

Appendix 7

Biographies of Carmel and Berkeley Artists

The Author's Explanatory Note

The following comprehensive biographies may strike some readers as unusual in that the author makes few personal observations. Each profile is essentially a "reference collection" of citations culled from a large number of broadly selected sources contemporary with the artist, such as census records, city directories, passport applications, military documents, voter indices, art reviews and articles in dozens of newspapers and periodicals. Occasionally, the material is arranged by subject or geography, but in general the organization is chronological. Without exception every reference that I discovered for every artist is cited *with page numbers*. As explained in the Introduction (pp.28f) my intent is to level the playing field so that the relative merit of each will be judged not by the changing tastes of the modern marketplace, but by the quantity of regional and national public exhibitions during an artist's lifetime and especially by the professional assessments of those exhibitions in published reviews.

While some readers may find this method overly meticulous and even pedantic, it has three definite advantages. First, I do not have to maintain massive files of newspaper and magazine clippings to assist scholars in their research. From my citations one can easily locate the sources on-line or in the microfilm collections of libraries that will obligingly send this material through inter-library loan. Second, this approach precludes me from making the ridiculous claim that my publishers forced me to remove valuable data "for their convenience." The reader will immediately discover any deficiencies in my research. The third and most important benefit of this emphasis on detail is that specific patterns in the lives of artists become apparent, especially their places of residence and exhibition as well as the dates for their active careers. Art critics for newspapers and periodicals were seldom obliged to provide a complete list of participating artists in any given exhibition, but they habitually recited names that were respected in the eyes of the public. Hence the repetition of a name is to a certain extent a gauge of an artist's popularity at any given period.

Each narrative, which is written in the inelegant prose of "cut-and-paste" history, may seem at times like a dense litany of exhibition records. When the latter become too numerous, they are compressed into lengthy paragraphs. To save the sanity of the reader all purely repetitive references are confined to the endnotes. For example, if an artist is a regular exhibitor at the California Society of Etchers, then all citations that merely mention his participation are grouped in a single note. However, when the title of an etching is given, it is frequently cited in the body of the text along with all or part of the reviewer's commentary. Whenever possible, several reviews will be quoted for the same exhibition to provide the reader with diverse viewpoints. The intent is not to replace published studies on California artists, but to allow the contemporary sources to evaluate an artist's work and development. At the end of each biography is a selection of secondary sources. With the exception of Jennie Cannon, I have not delved extensively into archival materials. Nor have I provided detailed histories for several artists whose lives have been carefully documented or will soon be published – in Volume 1: William Keith, Guy Rose, Cornelius & Jessie Arms Botke and Edgar Payne; in Volume 2: Nicolai Fechin, Maynard Dixon and Hans Hofmann. Paintings and graphic works by thirty-nine artists are reproduced in Volume 1 with commentaries on each plate in Appendix 6. More than half of the artists contained in the biographies of Volumes 1 and 2 exhibited in **both** Carmel and Berkeley. Supplemental information for a few of the biographies in Volume 1 will be included in Volume 2. Due to problems with the availability of some sources and the likelihood that I missed certain references during my review, all biographies must be considered incomplete. However, these can be used as a foundation for more extensive studies.

The biographies are arranged alphabetically by last name. When a female artist exhibits under her married name or a pseudonym, then that name is used for placement. When an artist has remarried, her most frequently used professional name will determine the alphabetical order. Nicknames, variant spellings and alternate married names are placed in brackets "()."