

RICHARD (Rich) THOMPSON TAGGART (1904-1989) was born on May 11th in Indianapolis, Indiana. According to the U.S. Census of 1910, he resided in Brown, Indiana, with his parents, two sisters and a servant.¹ His English-born father owned a bakery. His parents retired and relocated the family to Pasadena before 1920.² Between 1920 and 1923 Taggart was enrolled at the Stickney Memorial School of Fine Arts in Pasadena. He studied under both Jean Mannheim and Alson S. Clark.³ We learn from the local voter indices of 1926 and 1928 that he was registered as a "Republican" and resided with his parents at 740 East Mendocino Street in Altadena; in 1928 he changed his declared profession from "student" to "artist."⁴ By 1930 he resided in his parents' home at 2516 North El Molino Avenue in Altadena and listed his occupation as "artist, independent."⁵ In 1936 he maintained an address at 206 North Grand Avenue in Pasadena.⁶ His paintings were exhibited at the Laguna Beach and Santa Monica Art Associations as well as with the Pasadena Society of Artists and the Painters' and Sculptors of Los Angeles.

Between 1928 and 1939 Taggart frequently spent at least two months each year in Carmel and began to exhibit with the Carmel Art Association (CAA) in May of 1929 when the *Pine Cone* described his submissions "as the most admired pictures in the present exhibit. Sunlit sand dunes in a glowing foreground; cool hills in the distance form a canvas of happy interest."⁷ One of those sketches, *Desert Morning*, was said by another critic to have an unsatisfactory background, but a perfect foreground.⁸ At the Thirteenth Exhibition of the CAA in July of 1930 he contributed *The Mojave*, a year later a *Portrait* of a girl's head and for the CAA's Seventeenth Exhibition in June of 1932 he offered a *Still Life*.⁹ In July of 1937 Thelma B. Miller, art critic for the *Pine Cone*, said that his CAA canvas, *From Carson's Peak*, "discloses the mountain purple more with warmth than with distance, with indigo blue sky tones for an interesting contrast."¹⁰ That August at the CAA Gallery Virginia Scardigli, art critic at *The Carmel Cymbal*, observed that Taggart's *First Snow* was painted "with a fine brush" and was "a welcome spot of color. His perspective is quite good."¹¹ Scardigli also liked his "beautifully colored, but tightly painted Tahoe scene" at the CAA show in October of 1937.¹² *The Californian*, a local publication, said of the same work that "Taggart's canvas is a clean, rich mechanical drawing in two colors, Indian red and ultra-marine blue."¹³ Two months later at the CAA Gallery his landscapes were so finely painted that one viewer thought that "they looked like photographs from a distance."¹⁴ Marjorie Warren, art critic for *The Carmel Cymbal*, evaluated his work at the CAA show in October of 1938:¹⁵

. . . the finest Richard Taggart that I have ever been privileged to gaze upon is here. This man is a miracle maker when he works with color. His "North of Palm Canyon" is a desert scene. He has caught that strange, limpid quality of light that seems to emanate from the earth itself, and his spacial distances are very fine.

His other titles at the CAA were: *Old Willow in Sunlight* in September of 1937; *Meadow in the High Sierras* in July of 1938; *Aspens Among the Pines* in August of 1938; and *Yellow Cannas* in September of 1939.¹⁶

In the late summer of 1931 a solo exhibition of his portraits and landscapes was staged at La Galerita del Paseo in southern California.¹⁷ Arthur Millier, art critic for the *Los Angeles Times*, observed that Taggart:¹⁸

. . . poses young ladies in interesting light and shadow and paints their expressions very convincingly. He brings out their forms and features clearly and his paint surfaces are un-mussed, his color quite adequate. . . . Taggart has adventured with landscapes at Palm Springs and among the paintings here are several fine blue and tan pieces showing the structure of stony desert mountains rising above the sands.

In February of 1933 he contributed two oils, *Mardy* and *Chino Hills*, to the State-wide Annual of the Santa Cruz Art League.¹⁹ In 1934 he received an honorable mention for a portrait at the California State Fair and in 1939 at that same venue a second prize by popular vote.²⁰ At the Stendahl Galleries of Los Angeles in the late fall of 1935 he exhibited nineteen oils, primarily mountain scenes, which were later scheduled for exhibition in New York. The *Los Angeles Times* praised his "combination of realistic observation, good color and design . . . in the clear Sierra light" and especially celebrated his canvas *Steel and Steam*, "a locomotive at night."²¹ The following year in June at the Francis Webb Galleries his landscapes, which were compared to those of Swinnerton, were said to possess "designs made by brilliant western light and shadow" and carried such titles as *Smoke Tree*, *Tree Tops*, *Aspens in Sunlight* and *First Snow*.²² The Stanford University Art Gallery staged exhibitions of his paintings in October of 1936 and May of 1937.²³ His contributions to the latter exhibit, which was actually a joint show with Frank Tenney Johnson and the Botkes, were reviewed by H. L. Dungan in *The Oakland Tribune*:²⁴

These pictures appear to be painted in a clear cut manner, combined with a decorative touch, and give a feeling of sparkle and freshness to the landscapes.

There are also a few still lifes. One of them is a picture of an empty glass fish bowl with a dark solid pottery piece placed as a background. The marked contrast emphasizes the transparency of the glass bowl with all the reflections of the evident surroundings.

Taggart's landscapes add a new and interesting approach to the painting of California's great "out-of-doors."

Some of the subjects are: "Old Pines at Tahoe," "Aspens in Autumn," "Old Willow in Sunlight," and "Cabin in High Sierra."

When the members of the CAA exhibited in October of 1937 at Stanford University, his work was included.²⁵ In January of 1938 the *Los Angeles Times* reproduced his painting entitled *Spanish Dancers*.²⁶ He contributed to the Golden Gate International Exposition in 1939-40.

Through the 1940s he kept his primary residence in Altadena. He was one of six "conservative" southern California artists, which included William Griffith, Ralph Holmes and Emil Kosa Jr., in a joint exhibition at the Gump Gallery of San Francisco in April of 1940.²⁷ The following year in March his work returned to Gump's in another exhibit of "The Six."²⁸ In January of 1942 he was the youngest of "six of southern California's prominent artists," which included Emil Kosa Jr., Arthur Rider, Ralph Holmes, George Barker and Clyde Scott, to exhibit in a joint show at the Stanford University Art Gallery.²⁹ By 1946 he and his wife, Carmen de Lara Taggart, resided at a new Altadena address, 2346 North El Molino.³⁰ By the mid 1950s he had completed several films as the co-owner of the Esto Production Company and was reportedly in charge of photography, lighting, staging and sound.³¹ Richard Taggart died on July 17, 1989 in Los Angeles County.³²

ENDNOTES FOR TAGGART: 1. U.S. Census of 1910 [ED 55, Sheet 2B]. / 2. U.S. Census of 1920 [ED 506, Sheet 14A]. / 3. *LAT*, December 1, 1935, p.3-9. / 4. CVRI, Los Angeles County: 1926-1928. / 5. U.S. Census of 1930 [ED 19-1266, Sheet 14B]; AAA 30, 1933, p.728; CVRI, Los Angeles County: 1934-1936. / 6. McGlauffin, p.415. / 7. *CPC*, May 24, 1929; Appendix 4. Citations with the titles of his displayed works and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when he exhibited at the CAA: *CRN*, July 7, 1937, p.8; *CCY*: July 16, 1937, p.17; February 11, 1938, p.6; April 8, 1938, p.13; June 10, 1938, p.12; August 5, 1938, p.2; October 13, 1939, p.10; *CPC*: October 8, 1937, p.6; November 12, 1937, p.7; December 10, 1937, p.7; February 11, 1938, p.14; April 29, 1938, p.16. / 8. *CPC*, June 14, 1929, p.13. / 9. *CRM*: July 24, 1930, p.7; June 3, 1931, p.2; June 8, 1931, p.3; June 23, 1932, p.3; *CPC*, June 24, 1932, p.8. / 10. *CPC*, July 16, 1937, p.13. / 11. *CCY*, August 13, 1937, p.7. / 12. *CCY*, October 8, 1937, p.5. / 13. *CRN*, October 6, 1937, p.9. / 14. *CCY*, December 17, 1937, p.4. / 15. *CCY*, October 14, 1938, p.5; cf. *CPC*, October 14, 1938, p.3. / 16. *CPC*: September 10, 1937, p.3; July 29, 1938, p.10; August 26, 1938, p.14; September 29, 1939, p.3. / 17. *LAT*, September 13, 1931, p.3-18. / 18. *LAT*, August 23, 1931, p.3-26. / 19. *Catalogue, Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.13. / 20. Ball, p.631. / 21. *LAT*, December 1, 1935, p.3-9. / 22. *LAT*, June 14, 1936, p.3-4. / 23. *DPT*, October 15, 1936, p.6; *BDG*, May 13, 1937, p.9; *CPC*, May 21, 1937, p.6. / 24. *TOI*, May 9, 1937, p.6-B. / 25. *CPC*, October 29, 1937, p.1; *TOI*, October 31, 1937, p.S-5. / 26. *LAT*, January 9, 1938, p.3-4. / 27. *SFW*, April 13, 1940, p.15; *SFC*, April 21, 1940, p.28-W. / 28. *TOI*, March 2, 1941, p.7-B. / 29. *SFW*, January 10, 1942, p.5; *TOI*, January 11, 1942, p.S-5. / 30. CVRI, Los Angeles County: 1946-1950. / 31. *IPD*, Dec. 11, 1955, p.A-3. / 32. California Death Index; cf. Jacobsen, p.3166; Hughes, p.1088; Moore, p.247.

FLORENCE RAYMOND TERRY (1890-1987) was born on January 12th in England. She studied art under Lexden Pocock at the Royal Water Color Society and with Alfred Drury of the Royal Academy.¹ Terry immigrated to the United States in the early 1920s and later applied for citizenship. After exhibiting in Boston and Vancouver, B.C., she became a Carmel resident in the spring of 1929. According to the U.S. Census of 1930 and the local Carmel Directory, she was unmarried, listed her occupation as "artist, art industry," resided in a rental cottage on Monte Verde Street at Tenth Avenue and maintained her studio on Ocean Avenue between Dolores and Lincoln Streets.² In early November of 1929 a solo exhibition of her crayon, watercolor and pen & ink sketches was staged at Carmel's Corner Cupboard on Ocean Avenue.³ She exhibited only once at the Carmel Art Association in July of 1930 and offered two "delightful crayon drawings," *Point Lobos* and *Sally's-Carmel*.⁴

From the mid 1930s to the mid 1940s she maintained an Oakland residence at 3257 Grove Street.⁵ She was listed under professional "artists" in the classified section of the 1937 San Francisco Directory with a studio address at 565 Geary Street.⁶ In May of 1938 San Francisco's Rotunda Gallery in the City of Paris department store staged a solo exhibition of her prints and watercolors.⁷ From this exhibit the *San Francisco News* reproduced her etching of the *Golden Gate Bridge*.⁸ Her painted miniatures on ivory displayed in the California Building at the 1939-40 Golden Gate International Exposition on Treasure Island proved very popular.⁹ Included in this exhibit were her "miniature flowers" that were made famous in the Colleen Moore Doll House. Miss Terry died in Alameda County on October 10, 1987.¹⁰

ENDNOTES FOR TERRY: 1. *CPC*, November 8, 1929, p.13. / 2. U.S. Census of 1930 [ED 27-44, Sheet 4A]; Perry/Polk 1930, pp.455, 531. / 3. *CPC*, November 8, 1929, p.13. / 4. Appendix 4; *CRM*, July 24, 1930, p.7; *CPC*, July 25, 1930, p.1. / 5. Polk: 1935, p.824; 1943, p.952. / 6. Crocker 1937, p.1556. / 7. *SFC*, May 15, 1938, p.17-W. / 8. *SFW*, May 14, 1938, p.7. / 9. *SFW*, June 17, 1939, p.12. / 10. California Death Index; cf., Hughes, p.1097; Jacobsen, p.3195.

FRANCIS (Frank / Toddy) AUGUSTUS TODHUNTER (1884-1963) was born on July 29th in San Francisco. According to the U.S. Census of 1900, he resided with his English-born father, Swedish mother and younger brother, George Jr., at 2609 Larkin Street.¹ At this time his occupation was officially listed as "office boy." For the academic year 1900-01 he studied art at the Mark Hopkins Institute under Alice Chittenden, John Stanton, Douglas Tilden, Charles C. Judson and Arthur Mathews.² During the three years preceding the great earthquake and fire of 1906 his "studio" was advertised in the Directory at his Larkin-Street home where he worked on illustrations for the *Overland Monthly* and several San Francisco newspapers.³ By the fall of 1904 he evidently had sufficient standing as a staff artist with the *San Francisco Examiner* that his "protest" against the hazing of Albert DeRome by Armin Hansen and other students at the School of Design was prominently published.⁴ At that time he contributed as an "illustrator" to *Sunset* magazine and to the exhibition of newspaper artists at the Palace Hotel.⁵ After his marriage in 1906 he moved with his artist-wife, Alice, to New York City. In 1910 he officially listed his profession as "artist, lithographer" and his apartment at 605 Madison Avenue.⁶ He enrolled at the National Academy of Design.

The Todhunters returned to San Francisco about 1913. In November of 1914 Francis donated his art to the Belgium Fund Benefit Exhibition and sale at the San Francisco Press Club.⁷ He continued his education at the California School of Fine Arts under Frank Van Sloun and Pedro Lemos. According to the local voter indices, the couple resided in 1916 at 1128 Filbert Street and then in 1919 at 36 Culebra Terrace.⁸ From his World War I draft registration card we learn that he was employed as a "department manager" at H. K. McCann Company and was described as "medium" in build and height with blue eyes and blond hair.⁹ In 1918 and 1919 Todhunter and his wife were summer residents of Carmel.¹⁰ He was a student in Armin Hansen's art class of 1919. His work was donated to a benefit show at San Francisco's St. Francis Hotel for the Jack London Memorial Library in March of 1920.¹¹ From the U.S. Census of 1920 we learn that he and his wife had a four-year-old son, Norman, and a live-in servant.¹² He listed his occupation as "commercial artist" and advertised his San Francisco studio at 451 Montgomery Street; his residence was at 1283 Greenwich, but by the mid 1920s the Todhunters had moved to 2424 Larkin Street.¹³ In 1922, while a summer resident of Monterey, he visited Carmel and displayed two drawings at the Sixteenth Annual Exhibition of the Carmel Arts and Crafts Club: *Pop Ernest's Wharf* and *Long Piling-Monterey*.¹⁴ Through the mid 1920s his family habitually spent the summers either in Carmel or in Belmont, California.¹⁵ Before 1930 he relocated his home to 2330 South Court in Palo Alto where he officially entered his occupation in the U.S. Census of 1930 as "artist, art," but listed his profession in the local voter index as "advertising" and his party affiliation as "Democrat."¹⁶ Between 1930 and 1932 he was elected president and then vice president of the Palo Alto Art Club.¹⁷ By 1934 the Todhunters had returned to San Francisco where Francis advertised his professional address at 114 Sansome Street and his home at 2820 Baker Street; a few years later their residence was at 2522 Gough Street. At the latter address his occupation was given as "advertising;" Norman's profession was often listed as "illustrator."¹⁸ Francis held the title of "art director" at McCann-Erickson for thirty-two years. Summers were spent in Mill Valley where in 1938 the Todhunters purchased a cottage at 132 Oakdale Avenue; this became their permanent home in the mid 1940s.¹⁹

Todhunter was a co-founder and exhibitor at the Hammer and Tongs Club in San Francisco from 1919 to 1920; Willard Huntington Wright, the formidable critic at the *San Francisco Bulletin*, declared of his contributions in 1919: "Francis Todhunter has a keen sense of impressions, and manages, I imagine, to set down the subject with considerable accuracy, despite his rather too free brushing."²⁰ His work habitually appeared at the California Society of Etchers between 1921 and the 1940s,²¹ San Francisco Art Association (SFAA) from 1922 to the 1940s,²² Bohemian Club between 1922 and 1963,²³ and Society for Sanity in Art between 1939 and 1942.²⁴ This last group was a reactionary organization of "conservative painters" who opposed the extreme elements of "Modernism." His membership here is somewhat odd considering that in 1927 he refused to exhibit with the Bohemian Club because "radical art" had been excluded from the Annual.²⁵ In 1940 he served on the governing council of the Society for Sanity in Art.²⁶ Todhunter contributed to a show at the McCann Building in 1921, which he was "instrumental in arranging," and to the Alma de Bretteville Art Gallery in 1931.²⁷ He also exhibited at the Artists' Co-operative Gallery on Geary Street from 1935 to 1937.²⁸

Generally, his work received positive reviews in the press. At the Bohemian Club's 1924 Annual the *San Francisco Chronicle* reported:²⁹

Francis Todhunter exhibits some water colors which possess extremely fine qualities. . . . Todhunter's "Old Shipyard, Hunter's Point" and "Channel Street" are among the very best things in the exhibition. Good massing of light and shade, movement, color, atmosphere and a very personal style - these are unmistakable evidence of good art.

Later that spring for the exhibition of Commercial Artists at San Francisco's Sanborn, Vail & Company his impressive display included "several large black and white sketches."³⁰ Todhunter also provided four illustrations of local sites for the second edition of Fred Brandt's *Fascinating San Francisco*.³¹ His submission entitled *Monterey Docks* at the 1924 Annual of the California Society of Etchers was said to be "very pleasing . . . though there is perhaps a somewhat confusing multiplicity of line."³² Several months later this Annual was moved to the Stanford University Art Gallery.³³ In February of 1925 he was elected to the Society of Etcher's "exhibition committee."³⁴ One of his contributions to the Bohemian Club Annual the following month, *A Monterey Street*, was called by H. L. Dungan, art critic for *The Oakland Tribune*, "simple, subdued and fine. It is restful to mind and eye."³⁵ At that same event he exhibited another "restful little oil" entitled *Carmel Highlands*.³⁶ In August of 1925 his contributions to the Society of Etchers' Annual, prints entitled *Old Ships* and *The Mission Dolores*, were said by Gladys Zehnder, art critic for the *San Francisco Chronicle*, to be "among the finest in this exhibition."³⁷ At this time he and William Wilke published a "beautiful" eight-page folio listing the Society's officers, members, purpose, exhibition dates etc.³⁸ When *The Mission Dolores* was re-exhibited that November at the Berkeley League of Fine Arts, it was purchased by a school in Los Gatos.³⁹ At the Bohemian Club Annual in February of 1926 he displayed the "bold" canvas *Carmel Valley* and "several good etchings."⁴⁰ In March at the Oakland Art Gallery several of his prints, including *Steam Schooner*, were praised for their "high quality."⁴¹ That same year his etching of *Rocky Beach* at the Annual of the California Society of Etchers was described by Junius Cravens, art critic for *The Argonaut*, as "rugged in feeling but decorative in composition and treatment."⁴² Gene Hailey, art critic for the *San Francisco Chronicle*, called that work "an etching of solid import" and was delighted that Todhunter had not submitted one of his habitual "lithographs of architectural subjects."⁴³ In 1928 he served on the Society of Etchers' "jury of selection."⁴⁴

At the Etchers' 1930 Annual in the Vickery, Atkins & Torrey Gallery the *San Francisco Chronicle* declared that Todhunter's portrait in drypoint "must be a speaking likeness of his subject from the very reason of a clear delineation of features in which the characterization is faithfully portrayed."⁴⁵ During the 1930 spring exhibition of the Palo Alto Art Club in the local public library his work entitled *Monterey Street* was said by E. C. Elliott to reflect "a real mood of bygone days;" a year later he contributed to the Club's watercolor show.⁴⁶ In November of 1931 he exhibited four well-received "etchings of men's heads" at the Annual of the Palo Alto Art Club in the Stanford University Art Gallery.⁴⁷ However, his contributions to the February 1936 show at the Artists' Co-operative Gallery were not appreciated by the art critic for *The Wasp* of San Francisco, Harry Haswell, who declared his "paintings are, for the most part, immature in conception and expression, but there is an evident grasp of the mechanics of art in these paintings. With more maturity, Todhunter should do much, especially in the field of portraiture."⁴⁸ When his work reappeared at the Co-operative Gallery in December and January of 1936-37 Haswell added that his:⁴⁹

. . . . palette is somber and none too colorful. In fact, these old paintings verge on the muddy most of the time, contrast being extremely hard to find in a landscape of Coit Tower and Hill. On the other hand, the Todhunter watercolors are brighter and, naturally more fluid in design.

In the spring of 1935 he exhibited with the Bay Region Art Association at the Palace of the Legion of Honor.⁵⁰ At that Association's 1937 Exhibition of Graphic Art in the Capwell Building of Oakland he contributed architectural drawings, "two good portrait etchings" and the print entitled *The Squall*.⁵¹ In January of 1936 at the Fifty-sixth Annual of the SFAA in the San Francisco Museum of Art his *Telegraph Hill* was praised by H. L. Dungan as "another splendid painting with no single touch of radicalism about it; just color, lights and shadows."⁵²

From the 1930s through the 1950s his contributions to the Bohemian Club were given prominent attention in the press. At the Club's Annual in 1932 *The Argonaut* characterized his etching portrait of Dr. Bailey Willis as "impressive."⁵³ A year later at the Annual he displayed a well-received canvas, *A Stanford Farm*.⁵⁴ From the Bohemian Club show of 1937 *The San Francisco News* reproduced his *Last Resting Place of the Pioneers*, a view of an overgrown cemetery.⁵⁵ At the Spring Annual of the Bohemian Club in 1940 he displayed *Marin Village* and *Marin Dairy Farm*; both were called "splendid in design and paint handling."⁵⁶ A year later at that event H. L. Dungan praised his *California Hills* with its "pride of new grass and foliage."⁵⁷ For the 1943 Annual John Garth, artist and art critic for *The Argonaut*, said that his "rich" canvases *Coyote Ranch* and *Near Greenbrae* were "handled in colorful pointillist prismatic, which cause his hills and skies to vibrate with life, skillfully held together by the deep structural darks of trees and shadow. In fact, all of Frank Todhunter's fine works shown here this year are instantly identified on the walls by the same sound personal interpretation."⁵⁸ In 1947 Garth evaluated his contributions to the Seventy-fifth Bohemian Annual thus:⁵⁹

Francis Todhunter, a member of the club for 25 years, has presented us with what is perhaps the most striking presentation of Tamalpais this year, in his study of the familiar peak seen looming just beyond a rocky ledge somewhere high along the approach to the summit. Todhunter's more recently developed technique has an arresting quality of its own, consisting of short parallel strokes fitted together, which diminish in size as the pictured areas progress from foreground to full distance. This parallel brush handling is somewhat reminiscent of Vincent Van Gogh, yet with a wholly individual thoughtfulness and deliberate achievement of effect missing from the instinctive thrust of Van Gogh.

At this exhibition *The Oakland Tribune* characterized his canvas *The Regatta* as "well painted."⁶⁰ Todhunter's son, Norman, became an exhibiting member of the Bohemian Club in 1947. A year later at the Bohemian show Garth observed of Francis:⁶¹

. . . . In "North of the Gate," however, Mr. Todhunter appears to make a more subjective approach, reducing dark rocks and broken-toned blue water to a composition in two values, a logical enough shore-line when looked into, yet impressing one primarily, at first, for its quality of subdued abstract pattern. Everything Mr. Todhunter has in the show this year, his "Point Bonita," with the Coast Guard station perched high atop the sheer cliff, his "Cove," his "Split Rock," are all reduced to their simplest terms, one light and one dark value, allowing the design of dark against light to tell in simple silhouette. Although the color within each value is rich and varied, the carrying power in each mass organization rests on the "abstract" quality of this patterned simplicity.

For the Bohemian Club Annual of 1949 Garth continued with his analysis:⁶²

Francis Todhunter's four distinguished canvases, all tuned to a low key, present, as always, an interesting contrast of strong, simple and always thoughtful design with the surface of each area broken into a subdued rainbow of richly varied color. Here again it is difficult to make a choice, but the houses on the hillside in the late afternoon sunlight (the brightest spot in the picture being almost half-tone), possess a subtle, atmospheric reality which is startling.

At that event in 1952 Garth called his *Hills of Marin* a "highly imaginative, poetically personalized landscape."⁶³

Between 1935 and the mid 1940s at the Oakland Art Gallery his oils, etchings and watercolors, which covered subjects from graveyards to the Bay Bridge, were frequently exhibited at the Annuals and with such groups as the Bay Region Art Association.⁶⁴ In March of 1935 at Oakland's Oil and Sculpture Annual one of his canvases was voted among the "ten best."⁶⁵ Todhunter's *Fishing Boat* "ashore undergoing repairs" was described by H. L. Dungan at the same Oakland Annual in the spring of 1936 as "a strong painting in good color, with a particularly interesting sky."⁶⁶ At Oakland's Water Color Annual in the fall of 1936 he exhibited *March Weather-Hunter's Point*.⁶⁷ The visiting artists at this show voted his painting one of the ten best and it was awarded an honorable mention.⁶⁸ His canvas *Beyond Twin Peaks* received an honorable mention at the 1937 spring Annual.⁶⁹ In the fall of 1938 he won a second prize at the Bay Region Art Association's Fourth Annual in Oakland for his oil entitled *Telegraph Hill in Spring* which H. L. Dungan reproduced in *The Oakland Tribune* and praised as "painted with so much vigor and understanding."⁷⁰ This award was followed in November of 1939 at the Bay Region's Fifth Annual in Oakland by a first prize for his canvas *Marin Dairy Farm* which the jury regarded as "unusually rich in color;" it was reproduced in *The Oakland Tribune*.⁷¹ In the fall of 1940 at the Oakland Art Gallery's Water Color Annual his *Tiburon Hills* was reproduced in *The Oakland Tribune* and was reportedly "handled . . . in the manner of an impressionist. He has brought 'atmosphere' into the background by the use of delicate lines of blue put on over the original colors . . . a splendid painting."⁷² Concurrently, at the Bay Region's Sixth Annual, where he was the designated "guest of honor" because of his first prize a year earlier, he exhibited a marine and four landscapes: "His brush, always running thin with paint, never misses anything in color and arrangement."⁷³ In the spring of 1941 he was the top prize winner for his canvas *Sunday Afternoon* at the Annual Exhibition of Oils in the Oakland Art Gallery.⁷⁴ When he exhibited his painting *Little Reed Ranch* at that same event the following year as the "guest of honor," H. L. Dungan noted that it was

"splendidly drawn, a work of art in any school . . . [with] that keenness of California air."⁷⁵ That painting received an honorable mention.⁷⁶ When Todhunter gave a one-man show in April of 1942 at the Oakland Art Gallery, Dungan continued his paean:⁷⁷

Todhunter paints the California scene as a combination of impressionism, commercial art and Todhunter. The three work well together, combining well-placed colors, good drawing, and sound arrangement to make inspiring paintings both in oil and watercolor.

Todhunter is not a true impressionist, for he runs lines through his paintings, lines over hills and under eaves of houses, uses a good deal of black, but we like it all, for the result is pleasant to the eye. It is pleasant to see the hills of California with farm houses and barns, roads wandering, trees standing guard, when they come from such a skillful brush. Also shown are several bay shore scenes, with small boats on the waves, and men at work on them.

Much of his art at the Oakland show reportedly sold before the close of the exhibit. In the fall of 1942 at Oakland's Ninth Water Color Annual he won the top prize and a year later as "guest of honor" he exhibited five works.⁷⁸

Between 1935 and 1953 he was an exhibiting member of the Society of the Thirteen Watercolorists, a group of immensely talented advertising illustrators and artists, at venues that included the: San Francisco Museum of Art, California Palace of the Legion of Honor, Stanford University Art Gallery, Artists' Co-operative Gallery of San Francisco, Oakland Art Gallery, Gump Gallery of San Francisco and de Young Memorial Museum.⁷⁹ Members of the Thirteen included at various times such artists as: Maynard Dixon, Maurice Logan and Paul Schmitt. *The San Francisco News* reproduced Todhunter's painting *Coit Tower* from an exhibit of the Thirteen in April of 1937 at the San Francisco Museum of Art.⁸⁰ That July at a show of the Thirteen in the Oakland Art Gallery he displayed two views of Coit Tower, one of which was reproduced in *The Oakland Tribune*, and a study of Mission Dolores. H. L. Dungan commented that there was "little romance in his splendid brush execution," but he was the "equal to Maurice Logan."⁸¹ From the Thirteen's exhibit in December of 1939 *The Tribune* reproduced his study of a derelict ship entitled *Where Taxes are Low*.⁸² In the mid 1940s his son, Norman, joined his father as one of the Thirteen. At its show in the late fall of 1948 Francis displayed *Raccoon Straits*, a "view of sea and rocks beautifully handled, perhaps too well."⁸³

Francis contributed to the Golden Gate International Exposition in 1939-40. In August of 1940 at the Second Annual of the Society for Sanity in Art in the Palace of the Legion of Honor his *Gray Day* was praised by Alfred Frankenstein, art critic of the *Chronicle*, for "its blue mood and exactly realized drawing."⁸⁴ At this same show Emilia Hodel, art critic for *The San Francisco News*, said that Todhunter had the "virility and true artistic application" that carried him "beyond the concepts of academism."⁸⁵ Todhunter was a contributor in the spring of 1941 to "Pictures at Work," a show of advertising art at the San Francisco Museum of Art.⁸⁶ In 1946 his work was included in a traveling exhibition of the American Artists' Professional League which had one of its venues that September at the Carmel Art Association Gallery.⁸⁷ In December of 1949 he contributed to the "Watercolor Fair" at the Maxwell Galleries in San Francisco.⁸⁸ Also that fall he displayed *Mill Valley Composition* at the "conservative" Society of Western Artists Annual and a year later at that event in the de Young Memorial Museum he received an honorable mention for his *Spring at Homestead Valley*.⁸⁹ He exhibited in February of 1950 his *Tamalpais* at the Annual of the Marin Society of Artists.⁹⁰ In April of 1951 and August of 1952 *The Argonaut* reproduced his paintings *Spring at Homestead Valley* and *Hilarita Ranch*.⁹¹ In February and March of 1953 he exhibited with the Society of Western Artists at the College of Marin in Kentfield and at the Haggin Museum in Stockton.⁹² That August he displayed *Spring at Homestead Valley* in the Western Artists show at the Sonoma County Fair.⁹³ In the spring of 1955 at the Bohemian Club Annual he offered his "striking poster, made . . . some years ago . . . [of] a curvaceous nude posing on the model stand in the left foreground and, in the middle distance, an artist standing before his canvas."⁹⁴ Francis Todhunter died on February 11, 1963 in San Francisco.⁹⁵

ENDNOTES FOR TODHUNTER: 1. U.S. Census of 1900 [ED 225, Sheet 5A]. / 2. Halteman, p.159. / 3. Crocker: 1903, p.2003; 1904, p.2025; 1905, p.2000. / 4. SFX, November 26, 1904, p.1. / 5. SNT, 13.2, 1904, p.2; SFL, October 9, 1904, p.7-M. / 6. U.S. Census of 1910 [ED 1165, Sheet 9B]. / 7. SFC, November 15, 1914, p.15. / 8. CVRI, City and County of San Francisco: 1916, 1919. / 9. WWDR, No.3537-4002, September 12, 1918. / 10. MDC, June 11, 1919, p.4. / 11. TOT, March 26, 1920, p.18. / 12. U.S. Census of 1920 [ED 174, Sheet 19B]. / 13. CVRI, City and County of San Francisco: 1921, 1922, 1924; AAA 22, 1925, p.701; Crocker 1926, p.2231. / 14. Appendix 2; CPC, July 27, 1922, p.5. / 15. CPC: January 20, 1921, p.6; July 22, 1927, p.14. / 16. U.S. Census of 1930 [ED 423, Sheet 25A]; CVRI, Santa Clara County, 1932. / 17. TOT: May 18, 1930, p.12-A; May 17, 1931, p.6-A; February 7, 1932, p.2-B. / 18. McGlauffin, p.424; Ball, p.644; CVRI, City and County of San Francisco: 1934, 1935, 1940; Crocker: 1941, p.1416; 1943, p.1397; TAT, June 19, 1953, p.17. / 19. DLJ, July 1, 1950, p.M-6. / 20. SFB, June 24, 1919, p.4; cf., SFC, June 22, 1919, p.6-E; TOT, June 22, 1919, p.11. / 21. SFC: June 3, 1923, p.6-D; September 19, 1926, p.F-5; February 16, 1930, p.D-5; BDG: June 9, 1923, p.6; April 19, 1928, p.7; September 17, 1931, p.7; December 24, 1936, p.6; October 14, 1937, p.7; October 28, 1937, p.7; October 27, 1938, p.7; October 12, 1939, p.8; October 25, 1940, p.8; SFX, September 14, 1924, p.12-N; TOT: June 7, 1925, p.6-S; August 16, 1925, p.S-5; September 6, 1925, p.S-5; March 14, 1926, p.S-7; September 26, 1926, p.4-S; November 21, 1926, p.S-5; February 14, 1932, p.6-S; December 20, 1936, p.7-B; October 24, 1937, p.5-S; October 30, 1938, p.4-B; October 8, 1939, p.B-7; October 27, 1940, p.7-B; May 11, 1947, p.C-3; CPC: October 10, 1925, p.9; September 24, 1926, p.7; IAD, January 15, 1937, p.24; SFW, October 23, 1937, p.7; TWP, March 1, 1930, p.12; TAT, October 13, 1939, p.25. / 22. SFAI; BDG, April 26, 1924, p.5; TOT, May 4, 1930, p.B-5. / 23. SFC:

June 10, 1923, p.6-D; March 23, 1924, p.6-D; March 30, 1924, p.6-D; March 15, 1925, p.14; February 19, 1933, p.D-3; SFX, March 14, 1925, p.5; CPC: February 21, 1930, p.11; February 28, 1930, p.9; TAT: February 19, 1932, p.9; February 17, 1933, p.10; March 15, 1935, p.15; March 6, 1936, p.17; April 13, 1945, p.13; April 16, 1954, p.20; SFW: February 11, 1933, p.7; February 11, 1939, p.6; March 15, 1941, p.15; TOT: March 10, 1935, p.S-7; March 1, 1936, p.S-7; February 21, 1937, p.6-B; February 20, 1938, p.5-S; February 26, 1939, p.B-7; March 24, 1940, p.B-7; March 22, 1942, p.S-5; April 11, 1943, p.B-3; BDG: February 28, 1936, p.9; April 20, 1950, p.24. / 24. SFW, August 5, 1939, p.6; TOT: August 6, 1939, p.B-7; June 16, 1940, p.B-7; August 18, 1940, p.B-7; August 29, 1940, p.25-B; November 9, 1941, p.6-S; TAT, September 15, 1939, p.15. / 25. TOT: February 20, 1927, p.S-5. / 26. SFW, August 17, 1940, p.15. / 27. SFC, February 6, 1921, p.6-S; February 20, 1921, p.W-5; May 3, 1931, p.4-D; TOT, February 13, 1921, p.S-7; TAT, March 5, 1921, p.159; SFL, April 25, 1931, p.8. / 28. BDG, November 1, 1935, p.7; TAT, January 3, 1936, p.16; SFW, February 8, 1936, p.7; TWP, January 1, 1937, p.19. / 29. SFC, March 30, 1924, p.6-D. / 30. SFC, May 11, 1924, p.6-D. / 31. SFC, October 5, 1924, p.D-3. / 32. SFC, August 24, 1924, p.D-3. / 33. DPT, December 27, 1924, p.8. / 34. SFC, February 15, 1925, p.D-3. / 35. TOT, March 22, 1925, p.S-5. / 36. SFC, March 22, 1925, p.D-3. / 37. SFC, August 30, 1925, p.D-3. / 38. TWP, September 5, 1925, p.23. / 39. SFC, November 8, 1925, p.D-3. / 40. TOT, February 28, 1926, p.10-M. / 41. TOT, March 21, 1926, p.S-7. / 42. TAT, October 2, 1926, p.16. / 43. SFC, September 26, 1926, p.6-F. / 44. BDG, September 27, 1928, p.9. / 45. SFC, September 28, 1930, p.4-D. / 46. DPT, April 23, 1930, p.6; TOT, April 17, 1931, p.50-B. / 47. BDG, November 19, 1931, p.8. / 48. TWP, February 15, 1936, p.11. / 49. TWP, January 1, 1937, p.19. / 50. TOT, April 28, 1935, p.S-7. / 51. TOT, April 25, 1937, p.5-B. / 52. TOT, February 3, 1936, p.S-7. / 53. TAT, February 19, 1932, p.9. He exhibited this same portrait in December of 1935 at the Artists' Co-operative Gallery; SFW, December 28, 1935, p.7. / 54. TOT, February 19, 1933, p.8-S. / 55. SFW, February 13, 1937, p.15. / 56. TOT, March 24, 1940, p.B-7; cf. SFW, March 16, 1940, p.15. / 57. TOT, March 23, 1941, p.B-7. / 58. TAT, April 2, 1943, p.18. / 59. TAT, May 16, 1947, p.20. / 60. TOT, May 11, 1947, p.C-3. / 61. TAT, April 9, 1948, p.16. / 62. TAT, April 22, 1949, p.17. / 63. TAT, November 25, 1952, p.16. / 64. TOT: March 17, 1935, p.S-7; March 31, 1935, p.S-7; November 22, 1936, p.4-B; July 4, 1937, p.6-S; November 14, 1937, p.10-S; June 12, 1938, p.4-B; November 2, 1941, p.6-B; March 19, 1944, p.2-B; October 5, 1947, p.C-3; IAT, November 20, 1936, p.13; SFC, November 19, 1939, p.22. In February of 1941 the Bay Region Art Association exhibition was held in Oakland's Capwell Building and Todhunter was a contributor (TOT, February 23, 1941, p.B-7). / 65. SFW, March 30, 1935, p.20. / 66. TOT, March 22, 1936, p.B-5. / 67. BDG, October 29, 1936, p.7. / 68. TOT, October 25, 1936, p.6-B. / 69. TOT: March 21, 1937, p.6-B; March 28, 1937, p.6-B; April 11, 1937, p.6-B. / 70. TOT, November 13, 1938, p.B-7; cf., BDG, November 17, 1938, p.8; TAT, November 18, 1938, p.16; SFW, November 19, 1938, p.13. / 71. TOT, November 26, 1939, p.B-9; cf., SFW, November 18, 1939, p.15; BDG, December 1, 1939, p.8. / 72. TOT, October 13, 1940, p.B-7. / 73. TOT: October 27, 1940, p.7-B; November 17, 1940, p.6-B; November 24, 1940, p.B-7; December 8, 1940, p.B-7; December 15, 1940, p.12-D. / 74. TOT, November 2, 1941, p.6-B. / 75. TOT: March 15, 1942, p.S-5; September 27, 1942, p.5-S. / 76. TOT, March 29, 1942, p.B-7. / 77. TOT, April 12, 1942, p.S-7. / 78. TOT, October 4, 1942, p.S-7. / 79. SFW: May 23, 1936, p.7; April 24, 1937, p.13; BDG: May 28, 1936, p.5; April 30, 1937, p.8; July 9, 1937, p.8; November 16, 1937, p.10; December 15, 1938, p.6; November 30, 1950, p.9; June 5, 1952, p.12; July 10, 1952, p.6; TOT: May 9, 1937, p.6-B; November 21, 1937, p.S-5; December 7, 1941, p.5-S; January 30, 1938, p.5-S; February 20, 1938, p.5-S; December 11, 1938, p.B-7; November 15, 1942, p.6-S; December 20, 1942, p.8-B; December 2, 1945, p.2-C; December 15, 1946, p.C-6; January 23, 1949, p.2-C; July 5, 1953, p.C-3; IAT: December 3, 1937, p.15; December 22, 1939, p.21; February 8, 1946, p.20; June 13, 1952, p.18; June 26, 1953, p.17; June 17, 1955, p.19; SFC, February 16, 1947, p.23-W; SMT, June 23, 1953, p.7. / 80. SFW, April 24, 1937, p.13. / 81. TOT, July 11, 1937, p.5-S. / 82. TOT, December 17, 1939, p.B-9. / 83. TOT, December 19, 1948, p.10-C. / 84. SFC, August 18, 1940, p.22-W. / 85. SFW, August 17, 1940, p.15. / 86. SFC, April 20, 1941, p.13-W. / 87. CPC, September 13, 1946, p.6. / 88. BDG, December 22, 1949, p.12. / 89. TOT, October 30, 1949, p.12-B; BDG, November 2, 1950, p.14; DLJ: November 3, 1950, p.11; November 8, 1950, p.2; TWP, November 24, 1950, p.16. / 90. DLJ, February 22, 1950, p.3. / 91. IAT: April 13, 1951, p.21; August 22, 1952, p.17. / 92. BDG, February 26, 1953, p.13. / 93. TAT, August 21, 1953, p.17. / 94. TAT, May 13, 1955, p.16. / 95. California Death Index; cf., DLJ, July 1, 1950, p.M-6; Falk, p.3312; Hughes, p.1109; Jacobsen, pp.3235f.

CHANNEL (Chas) PICKERING TOWNSLEY, Jr. (1867-1921)

was born on January 20th in Sedalia, Missouri. His father was a prosperous "Circuit Court Judge" and his mother was assisted at home by a domestic servant.¹ At the age of twelve he migrated with his family to a large farm in Kansas. After attending Washburn College he studied art in Paris between 1889 and 1892, first at the Académie Delécluse and then at the Académie Julian under Jules Joseph Lefebvre and Benjamin Jean-Joseph Constant.² On his 1890 passport application renewal he listed his Paris address as 86 Rue Notre Dame de Champs.³ At that time he was described as five feet eight and a half inches tall with brown eyes and hair, a bearded chin, dark complexion and oval face. After France he settled in New York, studied with William Merritt Chase, became a member of the Salmagundi Club and managed Chase's classes at the Shinnecock Summer School on Long Island and in Europe.⁴ In the East and Midwest his paintings were exhibited at the:⁵ National Academy of Design in New York City, Art Institute of Chicago, Annuals of the Pennsylvania Academy of Fine Arts, American Water Color Society of New York and International Exhibition of the Carnegie Institute in Pittsburgh. Townsley became the chief administrator and occasional instructor at Frank Brangwyn's London School of Art between 1905 and 1910.⁶ By 1913 he was again a New York resident and a year later he administered for Chase his Summer School in Carmel.⁷ In the fall of 1914 he visited the San Francisco Bay Area and contributed oils to the Carmel and Southern California Artists Exhibition at the Rabjohn & Morcom Gallery. Anna Cora Winchell, critic for the *San Francisco Chronicle*, said that his canvases "are distinctive through a peculiarly delicate handling. His subjects include Venetian scenes and a fanciful portrait of a young girl and flowers, this latter work having taken the first prize at the Pennsylvania Academy of Art some years ago."⁸ His 1912 pastel entitled *An Afternoon in the Park* shows his superb mastery of another medium, especially in regard to the subtle juxtaposition of light to shadow.⁹ He maintained a California residence from 1914 to 1921.

In 1915-16 he inherited the mantle of William Merritt Chase and became the principal instructor and administrator of the Carmel Summer School of Art.¹⁰ His public art lectures proved immensely popular in Carmel.¹¹ To the Tenth Annual Exhibition of the Carmel Arts and Crafts Club in 1916 he contributed three works: *Roses*, *Springtime* and *Sunlight*.¹² Blanche Marie d'Harcourt, art critic for *The Wasp*, a well-known San Francisco weekly, declared that his canvases:¹³

... are filled with light and atmosphere. His are the only examples of the broken-color method of painting in the exhibition, but they would stand out with distinction in any gallery. The girl in blue, seated on a window seat in a room of dark paneled wood, her back to the window through which the sunlight streams, touching her hair, her hands, and making a pool of brightness at her feet, is so alive, the sunlight is so bright and warm that you have a feeling of having stepped into the room as you gaze upon the canvas. This is a very lovely picture and a clever piece of workmanship. . . .

Mr. Townsley is known in art circles of America and Europe as an able instructor and an artist of ability. . . . Adored by his pupils, admired by his fellow artists, and acclaimed by the public, he enjoys a unique position on both sides of the water. Mr. Townsley shares much of Mr. Chase's popularity here and abroad and to study under such a man is a privilege that California students should avail themselves of.

In December of 1916 he discreetly noted in his *Los Angeles Times* obituary of Chase that Los Angeles had not staged a memorial for the great American painter as San Francisco had done.¹⁴ The following January at the Friday Morning Club he held a joint exhibition with the paintings of Chase; the latter's portrait of Townsley was included.¹⁵ Between the fall of 1914 and May of 1918 he served as director of the Stickney Memorial School of Fine Arts in Pasadena, but left that post to organize the Otis Art Institute in Los Angeles.¹⁶ For two years he served as president of the California Art Club.¹⁷ Along with Hanson Puthuff and William Wendt he was appointed in the spring of 1916 "to superintend the exhibitions" at the galleries in Exposition Park.¹⁸ In Los Angeles his public lectures on art history were well received and he became the leading proponent for a local school of technology.¹⁹ According to the U.S. Census of 1920, he resided in Los Angeles with his wife, two daughters and mother-in-law.²⁰

His paintings were exhibited in the West at the: Friday Morning Club of Los Angeles between 1914 and 1917,²¹ Blanchard Gallery of Los Angeles in 1914,²² Loan Exhibition at the Arizona State Fair in 1915,²³ Los Angeles Museum in Exposition Park from 1915 to 1918,²⁴ California State Fair in 1916,²⁵ San Francisco Art Association in 1916 and California Art Club between 1917 and 1920.²⁶ Some of his exhibited titles at the latter venue included: *Lois*, *La Senorita*, *Reflections*, *Midwinter in Southern California*, *Summer*, *Evening*, *Day Dreams*, *Tangerines*, *In Golden Weather* and *Eleanor*.²⁷ His work also appeared in exhibitions at the: Museum of New Mexico in 1919,²⁸ Painters and Sculptors of Southern California in 1920,²⁹ Ebell Club in 1920,³⁰ and Cannell & Chaffin Galleries of Los Angeles in 1920.³¹

Townsley's 1914 exhibition at the Friday Morning Club was favorably reviewed by the *Los Angeles Times* because he had recorded his "happy impressions of bright sunlight . . . not the warm radiance of Southern California, but the paler light with a charming intimacy."³² Two years later he was invited to contribute to the First Annual Exhibition of Contemporary American Painters at the Los Angeles Museum in Exposition Park.³³ For his joint exhibition with Maud Daggett at Pasadena's Throop Academy in May of 1916 Antony Anderson, the art critic for the *Times*, found his thirty-one pictures to have:³⁴

... a certain singleness of purpose that made for strength and harmony. While some of the pictures were, of course, better than some others, there were no weak spots to be found, no square feet of painted canvas that would have been better left bare. Indeed, Townsley is an unusually even painter, a man to be relied on to do good work always, though perhaps not always brilliant work. He shows to far better advantage in a one-man show than in a general exhibition, and with no suggestion of monotony. . . .

Here, for example, are all of Townsley's pictures of fair women, graceful ladies of the boudoir, and we are given the opportunity of discovering their loveliness again - en masse, so to speak. Here, in "Lola," we have the pretty girl in pink seen against the inky blue background, a dignified portrait with much charm, though constructively a trifle weak. These are sincere and careful studies, and if the girls are pretty - as they certainly are - it is because they were pretty in themselves and not by the grace of the artist only.

No.26 is a brilliant piece of still life, one of the best pictures in the collection. The various things, brass teapot, pewter dish with apples and pears, ginger jar and draperies, are skillfully arranged, and are given perfect quality. . . .

"Winter in the Arroyo Seco" was painted looking into the sunlight. Its delicate blues and green vibrate in the light. In this picture the artist has caught the very soul of California's winter - or shall I say spring, for what winter have we? Breadth and simplicity characterize "View Near Carmel," in which the sea is a light blue fretted with foam, and that has the fine fragility of lace. . . .

In January of 1917 at the Friday Morning Club he held a solo exhibition of his work that was "characterized by soundness of method and sincerity of motive . . . delightfully fresh and stimulating in color . . . [with] a genuine

feeling for landscape."³⁵ That September at Townsley's exhibition in the Stickney School Anderson described his Impressionist painting *Sunshine and Poppies* as a "study of a little girl in white bending over vivid blossoms . . . that caught and recorded the golden moment . . . [this] fine pictorial art [has] the quality that suggests change and movement . . . Townsley's search for sunlight has met with a rich reward."³⁶ In February of 1918 he displayed thirteen figure studies and landscapes at the main gallery of Exposition Park where Anderson concluded that "Townsley has advanced immensely in the rendering of [light] on canvas since he came to Southern California."³⁷ Two months later his sixteen paintings at the Battey Gallery in Pasadena were praised, especially his scenes of Bruges and Venice. Also included in this show were still lifes of geraniums and cannas, a figure study of *The Girl in Blue* that was exhibited at the Chicago Art Institute and a "decorative panel" of a viaduct bridge.³⁸ On two separate occasions the *Los Angeles Times* published his photograph.³⁹

During an official and unlimited leave of absence from the Otis Art Institute he and his family sailed from Montreal to England on August 6, 1921.⁴⁰ His stated intent was to meet his old friend Frank Brangwyn in London and to conduct art classes in Holland and Belgium.⁴¹ C. P. Townsley died unexpectedly of a heart attack on December 2, 1921 in London.⁴² He was cremated in London and his ashes returned to the United States by his wife. In January of 1922 the *Carmel Pine Cone* provided the only explanation for the death of this relatively young artist: "It was his untiring devotion to the work of furthering the Otis Art Institute which brought about a breakdown in the health of C. P. Townsley and he left Los Angeles last June for London, from which city he and Brangwyn, the painter, planned to tour Italy, Sicily and other European countries."⁴³ Memorial exhibitions of Townsley's work were staged in 1922 by the Ghisi & Berry Gallery and in 1923 and 1925 by the Stendahl Galleries.⁴⁴

ENDNOTES FOR TOWNSLEY: 1. U.S. Census of 1870 [ED Sedalia, Sheet 61], / 2. *TWP*, July 8, 1916, p.10; *LAT*, December 3, 1921, p.2-1. / 3. U.S. Passport Application No.640, issued on June 23, 1890 in Paris. / 4. *NYT*: April 1, 1907, p.7; February 3, 1924, p.7-12 cf. Bryant, pp.195-208, 250. / 5. Falk, p.3325. / 6. Cannon, *Diarist*, 1910-11; refer to narrative in Chapter 4; Bernier, p.177. / 7. *AAA*, 10, 1913, p.362; refer to narrative in Chapter 5. / 8. *SFC*, October 18, 1914, p.17. / 9. B & B, December 10, 1997, No.3352. / 10. Refer to narrative in Chapter 7; *LAT*: September 26, 1915, p.3-2; May 21, 1916, p.3-18; *CPC*: April 26, 1916, p.4; May 31, 1916, p.4. / 11. *CPC*, June 21, 1916, p.3. / 12. Appendix 2. / 13. *TWP*, July 8, 1916, p.10. / 14. *LAT*, December 9, 1916, p.1-11. / 15. *LAT*: January 7, 1917, p.3-2; January 28, 1917, p.3-16. / 16. *AAA*: 12, 1915, p.488; 14, 1917, p.626; 16, 1919, pp.181, 521; *LAT*: May 17, 1914, p.3-6; September 20, 1914, p.3-5; June 27, 1915, p.3-2; June 2, 1918, p.3-16; January 11, 1920, p.2-9. / 17. *AAA* 16, 1919, p.99. / 18. *LAT*, May 21, 1916, p.3-18. / 19. *LAT*: December 13, 1914, p.3-6; January 10, 1915, p.3-15; June 19, 1921, p.2-2. / 20. U.S. Census of 1920 [ED 228, Sheet 12B]. / 21. *LAT*: May 31, 1914, p.3-4; July 4, 1915, p.3-2. / 22. *LAT*, December 27, 1914, p.3-6. / 23. *LAT*, November 23, 1915, p.1-4. / 24. *LAT*: July 18, 1915, p.3-4; *CMS*, October 6, 1916, p.6. / 25. *TOT*, August 31, 1916, p.8; *CPC*, September 6, 1916, p.1. / 26. *LAT*: April 22, 1917, p.3-4; October 17, 1920, p.3-3. / 27. *LAT*, April 22, 1917, p.3-4; Moure, p.B-102. / 28. *ELP*, May 9, 1919, p.176. / 29. Moure, p.B-102. / 30. *LAT*, May 30, 1920, p.3-2. / 31. *LAT*, November 7, 1920, p.3-2. / 32. *LAT*, May 31, 1914, p.3-4. / 33. *LAT*: February 19, 1916, p.1-12; March 19, 1916, p.3-4. / 34. *LAT*, May 21, 1916, p.3-18. / 35. *LAT*, January 28, 1917, p.3-16. / 36. *LAT*, September 30, 1917, p.3-16; cf. *LAT*, September 23, 1917, p.3-16. / 37. *LAT*, February 10, 1918, p.3-19. / 38. *LAT*, April 14, 1918, p.3-22. / 39. *LAT*: January 11, 1920, p.2-9; December 3, 1921, p.2-6. / 40. U.S. Passport Application No.62919, issued on July 9, 1921 in Los Angeles. / 41. *CPC*, August 18, 1921, p.6. / 42. *AAA* 18, 1921, p.587; *LAT*: July 10, 1921, p.3-2; November 27, 1921, p.3-30; December 3, 1921, pp.2-1, 6; December 20, 1921, p.2-6; February 19, 1922, p.3-22; *CPC*, December 8, 1921, p.1; cf., Spangenberg, p.47; Falk, p.3325; Hughes, p.1115; Moure, pp.253f; Wall Moure, p.541. / 43. *CPC*, January 5, 1922, p.5. / 44. *LAT*: January 1, 1922, p.3-37; September 23, 1922, pp.3-24f; *IAT*, Jan. 10, 1925, p.20.

EMILY L. TRAVIS (1872-1915) was born on November 8th near Redding, California. By December of 1894 she had settled in San Francisco and signed a marriage contract with George F. Wildhagen, but the union was never finalized.¹ Shortly thereafter she studied art in both Belgium and Paris and exhibited at the Salon of 1896.² In October of 1899 she received her California teaching credential for grammar school.³ The following spring she was a substitute school teacher at the Burney Valley School in Shasta County near her parents' home.⁴ For the academic year 1900-01 she studied at the Mark Hopkins Institute of Art.⁵ At the School of Design's annual student exhibition her drawings from the antique class received an award and were chosen for display.⁶ She took private lessons from Gottardo Piazzoni and had additional training in New York City.⁷ Immediately after the 1906 earthquake she traveled to Seattle and Paris where she again exhibited in the Salon.⁸ By early 1908 she had returned to California and found accommodations in Berkeley. Here she was employed as an art instructor at Miss Head's School for girls.⁹ At this time she maintained a studio at San Francisco's Studio Building. In July of 1909 she had a new studio-residence in San Francisco on California Street where she displayed her studies of the local missions as well as portraits of children.¹⁰ She continued to teach art in Berkeley until early 1911. According to the U.S. Census of 1910, she resided as a "lodger" at 2419 California Street.¹¹ Her only listing in the San Francisco Directory was in 1911, when her studio-residence was advertised at 2121 Pine Street.¹² She showed her portraits and sunny landscapes at various professional venues, including the: Seattle Arts & Crafts Exhibition in 1908, Second and Third Annuals of the Berkeley Art Association in 1908 and 1909,¹³ and Del Monte Art Gallery between 1908 and 1912.¹⁴ In the spring of 1909 Emily was elected to serve on the jury and hanging committee of the Del Monte Art Gallery.¹⁵

In San Francisco she exhibited at the: California Club in 1908 and 1909,¹⁶ San Francisco Art Association between 1909 and 1911,¹⁷

California Conservatory of Music in 1909,¹⁸ Sequoia Club in 1910 and 1911,¹⁹ and the First and Second Annuals of the California Artists at the Golden Gate Park Memorial Museum in 1915 and 1916.²⁰ At the last venue in 1915 she displayed *Pont Neuf-Paris* and *In Picardie*. It was said of her submission to the California Club show in October of 1908: "The *Old Wharf* by Emily Travis, which has just been returned from the Paris salon, where it was on exhibition, was singled out as excellent because of the splendid color effect and the tranquility of scene embodied in the picture."²¹ That December at San Francisco's Studio Building the critic for the *San Francisco Call*, Lucy Jerome, noted that there:²²

... are a number of interesting sketches, studies and completed paintings by Miss Emily Travis, who has recently exhibited in Paris with much success. The large part of the sketch work is of scenes of Puget Sound, though there are a number of studies – most charming, delicate and pictured from an original point of view – of Paris, Florence, Rome and Normandy. The beautiful bridge of St. Angelo with its noble arches is pictured in the most delicate of pastel coloring, though painted in oil.

... Perhaps the largest and most important canvas is that of the figure of an old and wrinkled woman seated in a large chair, an open book held in her veined and withered hand and a look of thoughtful contemplation of things unseen ... the result is a picture convincing by its very quality of old age.

Travis' self portrait received praise for "originality of conception" and for possessing the "clearness of a cameo ... fidelity and sincerity."²³ In the spring of 1909 her six paintings in the last exhibition at the Studio Building included scenes of Bruges and Vancouver. These were favorably reviewed for their "lighter mood ... gayer colors ... and bold splashes of yellow and green [that were] full of sunlight."²⁴ That fall at the California Conservatory of Music Exhibition Margaret Doyle, critic for the *Call*, said:²⁵

Emily Travis has a number of canvases on view, a very appealing one being her portrait of a child asleep. Among the many little oil sketches perhaps the most praiseworthy is "At the Hay Wharves." Over the laden bay schooners is caught a view of the city. It is the light and color, however, that are the charm of the picture. Every color of the prism in sky and water have been caught fantastically by the painter's clever brush and blended in a perfect whole.

Certainly, Travis' most important show was her retrospective solo exhibition at the Sequoia Club in the spring of 1911. The art critic for *The Argonaut*, Josephine Hart Phelps, summarized the event:²⁶

The landscape subjects are taken from the vicinity of San Francisco, particularly the hills and cliffs around Baker's Beach, which are shown with the morning sun shining over the rocks and herbage, lighting up the sands of the foreground and dying away in the blue distance of the Presidio hills. A still life is shown which was exhibited in the Paris Salon of 1896. It is rendered in the subdued tones of an interior and is remarkable for its atmosphere. The portraits also have this poetic quality of atmosphere. The largest of the portraits shows an old woman in the attitude of retrospection. The tired head is resting softly on one hand, while in the other she holds a Bible. A figure study of a young girl of Normandy gives a hint of the gray skies and hard life of that country, and its antithesis is a picture of the shining dome of St. Peter's, under the blue skies of Italy.

She continued to hold studio exhibitions in San Francisco through 1912. She returned to California from a lengthy trip through western Europe in September of 1914.²⁷ On October 14, 1915 Miss Travis tragically died of heart failure in San Francisco and was survived by one sister.²⁸

ENDNOTES FOR TRAVIS: 1. SFL, December 21, 1894, p.8. / 2. TAT, April 29, 1911, p.283. / 3. SFL, October 23, 1899, p.3. / 4. U.S. Census of 1900 [ED 115, Sheet 3B]. / 5. Halteman, pp.159. / 6. SFL: May 20, 1900, p.22; May 21, 1900, p.5; SFC, May 20, 1900, p.18; MHR, September, 1900, pp.23-25. / 7. SFL, February 14, 1909, p.31. / 8. SFL, November 8, 1908, p.29. / 9. Polk 1910, p.1160. / 10. SFL, July 4, 1909, p.23. / 11. U.S. Census of 1910 [ED 256, Sheet 5A]. / 12. Crocker 1911, pp.1627, 1787. / 13. Appendix 1, Nos.3, 5. / 14. Schwartz, *Northern*, p.114; TCR: December 5, 1908, p.14; April 2, 1910, p.14; SFL: March 27, 1910, p.48; May 29, 1910, p.39. / 15. SFL: April 4, 1909, p.31; April 25, 1909, p.3; August 8, 1909, p.30; August 22, 1909, p.47; November 16, 1909, p.8; May 29, 1910, p.39; TCR: April 10, 1909, p.14; May 1, 1909, p.14; August 14, 1909, p.14; TOI, November 20, 1909, p.11; AAP 5.11, 1914, p.391. / 16. SFL: October 25, 1908, p.24; November 1, 1908, p.31; November 29, 1908, p.29; November 28, 1909, p.51; December 1, 1909, p.5; December 5, 1909, p.30; TOI, November 27, 1909, p.12; BDG, December 1, 1909, p.5; TCR, December 4, 1909, p.14. / 17. Halteman, p.1292; SFL, April 8, 1910, p.4. / 18. SFC: September 15, 1909, p.5; October 3, 1909, p.37; at this time she served as both juror and exhibitor. / 19. SFL: November 27, 1910, p.42; April 23, 1911, p.33. / 20. Schwartz, *Northern*, p.114; SFC, January 22, 1916, p.8. / 21. SFL, October 28, 1908, p.8. / 22. SFL, December 27, 1908, p.31; cf. SFL: December 13, 1908, p.35. / 23. SFL, February 9, 1909, p.28. / 24. ICW, May 28, 1909, p.431; cf., SFL: May 16, 1909, p.31; May 23, 1909, p.31; May 30, 1909, p.29; TCR: May 22, 1909, p.14; May 29, 1909, p.14. / 25. SFL, October 10, 1909, p.34. / 26. TAT, April 29, 1911, p.283. / 27. *Boston Passenger Lists*, Liverpool to Boston, Sept. 3, 1914; M-227. / 28. SFC, Oct. 15, 1915, p.4; cf. Kovinick, p.386; Hughes, p.1116; Falk, p.3328; Jacobsen, p.3252.

ARTHUR HONYWOOD VACHELL (1864-1933) was born on November 8th in Dover, England. According to the English Census of 1871, he resided with his widowed mother, Georgina, his older brother and sister, Horace and Lucy, and his younger brother, Guy, at 29 Park Street in London's Hanover Square district.¹ A decade later he was listed as a student at Harrow where he received his first lessons in art.² Arthur immigrated to the United States about 1884 and traveled to the California

ranch of his brother Horace.³ The latter became a novelist of some repute and his autobiography records that members of the Vachell family, including Arthur, purchased land adjoining his ranch in the Arroyo Grande basin, southeast of San Luis Obispo.⁴ The Vachell brothers reportedly introduced polo to the West Coast.⁵ In July of 1888 Arthur and Horace were guests at Monterey's Del Monte Hotel and picnicked at Cypress Point.⁶ From the English Census of 1891 we learn that Arthur had returned to Great Britain and lived with his sister and brother-in-law, Charles Heathcote, who was the retired mayor of Hursley and the wealthy owner of "Southend House."⁷ At this time Arthur's profession was listed as "farmer and landowner: United States." He returned to California by June of 1897, the date that he and Horace registered at the Palace Hotel in San Francisco.⁸ Both of his brothers resided in California. According to the U.S. Census of 1900, Guy was a prosperous real estate developer in San Jose and lived with his California-born wife and son, Arthur A. Vachell.⁹

Arthur H. Vachell undoubtedly visited Carmel in 1888 on his tour of the Pacific Coast from Vancouver to San Diego.¹⁰ He established his Carmel residence in 1905.¹¹ A year later he was living in a house of his own construction amid his beloved pine trees on Thirteenth Avenue near Lincoln Street. His studio-home had a panoramic view of the Santa Lucia Mountains and the bay.¹² According to the U.S. Census of 1910, he listed himself as an unmarried "artist" with his year of entry into the United States as 1905.¹³ This date represents his return from England and his settlement in Carmel. Before 1909 he and his close friend, Sydney Yard, "were often together on sketching expeditions."¹⁴ One satirical commentator in the *Los Angeles Times* placed Vachell in Carmel's more conservative "social faction" known as "the Eminently Respectables" – a group that included the MacGowan sisters and Arnold Genthe; he was one of the few painters who habitually socialized with the literary crowd.¹⁵ Since Arthur produced fewer paintings than most professional artists, much of his income was derived from odd jobs, especially landscape design; he was reportedly adept at harvesting the local abalones.¹⁶ Vachell was a generous supporter of the Carmel art colony and the community at large. For the Forest Theatre Society he obligingly played in 1912 the role of Moroc, "Captain of the Ethiopians," in *The Toad* and the part of Tweedle-dee in the production of *Alice in Wonderland*.¹⁷ He also performed in *The Toad* at the Greek Theater on the U.C. Berkeley campus. In 1914 he accepted other stage roles in Carmel, including An Old Soldier in *Sons of Spain*, Papa in *Slovenly Peter* and a comic figure in *Montezuma*.¹⁸ Vachell helped to design and paint stage sets for the Forest Theatre between 1911 and 1923; he was appointed to its board of directors in 1916.¹⁹ By 1918 he held the position of "resident artist" at that Theatre.²⁰ He reportedly carved the wood blocks from which theatre posters were printed.²¹ His reputation as a playboy harmonized with his many friendships among the Bohemian literati.²² The society pages reported on his travels and circle of friends.²³ His reputed "romantic interest" in Mary DeNeale Morgan is purely fictional, since the latter showed no sexual attraction to men. In September of 1909 he attended a reception at her Carmel studio with a dozen other artists.²⁴

Vachell's artistic activities were also monitored in the regional press.²⁵ He specialized in seascapes, especially those in subdued light. In the spring of 1910 he exhibited four canvases at the San Francisco Art Association: *Carmel Sands*, *A Moonlit Sea*, *Carmel Hills* and *Early Morning*.²⁶ That year he contributed a work entitled *Wet Sands* to the Del Monte Art Gallery in Monterey and several canvases to the Rabjohn & Morcom Gallery in San Francisco.²⁷ At the latter show the critic for the *San Francisco Call*, Margaret Doyle, described one of his low-key Carmel marines as "full of a wonderfully soft, delicately radiant light and atmosphere. The sky is pearl gray, deepening to a darker tint, ... A wonderful silver haze seems to touch the whole surface of sky and bay and faun colored sand."²⁸ The *New York Times* listed him in 1914 as one of the "notable" Carmel artists painting in oil.²⁹ Two years later he joined DeNeale Morgan and other local artists in a benefit exhibition for the Watsonville Woman's Club at the Hotel Appleton.³⁰ In June of 1917 he donated his art to a benefit at William Silva's Carmelita Art Gallery on behalf of the Carmel chapter of the American Red Cross.³¹ That fall he supported America's entry into World War I and donated a painting to Oakland's Red Cross Benefit "Auction Comique."³² Both Vachell and Silva were members of the committee to promote the sale of "Victory Liberty Loans."³³ He was appointed in October of 1918 to another committee that assessed the risks of Spanish influenza in Carmel.³⁴ That December he announced his intention to visit England for several months, but for unknown reasons he cancelled the trip.³⁵ Beginning in 1916 he opened his studio to friends and visitors and by 1919 advertised in the *Carmel Pine Cone* the public hours of his atelier on Thirteenth Avenue as 2:00 to 5:00 pm on Saturdays.³⁶ In August of 1919 one of his "distinctive marines" painted in the "unmistakable enviro of Carmel bay" was displayed at Rabjohn's.³⁷ Between 1909 and 1923 his paintings appeared at eight of the Annual and special exhibitions in the Carmel Arts and Crafts Club.³⁸ At the Seventh Annual in 1913 he contributed a piece entitled *Marshlands*. Three years later at the Tenth Annual he showed four oils: *Hazy Afternoon*, *Fog Breaking*, *The Wet Sand* and *Drifting Fog*. Blanche Marie d'Harcourt, art critic for *The Wasp* of San Francisco, offered this assessment of the latter two works:³⁹

... Mr. Vachell presents them ... [as] poetical studies in gray. Few artists have felt the beauty of a foggy day as Mr. Vachell has, or having felt it have realized the possibilities of painting an apparently dull and colorless sea and making of it a thing of delicate, witching beauty. The encircling gulls and rippling waves give life to

the picture, but do not disturb the harmony of the gray note. To achieve so much in one tone is a rare accomplishment.

In 1923 at the Seventeenth Annual of the Arts and Crafts Club he displayed two works: *Afterglow* and *Low Tide*. Both were described in the *Pine Cone* as "fine canvases - cool and meticulous - of wet sands and sea gulls all done in a most pleasing and slightly Japanese spirit" with "an accuracy of color."⁴⁰ Years later it was reported in the Carmel press that he was not in the habit of "tramping about the country chasing down good compositions," but set up his easel in any "reasonably desirable locality," usually the water's edge to find a good composition.⁴¹

By January of 1920 he shared his address on Thirteenth Avenue with his nephew, Arthur A. Vachell.⁴² At this time he exhibited at Rabjohn's a somewhat unconventional marine in bright colors that the art critic of the *San Francisco Chronicle*, Anna Cora Winchell, described with:⁴³

The sea shows an expansiveness and the oncoming waves, filled with dignity, seem impregnable as they approach.

Painted in high key, the picture is attractive in type and treatment.

Undoubtedly, Vachell's style and palette had continued to evolve. In May of 1920, just prior to his trip to England, he sold his Carmel residence, studio and other real estate to Helen Bragg of Chicago.⁴⁴ In June of 1922 he returned to the Peninsula and began construction on a new Carmel home on eight contiguous lots at Monte Verde Street and Thirteenth Avenue.⁴⁵ He reportedly built another house at Casanova and Fourteenth Avenue.⁴⁶ At the time of his return the *Pine Cone* called him "a painter of decided ability, specializing in garden pictures, white cloud effects and wet sands. His work has an elusive quality and a delicacy which are greatly appreciated."⁴⁷ He continued his prominent role in Carmel's social life.⁴⁸ He helped to build and paint the sets for the 1923 Forest Theatre production of *Kismet*.⁴⁹ In September he donated his art to the relief fund for Japanese earthquake victims.⁵⁰ He permanently moved with his brother Horace to Widcombe Manor near Bath, England, in the mid 1920s. He evidently had sufficient wealth to host a posh luncheon for visiting Carmelites at the Princess in London in January of 1929.⁵¹ He died in Exmouth on June 1, 1933. The front-page obituary in the *Pine Cone* affectionately recounted that:⁵²

. . . . He was an English gentleman, only mildly made over by a term of years in California, never forsaking his British citizenship.

. . . . He was a charter member of the Arts and Crafts and the Forest Theatre Society. . . . Some of the finest sets on the Forest Theatre stage were his conceptions.

The young people, boys and girls of those days, made A. V.'s studio their playgrounds. He was their uncle, or big brother and could always find time to add to their happiness or clear away their troubles. He was a fine gardener, and the grounds about his house were places of delight for childhood sports. The picnics held there were attended by young and old. His home was one of the most hospitable of Carmel's many. . . . He had never married.

The pine tree that he had saved from the axe at Lincoln Street and Thirteenth Avenue was named in his honor.⁵³

ENDNOTES FOR VACHELL: 1. England Census of 1871, RD: St. George Hanover Square, p.8. / 2. England Census of 1881, RD: Hendon, p.37. / 3. U.S. Census of 1920 [ED 15, Sheet 5A]. / 4. H. A. Vachell, *Distant Fields*, London, 1937, pp.73ff. / 5. *CPC*, June 1, 1922, p.1. / 6. *DAC*, July 15, 1888, p.7. / 7. England Census of 1891, ED: Hursley, p.7. / 8. *SFL*, June 14, 1897, p.4. / 9. U.S. Census of 1900 [ED 66, Sheet 3A]. / 10. *CPC*, June 1, 1922, p.1. / 11. *CPC*: September 16, 1927, p.9; May 13, 1938, p.13. / 12. *SFL*, January 14, 1906, p.10. / 13. U.S. Census of 1910 [ED 12, Sheet 8A]. / 14. *CPC*, June 1, 1922, p.1. / 15. *LAT*, May 22, 1910, p.2-8; *TOI*, December 3, 1911, p.48. / 16. *CPC*, June 1, 1922, p.1. / 17. *SEX*: July 4, 1912, p.5; July 6, 1912, p.5; July 20, 1912, p.6; *MDC*: July 4, 1912, p.1; July 6, 1912, p.1; *TOI*, July 19, 1912, p.14. / 18. *MDC*: July, 1, 1914, p.4; August 2, 1914, p.3. / 19. *CPC*: April 26, 1916, p.4; June 1, 1922, p.1; December 27, 1929, p.20; *CSM*, July 25, 1916, p.6; *TWP*, June 30, 1917, p.11. / 20. *CPC*, June 6, 1918, p.2. / 21. *CPC*, January 7, 1927, p.10. / 22. *Sterling*: August 29, 1907; April 18, 1909; May 24, 1910; June 3, 1910; October 30, 1913. / 23. *CPC*: May 12, 1915, p.6; June 23, 1915, p.4; August 11, 1915, p.4; March 1, 1916, p.4. / 24. *SFL*, September 29, 1909, p.10. / 25. *MDC*: July 11, 1909, p.1; July 20, 1910, p.1; June 18, 1911, p.1. / 26. Halteman, p.1.295; *SFL*, April 8, 1910, p.4. / 27. Schwartz, *Northern*, p.114; *SFL*: June 26, 1910, p.36. / 28. *SFL*, July 3, 1910, p.40. / 29. *NYT*, February 1, 1914, p.M-15. / 30. *CPC*, February 2, 1916, p.1. / 31. *CPC*, June 14, 1917, p.3. / 32. *TOI*, October 7, 1917, p.20. / 33. *CPC*, April 17, 1919, p.1. / 34. *CPC*, October 17, 1918, p.6. / 35. *CPC*, December 19, 1918, p.1. / 36. *TWP*: July 8, 1916, p.10; September 8, 1917, p.11; *CPC*: June 5, 1919, p.3; June 26, 1919, p.4; January 29, 1920, p.3. / 37. *SFC*, August 10, 1919, p.6-E. / 38. Appendix 2. / 39. *TWP*, July 8, 1916, p.10. / 40. *CPC*: July 28, 1923, p.4; August 11, 1923, p.2. / 41. *CPC*, September 25, 1931, p.5. / 42. U.S. Census of 1920 [ED 15, Sheet 5A]. / 43. *SFC*, January 18, 1920, p.E-3. / 44. *CPC*: April 29, 1920, p.1; May 6, 1920, pp.1, 4. / 45. *CPC*: February 2, 1922, p.12; May 18, 1922, p.10; June 29, 1922, p.3; October 7, 1922, p.10; *MDC*, June 22, 1922, p.5. / 46. *CPC*, November 8, 1929, p.3. / 47. *CPC*, June 1, 1922, p.1. / 48. *CPC*: July 27, 1922, p.12; December 2, 1922, p.5; December 1, 1923, p.12. / 49. *CPC*: June 2, 1923, p.1; June 23, 1923, p.1; *TOI*, June 28, 1923, pp.22f. / 50. *CPC*, September 15, 1923, p.1. / 51. *CPC*, February 1, 1929, p.14. / 52. *CPC*, June 9, 1933, p.1. / 53. *CPC*, November 8, 1929, p.4; cf., Hughes, p. 1129; Shields, pp. 272-74, 327; Jacobsen, p.3292; Gilliam, pp.134, 148.