts Club.<sup>9</sup> He occasionally exhibited outside the Peninsula and was a participant at several photography conventions.<sup>10</sup> In September of 1923 he traveled to Europe to document the reconstruction.<sup>11</sup> He made a photographic survey of the Mohave and Death Valley in April of 1926.<sup>12</sup> In July of 1927 he donated his photos to a benefit sale for the financially strapped Arts and Crafts Club.<sup>13</sup> He reportedly printed posters from his own wood blocks for the Forest Theatre where he was a member and the official photographer.<sup>14</sup> His photographs of contemporary Carmel paintings were regularly reproduced in regional journals.<sup>15</sup> At the October 1931 Monterey County Fair he exhibited two "pleasing" paintings, an oil and a watercolor.<sup>16</sup> In 1933-34 he photographed many of the paintings that John O'Shea exhibited at the California Palace of the Legion of Honor in San Francisco. At Christmas he routinely sold "special mounted pictures of local scenes, art calendars and the like."<sup>17</sup> He died in his Carmel home from the consequences of a stroke on March 14, 1964.<sup>18</sup> His fifty years of Carmel photography was given an official retrospective in 1973.<sup>19</sup>

**ENDNOTES FOR JOSSELYN:** 1. U.S. Census of 1910 [ED 147, Sheet 26B]. / 2. *CPC*: February 10, 1915, p.4; March 17, 1915, p.4; March 29, 1916, p.4. / 3. U.S. Census of 1920 [ED 15, Sheet 2B]. / 4. *CPC*, February 5, 1920, p.2; *Perry/Polk*: 1930, p.438; 1939, p.409. / 5. *CVRI*, Monterey County: 1920-1936. / 6. *CPC*: September 30, 1920, p.1; August 10, 1922, p.12; February 10, 1923, p.10; June 9, 1923, p.8; March 15, 1924, p.9; May 15, 1926, p.14; *TOI*: January 13, 1924, p.S-3; February 17, 1924, p.2-S; August 10, 1924, p.6-S; September 14, 1924, p.S-5; October 19, 1924, p.S-7; January 11, 1925, p.S-7; June 21, 1925, p.S-5; October 4, 1925, p.S-3. / 7. *TOI*, May 2, 1923, p.11. / 8. U.S. Census of 1930 [ED 27-21, Sheet 5B]. / 9. Appendix 2. / 10. *CPC*, September 12, 1925, p.5; *Mautz*, p.115. / 11. *CPC*, September 8, 1923, p.8. / 12. *CPC*, April 24, 1926, p.14. / 13. *CPC*, July 15, 1927, p.6. / 14. *CPC*: April 20, 1922, p.7; June 15, 1922, p.1; January 7, 1927, p.10; December 14, 1928, p.11. / 15. *ARG*, November 1927, p.11. / 16. *CPC*, October 9, 1931, p.8. / 17. *CPC*, December 16, 1922, p.9. / 18. California Death Index; *CPC*, March 19, 1964, p.16. / 19. *CPC*, March 8, 1973, p.22.

**CHARLES CHAPEL JUDSON** (1864-1946) was born on October 15<sup>th</sup> in Detroit, Michigan, into a family of "boot and shoe dealers."<sup>1</sup> By 1880 the Judsons had migrated to a township near Kansas City, Missouri.<sup>2</sup> In the middle of that decade they moved to the Fruitvale district in Oakland, California. In the Oakland City Directory "Charles C. Judson" was listed as a "student" in 1887.<sup>3</sup> Between 1888 and 1889 this listing was *in absentia* as he was pursuing an art education in Europe.<sup>4</sup> After his initial studies in München with Paul Nauen he relocated to Paris for training with Paul Delancey and André Rixens.<sup>5</sup> In subsequent Oakland Directories between 1890 and 1901 his occupation was entered as "artist" and he resided continuously in the family home which by 1900 had the specific address of 1447 Fruitvale Avenue.<sup>6</sup> According to the U.S. Census of 1900, his father, William Judson, gave his occupation as "capitalist" and his younger brother, Otis, was a "clerk at warehouse."<sup>7</sup> His unmarried sisters, Mary and Katherine, were both in their twenties and listed their professions as "housekeepers" as did their mother, Virginia. Between 1891 and 1894 Charles commuted almost daily to his classes at the School of Design in San Francisco where he studied under Amédée Joullin, Oscar Kunath, Raymond Yelland and Arthur Mathews. He received the W. E. Brown gold medal for drawing from life in 1892 and joined the faculty as an "Assistant Professor" in 1898.<sup>8</sup> Judson was in charge of the night classes at the Mark Hopkins Institute of Art; he was socially prominent in that organization and its governing body, the University of California.<sup>9</sup> In 1896 and 1901 he served on the jury for the spring exhibition at the Mark Hopkins Institute and spoke at the School's annual jinks.<sup>10</sup> He remained on the faculty after its transition to the San Francisco Institute of Art in 1907 and did not fully retire until the early 1920s.<sup>11</sup>

By the mid 1890s the press accorded Judson equal status with the region's most established artists, reported on his recently completed canvases and chronicled his exploits on both sides of the bay.<sup>12</sup> In 1895 and 1896 Judson twice helped to reorganize the short-lived Alameda Art League and its educational arm, the Art Students' League of Alameda; he also served as its vice president.<sup>13</sup> When he contributed an astonishing

"sixty pictures in oil, water-color and pastel" to the Alameda Art League's Inaugural Exhibition in 1896, the *San Francisco Call* congratulated Judson and published a portrait sketch of the young painter.<sup>14</sup> Regarding his many submissions, the *Alameda Daily Argus* praised his Holland scenes as "full of local color," his *Misty Spring Morning* as "charming" and the portrait of his sister, *An Interesting Story*, as "an excellent example of the painting of different textures."<sup>15</sup> Judson was elected president of the newly reconstituted Alameda Art League in 1897.<sup>16</sup> That April at the League's spring exhibition he displayed the largest canvas, *A Severe Criticism*.<sup>17</sup>

It represents two young ladies sitting at a small table covered with artists' impedimenta. One, the elder, holds up her hand and generally assumes an attitude of criticism of the other, who holds up a cup which she is decorating. It is understood that one of the figures is painted after the artist's sister as a model. The lights and expression of the figures are excellent. Judson is an instructor of the League, and although a very young man, has studied in Europe and gained already a most enviable reputation. He has twenty-two oils altogether, some of quaint old Dutch scenes, where he evidently studied. There are also several local scenes, both of Alameda's and San Francisco's environs.

Judson served on the art committee and exhibited both oils and watercolors between 1895 and 1897 at the Industrial Expositions of Oakland; in 1896 he won a second prize of fifteen dollars and a year later he displayed *A Severe Criticism* with several landscapes.<sup>18</sup> In 1897 he exhibited with the members of the short-lived Oakland Sketch Club.<sup>19</sup> In the spring of 1896 he, Maynard Dixon and Raymond Yelland were asked to evaluate the Art Department at Mills College and gave a positive assessment.<sup>20</sup> One of his strangest undertakings, which received a considerable amount of publicity, was his joint production with Perham Nahl in April of 1899 of twelve "tableaux vivants," consisting of live primarily naked models covered only in bronze paint.<sup>21</sup> Due to its "scandalous" nature the event had been postponed and was eventually relocated to Alameda's Unitarian Church which made an immense profit from the "Living Pictures Exhibition." At the Alameda Teachers' Club Art Exhibition in May of 1899 Judson contributed a landscape, *Purple and Gold*, and his "very pleasing" *Ducks and Dykes*.<sup>22</sup>

In San Francisco he became an active member of the Bohemian Club in 1896 and donated a painting to the 1900 fundraising auction that purchased the Bohemian Grove along the Russian River.<sup>23</sup> He also participated in the Club's "jinks."<sup>24</sup> In 1901 he was a member of the jury of awards at San Francisco's First Photographic Salon in the Mark Hopkins Institute of Art.<sup>25</sup> By 1899 he had opened a San Francisco studio at 207 Sutter Street.<sup>26</sup> During his tenure there he shared the space in succession with fellow artists: Joseph Greenbaum, Charles Dickman and Charles P. Neilson. The latter was the renowned watercolorist from Alameda and Judson's close friend.<sup>27</sup> Between late 1903 and April 1906 Judson divided his "new atelier" at 420 Montgomery Street with Neilson and eventually added Sydney Yard, Edward Currier and Marion Drewe.<sup>28</sup> The earthquake and fire destroyed much of Judson's work in his San Francisco studio.

Part of Judson's early exhibition history includes the: San Francisco Art Association (SFAA) between 1891 and 1913,<sup>29</sup> World's Columbian Exposition of 1893 in Chicago, California State Fair from 1894 to 1899,<sup>30</sup> California Midwinter International Exposition of 1894,<sup>31</sup> Mechanics' Institute Fair in 1896 and 1897,<sup>32</sup> Bohemian Club from 1897 through 1930s,<sup>33</sup> Narjot Benefit Exhibition and raffle at the Mark Hopkins Institute of Art in 1897,<sup>34</sup> Inaugural Exhibition at the Museum in Golden Gate Park in 1897,<sup>35</sup> Century Club of San Francisco from 1898 to 1899,<sup>36</sup> William Morris Gallery of San Francisco in 1899,<sup>37</sup> Oakland Free Library Exhibition of 1900,<sup>38</sup> California Club of San Francisco in 1901,<sup>39</sup> L. M. Hale Gallery of Berkeley in 1901,<sup>40</sup> Sorosis Club of San Francisco in 1901 and 1913,<sup>41</sup> California Society of Artists in 1902,<sup>42</sup> Loan Exhibition as well as the Second, Fourth and Fifth Annuals of the Oakland Art Fund sponsored by the Starr King Fraternity in 1902, 1904 and 1905,<sup>43</sup> First Annual Painters' Salon at the Palace Hotel in 1903,<sup>44</sup> Sketch Exhibition of 1904 at the San Francisco Press Club,<sup>45</sup> Schussler Brothers Gallery of San Francisco from 1904 to 1914,<sup>46</sup> 1905 Lewis and Clark Exposition in Portland, Oregon,<sup>47</sup> Occidental Hotel of San Francisco in 1905,<sup>48</sup> San Francisco Artists' Society in 1905,<sup>49</sup> Subscription Exhibition of San Francisco in 1905,<sup>50</sup> Society of California Artists in 1906,<sup>51</sup> San Francisco's Society of Artists in 1910,<sup>52</sup> Rabjohn & Morcom Gallery in San Francisco between 1911 and 1920,<sup>53</sup> California Artists Exhibition at the Russ Building of San Francisco in 1913,<sup>54</sup> Gump's Gallery of San Francisco in 1913,<sup>55</sup> Sequoia Club from 1913 to 1919,<sup>56</sup> Courvoisier Gallery in San Francisco from 1911 to 1923,<sup>57</sup> John Martin Auctions in 1915,<sup>58</sup> Memorial Museum at Golden Gate Park in 1916,<sup>59</sup> and Jack London Memorial Library Benefit Exhibition at San Francisco's St. Francis Hotel in 1920.<sup>60</sup>

He regularly sold his paintings and was one of the few Bay Area artists to find buyers for his work on the East Coast.<sup>61</sup> In 1891 at his first exhibition with the SFAA he displayed three Dutch scenes, but in Association shows over the next five years he offered local subjects with such titles as: *Sweet Apples*, *Portrait of M.S.J.*, *Diamond Canyon-Fruitvale*, *Near the Bay*, *The Rising Moon*, *The Last Rays*, *Contentment*, *Popping Corn*, *Marsh* and *A Misty Spring Morning*.<sup>62</sup> His large 1893 oil entitled *A Bouquet of Roses* demonstrates a sophisticated use of shadows in a still life.<sup>63</sup> During September of 1894 at the California State Fair in Sacramento he exhibited a "very handsome" *Reine Henrietta* Roses, which the local

press called "superior, indeed, among floral effects," and *Diamond Canyon* with its "good work in foliage."<sup>64</sup> At that time he received a fifteen dollar prize. In the spring of 1896 at San Francisco's Guild of Arts and Crafts his forty-six exhibited works were all apparently California landscapes except for one European scene, *Maas near Dordrecht*.<sup>65</sup> That fall at the Mechanics' Institute Fair exhibition he won prizes in the landscape category for *A Misty Spring Morning* and in the genre category for *An Interesting Story*.<sup>66</sup> For the 1896 winter exhibition at the SFAA Judson contributed more paintings than any other artist, a total of twenty-four landscapes, primarily of the East Bay. These were judged by the *San Francisco Chronicle* to be "as poetic as his figures are prosaic."<sup>67</sup> The *San Francisco Call* was less enthusiastic:<sup>68</sup>

C. Chapel Judson has sent a large number of pictures of different grades of merit. Some of these show study, but the majority simply indicate an attempt to "turn out" pictures. "Sunset on the Marsh" is one of the best of the lot. It is fairly good in color and the drawing of the trees and different objects is most creditable.

The following year at the SFAA he displayed a portrait study and two scenes of Pacific Grove, his first exhibited paintings of the Monterey Peninsula.<sup>69</sup> One of the landscapes, *Sands near Pacific Grove*, was also exhibited in 1897 at the Bohemian Club.<sup>70</sup> At the SFAA in 1898 his work entitled *The Coming Storm* was said to be possessed of "much expressed feeling and a very genuine sentiment."<sup>71</sup> Also displayed was his sensitive portrait of a grieving mother, *Unreconciled*, which proved to be immensely popular and was reproduced several times in both *The Wave* and the *San Francisco Chronicle*.<sup>72</sup>

At the turn of the century he was regarded as one of the region's most promising artists. In January of 1900 his dramatic seascape entitled *Land's End* was reproduced in San Francisco's *Sunday Call*.<sup>73</sup> Despite the severe damage inflicted on his "Monterey marine" in an accident at a Mark Hopkins Institute exhibition in 1900, he continued to exhibit there his *Unreconciled*.<sup>74</sup> In September of 1901 the *Call* reproduced Judson's decorative panel in oil entitled *In Summer When the Day is Long* and characterized its two semi-nude female models as "of the long, willowy type rather than the strapping," but made no mention of the scene's other svelte damsels or the voyeuristic swan.<sup>75</sup> Critics, who favored Judson's normally Tonalist aesthetic, found his experiments in a brighter palette excessive and one even declared his *Golden Evening* at the Palace Hotel's First Annual Salon "riotous . . . and too vivid." However, in the fall of 1903 his conservative portfolio of paintings at San Francisco's United Crafts and Arts Gallery was praised; one critic proclaimed his somber *Morning* to be:<sup>76</sup>

. . . more restful and more perfect in composition and is the best watercolor in the exhibition. It represents a meadow with a pool of water in the foreground, shaded by a massive oak tree. On the horizon the first hint of the rising sun is seen, encompassing the landscape with the faint hint of dawn. It is an exquisite piece of work. A clever thing in oil of his is "Chinatown Monterey," which exhibits wonderful fidelity in coloring and drawing. Other examples of his are: "On Point Pinos," "Near the Ocean" and "Foggy Weather."

Judson's *Cliffs* of Monterey County and *Reflections* at the Fourth Annual of the Oakland Art Fund were characterized as "charming pieces of work and well worthy of his rapidly growing reputation."<sup>77</sup> In November of 1904 he held a solo exhibit of twenty-eight oils at the Gump Gallery annex and along with a favorable review by Laura B. Powers, the *Call* reproduced his canvas *Moonlight on Alameda Marshes*:<sup>78</sup>

. . . Mr. Judson shows two pictures - both in oils, as is nearly all of his work - one seen in the full-blown day, with its red-green fungus modestly dressing the beguiling bog, with flow of blue swashing it gently. Overhead, a bunch of clouds, light as thistle down, . . . casting the fairest shadow upon a peaceful though microbic scene, even as you and I have beheld it many a summer afternoon.

As to drawing and color, the picture is one of the best . . . Then there's the little moonlight scene on the same marshes, but the mystic moon with her gossamer veil has made of it an elfish land of fancy. The atmosphere . . . is of a type calculated to make one pause and ponder - to dream, . . .

. . . there's the "Afterglow," where the flaming sun, sinking into the great cavernous west, throws its lurid light into the pale clouds and burnishes the white-caps with liquid fire. And white the foam is, that has frolicked up on the sandy shore.

The "Gray Day" tells another story - of a storm hovering over the sorrowing cypresses of Monterey. Low and darkling are the clouds, chill and damp is the air, forlorn and shivering are the bent cypresses, whose weird arms stretch out beseechingly to the storm king.

That same year his subdued *San Leandro Marshes* was pronounced "the best thing C. Chapel Judson has painted in some time."<sup>79</sup> At the 1905 spring Annual of the SFAA his "much admired" canvas, *A Warm Afternoon in Marin*, was called by Laura B. Powers "a picture breathing a fine love of the spreading oak and its cool hospitality" and was reproduced in the *Call*.<sup>80</sup> Also in the *Call* Will Sparks reproduced in September of 1906 Judson's domestic scene entitled *Old Fireplace in Home Near Monterey* and remarked that it needed a figure, "but as it stands it is a very good arrangement of light and shade and also of color. As a composition it is excellent for so simple a subject."<sup>81</sup>

From 1902 to 1904 his Oakland residence was unchanged, but the Directory now specified his employment as "Instructor at the University



of California in Berkeley.<sup>82</sup> He was hired in that capacity in April of 1901 and taught four sections of "Elementary Free-hand Drawing" for the full academic year in the Department of Drawing.<sup>83</sup> By the fall of 1907 his title had been narrowed to: "Instructor in Freehand Drawing." During the five years (1902-1906) that the artist Sydney Yard, his second wife Fannie Estabrook Yard, and his daughter Bessie Genevieve Yard, were *permanent* residents in Oakland, Charles became a frequent visitor to their home. Both of the Yard women were teachers of elocution.

On the evening of April 2, 1904 Charles married Bessie, who was twenty years his junior, in the Yards' Oakland home which was lavishly decorated in green and white foliage. The Reverend Dr. McClish officiated.<sup>84</sup> By early 1905 the couple had moved to 1347 Franklin Street in Oakland.<sup>85</sup> In February of 1907 their "fashionable apartment" was vandalized by a daylight burglar and "much fine jewelry" was stolen, including "five gold rings with precious stones, a lady's solid gold watch, diamond brooch, silver teaspoons" and a silver stickpin, all valued at over three hundred dollars.<sup>86</sup> Fortunately, in the summer of 1906 Judson had ordered the construction of a "studio-bungalow" at 1590 Le Roy Avenue in Berkeley. Within a year his family had moved into their new home where they resided until 1923.<sup>87</sup> He was enrolled on the local voter index at this address and by 1920 was designated a "Republican."<sup>88</sup> Judson joined the "beautification committee" of the local La Loma Improvement Club which coordinated the drive to plant trees and shrubs in his hilly neighborhoods.<sup>89</sup> Unfortunately, these additions later proved to be highly flammable. According to the U.S. Census of 1910, the Judsons were prosperous enough to afford a live-in servant.<sup>90</sup> Despite the habitual custom to include the wife's name in the Directory listing, Bessie never appeared at Charles Judson's address, nor do their two children, William and Helen. The entire family does appear at this Berkeley address for the U.S. Census of 1920, as does Charles' brother, Otis, a real estate agent.<sup>91</sup> The local newspapers often reported on the summer "sketching vacations" of the Judson family to Carmel and Del Monte.<sup>92</sup>

Judson was familiar with the Monterey Peninsula as early as 1891 when he painted *Monterey Sands*, an isolated stretch of beach spotted with shrubs and grasses and only the suggestion of the sea.<sup>93</sup> He was certainly sketching in the Carmel area by the mid 1890s when he exhibited Pacific Grove landscapes in San Francisco and painted those "famous marines" from his "summer residence at the Point Lobos lighthouse."<sup>94</sup> At the turn of the century one of his sketching partners on the Monterey Peninsula was Joseph Greenbaum.<sup>95</sup> In her history of the Carmel Art Association E. Cashion MacLennan states that Judson was the "first artist to have a studio in Carmel," but this claim is also made for Jane Powers.<sup>96</sup> In 1905 he became a charter member of the Carmel Arts and Crafts Club and exhibited at the Annuals of that organization in 1906, 1910 and 1916.<sup>97</sup> At the latter he contributed five canvases: *Lelant in Cornwall*, *Fish Market*, *St. Ives*, *St. Stephens Place in Bruges* and *Fishing Boats*. He also lectured on art at the Club.<sup>98</sup> Following his marriage he and his family routinely spent part of each year at the Yard home in Carmel.<sup>99</sup> One of his favorite venues for sketching was along the Little Sur River.<sup>100</sup> Immediately after the San Francisco earthquake destroyed "much of his work" he traveled to the Monterey Peninsula; the *Call* reproduced his 1906 painting of a Monterey fireplace (noted above).<sup>101</sup> Judson served on the jury and exhibited two of his own works at the opening of the Del Monte Hotel Art Gallery on April 20, 1907.<sup>102</sup> He returned to the Hotel that October to confer on gallery business and continued to exhibit at that venue thru 1912.<sup>103</sup> In 1909 the Del Monte Art Gallery sold more of his paintings than any other exhibitor.<sup>104</sup> About this time the press praised Judson for his landscapes that were "virilite" and possessed of a "satisfying ruggedness."<sup>105</sup> Although Judson was highly regarded for his calm judgment, he did take controversial stands. In 1909 he joined several other leading artists and withdrew his paintings from a San Francisco Institute of Art exhibition because the dean, Theodore Wores, had allowed too many "amateur" participants.<sup>106</sup> Shortly thereafter Judson relented and contributed his colorful *Monterey Bay* to this show.<sup>107</sup> In 1910 he vehemently and publicly spoke against plans to hire drawing instructors without proper credentials in the public schools.<sup>108</sup> He also displayed a humorous side when in 1908 he joined his colleagues Perham Nahl and Frederick Meyer for the judging of *The Oakland Tribune* "Beauty Contest."<sup>109</sup>

From 1907 thru 1910 the Berkeley Directories recorded Charles Judson's occupation as "artist."<sup>110</sup> Between January and September of 1908 he took a leave of absence from his University appointment to help his mother move to Los Angeles following the tragic death of his sister, May.<sup>111</sup> He returned to his classes that fall with a promotion to "Assistant Professor of Drawing and Instructor in Drawing."<sup>112</sup> He now taught advanced work in free-hand drawing, and "drawing from model, composition and still-life painting." Eugen Neuhaus, whom Judson reportedly brought to the University, was only an "Instructor" at this time and taught the elementary courses.<sup>113</sup> Between 1912 and 1922 Judson's occupation was simply listed in the Berkeley Directories as "Assistant Professor, University of California."<sup>114</sup> He was also prominent in the U.C. Berkeley Alumni Association.<sup>115</sup> At this time it was not uncommon for him to take "a number of his art students" on sketching vacations in the Carmel area.<sup>116</sup> Late in 1912 he completed construction of a new "commodious studio" that adjoined his Le Roy Avenue home.<sup>117</sup> Although Judson was regarded as a landscape painter, Porter Garnett, art critic for the *Call*, said that his 1913 portrait "of a Chinese" was "distinguished by excellent modeling and well considered values."<sup>118</sup>

In May of 1914 Judson began a one-year sabbatical with his Paris address listed in the fall as rue Scribe 9 and his spring address as 3 Albert Place, St. Ives, England.<sup>119</sup> He was temporarily replaced at the University of California and the San Francisco Institute of Art by Lee Fritz Randolph who also occupied his Berkeley home.<sup>120</sup> Unfortunately, Judson and his family were forced to flee Belgium and the advancing German army in early August at the start at World War I. According to the note sent to his photographer-friend, William Dasonville, the Judsons barely escaped the "terrible times" and were compelled to abandoned their winter clothes in Paris; they arrived in New York in July of 1915.<sup>121</sup> On his return to Berkeley he received another promotion to "Assistant Professor of Antique Drawing and Assistant Professor of Drawing."<sup>122</sup> By seniority and titles Judson outranked his colleagues Eugen Neuhaus, Perham Nahl and Harry Seawell. In April of 1916 the Golden Gate Park Memorial Museum solicited one of his canvases for its permanent collection.<sup>123</sup> During World War I Judson worked for the Red Cross and donated his paintings to its benefit auctions.<sup>124</sup> In 1919 he was appointed to the hanging committee of the Sequoia Club in San Francisco.<sup>125</sup> The following year his academic moniker was condensed to "Assistant Professor of Graphic Art."<sup>126</sup> At this time his wife, Bessie, was socially active in supporting several charity functions for the arts.<sup>127</sup>

Between 1906 and 1923 Judson exhibited at numerous East Bay venues. In Berkeley his work appeared at the: Studio Building Exhibition in 1906, three Annuals of the Berkeley Art Association from 1907 to 1909 and Hillside Club between 1909 and 1920.<sup>128</sup> At the Studio Building his *Sunset Glow* was said to be "a splendid bit of coloring, with soft browns and yellows."<sup>129</sup> In 1907 he contributed paintings to the special Arts & Crafts exhibit of the Alameda County Exposition in Oakland's Idora Park; a year later his Berkeley landscapes in oils and watercolors were well-reviewed at the Rabjohn & Morcom Gallery in Oakland and at the Oakland Free Library Exhibition.<sup>130</sup> As part of the American propaganda campaign during World War I the new Oakland Art Gallery staged in April of 1916 a solo exhibition of Judson's scenes from "poor little bleeding Belgium" where, according to the Laura B. Powers of *The Oakland Tribune*:<sup>131</sup>

... the painter found himself hemmed in by the Imperial Kaiser's marching boots. Bruges, lovely Bruges, having captivated the imagination of the artist, he lingered there with his palette and brush until driven out by the destroying hordes, where joy and beauty and prosperity and romance had been but at the going down of the last moon.

In addition, he exhibited at the: Orpheum Theatre Gallery of Oakland in 1910,<sup>132</sup> Claremont Hotel Art Gallery of Berkeley in 1922,<sup>133</sup> Teachers' Institute Exhibition of 1922 at the Oakland Municipal Auditorium,<sup>134</sup> and California (Berkeley) League of Fine Arts in 1923 and 1924.<sup>135</sup> The Delta Epsilon Art Society sponsored the only known retrospective of his work at the University of California in May of 1918.<sup>136</sup> Judson and several of his students painted the backgrounds for the dioramas at the Natural History Museum at Golden Gate Park in 1921. In June of 1923 at the opening of the new Courvoisier Gallery in San Francisco Judson's "vigorously handled" landscape, which was entitled *The Lion*, had, according to *Chronicle* art critic Harry N. Pratt, "attained . . . an almost stereoscopic quality in its dimensional values. It brings a new note and a pleasing one to the myriad of paintings of California hills."<sup>137</sup> That spring he helped to organize the League of Fine Arts and was elected its "chairman pro tem" and to its first jury of selection.<sup>138</sup> In 1924 he was "first honorary vice-president" of the Berkeley League.<sup>139</sup>

Judson's home and studio on Le Roy Avenue burned to the ground in the great Berkeley fire of 1923.<sup>140</sup> Many of his best works of art, which he had retained from his long career, were lost. The Judsons immediately leased the Carmel cottage of Charlotte Morgan on Lincoln Street between Seventh and Eighth Avenues.<sup>141</sup> Shortly thereafter he resigned his University appointment. By the summer of 1924 he had completed a sufficient number of new landscapes for a solo exhibition at the League of Fine Arts in Berkeley.<sup>142</sup> That September he and his family sailed to Europe; Mrs. Sydney Yard joined them in St. Ives.<sup>143</sup> They returned to Carmel in mid October of 1925 and leased the Culbertson-Johnson house, known locally as Grey Gables, on Lincoln Street until the summer of 1926.<sup>144</sup> At that time the Judsons moved to Pebble Beach with the one-half million dollars that Charles had inherited from an uncle.<sup>145</sup> Here Charles designed a grand Mediterranean-style residence that was known as *Dulce Hogar* or *Home Sweet Home*. They entertained lavishly, including the wedding reception for their daughter, Helen, and were popular socially.<sup>146</sup> In the early fall of 1927 the *Pine Cone* sent Elizabeth Ingels to Judson's new and "impressive studio" to observe and interview the artist:<sup>147</sup>

... Chapel Judson specializes in landscapes, although he has done a number of marines lately, also. One of the loveliest in the studio, in my opinion, is a large canvas of golden brown hills of autumn. He exhibited two of his paintings at the exhibition of the Bohemian Club in San Francisco last spring, and one of them sold. He said that he had not done any real work since he returned from Europe two years ago. While he was in Europe he made a number of sketches, he said, but not as many as he would like to have done. . . .

He talked of the exhibitions he saw in Paris and London, and said that apparently everybody in Paris paints just exactly what he feels like painting – for every kind of canvas was exhibited in the galleries, from a pre-Raphaelite study down to a freak composition. Many of the canvases in the London galleries seemed to be without

tonal quality or form, he said. In his opinion most of the modern painting is done with no idea of composition, and that is his objection to it.

"This revolution in art is bound to be for the best; the extremist works his way to the top and stays there for a period, but the laws of the universe compel a medium to be reached that will neither be one extreme or another. Nature strikes a balance in everything . . . Thus, the movement toward modern art will eventually be one toward balance."

Judson stated that many of the modern paintings have a tendency toward the primitive – the same thing that is reached by a child in either painting or writing. A child is basically honest . . . the adult mind is so bound by convention and early formed ideas that it is impossible for it to understand and conceive the primitive idea, he said.

"Every once in a while, there is a revolution in any branch of art. . . . It seems to me that the only explanation for these revolutions is that they are all controlled by a series of cycles in the history of the world. . . . Of course, I think that everybody should paint or write what he feels. I am an individualist, myself, but I don't believe in following the custom of modern art like so many sheep – and that is what is happening now."

In the 1970s his home was included on the tour of the "Elegant Houses of Pebble Beach."<sup>148</sup> Charles C. Judson was registered as a "Republican" on the Pebble Beach voter index.<sup>149</sup>

Through the 1920s and 1930s he was actively involved in the Carmel art scene. He once donated a canvas to a benefit sale for the financially strapped Arts and Crafts Club.<sup>150</sup> His paintings appeared at the private Carmel Art Gallery in 1926-27 where on one occasion he showed "a charming bit of Belgium scenery."<sup>151</sup> He returned to that same venue in June and November of 1930 to exhibit his canvas *Cross Road*.<sup>152</sup> On August 8, 1927 he was one of few male artists to attend the first meeting of the Carmel Art Association (CAA) at Grey Gables.<sup>153</sup> He served as the first vice-president of the CAA in 1929-30 and again between 1935 and 1937.<sup>154</sup> In alternating years from 1930 to 1934 he held either the position of a CAA director or second vice president.<sup>155</sup> He also served on the "hanging committee" and juried paintings on one of the CAA's rare "committees of selection."<sup>156</sup> His impartiality was so highly regarded that he was asked to pass judgment on the authenticity and value of controversial etchings discovered in Carmel.<sup>157</sup> He exhibited with the CAA between 1927 and 1935.<sup>158</sup> At the Fourth CAA Exhibition in March of 1928 his canvas *Cornish Meadows* was evaluated in the *Pine Cone*:<sup>159</sup>

It is evidently a conception, revealing more of the artist than the subject, showing strength in technique, composition, and color. The shimmering light on the meadow, the sunlight in the trees, and the purple shadows in the distance gain emphasis on the canvases.

When twenty-five artists from the CAA were invited to exhibit in the summer of 1928 at the Stanford University Art Gallery, Judson re-exhibited his *Cornish Meadows*.<sup>160</sup> That December the *Pine Cone* reported that he refused to follow the "individualist" trends of "modern art like so many sheep" and was happily painting murals in his Pebble Beach studio.<sup>161</sup> For the Tenth CAA show in March of 1929 he displayed "a Keith-like picture exquisitely painted."<sup>162</sup> A month later he and his wife left for a trip to Twenty-Nine Palms and Los Angeles.<sup>163</sup> That fall Judson acted as curator for an exhibition of wild flowers paintings by Ida Johnson and Miss Hutchison at the Carmel Women's Club.<sup>164</sup> His canvas *Monterey Bay* at the Thirteenth CAA Exhibit in July of 1930 was said to contain "that irrefragable atmosphere and warmth . . . looking down from a grassy slope, over the housetops, out across the bay."<sup>165</sup> In February of 1931 he attended a CAA testimonial dinner to honor Paul Dougherty.<sup>166</sup> That June for the Fourteenth CAA show he submitted *Castroville Lane* and *Edge of the Dunes*. In *The Carmelite* Gloria Stuart called the latter a "conventional picture" that "does not convey the impression of the swept bleakness of sand and pine," while Frederic Burt in that same publication found its "wide gray sky, full of light, carefully done, too carefully perhaps, but with a beautiful horizon strip."<sup>167</sup> Burt also referred to his *Castroville Lane* as "a bit fuzzy." In October of 1931 at the Monterey County Fair Judson displayed a "popular" canvas, *Monterey Mesa*.<sup>168</sup> A month later he contributed to a show of local artists in the foyer gallery of Carmel's new Sunset School.<sup>169</sup> That December he exhibited at the Fifteenth CAA show his *St. Ives*.<sup>170</sup>

In 1930 he was the only Pebble Beach artist to advertise in the local Directory.<sup>171</sup> In February of 1933 he served on the "jury of selection" of the Santa Cruz Art League and exhibited his painting entitled *San Andreas* at its State-wide Annual.<sup>172</sup> That year he was one of the principal donor-organizers for a permanent CAA-owned Art Gallery and he later contributed funds for an annex to the Association's building.<sup>173</sup> He also donated paintings to the CAA's benefit exhibition-affle in February of 1934, helped to organize its annual "Bal Masque" that year and eventually assumed the mortgage on the CAA Gallery to reduce the interest rate.<sup>174</sup> Mrs. Judson hosted a "benefit bridge tea" to raise money for the Gallery.<sup>175</sup> Theilma B. Miller, art critic for the *Pine Cone*, said of his contribution to the July 1935 CAA show: "Perfect balance and warm, rich color have the golden cottonwoods of *Carmel Valley*."<sup>176</sup> That same month he and George Koch on behalf of the CAA petitioned unsuccessfully the Carmel City Council to establish a municipal art gallery.<sup>177</sup> In January of 1936 he served on the "nominating committee" that selected candidates for the board of directors of the Monterey Peninsula History and Art Association.<sup>178</sup>

From late 1942 to early 1943 the Judsons spent four months in a rented Carmel Cottage at Ocean Avenue and Casanova before returning to Pebble Beach.<sup>179</sup> Shortly thereafter they left their Pebble Beach estate and moved their residence to Carmel's Hatton Fields.

Charles often returned to the San Francisco Bay Area for pleasure, business and family matters.<sup>180</sup> He served on the 1928 selection jury for the Figure-Composition Exhibition at the Bohemian Club.<sup>181</sup> At that Club's Annual in 1927 he displayed a "good view" of the *Grand Canal-Bruges*; in 1929 his "water views" were "bewilderingly beautiful" and in 1930 his painting *Monterey Bay From Mesa* was called a "placidly idyllic pastoral landscape."<sup>182</sup> As a member of the Bohemian Club his work was included in the 1931 opening exhibition at San Francisco's Alma de Bretteville Art Gallery.<sup>183</sup> In 1937 he served on the Board of Directors of the California College of Arts and Crafts in Oakland.<sup>184</sup> He was one of the founding members and early exhibitors of the San Francisco chapter of the reactionary and very conservative Society for Sanity in Art; he helped to establish its first art gallery in the Fairmont Hotel and served on its board of directors.<sup>185</sup> From July of 1938 to January of 1939 he exhibited at San Francisco's Graves Gallery in a group show of "prominent conservative artists."<sup>186</sup> Before the outbreak of World War II he and his wife made several lengthy tours of the Orient.<sup>187</sup> He exhibited at the Golden Gate International Exposition in 1939-40. In November of 1940 he contributed a canvas entitled *The Mesa*, "a pleasant view of oaks and bay," to the Bay Region Art Association Annual at the Oakland Art Gallery; the following February he exhibited at another Bay Region show.<sup>188</sup> On November 4, 1946, six months after the death of his beloved brother Otis, Charles Chapel Judson died in Carmel at the age of 82 after a long illness and was survived by his wife and both children.<sup>189</sup> Private funeral services were held at Dorney Chapel in Monterey with Rev. Albert E. Clay officiating.

**ENDNOTES FOR JUDSON:** 1. U.S. Census of 1870 [ED 3<sup>rd</sup> Ward, Sheet 34]. / 2. U.S. Census of 1880 [ED 22, Sheet 12]. / 3. Polk 1887-88, p.410. / 4. *S.F.C.*, November 6, 1896, p.10. / 5. William C. Jones, ed., *Illustrated History of the University of California*, San Francisco, 1901, p.291; Bernier, p.171. / 6. Polk: 1889-90, p.460; 1901, p.220. / 7. U.S. Census of 1900 [ED 326, Sheet 11A]. / 8. *S.F.L.*, December 11, 1892, p.7; *MHR*, December, 1899, p.37; *Halteman*, pp.1.38f, 50, 64. / 9. *S.F.L.*: June 5, 1894, p.10; August 30, 1897, p.5; October 10, 1897, p.9; July 22, 1898, p.5; September 8, 1898, p.6; February 15, 1899, p.12; February 28, 1900, p.4; March 24, 1900, p.12; March 23, 1901, p.11; February 12, 1902, p.4; May 17, 1902, p.14; March 17, 1904, p.6; *AAA* 1, 1898, p.397; *S.F.C.*, May 20, 1900, p.18; *MHR*: June, 1902, p.26; Christmas, 1903, p.33. / 10. *S.F.L.*, May 20, 1896, p.11; *TAT*: March 18, 1901, p.15; December 30, 1901, p.450. / 11. *S.F.L.*: August 5, 1907, p.6; September 19, 1909, p.31; May 14, 1910, p.5; Bernier, p.171. / 12. *S.F.L.*, September 2, 1894, p.13. / 13. *S.F.L.*: August 8, 1895, p.11; August 6, 1896, p.11; *ADA*: August 5, 1896, p.1; November 16, 1896, p.1. / 14. *S.F.L.*, November 20, 1896, p.11. / 15. *ADA*, November 20, 1896, p.1. / 16. *ADA*: April 28, 1897, p.1; October 2, 1897, p.1. / 17. *ADA*, April 29, 1897, p.1. / 18. *S.F.L.*: December 29, 1895, p.26; July 15, 1896, p.13; July 18, 1897, p.15; *HDR*, July 17, 1896, p.4; *IOI*, August 21, 1896, p.6; Schwartz, *Northern*, pp.14f, 75. / 19. *IOI*, December 31, 1897, p.8. / 20. *S.F.L.*, June 9, 1896, p.10. / 21. Refer to the biography of Perham Nahl in Appendix 7 and *ADA*: April 17, 1899, p.1; April 19, 1899, p.1; April 21, 1899, p.1. / 22. *ADA*: May 9, 1899, p.1; May 17, 1899, p.1; May 18, 1899, p.1. / 23. *S.F.L.*, April 19, 1900, p.7; *S.F.C.*, April 20, 1900, p.5. / 24. *BDG*, May 16, 1904, p.6. / 25. *S.F.L.*, January 18, 1901, p.9; *CMC* 2, 1901, pp.242f; *S.F.C.*, January 24, 1901, p.7. / 26. *MHR*: December, 1899, p.35; December, 1902, p.37; Crocker: 1900, p.1884; 1901, p.1927; 1902, p.1960; 1903, p.2003. / 27. *S.F.C.*: September 3, 1899, p.25; January 7, 1900, p.1-S; May 20, 1900, p.31. / 28. *MHR*, Summer, 1904, p.35; Crocker: 1904, pp.1002, 2025; 1905, pp.1014, 1999. / 29. *Halteman*, pp.1.95f; *S.F.C.*: May 7, 1891, p.8; November 19, 1897, p.2; November 16, 1900, p.7; November 8, 1901, p.9; November 20, 1903, p.9; April 6, 1913, p.27; *S.F.L.*: April 8, 1892, p.3; April 19, 1895, p.9; May 24, 1895, p.14; May 29, 1895, p.9; December 4, 1896, p.7; November 17, 1897, p.5; March 20, 1900, p.4; March 22, 1901, p.4; November 8, 1901, p.4; November 10, 1901, p.20; March 25, 1904, p.5; March 31, 1905, p.9; April 2, 1905, p.19; March 13, 1906, p.5; November 15, 1907, p.2; March 29, 1908, p.21; March 26, 1909, p.16; *TAT*: April 23, 1894, p.11; May 27, 1895, p.14; June 3, 1895, p.14; November 18, 1895, p.14; *IOI*: March 28, 1903, p.9; April 2, 1912, p.3; *TCR*: November 9, 1907, p.16; April 4, 1908, p.10; *TAT*, April 11, 1908, p.234. / 30. *Halteman*, p.111.74; *SDR*, September 13, 1894, p.3; *S.F.L.*, August 18, 1895, p.19. / 31. *CMIE*, p.7; *S.F.C.*: January 4, 1894, p.4; January 28, 1894, p.39; Schwartz, *San Francisco*, p.79. / 32. *Halteman*, p.11.102; *S.F.L.*, September 6, 1898, p.16. / 33. Schwartz, *Northern*, pp.75f; *S.F.L.*: December 1, 1897, p.8; December 2, 1897, p.8; December 4, 1898, p.16; December 5, 1899, p.11; December 7, 1901, p.9; December 13, 1901, p.9; December 29, 1901, p.13; December 19, 1902, p.14; December 8, 1903, p.5; March 4, 1909, p.7; May 29, 1910, p.39; April 23, 1911, p.33; December 10, 1911, p.37; November 17, 1912, p.61; December 8, 1912, p.31; February 14, 1931, p.14; *TAT*: December 6, 1897, p.14; December 13, 1897, p.14; December 5, 1898, p.14; December 11, 1899, p.15; December 10, 1900, p.15; December 16, 1901, p.418; December 22, 1902, p.426; December 14, 1903, p.399; February 22, 1930, p.13; *S.F.C.*: December 12, 1897, p.22; December 4, 1898, p.24; December 6, 1900, p.7; December 6, 1901, p.12; December 8, 1903, p.8; December 9, 1903, p.13; November 17, 1912, p.27; December 2, 1917, p.8-S; December 15, 1918, p.8-S; January 28, 1923, p.4-D; February 20, 1927, p.6-D; February 23, 1930, p.6-D; *S.F.C.*: November 30, 1913, p.34; November 28, 1920, p.N-7; *IOI*: December 10, 1916, p.22; December 8, 1917, p.22; November 29, 1920, p.2; January 28, 1923, p.6-B; February 21, 1932, p.6-S; *CPC*: December 2, 1920, p.8; February 25, 1927, p.10; February 21, 1930, p.11; February 28, 1930, p.9; February 21, 1937, p.6-B; *BDG*: March 1, 1928, p.6; February 19, 1932, p.7; *S.F.W.*: February 13, 1932, p.7; February 11, 1933, p.7. / 34. *S.F.L.*: January 3, 1897, p.17; February 7, 1897, p.8. / 35. *S.F.C.*, October 2, 1897, p.9; *S.F.L.*, October 3, 1897, p.7. / 36. *TAT*, March 7, 1898, p.10; March 20, 1899, p.15; April 10, 1899, p.10. / 37. *S.F.C.*, October 1, 1899, p.24. / 38. *S.F.C.*, September 11, 1900, p.7. / 39. *S.F.L.*, April 11, 1901, p.3. / 40. *BDG*, October 16, 1901, p.3. / 41. *TAT*, December 14, 1901, p.255; Schwartz, *Northern*, p.76. / 42. *S.F.L.*, May 2, 1902, p.9; *MHR*, June, 1902, p.22; Schwartz, *Northern*, p.75. / 43. *TOT*: February 20, 1902, p.4; December 5, 1902, p.4; December 6, 1902, p.6; February 16, 1905, p.8; March 3, 1905, p.7; *ADA*: February 26, 1902, p.1; February 27, 1902, p.1; *S.F.L.*: December 5, 1902, p.13; February 27, 1902, p.1; March 7, 1905, p.6; *BDG*, February 15, 1904, p.3; Schwartz, *Northern*, p.75. / 44. *S.F.C.*, November 11, 1903, p.9; *S.F.L.*, November 12, 1903, p.5; *TAT*, November 16, 1903, p.342. / 45. *S.F.L.*: April 17, 1904, p.26; April 20, 1904, p.7. / 46. *S.F.L.*: November 24, 1904, p.6; August 20, 1905, p.19; January 26, 1908, p.31; *S.F.C.*, February 1, 1914, p.21. / 47. *BDG*, May

3, 1905, p.1; **SFL**: April 22, 1905, p.7; May 13, 1905, p.9. / **48. SFL**: September 6, 1905, p.10; September 10, 1905, p.19. / **49. Schwartz, Northern**, p.75; **SFL**: November 12, 1905, p.19; December 21, 1905, p.5; December 24, 1905, p.23. / **50. SFL**: December 24, 1905, p.23. / **51. SFL**: March 25, 1906, p.23; April 8, 1906, p.23; April 11, 1906, p.5. / **52. SFL**: May 29, 1910, p.39. / **53. SFC**: May 28, 1911, p.39; January 11, 1914, p.20; March 9, 1919, p.E-5; February 22, 1920, p.E-3; **SFL**: August 11, 1912, p.39. / **54. SFC**: July 6, 1913, p.27. / **55. SFC**: November 30, 1913, p.21. / **56. SFC**: December 14, 1913, p.62; May 11, 1919, p.E-3. / **57. SFL**: May 21, 1911, p.82; September 3, 1911, p.47; December 29, 1912, p.31; **SFC**: March 22, 1914, p.19; December 23, 1917, p.E-3; January 16, 1921, p.S-9. / **58. Schwartz, Northern**, p.76. / **59. SFC**: January 22, 1916, p.8; **TOI**: November 19, 1916, p.26. / **60. TOI**: March 26, 1920, p.18. / **61. SFC**: December 25, 1900, p.10; **SFL**: December 29, 1901, p.13; December 31, 1905, p.23. / **62. Halteman, p.l.195**. / **63. B & B**, November 19, 2002, No.8151. / **64. SDR**: September 14, 1894, p.3. / **65. Schwartz, San Francisco**, pp.79f; **SFL**: May 10, 1896, p.7. / **66. SFL**: October 8, 1896, p.14. / **67. Halteman, p.l.195**; **SFC**: December 4, 1896, p.10. / **68. SFL**: November 29, 1896, p.17. / **69. Halteman, p.l.195**. / **70. Schwartz, Northern**, p.75. / **71. SFC**: October 14, 1898, p.5; cf., **SFL**: October 15, 1898, p.3; October 16, 1898, p.26; **SFC**: April 20, 1900, p.5. / **72. TWV**: October 29, 1898, p.8; **SFC**: March 23, 1900, p.12. / **73. SFL**: January 21, 1900, p.9. / **74. SFC**: March 23, 1900, p.12. / **75. SFL**: September 1, 1901, p.10. / **76. SFL**: November 12, 1903, p.5; **TOI**: December 22, 1903, p.6. / **77. BDG**: February 24, 1904, p.6. / **78. SFL**: November 27, 1904, p.19. / **79. SFC**: March 25, 1904, p.7. / **80. SFL**: April 9, 1905, p.40. / **81. SFL**: September 16, 1906, p.27. / **82. Polk**: 1902, p.566; 1906, p.698. / **83. U.C., Courses**, 1901-02, p.124; U.C., *Catalogue*: 1901, p.6; February 1903, p.8; October 1904, p.9; February 1905, p.9; September 1907, p.12; **SFL**: April 20, 1901, p.11; July 22, 1906, p.22. / **84. SFL**: February 15, 1904, p.6; April 2, 1904, p.6; **BDG**: April 2, 1904, p.5. / **85. U.C., Catalogue**, September 1905, p.10; **Polk** 1906, p.274. / **86. TOI**: February 28, 1907, p.7; **BKR**: March 1, 1907, p.7. / **87. TCR**: November 3, 1906, p.13; December 15, 1906, p.13; **Polk**: 1907, p.1630; 1922, p.813. / **88. CVRI, Alameda County**: 1908-1922. / **89. TOI**: December 30, 1910, p.14. / **90. U.S. Census of 1910** [ED 40, Sheet 10A]. / **91. U.S. Census of 1920** [ED 193, Sheet 4B]. / **92. BDG**: July 17, 1906, p.5; October 22, 1907, p.5; cf. **SFL**: September 16, 1906, p.27; **MDC**: June 5, 1908, p.1. / **93. SFC**: November 19, 1916, p.27. / **94. AAA** 1, 1898, p.392; **SFC**: June 4, 1899, p.22; January 7, 1900, p.1-S; August 5, 1900, p.12; **SFL**: May 28, 1900, p.7; July 11, 1900, p.6; August 25, 1901, p.11; **MHR**: June 1902, p.24; Summer 1903, p.33; Summer, 1904, p.33; cf. **MDC**: June 5, 1910, p.1; June 12, 1910, p.1; July 31, 1910, p.1; **MPH**: November 1, 1946, p.3; October 29, 1960, p.A-6; Clark, pp.69f, 407-11. / **95. TAT**: May 8, 1899, p.15. / **96. CSP**: March 3, 1949, p.12. / **97. Appendix 2**. / **98. MDC**: July 3, 1910, p.1; July 6, 1910, p.1. / **99. CPC**: May 31, 1916, p.4; June 30, 1921, p.14; April 20, 1922, p.10; October 7, 1922, p.10; December 23, 1922, p.12; April 28, 1923, p.6. / **100. SFL**: June 8, 1913, p.32. / **101. SFC**: May 14, 1906, p.10; June 4, 1906, p.5; **SFL**: September 16, 1906, p.27. / **102. Cf. Hoag**, pp.6ff; **TAT**: February 16, 1907, p.463; **TOI**: February 17, 1907, p.22; April 27, 1907, p.10; **TCR**: March 9, 1907, p.13; April 27, 1907, p.13; **MDC**: April 21, 1907, p.1; **SFX**: April 21, 1907, p.43; **SFL**: February 19, 1907, p.8; April 21, 1907, pp.22, 32; April 22, 1907, p.6; July 8, 1907, p.6; August 12, 1907, p.6; August 14, 1907, p.13; **TWP**: August 17, 1907, p.7; **AAP** 5.11, 1914, p.391. / **103. TOI**: October 16, 1907, p.8; October 21, 1907, p.8; **SFL**: March 29, 1908, p.21; November 29, 1908, p.29; **TCR**: December 5, 1908, p.14; **Schwartz, Northern**, pp.74f. / **104. SFL**: May 26, 1909, p.32. / **105. SFL**: June 7, 1908, p.44. / **106. TCR**: March 6, 1909, p.14. / **107. SFL**: March 26, 1909, p.16; **TCR**: April 3, 1909, p.14. / **108. SFL**: April 4, 1910, p.14. / **109. TOI**: September 23, 1908, p.8. / **110. Polk**: 1907, pp.599, 1630; 1908, p.1388; 1909, p.1093; 1910, p.1064. / **111. TOI**: December 19, 1909, p.30. / **112. U.C., Catalogue**: February 1908, p.21; September 1908, p.22. / **113. U.C., Courses**: 1910-11, pp.166f; 1912-13, p.68; Neuhaus, *Reminiscences*, p.20. / **114. Polk**: 1912, p.142; 1922, p.813. / **115. SFL**: May 18, 1910, p.5. / **116. SFL**: June 16, 1912, p.72; July 7, 1912, p.42. / **117. SFL**: November 24, 1912, p.33. / **118. SFL**: March 9, 1913, p.31. / **119. U.C., Catalogue**: September 1914, p.22; February 1915, p.23; **SFC**: May 17, 1914, p.27. / **120. Halteman, p.l.39**; **SFX**: June 21, 1914, p.60. / **121. SFC**: August 9, 1914, p.25; August 30, 1914, p.28; **TOI**: August 25, 1914, p.14; *New York Passenger Lists*, Liverpool to New York City, July 6, 1915; T-715. / **122. U.C., Catalogue**, September 1915, p.24; U.C., *Courses*: 1914-15, p.83. / **123. SFC**: April 9, 1916, p.23; **TOI**: May 7, 1916, p.22. / **124. TOI**: October 7, 1917, p.20. / **125. SFC**: April 27, 1919, p.E-3. / **126. U.C., Catalogue**, October 1920, p.33; U.C., *Courses*, 1920-21, p.62. / **127. TOI**: October 2, 1921, p.7. / **128. Appendix 1**, Nos.1-5, 7; **TOI**: March 10, 1913, p.10; January 18, 1920, p.B-1; **SFL**: March 16, 1913, p.31; **BDG**: January 16, 1920, p.11; **TCR**: January 17, 1920, p.9. / **129. TCR**: December 8, 1906, p.13. / **130. TCR**: August 31, 1907, p.14; April 11, 1908, p.10; **Schwartz, Northern**, p.75. / **131. TOI**: April 9, 1916, p.13. / **132. TOI**: November 20, 1910, p.23; **TCR**: November 26, 1910, p.6; **SFL**: December 25, 1910, p.40. / **133. TOI**: March 26, 1922, p.S-5; April 2, 1922, p.S-7; **BDG**: April 29, 1922, p.6. / **134. TOI**: October 15, 1922, p.S-7; **BDG**: October 21, 1922, p.5. / **135. TOI**: April 1, 1923, p.16-A; November 23, 1924, p.31; **BDG**: June 23, 1923, p.6; May 31, 1923, p.6; **SFC**: September 9, 1923, p.6. / **136. AAA** 15, 1918, p.56. / **137. SFC**: June 10, 1923, p.6-D. / **138. TOI**: March 12, 1923, p.2-A; **TCR**: March 17, 1923, p.13. / **139. BDG**: April 12, 1924, p.7; **TOI**: December 21, 1924, p.S-7. / **140. CPC**: September 22, 1923, p.1. / **141. CPC**: September 29, 1923, p.1; December 15, 1923, p.2. / **142. SFC**: August 3, 1924, p.D-3. / **143. CPC**: August 30, 1924, p.10; October 25, 1924, p.9; **TOI**: September 7, 1924, p.S-3; December 21, 1924, p.A-3; U.S. Passport Application No.469815, issued on August 20, 1924 in San Francisco. / **144. CPC**: September 5, 1925, p.2; October 17, 1925, p.10. / **145. CPC**: May 15, 1926, p.14; Neuhaus, *Reminiscences*, p.20; Perry/Polk: 1926, p.416; 1930, p.509; 1937, p.457. / **146. CPC**: June 11, 1926, p.1; February 11, 1927, p.4; **CCY**: March 16, 1927, p.5; **TOI**: June 4, 1928, p.20-B. / **147. CPC**: October 7, 1927, p.12. / **148. MPH**: September 9, 1976, p.15. / **149. CVRI, Monterey County**: 1928-1944. / **150. CPC**: July 15, 1927, p.6. / **151. TOI**: May 16, 1926, p.S-9; **CCY**: May 18, 1926, p.7; October 13, 1926, p.13; **CPC**: May 22, 1926, p.6; June 25, 1926, p.11; October 8, 1926, p.11; October 15, 1926, p.11; March 4, 1927, p.10; May 20, 1927, p.10. / **152. CRM**: June 12, 1930, p.6; November 13, 1930, p.6. / **153. Refer to the narrative in Chapter 7**; **CSP**: March 10, 1949, p.3. / **154. AAA**: 26, 1929, p.59; 27, 1930, p.60; 33, 1936, p.83. / **155. CPC**: August 17, 1928, p.4; July 12, 1929, p.6; July 10, 1931, p.16; August 24, 1932, p.27; December 8, 1933, p.7; August 16, 1935, p.5; August 14, 1936, p.2; **BDG**: August 23, 1928, p.7; **SFC**: September 9, 1928, p.D-7; **CRM**: July 9, 1931, p.1; September 15, 1932, p.2; **CSN**: December 7, 1933, p.1; **CCY**: August 13, 1937, p.2. / **156. CPC**: October 14, 1927, p.5; **CRM**: February 15, 1928, p.7; March 14, 1928, p.7; June 19, 1928, p.3; **TOI**: July 20, 1930, p.6-O. / **157. CPC**: July 1, 1927, p.10. / **158. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide only some of the dates when he exhibited at the CAA**: Appendix 4; **TOI**: October 30, 1927, p.8-M; **CSN**: December 14, 1933, p.1; June 21, 1934, p.1; August 2, 1934, p.3; **CPC**: June 22, 1934, p.5; October 11, 1935, p.9; **CSP**: March 31, 1949, p.8. / **159. CPC**: March 9, 1928, pp.6f. / **160. DPT**: May 31, 1928, p.6; **TOI**: June 3, 1928, p.B-3; **CPC**: June 8, 1928, p.4. / **161. CPC**: December 14, 1928, p.15. / **162. CPC**: March 15, 1929, p.6. / **163.**

**CPC**: April 19, 1929, p.14. / **164. CPC**: November 29, 1929, p.12. / **165. CPC**: July 25, 1930, p.1. / **166. CPC**: February 13, 1931, p.3. / **167. CRM**: June 6, 1931, p.3; June 8, 1931, p.3. / **168. CPC**: October 9, 1931, p.8. / **169. CPC**: November 13, 1931, p.8. / **170. CPC**: December 15, 1931, p.7. / **171. Perry/Polk** 1930, p.531. / **172. Catalogue, Sixth Annual State-wide Art Exhibit of Paintings**, Santa Cruz Art League, February 5-19, 1933, pp.1, 7; **LAT**: December 25, 1932, p.3-4; February 12, 1933, p.2-5; **BDG**: January 12, 1933, p.7; **TOI**: January 28, 1933, p.4-C; February 5, 1933, p.8-S. / **173. CPC**: March 16, 1934, p.12; August 30, 1935, p.5; **CCY**: July 10, 1935, p.1; November 26, 1937, p.2; **CRN**: November 24, 1937, pp.1f. / **174. CPC**: February 23, 1934, p.1; September 21, 1934, p.1; **CSN**: January 11, 1934, p.1; **TOI**: September 20, 1935, p.22-B; September 21, 1936, p.B-9; **MPH**: October 29, 1960, p.A-3. / **175. CPC**: February 16, 1934, p.12. / **176. CPC**: July 5, 1937, p.8. / **177. CCY**: July 10, 1935, p.1; **CPC**: July 12, 1935, p.16. / **178. CPC**: January 24, 1936, p.16. / **179. CPC**: March 5, 1943, p.8. / **180. CCY**: October 27, 1926, p.8; November 10, 1926, p.9; December 8, 1926, p.4; **CPC**: December 17, 1926, p.5; January 14, 1927, p.4; January 28, 1927, p.4; December 2, 1927, p.14; **MDC**: October 5, 1927, p.8. / **181. SFC**: May 27, 1928, p.D-7; September 2, 1928, p.D-7; **BDG**: June 1, 1928, p.11; **TAT**: June 2, 1928, p.8; **ARG**: September 1928, p.2. / **182. TOI**: February 20, 1927, p.S-5; **TWP**: February 23, 1929, p.13; **TAT**: February 22, 1930, p.13. / **183. SFL**: April 25, 1931, p.8; **SFC**: May 3, 1931, p.4-D. / **184. CPC**: March 19, 1937, p.8. / **185. SFW**: November 5, 1938, p.5; August 17, 1940, p.15; **TAT**: November 18, 1938, p.16; **TOI**: August 18, 1940, p.B-7. / **186. BDG**: July 1, 1938, p.8; **TAT**: January 20, 1939, p.20. / **187. CPC**: July 18, 1937, p.13; **CCY**: May 26, 1939, p.7. / **188. TOI**: November 24, 1940, p.B-7. / **189. TOI**: April 23, 1946, p.22; November 6, 1946, p.9; **BDG**: November 6, 1946; **SFX**: November 6, 1946, p.10; **NYT**: November 6, 1946, p.22; **CPC**: November 15, 1946, p.6; cf. **MPH**: October 29, 1960, p.A-6; Spangenberg, pp.25, 54, 56; Shields, pp.235-38, 321f; Hughes, p.602; Falk, p.1772; Jacobsen, p.1719.