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FIRST SERIES

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MONOGRAPHS

EVELYN ALMOND WITHROW

MARY CURTIS RICHARDSON

JOSEPH RAPHAEL

CHARLES HENRY GRANT

HENRY JOSEPH BREUER

ARTHUR ATKINS

Gene Hailey, Editor
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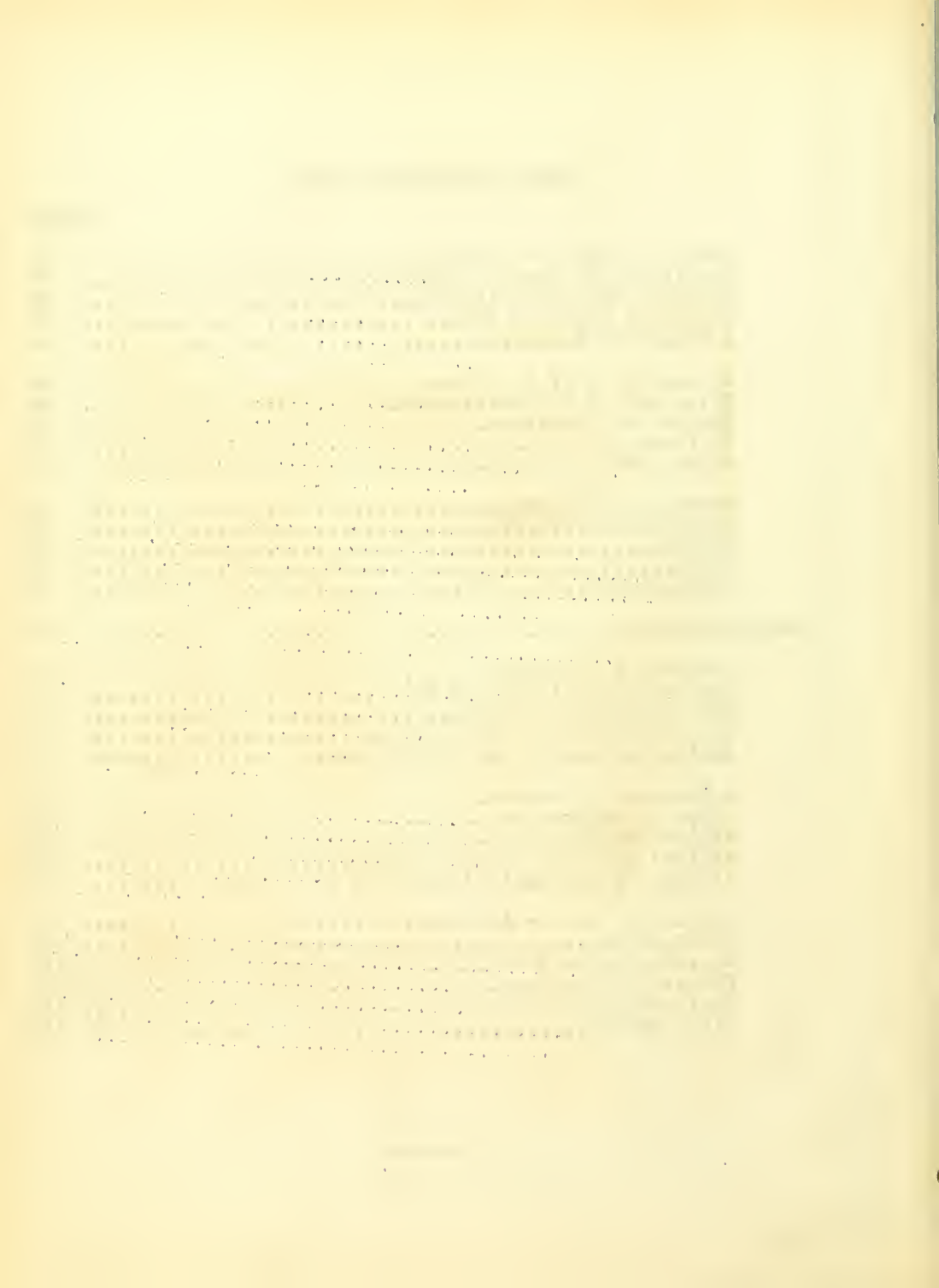

E V E L Y N A L M O N D W I T H R O W

1858.....1928

Biography and Works

PORTRAIT--"KEITH WAKEMAN"

DE YOUNG MUSEUM

EVELYN ALMOND WITHROW

Evelyn Almond Withrow showed both in her mystic, symbolic canvases and in her portraits that she was a "painter of the spirit, as seen through the mask of the flesh." Santa Clara, California, in the midst of the blossoming fruit trees in the valley and surrounded by wooded foothills, was her birthplace on December 19, 1858. Here she grew in an environment of golden sunlight, bright skies and rainbow-hued flowers. The song of birds mingled with the sound of bells from an old Franciscan Mission near by.

In that fruitful valley, Evelyn grew into girlhood with the love for nature and for the seasonal freedom of the Western outdoors, so that she matured with a sensitivity which enabled her to render in her portraits the personality as well as the features of her models.

In the home, her father was most hospitable, so Evelyn met artists, musicians and business men, interested in Santa Clara's local color. In that ranch country she also had the opportunity to talk with and observe the Mexican, Indian and Chinese laborers found in the district at that time. From this comes her feeling for genre subjects. Evelyn Withrow's racial heritage is perhaps another factor in her enthusiasm for types of people.

GENEALOGY AND EARLY YEARS

Her father, Woodward Warwick Withrow, was a construction engineer; among his important accomplishments was the building of the San Francisco sea-wall. He came from an old Virginia family, American for several generations, though of both Irish and Italian origins.

Her mother's maiden name was Katherine Almond, and although she herself was born in Indiana, was also of Southern lineage. The Almond family, of Scotch-Irish descent, traces its lineage back to the 16th century. Among its members were Almond Loretto, noted as a British educator, the famous Peter Cartwright, and Vice-Admiral Phillipus Van Almond.

Evelyn's sister, Marie, was talented in music; in later years she became a singer and also taught singing. These two sisters were fortunate in having parents who understood and encouraged them in creative expression, and who devoted every effort to give the girls the best of teachers, available in those early days of California.

While the girls were still young, the family moved to San Francisco, and lived in a picturesque old house on Pine Street. The two girls went to a public school. Evelyn later attended the College of the Pacific and the San Jose State Normal School. Her art education began at the San Francisco Art Association School.

It is said that Evelyn, in her early art instruction, received strict discipline in form and line, with ac-

curate drawing as the paramount consideration. Sometimes she rebelled, because the use of color was denied to her at first. Later she realized the value of emphasis on drawing when she began her training abroad. Now the generous parents felt the girls needed further education, so Mrs. Withrow took them to Europe, and from then on, her life was devoted to her daughters' careers in art and music.

The three women first settled in Munich, Germany. There Evelyn first studied with Jakobides, who later became the director of the School of Fine Arts at Athens, Greece. Then she was soon fortunately accepted as the only pupil of J. Frank Currier, the famous painter and print-maker, then at the pinnacle of his fame. She studied with him for about four years, and established a lifelong friendship with him. Among the most treasured possessions of the Withrow family are letters which Currier wrote to his former pupil during her following career as an artist for many years.

Evelyn said that Currier was an unusually fine teacher because of his rare ability to bring out latent talents and resourcefulness in his pupils. She always felt that she owed her success as an artist to his teaching.

PRESIDENT OF SAN FRANCISCO SOCIETY OF WOMEN ARTISTS

After six years of study in both Munich and Paris, the Withrows returned to their home in San Francisco. Here Evelyn was made an honorary member of the Century Club. When

the San Francisco Society of Women Artists was organized on February 12,1925, Evelyn Withrow was elected its first president. As its first president, she placed San Francisco women artists in their well deserved appraisal as "active and important". She was also a member of the art section of San Francisco Women's Press Club, and belonged to the American Association of Women Artists.

EUROPEAN HONORS

Evelyn Withrow subsequently made several visits to Europe, showing canvases in many of the principal galleries there. She was represented at different times in important exhibitions at the Kunst Verein, Munich; at the Paris Salon; and in London at the New Gallery, the Graves Gallery, the Tate Gallery and the Crystal Palace, as well as at the Royal Academy. Her oil painting "The Antiquarian" was exhibited at the Academy in 1898. In 1930, the Louvre, Paris, purchased a "Still Life" from her sister Marie, who was there at the time.

In London, her studios in South Kensington and in Great Russell Square were the rendezvous for distinguished people, many of whom she painted. Celebrities who were visitors included Burne-Jones, Walter Crane, the illustrator and artist, Holman Hunt, G. F. Watts, Lady Colin Campbell, Lord Dufferin, the Marquis of Ava, Felix Moscheles, the friend of Browning, Baron O. von Schleinitz, a noted writer on art, Sir Lennox Brown, Dr. Bernard O'Connor and many other artistic, literary and musical celebrities.

The late Duc d'Orleans purchased one of Miss Withrow's portraits. That of her master and friend, J. Frank Currier, painted about ten years before his death, was considered by his artist friends as well as by critics to be a most striking portrayal.

During her long painting career, Miss Withrow exhibited at different times, at the New York Academy of Design, and with the San Francisco Art Association. She held one-man shows in San Francisco, Honolulu, Los Angeles and San Diego, and had works included in exhibitions at the Alaska-Yukon Exposition, Seattle, of which she was Commissioner of Fine Arts; the California Palace of the Legion of Honor at the M. H. de Young Memorial Museum, both of San Francisco.

CRITICAL ACCLAIM

Of Miss Withrow's art, George Wharton James writes:

> "In 'The Antiquarian', painted in oil in San Francisco in 1908, Miss Withrow combines that idealism which is so true to the life of every aspiring human being. No one can look upon the face of this old student and not feel that there is the soul of the purest and most idealistic character.
>
> "Hence it was not to be wondered at that the jury of the Royal Academy accepted and hung it as soon as it was received, and that before the season was over Henry Graves and Company of Pall Mall, London, one of the leading art dealers of the world, purchased it for a high price. They exhibited it at their galleries, and made fine etching reproductions of it, which have helped to make the original picture and its artist well-known to many artistic homes throughout the world....."

Further comments by George Wharton James reveal the sentiments of the critic as well as the aesthetic perceptions of this typical woman artist of the victorian period, when San Francisco cherished that culture.

> "When the Baron von Schleinitz wanted a portrait of Walter Crane, to reproduce in his 'Life of William Morris', he gave the commission to Miss Withrow. Mrs. Crane and all of the artist's personal friends acclaimed it as one of the most successful of the many pictures that were painted of him. In the same volume were portraits of G. F. Watts, Holman Hunt and Burne-Jones, made by some of the most eminent portrait painters of the age.
>
> "Another fine portrait that hangs on the wall of the drawing-room of the Withrow home in San Francisco, is that of her musical sister, Marie, who was the author of 'Some Staccato Notes for Singers', a brochure which reveals the same rare quality of mentality that has made her sister's artistic fame. Here is no death-mask-like reproduction, but an active-minded, keen-brained, big-souled woman, with fire, enthusiasm, and power, all, however, held in firm control.
>
> "As an example of almost unconscious portraiture, my comments on 'Invictus', will perhaps come as a great surprise to the artist herself. She wished to portray Henley's masterly poem, 'Invictus'--'I am the master of my fate, I am the captain of my soul.....'--some five years ago in San Francisco, she painted it directly in oil. Her model was John Denton, a rural type from Fruitvale, California.
>
> "Showing the engraving made from the portrait a short time ago of an artist who had resided for some years in Munich, he exclaimed, the moment his eyes fell upon it: 'That is the most wonderful likeness of Professor Emerson of Munich'. .....As soon as the picture was completed it was purchased by the Hillside Club of Berkeley, in whose gallery it now hangs.

"Another sketch of a well-known Munich model is the picture, 'A Serene Old Age'. As a piece of idealistic portraiture, this is interesting in the extreme. There is a quiet gentleness and pathetic dignity about the brow and eyes, with a calm acquiescence to the hard facts of life, that cannot fail to impress the careful observer.

"The portrait, 'Vera', is that of a young lady in San Francisco, whose face so actually suggested the type of the native maidens of Dachan, a valley not far from Munich, that Miss Withrow prevailed upon her to wear the interesting and unusual headdress and costume. Many critics regard it as one of the strongest pictures of the artist's creation, and it was purchased almost before it was finished by Mrs. Fred Kellogg, who has always been one of Miss Withrow's most appreciative patrons.

"It is in the picture, 'Ebbtide', that the artist has reached as distinct a message as that given in 'Invictus'. .....That this picture is a masterpiece, one fact alone demonstrates. It was named 'Ebbtide', by the eminent Scotch poet, John Hore, who wrote 'A Cozy Countryside', 'The Burn of Tang', and so forth. Hore saw the canvas as it hung in Miss Withrow's South Kensington studio in July, 1901, and was at once inspired to write the following to the 'Ayshire Post':

"'This is the study of an old woman, baffled and in rags, but noble and determined, whose face expresses with marvellous effect the defeat, the abiding consciousness of integrity, and the unaltered resolve of the white-haired veteran....'

"The more one studies Miss Withrow's work, the more the ideas of symbolism, of the soul behind the body, the will, the aim, the purpose, the ambitions, the object of life itself stands forth. Picture after picture of this kind has come from her brush.

"For one of her London exhibitions she made a number of pastels, to which she gave such titles as 'The Rainbow', 'Wind', 'Fire', 'Fog', 'Water', 'Passing Cloud', 'Reverie', 'Spring', 'Summer', 'Autumn'. While each of these savored of the material, the thing they were said to portray,

she sought in them to show something above the material. Her work began to leave pure portraiture and entered into a symbolic phase, much liked by the art patrons of the early 1900's.

"An inspiration born of suffering occurred to Evelyn Withrow when one night as she felt ill and wakeful, she sat, half asleep and half awake.....Drowsily her eyes fell upon her mother who sat before the window, where the false dawn was just appearing. In the dim light her features were partially veiled, her hair was strongly outlined. She seemed an Egyptian or Grecian Sybil, a dream figure, looking into space, into the future, the mother-heart questioning the Fates as to the future of her child.

"'That,' says the Victorian appreciative critic, 'was the origin of 'The Crystal Gazer', which, painted in London and exhibited in some of the finest galleries, at once attracted widespread attention. It has the Oriental, occult appearance of one who, in the crystal, seeks the power of concentration of all thought, will and emotion.

"The picture, 'Concentration', is of entirely different material, but in the same category. This was painted in oil in San Francisco, and is a wonderful presentation of the soul's intentness. Though one knows it is impossible to hold the arm outstretched at such tension, so that a crystal could be kept steadily in the fingers before the eyes, there seems to be an aura from the figure, that, by the very insistence of its own power, compels the arm to remain steady. It is the power of concentration visualized as I never saw it before, and had Miss Withrow painted nothing else, this one canvas would have stamped her to me as a great artist. The painting was purchased by Mrs. C. M. Cooke, Sr., of Honolulu, and now hangs in the Punahoe Library in Honolulu.

"Equally full of symbolism, but quite different in motif and treatment, is 'The Eternal Saki'. The lines from 'The Rubaiyat' by Omar Khyyam, will at once recur to the reader:

'And fear not, lest existence,
Closing your account and mine,
Should know the like no more.

The eternal Saki from that bowl has poured
Millions of Bubbles like us, and will pour.'

"The next phase of Evelyn Withrow's work is her interest in Biblical characters. Of this the critic says--'Of somewhat less individualistic power is her group, 'The Saints'. For years she had intended attempting the Apostles, Peter, Paul, John and the others, in the hope of bringing out into visualized form the dominant characteristics of the great leaders of Christianity. Here, however, are Saint Catherine of Alexandria with her wheel, Cecilia with her harp, Elizabeth of Hungary with her roses, and Barbara, by the side of the tower.'"

A charming idyll of San Gabriel Mission, one of the old Franciscan Missions of Southern California, Miss Withrow calls 'El Pastore', or the Shepherd. One of our most discerning Western critics (Mr. James) wrote of this canvas:

"'The painter has carried us back to the pastoral California of the Spaniards. In the glory of the sinking sun, a shepherd is herding his flock under the walls of the old San Gabriel Mission. The very walls seem to extend benediction. It is an inspired glimpse into the ancient life. The wild shepherd, his awe in holy precincts, and his mute appeal to the deepening California twilight through the peace of the Padres.

"'Personally,' says Mr. James, 'I feel that we have in her a strength, vigor, personality and power that set her far above the ordinary; a love of the great West, that denotes freedom, daring, independence and originality, combined with a deep spirituality.'"

A CONTEMPORARY APPRECIATION

In an article from the "Overland Magazine", February, 1896, page 161, Pierre N. Baeringer says:

> "Miss Evelyn Withrow is one of those women in whose presence one seeks a comparison in vain, until he calls to mind the sweet and unbeautiful faces of Margaret Deland and George Eliot. She has a wonderful personality, a strongly marked and homely face, framed in brunette locks, that might grace an old miniature.
>
> "Her work as an artist does not belie the promise of her appearance. She is thoroughly imbued with the work of the notable Munich teacher Mr. J. Frank Currier, and while she has separated quite as far from the particular style and technique of her teachers as Currier himself, when with a few others he made the first great departure from the cut and dried system of the old German town. After a four years' stay in Germany her style was widened and her opportunities enlarged by a year's rambling in Italy. While at the Vatican she recognized, as every student does, that the real Mecca for artists is Paris, and that while the art student sighs for the further horizon of the Roman School, he is no sooner installed in the capital of the Caesars, than he is again pining for Paris and its opportunities.
>
> "Manet and Currier, together with kindred spirits of varied nationality, had made the turn in the Munich School that led to the broader modern style. Mr. Currier belonged to the earlier impressionists, not the impressionists of today, who sacrifice all the worthier elements of good work. Miss Withrow imbibed this spirit to a marked degree, and her work today shows that with the toning down of the Italian School, and her further serious studies in the Delacluse School at Paris, she was enabled to combine an understanding of values in lights and shades that gives to much of her work a peculiar fascination.

FOREIGN PATRONAGE

"Miss Withrow's studies have been pursued quite independently of help, except that after she had obtained comparative proficiency, the sale of pictures made it possible to enlarge upon her work. Many of her pictures are owned in Germany, France and England, and in many of our Eastern cities.

"While owing most of her tuition in Munich to Mr. Currier, she also received much valuable instruction from Herr Defregger. In Paris, among an extensive acquaintance, Carl Gutherz and M. Petitjean were of invaluable help. Abroad, of course, one knows all the Americans.

"Miss Withrow has exhibited at the Kunst Verein in Munich and has had pictures accepted for the Paris Salon and the Crystal Palace, London, with favorable hanging and mention. She painted a study of a head at Munich, and sent it to the Academy exhibition at New York. This picture was asked for and it is now owned by Mills College, a gift of Mrs. E. C. Wright of San Francisco. One of her best is a portrait of Kitz Burger, a prominent young painter of Paris, and a son of John Burger the famous line-engraver. Another successful portrait is that of Alice Von Gilder, the daughter of Baron Von Gilder.

"In San Francisco may be found much of her work, notably the portraits of Mrs. Chas. R. Story, Mr. James O. Whitney, Professor Ernest Hartmann, Miss Eda Moody, the Reverend Doctor Stebbins and many others.

"Contrary to the experience many artists complain of, Miss Withrow has received much encouragement from San Francisco people. Among those who first recognized her talent were Mr. and Mrs. R. Jarboe, Mrs. and Mr. L. Baker, and Mr. James Hasbrouck, Mr. and Mrs. W. H. Mills, whose understanding and appreciation of her efforts have always encouraged her.

"Miss Withrow's recollections of her sitters are agreeable. Doctor Stebbins was found to be a most genial sitter, an intellectual amiability that is not always discovered. She finds that in portrait painting, expression is

> much more than feature, for could we always remember the exact features of our friends, we could all paint.
>
> "Miss Withrow made a tour of Southern California in 1895, and was full of the enthusiasm that fills every artist and writer after such an experience. She saw the artistic possibilities of the old missions that are fast going into decay, and of the Indian and Spanish life that is soon to be forgotten, unless reproduced by brush and pen, hold for future generations what is left of the romance of the early days of California.

Miss Withrow signed her oils, water colors and pastels in various ways; as follows: "Evelyn Almond Withrow", "E. A. Withrow", "Eva Withrow", "E. Almond Withrow", sometimes just "Withrow", and sometimes merely with her initials, "E. A. W."

After many happy years in San Francisco with her mother and sister in the old home which housed her studio at 2016 Pine Street, Miss Withrow decided to move South in search of health in a warmer climate. Her numerous friends in San Francisco were now given an opportunity to view her works in a farewell showing at the Hobart Galleries, beginning on October 16, 1926.

As a member of the San Francisco Art Association, Miss Withrow firmly allied herself with the more conservative group. To this her friend Theodore Wores also belonged.

Miss Withrow, also, did her share of bright tinting in London's artistic set of the late nineties. The San Francisco Chronicle of September 15, 1901, has an article on

"What Two Californians have accomplished in London". Of the Withrow sisters it says:

> "The Withrow sisters find London's Ultra-Bohemia a very charming atmosphere, and though they are now on a visit to their old home, they intend to return very soon to England. London is the place where talent is appreciated; that is, real talent--if you are only paste jewel, don't venture. The American who isn't in it, isn't in it at all.
>
> "If you are in it, and your afternoon teas are popular, no place is more delightful to live in. Those afternoon teas are a strictly English institution; the American imitations never quite approach the real thing. Eva and Marie Withrow gave teas that were 'crushes', and, therefore, stamped the hostess as the proper thing in Ultra-Bohemia. Everybody, from royalty down, went and enjoyed the music, bread and butter, cake and tea. These are the staples, say the Withrows, of a regulation London afternoon tea menu. Simple refreshments are all that are offered. Gertrude Atherton, though, introduced two new articles to please the palate at a tea she gave at the Writers' Club--American cakes and American candy. The innovation 'took', and is now all the go in fashionable London."

With the death of Evelyn Almond Withrow in San Diego, California, on June 17, 1928 we find the end of a hardy, spirited pioneer woman artist whose works covered a full half century of painting. Her moods and manners, portraits and fancies, are an accurate gauge of the thought and taste in San Francisco art culture as colored by European influences of the nineties.

EVELYN ALMOND WITHROW

REPRESENTATIVE

WORKS

PORTRAITS:

Dr. Arnold Genthe, American Photographer
J. Frank Currier, Famous Print Maker (1915)
Katherine H. Withrow
Keith Wakeman (oil) (In permanent collection, M.H. de Young Museum, San Francisco, California)
Major Roy W. Winton
Marie Tempest
Marie Withrow
Miss Ethel Bret Harte
Mrs. Charles Rollo Peters
The Countess of Roslyn (owned by Duke of Orleans)
The Marquis of Dufferin and Ava
Walter Crane

PERMANENT COLLECTIONS:

M.H. De Young Museum, San Francisco, California
Keith Wakeman (oil)
Hillside Club Library, Berkeley, California
Invictus (oil) Later destroyed by fire.
Gallerie des Etrangers, Palais du Luxembourg, Paris, France
Still-Life with Self Portrait (oil) Gift of Marie Withrow

PRIVATE COLLECTIONS:

Colonel Roy W. Winton, New York City
Paris Sky (oil)
The Padre's Walk (oil)
Mrs. Calvin Coolidge's Collection
Escholtzias (oil) Gift of the City of San Francisco to Mrs. Calvin Coolidge
Estate of the Duke of Orleans, France
Portrait of the Countess of Roslyn
Henry Graves Company, London, England
Antiquarian (oil) Purchased in 1901

EXHIBITIONS:

San Francisco, California
Mid-winter International Exposition, 1894
Forest Moret, France
Violets

De Young Museum, First Exhibition, 1915
Portrait of J. Frank Currier
A Chinese Funeral
Homely Joys
De Young Museum, Second Exhibition, 1916
Preparations
Homely Joys
San Francisco Art Association, 1916
Portrait of Marie

London, England
Royal Academy, 1898
The Antiquarian (oil)

CLUBS:

Member:
Founder and First President of San Francisco Society of Women Artists
American Society of Women Artists
Chariman of Art Section of San Francisco Women's Press Club.

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October 23, 1926

National Magazine, August 1916
(Works illustrated)

M A R Y C U R T I S R I C H A R D S O N

1848.....1931

Biography and Works

PORTRAIT--"STEPHEN LEACH"

MARY CURTIS RICHARDSON

A vivid pageant of San Francisco life passes, as one views portraits and genre paintings by Mary Curtis Richardson. In them is limned the social history of the city, from primitive village through pioneer days, until the arts develop with the splendid modern city of the 1930's.

Mary Curtis was born in New York City on April 9, 1848, of a pioneer Connecticut family. As she was taken to San Francisco only a year after the gold rush, she became a true California pioneer. She traveled little and saw few pictures during those early days. Although she eventually went to New York to study art, she never went abroad. However, her distinctively Californian gay manner of painting developed as a product of her environment. Her spontaneous brush work and sketch like approach reveal her innate vitality, a quality much admired by her fellow-painters.

THE RICHARDSON FAMILY, PIONEERS

Lucien Curtis, her father, came across the plains to California in 1849, during the gold rush, leaving his wife and three children in the old family home in Coventry, Connecticut. The following year Mrs. Curtis and the children undertook the adventurous journey to the West coast by sea, via Panama. As there was no canal in those days, the two-year old Mary was borne across the Isthmus of Panama on the

back of an Indian. Reunited in San Francisco, the family lived in an old Mexican-type adobe house for some years and then moved to a more modern residence on Russian Hill, the famous residential section.

Lucien Curtis was at one time Collector of Internal Revenue in San Francisco. He also used to work at copper-plate engraving. Through watching their father at that task, Mary and her older sister, Leila, first became interested in drawing and engraving. The children were educated during their early years by their mother, who encouraged their artistic tendencies.

When Mary was eighteen, her mother undertook the long and hazardous journey back to the East with the two artistically inclined sisters, so that they could study at Cooper Union, whence, in 1866, after two years of splendid instruction in wood engraving, as well as in drawing, Mary and Leila returned with their mother to San Francisco.

YOUNG BUSINESS WOMEN

The two girls then opened an office and studio in the carriage-house of the family residence in San Francisco. Two years later, becoming more ambitious, they opened their own wood-engraving shop in the down-town district. Mary, who was then twenty, was the draughtsman, while Leila was the block-cutter.

Though both girls married early, they continued their artistic endeavors. Thomas Richardson, a Canadian, to whom Mary was married in 1869,was engaged in the lumber business. The house which they built at 1032 Vallejo Street, on Russian Hill, overlooking the blue waters of San Francisco Bay, was the spot where Mary Curtis Richardson continued to live for forty years.

They had no children,and as her husband was in entire sympathy with her artistic aspirations, she was free to devote her energies to her career. Her studio became a rendezvous for artists, writers and other creative spirits of the city.

ART EDUCATION

After her marriage, to amuse herself in her spare time, she sketched a little from life. Some of these sketches came to the attention of her brother-in-law,Benoni Irwin, a well-known New York portrait painter. He induced her to spend another half a year in New York, studying at the Art Students' League.

Up to this time she had worked only in black and white, but, while in New York, a one-time famous painting, "Milton Dictating Paradise Lost", by William Sartain,was exhibited there. Instantly she realized the possibilities of color and decided to paint. From this time on she never swerved in her intense application to canvas and color. She

was always fascinated with the sheer delight of craftsmanship and her youthfully energetic pursuit of it.

EASTERN HONORS

During the eventful winter in New York (1866-7), she entered her canvas, "Lenten Lilies", (the portrait of a charming young actress, Enid Leslie) at the National Academy exhibition. Here the yearly Norman Dodge Prize for the best canvas painted by a woman had recently been established. To her own amused astonishment she won this prize. The portrait, although painted at the beginning of her career, has all the qualities that distinguish her work throughout her later long life. But it was largely due the encouragement of Benoni Irwin, with whom she studied, that she developed her talents for both portrait painting and genre work. She later studied with Virgil Williams, at the San Francisco School of Design, and with William Sartain.

After winning the Dodge Prize, Mrs. Richardson returned to San Francisco, and continued to paint. In those days, National Academy and New York honors were an asset, so she received many portrait commissions. From 1899 on, she traveled East at frequent intervals to execute portrait commissions.

In 1910 an exhibition of her paintings was held at the Macbeth Galleries in New York. Later her canvases were exhibited at the Corcoran Gallery in Washington, D.C., the

Pennsylvania Academy, Philadelphia, and in the Grafton Galleries, London.

AWARDS

Her fresh color and pleasing portraits won critical praise at the World's Columbian Exposition in Chicago in 1893 she also exhibited at the Buenos Aires International Exposition. At the Panama-Pacific International Exposition in San Francisco in 1915, Mrs. Richardson exhibited four canvases: "The Young Mother", which was awarded a silver medal; "The Sleeping Child", "Undine", and a "Portrait of Professor Paget".

John E.D. Trask, in "Art in California", writes:

> "Such a canvas as Mrs. Richardson's 'Young Mother' exhibits a happy combination of strength and tenderness which is rare indeed. In this, as in her 'Sleeping Child' and her 'Portrait of Professor Paget', she shows herself to be a technician of a high order, and at the same time a sympathetic appreciator of philosophic truth.------"

Professor Felicien Victory Paget, who died in 1903, was for many years head of the department of Romantic Languages and Literature at the University of California, at Berkeley.

Mrs. Richardson was also awarded medals for figure painting at the California State Fairs of 1887, 1916, 1917, and 1919, and at the Industrial Exposition in San Francisco in 1893. "Lenten Lilies", which was exhibited in the California Building at the World's Columbian Exposition in Chicago in 1893, was highly praised by a critic of that day as an "exquisite rendering".

PERMANENT COLLECTIONS

Examples of her work hang in permanent art collections in Chicago; the Pasadena, California, Music and Art Association; Mills College, California; Leland Stanford University at Palo Alto; the University of California, in Berkeley; in the de Young Museum, Golden Gate Park, and in the California Palace of the Legion of Honor, San Francisco.

UNIQUE PLACE IN CALIFORNIAN ART

A criticism of Mrs. Richardson's work, and particular mention of her canvas "The Amber Necklace", appeared in the International Studio for November, 1909:

> "Mrs. Mary Curtis Richardson is known in America chiefly as a painter of portraits, and her delightful paintings of children, of which 'The Amber Necklace' is an example. The element of feeling, the expression of sympathetic insight, in combination with a firmness of composition of almost architectural quality, impresses one in all the work of this artist; and when added to this, one finds largeness and breadth of scale and purity and charm of warm color, one feels that here, more than commonly, is the full equipment of the painter.
>
> "As a Western woman, Mrs. Richardson's work has developed under conditions of singular isolation. The old idea, encountered even today, that California is mysteriously separate from the United States, had some basis of truth. The Chinese Wall of the Rocky Mountains on the East and the Pacific on the West, did, until recently, constitute California 'a garden enclosed', where the artist had developed alone and uninfluenced save by natural conditions comparable only to Spain or Italy. This art isolation is a thing of the past, but that it was not hostile to the ripening of talent the work of Mary Curtis Richardson goes to show....."

In writing of the women artists' exhibition at the San Francisco Fair in the International Studio for August, 1916, Annie Nathan Meyer expressed great admiration for Mrs. Richardson's work. She says:

> "An artist hitherto unknown to me,a San Franciscan, and highly beloved on the Pacific Coast, Mary Curtis Richardson gave us another lovely phase of babyhood. On a long sofa of rich golden brocade, lies a woman with red-gold hair in a white satin tea-gown, with a flowing scarf over her shoulders. The baby on her lap has the brightest of blue eyes. A bowl of goldfish most happily placed above Baby's head proves that Mrs. Richardson possesses that rare but all important sense of composition. This picture represents young motherhood, to whom the first-born is more a toy than a care.
>
> "I cannot refrain from mentioning another picture, 'The Sleeping Child', by the same artist.
>
> "Mere skin-deep skill and tricky cleverness receive much praise today. It is, therefore, thoroughly delighful and heartening to find in Mrs. Richardson an artist who works from within. Fine as her work is, one feels the woman behind the work is even finer. She is adequately equipped to express herself upon canvas, but one does not feel that she has drained herself.....neither does it exhaust the resources of a rich nature.
>
> "'That Mary Curtis Richardson is an artist who merits the international reputation she had achieved,no one viewing her portraits and depictions of child life now on exhibition at Vickery, Atkins and Torrey's, San Francisco, can question', states a writer for the San Francisco Call of March 21, 1909. 'The exhibit contains thirty or forty pictures, and as a revelation to those umfamiliar with Mrs. Richardson's work of flawless modeling, exquisite sense of proportion and line,and power of producing warm, rich color, is a liberal education.....'"

Among the paintings included in this exhibition were "Peter Pan", "David in the Fields", "The Amber Necklace", "The Dancer", "Jeanette", "Mothering Sister"; the portraits included those of Professor Paget, Adam Grant, Willie Tevis and the little daughter of Mrs. William Crocker.

At an exhibition of her work at the Hillcrest Club, San Francisco, in 1926, attention was focused on Mrs. Richardson, not only for the excellence of her canvases, but because she was actively painting at seventy-six years of age. An interviewer from the San Francisco Chronicle, November 31, 1926, said of her:

> "Close to the four score mark in years and still at work, Mrs. M.C. Richardson, San Francisco painter, finds the world too full of things to do and living too interesting to worry over age.
>
> "From her eyrie studio in her quaint old home on the crown of Russian Hill, at 1032 Vallejo Street, she looks out at the world spread before her in quite the same way that she looks down the vista of the years from the pinnacle of her ripe age, 79. From her window she sees the sweep of the waters of San Francisco Bay, the ships carrying world commerce plying through the Golden Gate, the industries of a city in the valley below and the loveliness of her own garden.
>
> "'Somehow the years mean nothing to me, except perhaps a deeper understanding of life, a greater sympathy for people and an increased ability to get at the soul behind the mask of flesh, 'said Mary Curtis Richardson, in explanation of her philosophy of life and work. 'I have been too busy to think of growing old. I am still busy, and thank God for the work which gives me joy and activity.'
>
> "'For thirty-eight years I have painted in this studio. Many famous people have climbed

> the hill and sought out my retreat. From Europe, from South America and from most of the great galleries of the large Eastern cities have come invitations to me to exhibit my work. The great John S. Sargent saw some of my work in a London gallery, and sent me words of commendation and constructive criticism.'"

MEMORIAL EXHIBITION

After Mary Curtis Richardson's death on November 1, 1931, at her Russian Hill home in San Francisco, in her eighty-fourth year, an exhibition was held to give her many friends and admirers an opportunity to view her collected works. Miss Lucia Chamberlain, her niece, who is a well-known writer, and Miss Julie Heyneman, an artist and writer, arranged for a memorial exhibition of Mrs. Richardson's paintings at the California Palace of the Legion of Honor, San Francisco, held from March 9 to April 9, 1932. Although some of Mrs. Richardson's canvases were destroyed by the fire of 1906, many of the surviving portraits were lent by their owners, in order to make the showing comprehensive.

In the catalog of the Memorial Exhibition, the foreword says of her:

> "Mary Curtis Richardson was a born painter. She took so great a delight in color that she was sometimes carried away by it, and her pictures lack, perhaps, constructive elements, the absence of which she was the first to acknowledge and deplore. She showed also in the weakness of her time, a too great emphasis on sweetness and charm.
>
> "With her keen sense of personality in her sitters, many of her portraits were likenesses in the true sense, but also catching

> something of the underlying consciousness, which eludes artists far better equipped than she was to grapple with the peculiar difficulties of portrait painting--the vivid yet disciplined representation of character through the vagaries of personal appearance."

In the San Francisco Argonaut of March 11, 1932, Junius Cravens said:

> "The memorial exhibition of paintings by Mary Curtis Richardson....recalls to mind pleasant recollections of a delightful, elderly lady who never seemed really old, against the background of her studio--a studio which had exceptional character and charm, and in which she was ever a cordial, genial and generous hostess....
>
> "With the passing of Mrs. Richardson.....San Francisco has lost one of its oldest and best-loved citizens. Though she may not have been a great master, she was an astonishing product of her period, and was at one time an outstanding figure in the artistic development of the new, growing city which she chose to call her home."

The poem written by Bret Harte on San Francisco seems peculiarly fitted to Mrs. Richardson's outlook on life:

> "Serene, indifferent of fate,
> Thou sittest at the Western Gate...
> Upon thy height, so lately won,
> Still slant the banners of the sun;
> Thou seest the white seas strike their tents,
> O Warder of two continents....."

Until the time:

> "When forms familiar shall give place
> To stranger speech and newer face;
> The sensual joys and meaner thrift
> And all fulfilled the vision we
> Who watch and wait shall never see....."

The following notice was published in the San Francisco Chronicle, November 7, 1931:

> "The will of Mrs. Mary Curtis Richardson, 84, internationally known portrait painter, who died in her Russian Hill home Novenber 1, 1931, was filed for probate in Superior Court yesterday. It disposes of an estate estimated at $50,000 to her immediate relatives.

Mrs. Richardson's gift to the art life of San Francisco rests not only in her active life of painting but in her lively interest in exhibiting at distant centers. As a proof of California's early day art patronage of a woman artist, her career also amply expresses success.

MARY CURTIS RICHARDSON

REPRESENTATIVE

WORKS

RICHARDSON MEMORIAL EXHIBITION; MARCH 9 TO APRIL 9, 1932; PALACE OF LEGION OF HONOR, SAN FRANCISCO:

The Young Mother
Lenten Lilies
The Orchard
Stephen Leach
Lois and Don
Will Tevis, Jr.
Woman in Green
Katherine Cook
David Atkins
Ethel John
Constance
The Calamity Veil
Miss Lucia Wores
Miss Cofer
Mother and Child
Red Hair, I.
Red Hair, II.
Marie
Katherine Cook
Ethel John at the Piano
Frank Sloss
Felix Morris
Professor Paget
Miss Symmes
Lloyd Tevis
Gordon and Lansing Tevis
Spring
Katherine with Horse
On the Beach
The Dunes, Carmel
The Dutch Cap
The Yellow Gown
Child and Kitten
Child Reading
Blue Coat Baby
Bib Baby
Children with Donkey
Children Hand in Hand
The Old Hill

Studies of a Baby
Sketch of Mrs. A. Reeding
Little Dutch, 1.
Little Dutch, 11.
The Hug
Monterey Customs House
Mary Martin
Alice Tevis
Head of a Boy
The Duet
In the Grass

LOAN EXHIBITION:

Portrait of Mr. Samuel Bigelow
Lent by Mrs. S. A. Wood

Portrait of Mr. Horace Davis
Lent by Mrs. Norris K. Davis

Portrait of Mrs. William Brown, Sr.
Lent by Mr. William Brown

Portrait of Helen Cowles
Lent by Miss Ladd

Portrait of the Fleischhacker Children,
Marjory, Herbert, and Allen
Lent by Mrs. Herbert Fleischhacker

Portrait of Mrs. Henrietta Seile
Lent by Mr. John W. Speyer

Portrait of Josephine Grant
Lent by Mrs. J. D. Grant

Portrait of Edith Grant
Lent by Mrs. J. D. Grant

Portrait of Barbara Donohoe
Lent by Miss H. Tobin

Portrait of Laura Mitchell
Lent by Mrs. John W. Mitchell

Portrait of Dr. David Starr Jordan
Lent by Stanford University

Portrait of Dr. John Casper Brenner
Lent by Stanford University

Portrait of Professor Paget
Lent by University of California

Portrait of Frank Howard
Lent by Mr. Lindsey Howard

Portrait of Herbert Fleischhacker, Jr.
Lent by Mrs. Herbert Fleischhacker

AWARDS:

New York:
Norman Dodge Prize, 1886-7, National Academy of Design
San Francisco, California:
Panama-Pacific International Exhibition, 1915, Silver Medal-California State Fairs of 1887, 1916, 1917, 1919, Medals
Industrial Exposition, 1893, Medal

PERMANENT COLLECTIONS:

De Young Museum, Golden Gate Park, San Francisco, California
California Palace of the Legion of Honor, San Francisco, California
University of California, Berkeley, California
Mills College, Oakland, California
Leland Stanford University, Palo Alto, California
Music and Art Association, Pasadena, California
Art Institute of Chicago, Illinois

EXHIBITIONS:

New York, 1886-7, National Academy of Design
San Francisco, California, Panama-Pacific International Exposition, 1915
Chicago, Illinois, 1893, World's Columbian Exposition
New York, Macbeth Gallery
Philadelphia, Pennsylvania, Pennsylvania Academy of Fine Arts
Washington, D.C., Corcoran Gallery
London, England, Grafton Galleries
California, 1926, Hillcrest Club--San Francisco
San Francisco, 1932, Memorial Exhibition, California Palace of Legion of Honor

MARY CURTIS RICHARDSON

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Oakland Tribune, March 13, 1932

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Berkeley Gazette, March 10, 1932

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Art in California, p. 89

Illustration, Catalog of Post-Exposition Exhibits. Department of Fine Arts, Panama Pacific International Exposition, San Francisco, 1916, Undine, Sleeping Child, The Young Mother, Professor Paget

Memorial Exhibition of the Works of Mary Curtis Richardson at the Palace of the Legion of Honor, San Francisco, March 9 to April 9, 1932
Catalog Illustration, The Young Mother, Lenten Lilies, Dr. David Starr Jordan

Thieme-Becker Kunstler Lexikon, Vol. XXVIII
Mallett's Index of Artists

San Francisco and Thereabouts, 1906, by Keeler

J O S E P H R A P H A E L

1872..... . . .

Biography and Works

"IN THE ORCHARD" EMANUEL WALTER COLLECTION

SAN FRANCISCO MUSEUM OF ART

JOSEPH RAPHAEL

One of the artists to reflect exceptional credit on the place of his birth, is Joseph Raphael, who has done such varied work all of such high order in the realm of art, particularly in his speciality, which is painting in oils. In nearly all of Mr. Raphael's work is a strong delineation and understanding of the human element. His pictures tell a story that can be read, through facial expression, the pose, or composition. No one except a master of the brush with insight into the hearts of people, could catch these subtleties of expression and life. Unlike many other great artists, he does not go in for the exotic for his subjects, but in a discriminating way paints a section of life just wherever he happens to be, and you immediately recognize the child that is shy, the introvert that is out of joint with life, or the domestic scene in its healthy simplicity, and so on.

BIRTH AND EARLY ENVIRONMENT

Joseph Raphael was born in Jackson, Amador County, California, June 2, 1872. As soon as he was of school age he attended the public schools. He enrolled at an early age in the School of Design, as it was then called, on Nob Hill, San Francisco, but which has since been renamed the Mark Hopkins Institute, from where so many California artists have

gone out into the world to demonstrate the principles taught at this wonderful institution. Young Mr. Raphael learned drawing under Arthur F. Mathews, and modeling under Douglas Tilden, the instructors in those departments. Showing exceptional talent even in his student days, and potentially a figure in the art world, he received a gold medal in each of these departments and was recognized by the faculty and his associates as one of their most talented young students. He exhibited one of his pictures, "The Village Blacksmith", at the Institute in 1900.

LEAVES SAN FRANCISCO FOR PARIS

In 1903, in his very early thirties, Joseph Raphael went to Paris to further continue his art training. Here he studied at the Beaux Arts; Julian Academy; and under Jean Paul Laurens, from which sources he received just the proper adjustment to the sophisticated art technique that he was striving to attain without in the least interfering with his individualism. He has remained in Europe, Holland, Belgium, and Paris, particularly, where he found more types in which he was interested--as types are his specialty--than he could find in America, as, for example, the peasant, the bourgeois, and the different nationalities of each.

SAN FRANCISCO HEARS OF RAPHAEL

In 1906, reverberations of his Paris success began to reach San Francisco. The San Francisco Evening Call ran

a complimentary comment about the San Francisco, lad who then in Europe, was the motif of it all. It said:

> "He is gone from us now these four years, but he was reared under the same skies and loved the same sunsets, and has set the painters over in Paris marveling at that wonderful California, that far-off land by the turquoise sea, where men were born to paint....During these four fruitful years in Europe young Raphael has worked away quietly soberly, the amethyst flecks of fame luring him on and on. Over to Holland to draw, back to Paris to work....He conceives a great theme, seizes his charcoal and goes to work and lays in the figures he sees. The spell of Rembrandt is upon him. The pitch-colored background is laid on the canvas; the forms take shape and begin to live. The figure of a man comes out of the shadow wearing a blue flannel shirt, a brown waistcoat and trousers, and wooden shoes--"The Town Crier" is, at last, on its way."

There is more than this in the picture. Other figures emerge out of the background, which is a dull Dutch interior, a wide-open fireplace with a witless looking woman standing in the shadow, unmoved by the enthusiasm of the children grouped about the "Town Crier", with his wondrous proclamation. But the children are remarkable, a tall spirituelle blonde girl in her flowered dress and red-ribboned waist, her face suggesting some lovely flower; a small girl in red, a wooden doll under her arm, and the babyish rotundity of her body quite comical. One boy, holding a cat in his hands, is a study of boyish glee and mischief. Even the hands of these children are studies of their development and age.

THE TOWN CRIER

"The Town Crier" by Joseph Raphael, which, in 1906 was exhibited in San Francisco, was pronounced by many at the time, to be the best painting that had ever been done by an artist trained in the West, and people were told under no circumstances to miss seeing it. Through the generosity and civic spirit of Raphael Weill, the pioneer merchant of the White House, a large check was sent the artist for his wonderful painting. It was on exhibition for some weeks in the Green Room of the Bohemian Club, and finally Mr. Weill presented it to the Museum of Art in Golden Gate Park where it became the property of the City. It measured up to the highest artistic standards in color, composition, life and spirit, and was, indeed, said to be almost, if not quite, the perfect picture.

After the painting had gone the rounds of two or three galleries, and all who were interested in art had seen it, the Evening Call of a later date remarked that a better demonstration of cameraderie had never been shown in Bohemia, than the warmth with which the painting of Raphael's had been received in the city of his youth....that it was the toast of all the painters who saw it on the walls of the Bohemian Club.

Xavier Martinez, a painter well-known in the environs of the Bay Cities for the subtlety of his low tones in painting, was ecstatic in his praise of the work. He and Raphael had been friends and fellow art students.

EUROPEAN TIES

Raphael for many years kept in touch with his friends on this side of the Atlantic, but continued to live and paint in Europe. He had in the interim in 1906 married a lady of the Netherlands and they were rearing their five children; besides he was a prolific worker, and when not actually at work on a picture in oil, he was etching or working at wood cuts; for he is as versatile as he is clever and sure of his ground.

SAN FRANCISCO EXHIBITION, 1910

In February 1910, at the San Francisco Art Institute, there was an exhibition of Raphael's work, called "The Dutch Series", which turned the Gallery into a delightful bit of Holland. They were scenes sketched and painted during the many years that he lived among these people as one of them, and were studies of interiors and exteriors of their picturesque lives. There were studies in oil of children at work and at play, bound for school, or at the mother's knee--tender home scenes that were wonderful in their very hominess. Then there were some oil studies of the streets with their busy life, the coffee hour and village life during the twilight time, all showing a sympathy and understanding of these peace-loving people of simple, wholesome tastes.

In the exhibition was to be found only an occasional landscape, which was delightful also, but his figure painting always predominates, and is really the branch of art wherein

he reveals himself as the master--portraying people and their problems. Twenty or thirty quite elaborate caricatures were included in the exhibition. One in particular was called: "Sunday Morning in the Artist's Studio", in which the thoughts of the several figures could almost be read as the artist entertained his friends.

LA FETE du BURGOMEISTER VAN der BROCK

This painting was one of the Raphael masterpieces, purchased by several of his friends and presented to the San Francisco Art Association in 1911. It had received the highest praise from critics when exhibited before the Societe des Artistes in Paris in 1906, and again, at the annual exhibition of the Pennsylvania Academy in 1908. Some of the villagers have come laden with fruits and flowers of the season to call on the burgomeister, who is the central figure in the group of sedate looking men pulling away at their pipes. The delineation of character, the trick of catching an expression, the play of humor and dignity and respect, show the man as a consummate artist when it comes to portraying types. This valuable painting was added to the San Francisco Art collection through the generosity of a group interested in art.

The former canvas of Raphael's, "The Town Crier", purchased and given to the Golden Gate Park Museum in 1906, received honorable mention in Paris, when exhibited at the Paris Societe des Arts Francais, where Mr. Raphael exhibited regularly for several years.

A RESUME OF RAPHAEL ART

Another fine example of his work, "The Girl with the Fan", was purchased by Mrs. I. N. Walter, of San Francisco.

At various times other individual paintings of Raphael's have been on exhibition in San Francisco, as, when in 1926, was exhibited his "Child Swinging" in the Bender collection, which is delightfully sunny in its impressionistic effect of dots of color, and one gets the atmosphere of a bright summer afternoon. The fragrance of the flowers, and the warmth of the sunlight, have all been brought out with great skill.

Raphael, as might be expected, has achieved a style of his own. In his later work he has adopted the broken color method of painting to quite a degree, which is most effective, but his earlier work was very popular.

Quoted from the San Francisco Argonaut, January 18, 1935, on Joseph Raphael's work:

> "An impressionist who sticks to his guns--in other words his sunshine and open air atmospheric color--without being backward as to avoid the use of other methods--the dynamic draughtsmanship of Van Gogh, for instance--is Joseph Raphael....technique and subject matter are happily wedded in a series of crisp watercolors of the Riviera....There are two snowy scenes in quieter color, apparently from Tyrol or Bavaria, which demonstrates the skill of this artist in the true rendition of atmospheric color."

In, "History and Ideals of American Art", it states that Joseph Raphael from a brown academician has developed into a painter of light and air.

Raphael has had great success in Europe also. His landscapes and portraits belong to the impressionistic school. He uses all mediums; oil, water-color, etching, wood-blocks--although oil is his favorite medium.

BENDER COLLECTION

Albert M. Bender, East Bay patron of Art, has presented three of Raphael's paintings to the Civic Center War Memorial Museum; a portrait of Raphael, by himself; a landscape and "Tea in the Orchard", one of his impressionistic paintings of large size. Mr. Bender has also presented several more of the Raphael paintings to the De Young Museum. A Walter collection of Raphael's work has been given to the Palace of the Legion of Honor, San Francisco.

RAPHAEL VISITS SAN FRANCISCO

In 1907, Joseph Raphael visited San Francisco and remained eight months, after which he returned to Belgium, where he has lived ever since.

CONCLUSION

Raphael has found in Europe that blending of the classical, the Renaissance, and the modern--all converging influences in art. He can be counted among the illustrious painters who have responded to all these influences.

JOSEPH RAPHAEL

REPRESENTATIVE

WORKS

Tea in the Orchard
The Town Crier
La Fete du Burgomeister Van der Brock
Street Show
Canal Boats
The Girl with the Fan
The Ghetto
Dutch Windmill
People by the Seashore
Pomp and Circumstance
The Dealers in Antiques
Girl and Cat
Amsterdam
La Minique, Brussels
Scrap in Cow Market
Paradise Alley
Georges Clemenceau
Student Reunion
Spring Pastoral
Little School Children on Promenade
Gather Me before Five Jurors
The Ferry, Ostende
Waterfront
Old Rhine at Leiden
Leiden
The Violet
Chateau Romantique
Overlooking a Town
Loading Canal Boats
The Bass Fisherman
The Lone Fisherman
Ft. Margherita
The Eel Fisherman
The Sailor's Home, Ostende
Golden Wedding Celebration
The Spring in Rue Engeland
10 Months' Old Race Horses
Bird's Eye View of Liz at the Piano
Our Two Youngest Girls at the Piano
Twelfth Night Carolers
Flander's Field Cemetery
Botte's Fish Stall
Duo for Piano and Violin

PERMANENT COLLECTIONS:

Oakland Art Gallery, Oakland, California
Rhododendron Field
Belgian Farm

De Young Museum, San Francisco, California
Sextet Leiden (wood cut)
Chorus - Music School (wood cut)
The Town Crier and His Family (oil)
Spring (oil)

San Francisco Art Museum
Tea in the Orchard (oil)
In the Orchard (oil) E. Walter's Collection
In the Garden (wood cut)
Our Two Youngest Girls (wood cut)
Sailor's House, Ostend (wood cut) Bender Collection

EXHIBITIONS:

San Francisco Art Association
Exhibited annually for several years

Societe des Artistes, Paris, France
Exhibited annually for several years

HONORS AND AWARDS:

Gold Medal, Mark Hopkins Institute, 1900
Honorable mention for "The Town Crier", Paris

JOSEPH RAPHAEL

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Mallett's Index of Artists

Dictionnaire des Peintres, Benezit

C H A R L E S H E N R Y G R A N T

1866..... . . .

Biography and Works

"OFF WILSON'S PROMONTORY" AUSTRALIA--1925

CHARLES HENRY GRANT

Charles Henry Grant, one of the best known marine painters of California, was born in Oswego, New York, February 6, 1866. Of the family of seven children, five sons and two daughters, Charles was the only one to show any desire for an artistic career.

His father, James McDonald Grant, a carpenter of Scotch descent, helped Charles with his plans and drawings, thus aiding him in the material things of life. His mother, Christina (Trotier) Grant, of French descent, was a motherly woman of unusual practical intelligence, daughter of a gentleman farmer, known from coast to coast of Canada as a man of strict honesty and energy.

At the age of eight Grant completed his first painting, using in absolute disregard of harmony and precedent, crayon, oils, and water-colors all daubed together as fearlessly as any modernist rebel. Doting parents pronounced this "prentice" effort to be so amazing in technique that this marine still adorns the walls of a relative in Oswego, who prizes it more highly than the creation of any present-day painter.

Spending the first years of his life alongside a lake, it was natural that he should early develop a passion for the water. Indeed, from before he could remember it was his joy and delight. As a swimmer he loved the water, and

when he grew older and could not have a boat he went out upon it on a raft. Whether in calm or storm, it was all the same to him. He loved it, and he soon knew its every mood and expression. At the same time the lad had a natural love for drawing and the use of colors, and made many little pictures that pleased his playmates and friends.

HIS ART TRAINING

Leaving school at the age of twelve, he at once gave free rein to the overwhelming urge for painting that was in his heart. His education in art consisted of a term in the National Academy of Design, New York City--an institution which later provided the foundation for numerous prominent artists--a year under Seymour J. Guy, N. A. in 1888-89, and a period under M. F. H. de Haas, R. A., the court painter to the Queen of Holland.

Young Grant's understanding of marine subjects caused him to be chosen as one of the five American pupils whom this prominent painter consented to take. Under this master Grant advanced in technique, in understanding, and in power which materially accelerated his development as a great marine painter.

THE ELWELL INCIDENT

One day, when still a schoolboy in knickerbockers, Grant learned that a lady had just received a large painting of a shipwreck at Oswego Harbor, in Lake Ontario, painted by

the Boston artist, Elwell. With desire in his heart and trembling in his knees he went to the home of this lady, determined to ask for permission to look at it. That picture was Fate, leading him on. When he reached the door and knocked, his agitation was so great as almost to suffocate him, and had he had the strength he would certainly have run away. With stammering tongue he told the lady of his desire, and of course, in a moment his pleading eyes had gained the request his lips could scarcely form, and he stood before the picture. It was six or seven feet long, and to the untutored eyes of the lad, a masterpiece. His great curiosity so awakened the interest of the owner that she drew him out in conversation and by and by, when he shyly said he would give a great deal to be able to copy it, her condescension in telling him to come and do so, almost took away his breath. But there was enough young American in him to hold him to his desire, and purchasing canvas, brushes and paint, he set to work, and on a reduced scale, painted the picture.

There was Grant's inspiration, and though but fourteen or fifteen years of age at the time, he has been painting marine pictures, and scarcely anything else, ever since.

In connection with the Elwell painting, in 1904 Grant was invited to the home of Mr. James Eggleston, (president of one of the great trans-continental express companies), to view some pictures. As the artist entered the drawing room, he was surprised to see on the walls the pic-

ture that had been his youthful inspiration. The owner was Mr. Eggleston's sister, then making a European trip, and she had left it in her brother's care. Grant said that while of course it was not the wonderful picture that it had appeared to him as a boy, he still felt its strength and power. This clearly explains that even in his unskilled days he had perception, and that the picture had qualities that had given him a true artistic impulse.

When still a minor, Grant moved to New York and occupied a studio on East 56th Street. It was here that many of his most successful canvases were painted. For the next decade, he stayed in New York and in Oswego during certain seasons and continued with his marine painting.

THE LURE OF THE PACIFIC

In the year 1906, while on a visit to California, Grant awakened to the possibilities of the Pacific shores over those of the Atlantic, for a painter of marines. His introduction to California, however, was far from pleasant. At the town of Colton, just inside the state line, the train in which Grant was a passenger collided with an engine at full speed. One hundred people, including the passenger next to him, were killed instantly.

This incident did not deter young Grant for not long after he made his debut into California art circles. Speak-

ing of his first impression of the Pacific Coast, Grant wrote the following which was published in a Los Angeles paper:

> "There is little of the Atlantic Coast with which I am not familiar, but this is my first visit to the Pacific and I have yet to learn the truth I hear of the wonders of the Western waters. I will go the entire length of the Coast and will not return to New York until the fall."

That was in 1907. Evidently he succumbed to the Western seascape and decided that the Pacific was his new sketching area, for he still lives in San Francisco, and he is actively painting, today. Perhaps the two great oceans have imparted to the artist much of their strength and power, so that the vigor of his works will prove to be as immortal as the sea-swept spirit within him.

THE NATURE OF GRANT'S EARLY WORKS

In the year 1906, when Grant was still in the full strength of his early forties when action, motion, force, power and life appealed to him, he completed a number of turbulent marine and ship paintings. Although he was not yet the painter of the quiet, the still, the calm of the sea, his pictures were powerful with many versions of its unrestrained activity.

In connection with Grant's early pictures, George Wharton James, in an article in "The Arena", May 1906, says:

> "With the exception of the ice-covered steamer, 'Safe in Port', which implies active strength in abeyance, every picture is one of motion, of life, of action. We venture to prophesy that

this active mood will continue in Mr. Grant for another decade or more, and then he will gradually begin to feel the softer and more quieting influences that reign on the ocean during a calm.

"It should also be observed that all Mr. Grant's pictures, no matter what the scene, possess the glad optimism of youth in them. Even in such pictures as 'Will the Anchor Hold?' or 'At the Mercy of Neptune' you feel that all the chances are in favor of the vessels. There is nothing that denotes despair, or letting go, or faltering. This in itself is a good thing both for the artist and his pictures. It is the optimism of healthful life that helps others. Pessimism at best is a poor prop to lean on in the day of trouble, and Mr. Grant is to be congratulated upon the fact that his optimism is natural and spontaneous and therefore is communicated both to his pictures and those who see them."

GRANT'S SEA ADVENTURES

Charles Henry Grant has been to sea in every craft imaginable. His adventures properly told by a Kipling would equal those of Captains Courageous. Boat, scow, brig, yacht, schooner, steamer, tramp, pilot-boat, on all has he studied the moods of the ocean. Perhaps what he regards as his most notable trip was taken in 1887 on a North American pilot-boat. Going out to Sandy Hook, he was "on the station" waiting three days, (cruising back and forth outside the light-ship for the purpose of taking off outgoing pilots).

Grant's pilot-boat, number twenty-one, soon took number twenty's place and cruised back and forth for three days. Then her turn came and she set off to take her chances, for that is really what it is. A small boat, a mere speck

on the boundless ocean, especially in stormy or cloudy weather, takes frightful chances of never being seen again. Grant writes at length of his adventures:

> "To any but an experienced and sturdy seaman the pilot-boat is a tiny cockleshell, upon that wild desert of tossing waves, but the yawl itself seems a mere fairy craft. Yet it is pulled steadily to the side of the great vessel, which has slowed up for it. 'Can you see it all the time?' By no means. As the mountains of water rise and fall the little boat is entirely swallowed out of sight, then, as you are lifted, you see it down, down, way down in the trough beneath you. The next minute and you are below and the tiny craft is a hundred feet above you. Yet steadily her oarsmen row in the proper direction. The pilot-boat, in the meantime, 'comes about' and beats back and forth, waiting to pick up the small boat. It is not long before the pilot reaches the steamer and the ladder is lowered. With his trained and watchful eye he stands and gives his commands, and, at the opportune moment, makes his spring, seizes the rope and the next moment is on his way safely to the deck, where he is to be unquestioned king of that great palace, carrying its carge of precious human lives, mail and commercial treasure. The tiny boat then returns to the pilot-boat and is hauled on board."

Grant, with the seaman's courage unknown to most men in ordinary vocations, thus wrested his themes and facts from ships tossed upon the great waste of waters, and recorded them on canvas, in his secure studio on dry land. Again, Grant was in a pilot-boat when the steamer "Etruria" passed by in a fog. He writes:

> "We were almost directly in its pathway. Another fifty feet to starboard and we should have been run down. I was half dozing when the monster vessel, with a whirl and a roar, like a mountain, was upon us. Imagine a mountain--not a mere avalanche of snow but the

> mountain itself--passing by at lightning speed-and within a stone's throw. Literally I felt the hairs of my head stiffen like the quills of a porcupine, and I speak the truth when I say that my cap was raised. But I did not experience that feeling until the ship had disappeared. It was after the danger was over that I awoke to a sense of it. A ship is indeed a living thing, a mighty, powerful sentient being, and when you become as it were a part of its life, then and not until then you begin to understand it."

THE ART OF CHARLES HENRY GRANT

Charles Henry Grant paints water and sky with equal facility, although it is only in recent years that he has developed his marvelous skill in cloud delineation. In his later canvases, the sea looks so wet and briny, and the clouds so shifting and fleecy and full of sun tints that it seems as if a bit of real water and sky had somehow found its way into his pictures.

Commenting upon the quality of Grant's ship and sea pictures, Esther Laurentine Mugan, in the De Luxe Edition, "California's Magazine", 1916, wrote:

> "The marine painter is essentially a creator. His is not the easy task of the copyist. He must have a quick eye and a photographic memory and a thorough, intimate knowledge of his subjects. He can sit down calmly at his easel and portray the object before his eyes as does the landscape painter. Observing the action displayed in 'At the Mercy of Neptune', one readily can understand how impossible it would be for the artist to 'copy' such a scene; yet it rings so true that the critic immediately penetrates beyond the canvas and grasps the artist's intimate knowledge of his subject.

> "The marine painter must concentrate his energies upon acquiring this intimate knowledge of his subjects. He must know the water in its varying moods; he must have either a practical or a theoretical knowledge of how to sail boats, and Mr. Grant has both; he must have photographed on his memory the outline and the transparency of the breaking wave; the diamond sparkle of the spray as it dashes through the sunlight that plays upon the boat. One might think that the sea afforded little scope for versatility to the painter, but Mr. Grant sees in it a thousand different possibilities, and no two of his studies are alike. He knows and he loves the sea; he chums with it, exchanges confidences with it, until it has become a very part of him."

To show the extent of Grant's work, it is fitting to describe some of his representative works that give proof he has accomplished works of interest and popularity.

His canvas, "Homeward Bound", is of an old-type ship of the early sixties or seventies. It was ships of this build that made American shipping famous throughout the world for grace of line, speed and strength. This beauty is well presented in the painting. The fore-shortened "sheer line" is itself the indication of her American build. Here is bounding, spirited action. The ship, with all sails, is partly "light" and on her way home. Everything favors her; a spanking breeze is on her starboard; weather is good; sky is clear; the waves themselves are full of life and sparkling with sunlit joy. Many a song, audible and inaudible goes forth at the thought of soon seeing loved ones. The picture is alive with emotional and imaginative appeal as well as beauty in form and color.

HIS "AHEAD, FULL SPEED"

In Grant's "Ahead, Full Speed", he strikes an entirely different note, yet it possesses the same freedom, strength, and grace. Here is a tramp steamer forging ahead at full speed. The jib and fore-top sails are set with the foresail furled. The wind is on her starboard quarter, so that, sailing nearly before the wind her canvas helps her along. The smokestack can dimly be seen behind the sails, and the sun coming out of the fog shows over the edge of the topsail. With mighty vigor and power the great vessel shoulders her way through the water, while the waves dash up on her port bow. Here rushing power and overwhelming force are personified, especially to one who can see the oncoming vessel as from a small boat in a fog. A distant signal has been heard in the fog, and almost in a moment the mountain-like shape looms ahead on the top of a wave out of the mist. One can feel the peculiar fascination such a mass of mystery, vastness and gloomy power must possess when it thus suddenly comes into sight. Grant has used sunlit prismatic colors in the dash over the vessel's bow, and has done especially brilliant painting in the glimpse afforded to leeward.

"WILL THE ANCHOR HOLD?"

In his "Will the Anchor Hold?", the water is green and the spray opalescent, for the sunlight is shining through the clouds, lighting up the fierce wave that dashes amidships

over the vessel. This is a Lake Ontario schooner caught in the gale. Her sails are old and one of them--the jib--has gone to pieces at the first rude thrust of the tempest, and now hangs in tatters, flapping and slapping in the wind. The staysail is falling and a man forward is trying to stow it; the foresail is down, and other men are trying to get in the mizzen and stow it snug as soon as possible. The waves and wind have forced the vessel near the shore as is shown by the waves forming into breakers. The only hope of the crew is the anchor. This has been thrown out. The natural question in every heart, as the chain creaks and strains and snaps to the dashing power of the angry waves, is: "Will the anchor hold?" It is interesting to learn from the painter that the inspiration for this picture was a scene that he actually witnessed, where fortunately during a long period of frightful suspense, the anchor did hold and the vessel reached a port of safety.

In the painting itself there is a vividness about the water and the clouds--heavy, thick, lowering and full of angry life--which led an eminent critic immediately he saw it to exclaim: "There, that's what I call water, real, live, angry, surgeful water. No one can look at it and not feel the swing and go, the life and power, the dash and fierceness, the hope and despair of it all." The rush of water, though tremendous and awful, is inspiring; the boat hugs its anchor-chain as if it knew its only safety lay in its staying power.

One feels the mighty force of angry Nature combating the works of puny man. The whole composition of this picture is pleasing--the careening of the vessel; the wave dashing up to its masts; the curling over of the breakers; the movement of the clouds and waves; the active life in the sails and ropes. The coloring also is effective and fine. This painting now has a place in the gallery of R. A. C. Smith, Commodore of the New York Yacht Club.

"SAFE IN PORT"

In December or January, almost any cold frosty day, when everything crackles and sparkles under the feet, any one of the residents of Hoboken coming over to New York in the ferry boat may see such a scene as Grant has painted in his "Safe in Port". The great transatlantic liner limping into port, days overdue, with rigging, smokestack, rails, bow and sides covered with ice, and smoke lazily creeping out of the stacks, tells her own story. She bears the scars of her battles with the elements. She creeps slowly along, seemingly glad of the aid of the tiny tug by her side. The fishing schooner to the right glides jauntily and saucily along, while beyond is another small craft. To the left is a retreating ferryboat, leading the eye to the tall buildings of the metropolis beyond, which loom up mysterious, vast, peculiar in the hazy atmosphere. The strange color effects of water in the winter, on a foggy day, when the sun is strug-

gling to shine, are well presented by Grant in this picture, and he has judicicusly used the shadows to enhance them.

"PASSING THE LIGHT"

"Passing the Light" is another Grant picture with strong action and speed, of a fishing schooner under reefed mainsail, beating her way through a fast sea, past a dangerous reef topped by a lighthouse. The scurrying clouds, the long sweep of the waves growing in their wildness, dash over the starboard bow of the vessel, her hull glistening with the set of the over-dashing waves, her lee-rail buried under the water, all speak of conflict with the sea, capably understood by the artist.

"AT THE MERCY OF NEPTUNE"

In "At the Mercy of Neptune" the life and strength of Grant's work is vividly set forth. Here a sturdy sailing vessel has been irresistibly battered to a rocky shore by the fierce attacks of wind and wave. She has battled against overwhelming odds; her sails have been split, and now, tattered and shapeless ribbons, they flutter in the gale, speaking of the men who once controlled her. The flag still flutters in the gale, appealing as it were for help to a rocky and pitiless shore. The ship is abandoned. In the general handling of the subject, Grant fully exercised his power to produce a living picture.

"SHIP OFF THE STARBOARD BOW!"

In "Ship Off the Starboard Bow!", the conception is dramatic and realistic. A fishing schooner, in the afternoon of a somewhat foggy day, with foresail, mainsail, jib and square foretopsail set, is on her way to the fishing ground, with a man aloft on the lookout, who suddenly cries, "Ship off the starboard bow!" In a moment all is excitement. The fog has compelled both vessels to go under shortened canvas, yet the crew of the little vessel know that in the looming monster just before them is destruction and death should she yaw the least to starboard. On both boats men run to and fro. Grant stirs the sense of terror with the obvious danger.

GRANT COMMISSIONED OFFICIAL ARTIST OF U. S. FLEET

With utmost pride, Grant points to his appointment by the U. S. Secretary of the Navy as the official artist of the American Fleet, on the occasion of its visit to Australia, leaving San Francisco on April 15, 1925, and returning on October 5, of the same year. During this tour, he was treated with the utmost courtesy and was included among the guests at every important function along with Admiral Coontz, the commander-in-chief of the United States Fleet.

In Melbourne, while attending a banquet in the State Parliament Building, as a guest of Prime Minister Bruce of Victoria, Grant was asked to speak, and was given precedence over such government officials as members of the leg-

islature, parliamentarians, and officials of the navies of both countries. This honor was bestowed on Grant, he was assured, as an example of the importance of historical painting in the minds of the Australian people.

GRANT PAINTS BRITISH FLEET

In 1924, on occasion of the visit of the British Fleet to San Francisco, Grant was commissioned to paint a picture of its entrance into the Bay. This canvas was presented to Vice-Admiral Frederick Field of the Royal Navy, and now hangs in England. Earlier in the same year, he was commissioned to paint a picture, "Japanese Battleship, 'Asama'", presented to Vice-Admiral Hyakutake on occasion of the visit of the Japanese Fleet to San Francisco--the only American port of call for both navies.

FURTHER WORKS

Others among Grant's paintings are "Columbus Caravels", purchased by the Bohemian Club, 1933; "Sunlight, Midday", now hanging in an important permanent collection in China; "The Golden Gate", owned by the Franklin Hospital, San Francisco; "Coast of Maine", belonging to an important San Franciscan now in New York; "Homeward Bound"; "Ahead, Full Speed"; "Safe in Port"; "Passing the Light"; and "On Patrol", the last named still in his possession.

Grant's most notable work since coming to San Francisco was "The Atlantic Fleet Entering the Golden Gate, May 6,

1908", which painting is owned by Dr. George A. Frank. Others of his most notable paintings were owned by such distinguished men as Sir Thomas Lipton, Commodore R. A. C. Smith of New York Yacht Club, and Horace A. White, former Governor of New York.

CONCLUSION

At the age of 70, Grant is still at work with his ships and clouds. At his address, 1350 Franklin Street, San Francisco, he still carries on vigorously, and maintains the appearance of a man at least two decades younger. A member of the San Francisco Art Association, Sequoia Club and Bohemian Club, where many of his paintings have a permanent place, Charles Henry Grant may well be proud of his place as a marine painter.

CHARLES HENRY GRANT

REPRESENTATIVE

WORKS

Sail on, Columbus Ships
U. S. Fleet Entering San Francisco Bay
The Convoys
The Launching
Homeward Bound
Ahead, Full Speed
Will the Anchor Hold?
Safe in Port
Passing the Light
At the Mercy of Neptune
Under Sealed Orders
The Salute to the Flag
They Made the World Safe for Democracy
Arrival of the Battle Ship Fleet at the Golden Gate, 1908
The Golden Gate
Coast of Maine
On Patrol
Battleship Colorado Entering the Golden Gate

PERMANENT COLLECTIONS:

Museum of Tokyo, Japan:
After the Rain

City Hall, Oswego, N.Y.:
Salute to the Flag

Syracuse Museum of Art, Syracuse, N.Y.:
Safe in Port

Bohemian Club, San Francisco, California:
Arrival of Pacific Fleet at Golden Gate
They Made the World Safe for Democracy
Columbus Caravels
Ship Ahoy
H. M. S. Hood
Under Sealed Orders
U. S. Battleship "California"

De Young Museum, San Francisco, California:
Arrival of Admiral Bob Evans

Franklin Hospital, San Francisco, California:
The Golden Gate

Chinese Government Collection:
Sunlight, Mid-day

PRIVATE COLLECTIONS:

Shamrock, Columbia Race,--Sir Thomas Lipton (purchased)
Will the Anchor Hold?,--Commodore R. A. C. Smith, New York Yacht Club (purchased)
Ship off the Starboard Bow,--Ex-Governor Horace White, New York
British Fleet in San Francisco Bay, 1924,--Vice Admiral Frederick Field of the Royal Navy (gift of Chamber of Commerce)
Japanese Battleship "Asama",--Vice Admiral Hyakutake (gift of Chamber of Commerce)

EXHIBITIONS:

Syracuse, N.Y.:
Syracuse Art Club, 1904 (oil)

Rochester, N.Y.:
Rochester Art Club, 1906 (oil)

New York City:
Academy of Design, 1907 (oil)

Washington, D. C.:
Corcoran Art Gallery, 1910 (oil)

San Francisco, California:
Sequoia Club, 1916
San Francisco Exposition, 1915

CLUBS:

Member:
San Francisco Art Association
Bohemian Club
Sequoia Club

CHARLES HENRY GRANT

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H E N R Y J. B R E U E R

1860.....1932

Biography and Works

"SANTA INEZ"

HENRY JOSEPH BREUER

California, that paradise of the artist, with its floral covering for a carpet, myriads of trees for background, and with sky and water of infinite moods for atmosphere, attracted Henry Joseph Breuer, when he was in search of a permanent place to establish a studio.

In California, more than anywhere else, though he traveled far, Breuer found the phenomena of nature inspiring and abundant as he repeated into pictorial composition hundreds of exquisite landscapes. They are accurate in essential truth, but varied as the moods of the day and the seasons. The moment he decided upon an idea for a painting, under his sure brush, it grew steadily and consistently, without hurry, until the canvas was finished.

Breuer used light and shadow as a means to induce the expression of emotional response. The objective world, its primitive and elemental grandeur, the naked truth of nature, was the frame of his work, but there was a deeper quality that was at times subjective, like a Corot or an Inness landscape. In his early works he stressed the facts of nature particularly, but in his later renderings the significance of emotional effects was more accentuated. He was a California artist, whose works gave full appreciation to Western scenery.

YOUTH AND EARLY TRAINING

Henry Joseph Breuer was born in Philadelphia, August 10, 1860, the son of Joseph and Martha Breuer. His mother was an American. His father was of German birth and became a naturalized United States citizen. Breuer attended the public schools of Philadelphia, where he received good schooling, and then, as he had an early predilection for art, went to Buffalo, New York, where he attended art school. From Buffalo he went to Cincinnati, Ohio, and was employed for two years in the famous Rockwood pottery establishment as a decorator and in leisure time attended one of the art academies there. Still in his early twenties, from 1882 to 1884, he engaged in lithographic work. For several years more he devoted his efforts almost exclusively to the painting of commercial mural decorations in New York City.

He had not as yet, however, arrived at an understanding with himself about art and a career as a landscape painter apparently, as he made two short trips to San Francisco before he decided to locate in the West permanently.

A TIME OF CHANGE AND ADJUSTMENT

Breuer arrived in San Francisco on his third visit in the late eighties where he did some lithographic work for the firm of Dickman and Jones, and was just beginning to paint landscapes. In 1901 he accepted the position of art editor of the San Francisco Chronicle and by this time had achieved a

reputation as a popular landscape painter. At frequent intervals he was represented by some of his paintings at group exhibitions in the city. It was in 1901 that he sent nine canvases to the Bohemian Club exhibition, where six of them sold.

He resigned as art editor of the Chronicle after a year's service in that capacity and became the editor of "The Californian," a San Francisco magazine of from forty to fifty pages of the best local literature. There were many excellent contributors at that time, some of whom were already famous; Edwin Markham, Ella Wheeler Wilcox, and Joaquin Miller, among the poets. Gertrude Atherton and celebrated prose writers of the latter part of the nineteenth, and the beginning of the present century wrote for him. The illustrations were of as high a quality as the reading matter. The editor-artist, Breuer, was responsible for many of these works of art. The April 1893 issue of the magazine ran as the frontispiece a Breuer illustration of greyhounds in pursuit of hares. This sport was gaining foothold in California at that time because of the superabundance of jackrabbits in Merced County and all over the State. The fleetness of the animals in this illustration was delineated in the exquisite line work of the artist. In much of his work his line was so delicately drawn, though in a bold way, that at times it was difficult to reproduce.

Included in another number of the "Californian" was a reproduction on the front page of Breuer's great painting,

"Mount Tamalpais," illustrative of an article on the "History of the Tamal Indians," from whom the Mountain received its name, and in which the article points out its different locations of interest. These were then illustrated by the editor as, "A Trout Stream," "Mount Tamalpais Overlooking the Bay," "The Old Mill," and several others for which he made the drawings. Another article, timely then as today, had for its subject the geysers and glaciers of California. These were illustrated by reproductions of paintings he had made from the actual phenomena. "The Californian" files are illuminating records of recent decades of our national life.

Breuer, as editor of "The Californian," had for ten years unsuccessfully attempted to obtain actual photographs of the notorious San Francisco underground opium dens. All attempts had failed because Caucasians were forbidden access to these dives unless they were addicts of the drug. Breuer conceived the idea of making up a party of several members of the Californian staff, found a good detective, and taking a camera with them, they forced entrance into underground Chinatown at the risk of their lives and were able to obtain the photographs. The Chinese were so surprised at the large number of invaders that they thought the police were coming to arrest them for smuggling opium, and being half-stupefied from the effects of the drug, fled in terror down the alleys. These photographs were then published in the current number of "The Californian."

GOES ABROAD TO STUDY AND TRAVEL

In 1903 Breuer resigned from the staff of "The Californian" and with Mrs. Breuer went abroad, where he spent the next few years in the studios and galleries of Paris and London. He was much impressed with the work of the Barbizon school, but did not become a follower of that, or any other popular school of painting. Being the inherent artist, he did not acquire foreign mannerisms to make his work a success. With Mrs. Breuer, in the early part of 1904 he returned to the United States and California, which they had learned to look upon as "home." (On July 1,1891 Breuer had married Miss Fannie A. Palmer, a native of Wisconsin then living in San Francisco. Mrs. Breuer later became an artist; following in her husband's footsteps she painted poetic landscapes.

REPUTATION AS LANDSCAPE PAINTER

Breuer had exhibited in San Francisco since 1891. In 1895, after returning from Europe, he gave a combined exhibition of landscapes and marines at Keppel's Gallery in Chicago. While his marines were excellent, it was as a landscape painter he established his reputation. This exhibition was entirely of California scenes, and the Chicago Times Herald called his work, "rhythmic, charming and opalescent," and added, that he was "never monotonous and had a long color range."

Breuer, who had at one time lived in Cincinnati, returned there with some of his paintings after he had gained an established reputation in the art world of Europe and America. An interview with him bya representative of the Cincinnati Times Star says:

> "For the purpose of the true landscape painter all landscapes are good, only some are better than others, meaning that certain phases of nature suit the individuality of some artists better than others. So it was to satisfy my choice of subject that sent me afield as early as in April 1903, the year wherein the studies for the larger canvases I have with me were made. They are all of California, which affords a wide range for the seeker of the beautiful. Therefore I prepare myself something like this when prospecting for pictures. I wear old serviceable clothes and heavy shoes, I carry a sleeping bag, a food sack, a tin cup, a large pocket knife, a small sketch box, and a thousand mile railway ticket, the outfit weighing twenty-five pounds, but for the first week it feels like sixty.
>
> "I board a train to some station somewhere near Mount Shasta, and thus into the woods.
>
> "I made a one-man camp every night for two weeks. It was cold and sometimes miserable in the thick, wet, cold mist of the mountain side, but the days were grand before that high, white altar, Shasta. I shall feel for all my life that I was a true pilgrim, and for the sake of days like that, I am happy to be what I am, a landscape painter....though very hapoy in the freedom of all out of doors, I can assure you it is nine-tenths hard work and physical endurance.
>
> "In my choice of subjects I am unfortunately so fortunate as to choose the grand and big and strong, therefore I have often to travel far and endure much, but the game is worth the effort, and a trophy brought in by my brush is worth more to me than a 'big kill' of mountain sheep or antlered elk."

This one illustration of Breuer's character gives almost complete understanding of the man who painted because he loved to, subjects of the sublime in nature too sacred to fall under the dominion of commercialism. One of the many reasons that Breuer's works were never monotonous was because of his facility of expression and ever growing technical skill. The San Francisco Bulletin of August 15, 1896, compared some of his work with that of Keith, the early California landscape painter. Both men were praised because their quality of feeling, the subjective element in them, gave one pleasure in the same way that a note on the violin or the human voice produced a feeling of delight through the nerves.

In another vein, Breuer painted tiny landscapes, miniature "gems," as they were called, three by two and a half inches in size, on copper plates. He worked in his oils with wax (a process first used by himself), the friction blending them together and producing a unique, highly colorful effect. He had the ability in these small studies of gaining fleeting moods in nature, graceful compositions and effects. This work on account of its beauty and its novelty, was sold as fast as he could produce it by the San Francisco firm of Vickery and Atkins, dealers in the fine arts. They were really "thumb sketches" and studies leading to his constant output of large canvases.

DEPICTING NATURE FROM A WAGON

Breuer was a man who loved the comforts of home life and hospitality. He also felt the necessity to travel to the inaccessible places of the earth to satisfy his calling of painting. At last he solved his difficulty when he had a studio-wagon built on wheels, which weighed exactly one ton and could easily be drawn by two horses. It was built according to his specifications which fulfilled all of his needs, the chief motive being to live in the open to improve his wife's health. This vehicle consisted of one room which served for all living purposes, and in bad weather as a studio when he sketched from a large plate glass window in one side of his portable house. During one year they traveled up and down the Pacific Coast from Oregon to Santa Barbara, and inland from the Yosemite to the High Sierras. Mr. Breuer said that individually they had never felt so well in their lives. He considered it the ideal existence and it was indefinite when they would return to ordinary living. As a panacea for the high cost of living it also was practical. Many of their subsistence problems were solved by giving a farmer a small sketch, taking only a few moments to make. The farmer would gladly fill their larder with eggs, chickens, and other provisions. Hospitality could be dispensed liberally amid the entertainment of his canvases. The Berkeley News stated when the "Studio" was stationed in the foothills just back of the Greek

Theatre, "on certain afternoons the peregrinating studio was a nice place to meet one's friends."

It was only when painting some particular subject which required isolation, that Mr. Breuer made his escape from conventional society, but never were emotional escapes necessary, as he was extremely social in his make-up. Another paper stated, he was "one of the most charming of men, modest to a degree, simple, with the simplicity of genius, but with the enthusiasm of a boy."

HIS FLOATING STUDIO

On another occasion, when he went East to paint and to meet old friends once more, he had a house-boat built to use on the Allegheny and Ohio Rivers where he sketched and painted from the window.

A picture of his which pleased the people of Pittsburgh was done while the "boat" was anchored in the Allegheny River. It was a night scene with the fiery glow of furnaces and clouds of steam commingled. He was very enthusiastic about the big workshops, the bridges, the steamboats and coal fleets, furnaces, fire and smoke which he thought fascinating as subjects for American landscape themes.

He had the boat towed to the different places of interest wherever he decided to paint at the time, since it was not equipped to steer its own course. Sometime later after it had been towed to a mooring place down the Ohio River, one of

the annual floods began rising and it was with some difficulty that the Breuers and the boat were saved before any damage was done.

On the whole the houseboat was a success and a novelty to everyone who visited them upon it. They decided to go down the Ohio River after the flood subsided, to Cincinnati where they had many friends. The "studio" anchored on the river bank soon became the rendezvous of all the local artists as it was very artistic and very comfortable.

The Cincinnati Enquirer commented:

> "Since leaving here Mr. Breuer has been nearly over the civilized world, and has achieved a great deal of success, especially in California, with his paintings of the wonderful scenery of the Golden State."

The local artists were no less enthusiastic over their fellow artist's work, and were proud that Breuer received his first lessons in a local academy

Breuer always made it a point to return to the East, and Cincinnati in particular, every three or four years with a fresh set of pictures for exhibition. Each time the daily papers gave his work all of the space possible in terms of friendly appreciation. California landscapes and paintings of mountain peaks were always received with interest as they were the antithesis of their own flat country. The following is a quotation from "An Appreciation of a California Artist's Work," published in the Cincinnati Times Star concerning Breuer's latest (1905) exhibition in the Ohio city:

> "The work of Mr. Breuer is an art as unpremeditated as that of Shelley's 'Skylark,' as sublime as Joaquin Miller's pinnacled home of the vulture, a moving marvel and a prophecy, yet all so simple anyone could paint 'seemingly' as these are painted. Just as was said of Joseph Jefferson's acting of Rip van Winkle, that it was not acting at all, but just as anyone would do it. Simplicity is always the perfection of art. We look in vain for the little details in these pictures, but do not see them....indeed they seem to transcend their supposed limits and pass into the infinite.
>
> "The themes which Mr. Breuer has chosen for these 'Songs without Words,' are along the California Coast from San Francisco south....One is a precipitous promontory near Santa Barbara, at the foot a tide-washed beach. Another is the 'Sand Dunes,' with groups of old cedars that have stood their ground though beaten by the winds for thousands of years. How beautifully that sand is painted; it is blown and washed and baked, and shows as heavy blown sand does, the fixed combing of it."

The critic who was giving his aesthetic reaction to the work of Breuer stated that his paintings were "in a language which could not be translated, as, perhaps, no work of art can be; that one must see and carry the memory of them with one."

WESTWARD BOUND ONCE MORE

After the memorable experience of sailing down the Ohio River for so many months, this fortunate adventurer of the brush was again impelled to return and paint more California landscapes. In 1905 he exhibited a collection of recent paintings at Schussler's Gallery in San Francisco. This was his first exhibition at this gallery. Many of his works were

purchased by San Franciscans who had inherited wealth from pioneer sources. An era in lavish home decoration was in progress and the products of the local artists were much sought after. Breuer was considered one of the five or six best landscape painters in the United States at that time and his works were always in demand.

His painting seemed to have some new inspiration as each canvas was of such striking individuality. In fact, one thing about Breuer's pictures at the group exhibitions was that they were so "different." As a contemporary artist in a half-critical mood stated at the time:

> "When we were all painting our California landscapes in the brown tones, along came Breuer painting glaciers and snow-capped peaks, and the blue skies--why, it nearly created a hole in the wall."

The canvases of this exhibition were reminiscent in a different manner of the time he returned from a season of work and study abroad where the influence of the French School was apparent in much that he did at that time. These former pictures were tender and refined, warm in color and broad in treatment never for an instant suggesting the development of later years which characterized his work as bold and direct.

The Chronicle stated:

> "He is most definite in his expression. Not one of Breuer's pictures is without that crystal atmosphere that belongs to California after a rinsing rain. One of the most insistent pictures which Breuer has hung is 'Sunset in the Salinas Valley,' where he found, late one day,

> hanging over the valley, a great bank of clouds that seemed actually on fire with the reflected light of the dying day. It is a tremendously effective composition that should be hung quite to itself where it would have good lighting in long perspective."

The breakers around Land's End in San Francisco furnished the motif for several marines. His "High Sierras" was a rarely beautiful piece of work in texture and dignity, with colors applied as delicately as in a water color. In all there were twenty pictures in the Breuer collection at this exhibition.

Equally complimentary was the criticism Breuer's work in the Argonaut, December 1905:

> "The collection of the paintings of H.J. Breuer is impressive. These paintings as a whole are on the grand style, not only as regards size, but in the matter of color and treatment. The effect, at first, of so many pictures of this character, their brilliant coloring enhanced by bright gold frames under intense light, is one of unquietness. But one quickly becomes conscious of the pleasing quality of the individual canvases. Particularly agreeable is 'The Old Road,' very good in color and carrying with it a real charm. The others have the spirit of their locale....No whit less important is 'Le Conte Memorial,' a bright tiny bit of sunlight, in which the lightness of the foliage is effectively expressed in the bold, yet subtle brush work characteristic of Breuer's manner. In the 'High Sierras' is an excellent example of the artist's faithful reproduction of Nature. The other canvases are striking in their extraordinary effect of color, and in all their technical qualities which within their laws, are admirable."

THE PERSONAL EQUATION

"Marines and Landscapes," was the caption in the Chronicle of December 1905, to which Mr. Breuer wrote the introduction. He wrote that seascapes were the most elusive things to paint, holding such a fascination for some artists that with them it was an unwritten law that they were not expected to do anything else. This led up to some marines of his that were on exhibition, in which he surprised those who thought of his work as wholly landscape. The article in the Chronicle continued:

> "There are other stories of the sea in the latest series of Mr. Breuer's work, but this painting 'Land's End' is unquestionably the best. It was a genuine surprise to find a marine in a Breuer collection, because he always has been associated with peaceful, pastoral landscapes or panoramas of mountains. Mr. Breuer's ability as a draughtsman stood him in good stead when he assayed to paint the waves that lash over Land's End. The composition in this picture is one of interesting balance, the waves taking their place quite as insistently as the bold, rugged bits of land. The atmosphere is good and altogether it reflects credit on Mr. Breuer."

Mr. John Donovan, a marine painter, an able and talented artist, who worked in Paris and on the French Coast, wrote to Mr. Breuer after having seen his work that he wished he were where he could see some of his work occasionally. He wrote as follows:

> "You have not only the sentiment, but you get the grandeur and majesty of nature with the most wonderful quality of paint and purity of color. A man may well be happy who is able to paint as you do."

SANTA BARBARA STUDIO

Knowing through the specially trained sense of the artist where the best scenery for his work was to be found, Mr. Breuer established his temporary studios wherever this happened to be at the time. During 1906 and 1907 Santa Barbara was chosen to establish a studio. While there he did some ambitious large pictures, among which was a panoramic view called "The Mesa." This painting included the waterfront and the Rincon Mountains. The coloring was magnificent, and it was considered one of the finest canvases ever done of the California coast. He also painted another scene along the bluffs, and a number of other pictures of similar character. The Santa Barbara News referred to him as "one of the best painters of America."

DESIGNER OF MARDI GRAS BALL

Occasionally Breuer stepped out of character as the dignified artist, and did something in lighter vein. One instance of this occurred during the Mardi Gras Ball of 1908 in San Francisco, which was held at the Mark Hopkins Institute on Nob Hill. He painted and created the motif for the grand pageant which was to open the ball. The theme selected was Joan of Arc. For weeks Breuer was deeply engaged planning the decorative forms. The colors were blue, white and gold with a hundred gradations of color. The ball was a great success, with the personality of Joan a secret until the night of the

ball when she burst upon the astonished and waiting audience, well disguised in a handsome costume.

MCKINLEY SCHOOL PUPILS

Breuer kept a scrap-book filled with laudatory notices of his pictures written by critics and laymen. He had also preserved 135 compositions written by the McKinley Grammar School pupils of Berkeley about one of his pictures which hung on the walls of the school room.

This picture had been purchased by the students with funds originally collected to improve their athletic grounds. After the money had been collected the improvements were donated by another source. The funds meanwhile were not idle for long. They consisted of approximately one hundred dollars. The students investigated the local artists and their work and were advised that Breuer was one of the best in the Bay Region, and that he had also done a number of pictures of the hills and environs of Berkeley. An inquiry was made concerning the price of such a picture. Breuer wrote back that if they wished to buy the frame with the hundred dollars he would donate the picture. This was complied with. The students decided to leave the selection of the frame to him. He supplied a beautiful frame in which he placed a painting of the Berkeley Hills worth many times the amount and made the school children a present of it. The result was so pleasing that the principal of the school, Miss Partridge,

suggested they write Breuer, thanking him and telling him what they felt about the painting.

The following are two examples of the many letters which Breuer cherished:

> "This picture is one of the best I have ever seen. It is one I would not part with for a great sum. This picture helps to educate the children to love beautiful work, and in this way if any of the pupils ever do any artistic work, it will be of the best."

> "The picture itself is of the Berkeley Hills. It expresses the feeling of our weather, and even now when I look at it, I can smell the fragrance of the green, and feel the soft, cool breeze that gently carries the clouds by. I can imagine the stillness only broken by the hum of the bees and now and then the call of the quail. The harsh whistle of the trains below is softened as it ascends the hills, and strikes the strong walls of the trees gently murmuring."

SIDELIGHTS OF BREUER'S CHARACTER

Breuer was in Europe during the reign of King Edward VII., whom he was said to have resembled when on one occasion he was mistaken for the King by a military regiment and given the Royal salute, which he returned. He was very fond of telling this anecdote to his friends when he returned to the United States.

Upon another occasion he had a client who wanted to buy a certain type of picture, but was not pleased with anything Breuer had on hand at the time. Mr. Breuer accompanied him to several studios of some of his friends and finally assisted him to select the painting he wanted from a competing artist.

When he was sketching and painting for a certain light or effect, he became so absorbed in his work he would sometimes forget to eat. This was so intensive at times the whole day would pass and still he would not leave what he was doing until it became too dark for him to work. His wife, who usually accompanied him, respected this privacy, and often remained in the background with her book until the mood passed and he ceased to be the absorbed artist.

At one time Mr. Breuer was busily engaged in painting a high peak in the Canadian rockies. His easel was placed near a tumbling cataract and Mrs. Breuer was sitting at some distance in the background. When she looked up from her book and became fascinated by the rush of waters and the spraying foam, a bird as large as a robin lit upon the ground near the great column of water and jumped headlong into the falls. Her thought was that the bird had become discouraged with life and was trying to commit suicide. She longed to tell Mr. Breuer of the bird's strange actions, but he seemed to be far away in thought and at the same time applying rapid brush strokes to the canvas. She decided to wait until afterward. In a moment the bird appeared again in the same position as before. The water came down in torrents and the bird made another leap and still she did not speak. That night at dinner she related the incident to Mr. Breuer thinking he might know the solution to the strange actions of the bird and she surmised correctly.

"Great Guns!" he exclaimed, jumping up from his chair. "For twenty-five years I've been haunting these mountains and streams trying to catch the water ousel at his bath....Why, in Heaven's name, didn't you call me?"

BOHEMIAN CLUB EXHIBITIONS

It had become a custom at the Bohemian Club to call the opening day of an exhibition "Breuer Day." This was due to the fact that so many of Breuer's paintings were sold at these exhibits. In 1905, when they had another day named after him during the exhibition, the art critic of the Chronicle wrote as follows:

> "H.J. Breuer hung fourteen canvases, many of them small, but none of them without the true poetic feeling that characterizes his work. His chief picture which merits further notice, was purchased upon the first day. His smaller pictures also sold rapidly until the exhibition seemed to be converted, for the nonce, into a Breuer Boom, eleven having found appreciative owners."

The Examiner in commenting on this exhibition, said that "such appreciation as was given this artist, should be an incentive to other California artists to do their best and to try to do it in an original way as Breuer had done." The article continued, stating that "his pictures did not sell because they happened to be in a Bohemian Club Exhibition, but that they sold themselves and would have sold anywhere." The Examiner concluded that "Breuer's work was excellent, because he had taken the trouble to go to distant places in his

movable studio, and stay weeks and months at the foothills of the Sierras for his mountain pictures, or anywhere along the route if he were doing ordinary landscape.

The largest canvas at this exhibition was purchased by Frederick Tillman, a San Francisco financier. Another great picture sold at this time was called "Golden Gate," which was reproduced in many eastern and western magazines. A further evidence that Mr. Breuer was a most honored artist on that occasion was that he received the cash prize for the best painting exhibited that year.

Breuer painted and lived with great decision and boldness. While he was an out-of-doors man, he was also cosmopolitan and immensely well-informed, not only in art, but on general topics as well.

OWNERS OF BREUER'S WORK

Mr. Frederick Tillman, of San Francisco, purchased many of the Breuer pictures, an example of which was, "The Santa Inez Mountains," a gold medal picture, "Mount Assiniboine," and others. Rudolph Spreckels owned two large canvases, painted at his request, of Canadian subjects, which made the artist a small fortune. Senator James D. Phelan was another San Francisco man of affairs who patronized Breuer.

At one time Breuer and Adolphus Busch, the St. Louis brewer and art connoisseur, met in San Francisco, and this was the beginning of one of the many interesting San Francisco art

transactions. The eastern millionaire had two large galleries in which he liked to exhibit his collection of paintings; one in his St. Louis home, and one in his winter residence in Pasadena, California. Mr. Busch, who was considered an experienced purchaser of paintings and works of art, bought Breuer's work as rapidly as he found anything he liked. As an art patron he not only enjoyed owning pictures but felt that he was making a good investment. The following is a typical Busch letter to Breuer:

"St. Louis,
Dec. 19, 1906

"My dear Mr. Breuer:

"Enclosed please find my check for $2,500 in full for the pictures. I expect to be out in California in the middle of January, and hope to have the pleasure of seeing you. If you have anything fine on hand, I may buy it, and I shall keep on buying your works as long as you paint and paint well, for I am very confident that your works will become more valuable with each year and will be more and more appreciated.

Very Sincerely Yours,
Adolphus Busch."

Mr. Busch continued buying Breuer paintings until he had sufficient to give an exhibition of them exclusively. Invitations were sent out to personal friends and the public, that, Paintings by Henry Joseph Breuer will be shown by the courtesy of Mr. and Mrs. Adolphus Busch at the Busch Annex, 955 South Orange Grove Avenue, Pasadena, California."

A COMEDY OF ERRORS

While painting in the High Sierras, Mr. Breuer saw a magnificent mountain peak for the first time, and painted it, not knowing the name of it. Later he discovered the peak was Mount Brewer, named by the Government for Captain Brewer, an early explorer. He thought if he named the painting after the mountain, people would accuse him of vanity and say that he painted it because it had his name (although spelled diferently), so he called the painting, merely: "A California Mountain." It was in an exhibition when an agent saw and purchased it for an unknown client. The client turned out to be Adolphus Busch. So the painting of "Mount Brewer," painted by Breuer, the artist, became the property of a brewer; however, none of the interested parties knew of the transaction until some time later.

Still those were not all of the interesting facts concerning the picture. It was hung in the Busch mansion in Pasadena. Mr. Charles Schwab, president of the Bethlehem Shipbuilding Corporation, was a guest in Pasadena of Mr. Busch, and, also being a collector of paintings, was looking through his host's gallery, when he came to the fateful canvas. While standing admiring the painting he turned to Mr. Busch and remarked:

> "So it was you bidding against me! My Paris agent went to the exhibition, saw this Corot, and did his best, but the agent of some other fellow never let up bidding over us, and now I see the agent was acting for you."

The owner of the painting accepted his guest's complimentary remarks concerning the picture, but did not divulge the history of it. However Breuer must have acquired some of the technique and treatment of the French School if his work was confused with that of Corot, the master of Barbizon landscape.

APPRECIATION OF HIS WORK

Breuer's pictures which had been introduced to Pasadena at the Busch exhibition were well received by the public and the critics. Some said his work placed him in the front rank of the artists of the world. Breuer now took a studio for several months in Pasadena. It was a vine-covered bungalow in South Orange Grove Avenue.

Professor Charles F. Holder, the eminent author and scientist, who was in Pasadena at the time, was the happy possessor of a Breuer painting. He wrote to the artist that a few good books and one beautiful picture are sufficient to make life complete. His picture was a marine and when he could not go to the seashore, he wrote that he sat down and looked at the picture and was able to be there in spirit and think of his artistic and poetic friend, Breuer."

The Pasadena Star, April 1907, ran a long column about Breuer's work, stating that his pictures exhibited at the Busch Galleries created much interest among critics and art lovers who had been there, and that Mr. Breuer had decided to

remain among them for several months, and his patrons would have an opportunity to watch him at his work.

His paintings were interesting for true art value, local critics said. He now produced a very few pictures each year and these were the result of months of intensive study. The critic had seen three of his paintings the day before, hung side by side; three distinct types, each showing such marked individuality that it could hardly be believed they were done by the same man. One critic thought Breuer's "Yosemite," "a thousand miles away from the ordinary conventional picture, a poem in a splendid investment of color, an inspiration on canvas." He then commented upon "Mount Tamalpais," another one of his fine scenic canvases.

"House and Garden," of Philadelphia, July 1907, said that Henry Joseph Breuer was, in the opinion of English and American experts, California's most famous artist, (of that period).

Breuer did his best to make every canvas worthy of his signature. His work was well-known in Europe. In America it was purchased almost as fast as produced, and often he had more commissions than he could fill.

PAINTINGS OF HIGH ALTITUDES

A Breuer painting which stirred much favorable comment in San Francisco, was a Canadian canvas, "Mount Assiniboine," showing the lake of the same name. Like many of his

nature subjects it was a tremendous theme but one to which he proved himself equal. The technique was said to be almost faultless and the artist perfectly in tune with his subject. He was about the first artist to penetrate into these wilds. Accompanied by a guide he spent ten days of difficult mountain climbing in severe winter weather just after late forest fires had almost obliterated the trails. Here at last was the great peak dazzling white against the sky, with its wonderful glacier the exquisite transparency of ice, the vivid blue of the waters of the Lake, all so immense, but, he said, it was worth all of the hardships he endured and made a man seem like a pygmy in comparison.

This was the time he had commissions for two Canadian pictures of mountain subjects, for which he was to receive $5,000 each, and he made the sketches for them while there.

Breuer was never happier than when near the mountains and always referred to his trips into high altitudes as having been "on the top of the world." He was well-informed on mountain lore and the topography of the two ranges, the High Sierras and the Canadian Rockies.

To the exhibition at the Bohemian Club of 1911, Breuer sent two large paintings, "Mount Sir Donald," and "Lake Louise," that stood out powerfully. The one of "Mount Sir Donald," in the Selkirk Mountains was considered the best picture at the exhibition.

Travelers to the North tell of the blueness of the mountains and the glaciers. It is this blue which Breuer reproduced in his Selkirk canvas, where, except for the merest suggestion of color in the foreground, he painted entirely in blue and white. Against a blue sky, a glistening peak of ice and snow reared its majestic head, with subtle gradations of shadow. In its suggestion of vastness, the canvas was an accurate rendering of what might be supposed too vast a subject.

His "Lake Louise," made a profound impression also. It was said that "Breuer was now painting in the grand style," not only as regarded size, but also in color. This appellation was considered a kind of master's degree to get at that period.

Lake Louise needed no essayist or poet to describe its wonderful sublimity, but when Breuer expressed the lake at sunrise on canvas it revealed two things: the natural beauty of the lake and the artistry of the man who accomplished it.

For Breuer to paint such a picture he had to spend weeks in the solitude and cold that he might enter fully into the spirit of the mountains. He often said there were no words to express being on the untrodden mountain peak, that an indefinable something came to a man when alone with God and his soul, and that he never knew what it was to feel lonely for an instant.

Whenever he sought mountain subjects, he would go

where gorges, glaciers, peaks, and forests were to be found and study effects and make many sketches.

After one of these mountain pilgrimages he would go back to his studio and put in nine or ten months at his easel to finish several large canvases.

BREUER AND BIERSTADT

There has been one other great California painter of mountains, Albert Bierstadt, who was born thirty years before Breuer. Bierstadt really pioneered in this "grand style" type of painting, and yet both were alike in success. The style of their work was dissimilar, and many art critics from the standpoints of drawing, composition and finish, consider Breuer the better artist. Subjects were the primitive and sublime scenery in the mountain regions of the West. Breuer went to many of the same ranges and peaks

Both Bierstadt and Breuer painted "Yosemite Valley," a "Mount Hood," "Mount Shasta," "The Golden Gate," "Sunset in the Sierras," "King's River," "The Hermitage," and a great many others. Both of these men made our mountains famous and were internationally known as capable landscape painters.

The San Francisco Call, August 15, 1911, gave Breuer the reputation of "the greatest painter of mountains" until that time. His "Santa Inez Mountains," reproduced here, which took the gold medal at the San Francisco Panama-Pacific Exposition in 1915, is one of the finest examples of Breuer's work.

It is now owned by a San Francisco financier who considers it of great value and would not part with it.

EPITOME

Henry J. Breuer's death after a long illness, at the age of seventy-two, occurred February 19, 1932, in San Francisco. The Palace of the Legion of Honor art museum in San Francisco gave a memorial loan exhibition of the artist's work. More of his paintings were offered than the museum had space to show.

An expert and facile craftsman, some of Breuer's paintings were elaborate studies of nature, and others were idealized in treatment. He was so versatile that two of his paintings hung side by side were often thought to be by different artists. Like Corot, his favorite painter, Breuer painted "the essence of things." He did more than merely reproduce what he saw, he introduced a livable quality into his pictures that brought him endless patrons. His smaller paintings were often called "gems" and "songs without words." One of his contemporaries called Breuer "a thinker in art who had studied for many years the nature of Mother Earth." He was a well-loved member of the Bohemian Club, San Francisco; the Society of American Artists in Paris and the English Art Club, London; but his happiest fraternizing was with dramatic moods of nature, as he sought to reenact them in his large easel compositions. The art student of tomorrow can find thrilling adventures if he chooses the same subjects and new interpretations of Breuer's successful travels.

HENRY JOSEPH BREUER

REPRESENTATIVE

WORKS

Yosemite
Mount Brewer in the Sierras, owned by Adolphus Busch, Pasadena, California
A California Sunset
San Dunes near the Park
Sand Dunes near Monterey, owned by Mrs. Moody
Evening, in the Busch Collection
Lake Louise, owned by the artist
Sand Dunes on a Foggy Day, owned by Mr. Maurer, Berkeley, California
Gray Day and Trees, owned by Mr. Maurer, Berkeley. California
By the Sea, owned by Mr. Charles F. Holder
An Afterglow, owned by Mr. Frederick Tillman
Mount Assiniboine, owned by Mr. Frederick Tillman
On the Berkeley Hills, owned by McKinley School
Bow River Falls, owned by the artist
Santa Inez Mountains, owned by Mr. Frederick Tillman
Mount Sir Donald
A Mountain and a Cloud
Near Santa Barbara
Mount Shasta
Mount Hood
Sunset in the Sierras
Sunset in the Salinas Valley, owned by Mr. Frederick Tillman, San Francisco, California
The Mesa
Mount Tamalpais
Hermitage Range, owned by the artist
Lake Louise at Noon, owned by Mr. Frederick Tillman
In Mission Canon, Santa Barbara, owned by the artist
King's River Canon
A Sunset near Golden Gate
The Old Polo Grounds
Beach at Santa Barbara

PERMANENT COLLECTIONS:

Los Angeles, California:
Los Angeles Museum
"Canadian Rockies"

EXHIBITIONS:

San Francisco, California:
San Francisco Art Association, 1895
A Sunny Glade
A Gray Morning in Ireland
Spring Exhibition, 1903
In Mission Canon, Santa Barbara
Near the Thames, England
In the Forest of Fontainebleau
A Mountain and a Cloud
49th Annual Spring Exhibition
Near Santa Barbara
Cloudy Day near Santa Barbara
Season Exhibition, 1916
Emerald Bay

Mark Hopkins Institute of Art, 1896
In the Woods
Meadow Land
Green Pastures

Bohemian Club, 1901, 1905

Schussler's Gallery, 1905

Panama-Pacific International Exposition, 1915

Palace of the Legion of Honor Memorial Exhibition, 1916

Golden Gate Park Museum
Lake Louise
Landscape

Chicago, Illinois:
Keppel's Galleries, 1896

Pittsburgh, Pennsylvania:
Gellespie Galleries, 1904

Cincinnati, Ohio:
Women's Club, 1904

St. Louis, Missouri:
St. Louis Exposition, 1904

Pasadena, California:
Busch Galleries, 1907

Seattle, Washington:
Yukon Exposition, 1909

Berlin, Germany, 1910

Munich, Germany, 1910

AWARDS:

Bohemian Club, Exhibition, First Prize, 1905
Seattle-Yukon Exhibition, Silver Medal, 1908
Panama-Pacific International Exposition, Gold Medal, 1915

CLUBS:

Bohemian Club, San Francisco, California
Society of American Artists, Paris, France
English Art Club, London, England

HENRY JOSEPH BREUER

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A R T H U R A T K I N S

1873.....1899

Biography and Works

"BASIN ST. CLOUD" PARIS, FRANCE--1898

ARTHUR ATKINS

In the course of research into the lives of California artists, one of the hidden finds was Arthur Atkins, a young artist of the nineties, whose art and letters deserve attention as they reveal that transitional era in California art ideals. His art studies were one of the many links forged between San Francisco and European art tenets. While his short career is not history making, his approach to his work and to life makes him well worth recognition. His intimate and accurate letters reveal an artist typical of his period and yet rich in sensitivity and a sanity that is valuable in any art movement. In his work is a subtle capacity for finding inner truths; in his enthusiasm for life is a nice discernment.

Arthur Atkins was born in Queen's Ferry, England, in 1873. Early in his life he came to California where he became identified with the San Francisco bay region art life. He was largely self-taught, although he studied in Paris and with other artists in San Francisco. To the end of his brief life he judged himself a student, eager and responsive, always experimenting, alternately encouraged or discouraged. As he roved about Europe Atkins wrote letters to friends in California that revealed his sense of ever seeking in art and life, a constant dreamer, yet sharply aware of the best values in an artist's life.

In the few canvases extant by Arthur Atkins he expresses moods and seasons of California out of doors with a rare capacity for entrapping beauty with mere colored pigments. Michael Williams in "The Pageant of California Art," page 58, mentions him as:

> "....the brilliant and lovable Arthur Atkins, a painter who evolved from his own soul a synthetic style, and a most beautiful and painter-like use of color and form comparable to the best among the most modern work."

Illustrative of Atkin's own feelings are these excerps from his letters:

> "I know, see and feel things beautifully enough, but what I lack is the power to state what I perceive in a direct way. It may come in time. Heaven only knows what I am! 'a blooming cosmopolouse' I suppose: I don't care--I like this roving around the world--it suits me well."

YOUTHFUL PHILOSOPHY

In Atkin's canvases one happily misses the carelessness, insincerity and artificiality that is so often found in works of art of his time. His work ranks as that of an honest approach towards timeless art values. He painted what he saw and felt without photographic insistence. As his wanderings enriched and developed his perceptions he wrote letters that reveal the philosophy of a young artist and student. This letter tells of his basic determinations:

> "I have made my choice. From now on the only pleasures I count upon are those to be found in work, in books, and in the open country.

> "The hope that sustains me is that my work may some day be ranked as that of an honest man. I remember always that littleness of life means littleness of work; that if one cares for one's work, one cannot be careless about one's life; that the artist who would be sincere in his work, must learn above all else, to be honest with himself."

HIS REACTIONS TO FRENCH ART

When Arthur Atkins was a student in Paris, the two years before his death, he wrote the following humorous observations:

> "Today, when every town has two or more exhibitions of pictures in the year, all alike are 'artists'; the young woman who bespeckles porcelain with forget-me-nots and the young man returned from abroad, having learned that equal parts of the primary colors added to four times the quantity of flake white, when stirred briskly for some seconds and applied with a fork to an absorbent canvas, result in a picture of 'the rather impressionistic kind'--is it strange that intelligent people are constantly asking what 'painting really is?'
>
> "In France one sees many brilliantly clever things, which, as far as painting is concerned, might have been done with a tooth-brush or the finger nail. In England one finds everything from 'Mary and her lamb' to abstruse extracts from the bullfinch, all with explanatory poems attached to the frames; the work done with fine brushes and the surface licked while drying in order to attain 'that high finish of a photograph,' so pleasing to the clergy.
>
> "In America the exhibitions are distinguished by a preponderance of mermaids and picket fences."

As an example of Atkins' quick eye for the qualities of beauty, his description of Penarth, England, serves as an example:

> "The great trees against the singing blue of the channel, gold-green slopes with playing children; upon the blue expanse, sails of luminous white, like worn ivory. Far below the jutting pier, dark against the water--with liquid lights of gold and ruby melting into the wet sky."

ATKINS STUDIES IN PARIS

In 1897 when Atkins first went to Paris he was fascinated by the art of both the Greeks and the Japanese in the Louvre. In July of that year his letters report:

> "My drawing comes on well. I am trying for construction and beauty of line, composing in as large a way as possible, aiming at flowing line and always thinking of design. I can't imagine how I could have been so blind to the Japanese before; they take me off my feet."

He mentions being impressed by the works of Masanobu, Hokousai and Ontamaro, the Japanese masters. His art student program was the fashionable one of his period, raillery at pseudo-impressionism, allegiance to the classic, diluted with the new vogue for the oriental. Those were the days when "Turkish Corners" were draped in every drawing-room, "Japanese Prints" invaded the Occident because of Whistler, the American-English artist's promotion of Japanese simplicity in his works. Also because of the scandals and feuds that Whistler's eccentricities brought about, his name and works set a new standard among art patrons and art students. Of this Atkins writes:

"This is my program, a thorough study of the Greeks, of the Japanese, of Giorgione and of Whistler (for painting), but the first two mainly."

Shortly after the above letter, he wrote:

"I have at last begun to do things. Up to now I have been shaking the dust of art school from my feet. Nevertheless, injurious as schools may be, I intend to work the next two years in a life-class in San Francisco. But I am going to model and draw with the brush rather than with the point, for my instinct is for the former, and I will get what I want that way."

TWO PICTURES INFLUENCE ATKINS

As an art student in Paris, Atkins made numerous visits to the Luxembourg Art Museum. He observed two current paintings that expressed to him "what painting is in clearest terms." One was the picture by Edouard Manet, of a nude woman reclining on a low bed. Atkins considered this "impressionist" study would be forever ranked "by painters as painting of a great kind." In it he saw "joy in the manipulation of the brushes, in the handling of the paint." Young Atkins felt that "A man lacking this joy in the expressiveness of his materials may be a poet, an observer or an experimentalist; but never a painter." "In Manet," Atkins believed, "the painter's instinct was of the most robust quality; what he had to say he said clearly; every time he put his brush to canvas he did so deliberately; each stroke expresses the painter and explains itself."

The second painting was the still well-known "Portrait of the Artist's Mother" by James McNeill Whistler. Here Atkins found another sensitive kind of brush stroke that gave him a feeling of sound art values. Atkins liked the "distinction of arrangement and color" in Whistler's "Mother." In some notes written in the margins of some of Atkins' sketches his reactions are worded:

> "What makes a great picture is not brilliancy of handling or the complete rendering of surfaces, but the seizing and holding of some element of that divine beauty which all things possess in some degree. And the mark of any great work of art--whether it be a print of Kiyonaga's, the 'Concert Champetre' of Giorgione or a Bach fugue--is this; that it is for all time and belonging to none; stamped with the mark of infinity.
>
> "A man's place as a painter is decided not by what he paints, but how he paints it. What he has to say is finally of course, of greater importance to us than his manner. His choice of the subject will reveal to us how much of an artist he is, how far he understands the limitations of his art; but at the present moment that deeper question need not concern us."

ATKINS DECLINES TO EXHIBIT ABROAD

While Atkins was studying in Europe and painting many handsome canvases, he not only declined to exhibit, but wrote the following against the very idea of holding an exhibition:

> "I am being urged, before I go back to show my work both in London and New York, but, heavens! I have no intention of doing that, for many years to come! That kind of thing, success, reputation is worse than foolishness and fatal

to good work. No, I am a student and must remain one till I graduate by right of achievement....

"When I saw the New York exhibitions and realized that they were nothing more than large editions of the Hopkins Institute shows in San Francisco, and that the Royal Academy show in London also was the same thing, but larger still, I began to feel that it all counts for nothing. However, the matter of showing bothers me very little."

Atkins loved California and was at his best and happiest among the Piedmont hills, across the bay from fog swept San Francisco. He left for Europe in April 1897 and returned in November the following year. During his brief time abroad, his love for Piedmont appeared often in his letters. Writing from Penarth, England, he said:

"After all, it is Piedmont that I want to paint. Every now and then the desire to see it sweeps just through my soul. But the whole world is beautiful! As someone has said 'It is by the grace of God that we are artists!'"

Again he wrote from Paris:

"I feel that I could ask no better place to spend my life than in Piedmont and the neighborhood. The second volume of 'The Lark' reached me a few days ago. How utterly Californian it is, and heavens! how Californian am I! It is the beginning of great things to be done in California. From such a land, generous and open-handed, a great art should spring!"

A PARISIAN INTERLUDE

During his brief months in Paris Atkins had adventures as well as study. Writing of one of his escapades he said:

> "We loathe the Parisians to our hearts' content, or rather discontent. We fight on the street with coachmen who beat their horses, and also with the brutes who drive the great patient dray-horses that have quarried stone Quais. Yesterday we put in a full afternoon at this rowdy work."

As the denoument of his misconduct, Atkins was taken to the police station, but was soon released. His dislike for the French was expressed fully when he complained:

> "Animals and women in Paris are regarded alike; they are not supposed to have feelings. Their first duty is to work (as a damnable little Frenchman said to us the other day). Thank heavens! I leave soon. Paris has become a nightmare! The Dreyfus case and Zola: the way the police side with the mob; the terrible way the beasts of men treat the women. I have absolutely nothing good to say of the Parisians that I see about me every day. They are a wretched lot; it is useless to look to them for great art or great anything else."

However disgusted he was with the French, Atkins was deeply entranced by the atmosphere and setting of St. Cloud so that at one time he remarked: 'I cannot describe it, nor can I paint it, without marring its beauty." Shortly afterward, however, he painted "The Basin: St. Cloud."

About this time in his life, Atkins began to find a more conscious realization of the artist within himself, for he wrote:

> "In a dream of open air and the country, had while in a Paris atelier, I told you that once I could learn to draw it would all be plain sailing. Well, now I know that I was wrong, dead wrong. I know now that to do what I want to do will mean perpetual pain. But the real artists all choose the pain."

NOTES ON LANDSCAPES

Arthur Atkins was essentially a landscape painter. Some of his notes on landscape are full of vivid imagery and perception. His range of observation during his travels and his aesthetic experience were wide: Piedmont, California; New York; England; France; Italy; Switzerland. He gives a key to his approach to art in his remark that "While out of doors, I see colour 'high,' but I think in terms of low, rich colour."

ATKINS' PHILOSOPHY

A few notes chosen at random from Atkins' letters show the trend of his philosophy of life and art, which he had already begun to formulate when death cut short his career. He believed that there is no need for realism in painting beyond a genuine impulse received from nature. He believed that one should have entire liberty to subject colour and drawing to the one end of expression. So he wrote:

> "That the artist comes before the craftsman, no one will deny. 'The Concert' of Giorgione, in spite of the fact that in a painter's sense it is not painted, brings tears to one's eyes, like a beautiful dream. In the presence of the 'Olympe' of Manet, one wonders at the mastery of the painting and realism of the picture."

On the artist and marriage, Atkins said:

> "The true artist, it seems to me, is born (whether for good or ill) with one desire before which all else falls away and becomes secondary. This desire is to grasp a perfection which always evades, which always lures one on, but remains out of reach.

"In a wild-goose chase of this kind, I am sure that marriage could only become a complication for the artist, for, if the chase is to go on, the one who is not an artist must suffer. If the chase ceases, discontent and failure must result for the artist. One will say to the other: 'Look at all I have given up for you!'

"You understand of course that when I say 'artist' I mean the 'genuine article' not the mere paint dauber."

Of the Spanish-American war, Atkins wrote in May 1898, as follows:

"The war is a bad business, and it is hard to get at the right and wrong of it. There seems to be a necessity for war, or its equivalent, to give men fibre. But if I ever go a-soldiering, it will be about something that I am quite convinced is worth my life. Only, I would pray that I might be killed outright with a bullet, or blown up with a shell, for I have a horror of the idea of outpost duty in the night, with Death crawling in the brush, and yellow pestilence hovering in the silence overhead. Darkness, even in the country that I know and love, fills me with inconceivable terrors, which, in moments of credulity have scattered me in all directions and taken tucks in my face and scalp, leaving me feeling contracted for hours. All of which leads me to conclude that I have about struck step with my destiny in the somewhat childish calling of a painter."

Later, after the war was over, Atkins wrote:

"Aren't you very glad that the war is over? All the misery it has caused! I hope I may reach home before the men return. I should like to share the enthusiasm, the realization of what the men have faced and suffered."

ATKINS' ATTITUDE TOWARDS BEAUTY

While Atkins had a youthful indifference to the church, beauty in landscape and architecture became to him a

religion. He was in constant communion with nature and lovely scenery. His casual attitude towards the church is illustrated by an incident that occurred while he was in Paris.

Atkins awakened at half past four one morning and went to seek information on the outcome of the Battle of Santiago. It was so early in the morning that he was unable to find any paper; so he waited around the cathedral of Notre Dame, until it was opened at six. He wrote:

> "The hour I spent there, in the grey quiet, was more to my liking than all the church going I have ever done before, put together."

Of all the loveliness Atkins saw in Europe he found the churches most interesting. He writes of the splendor of St. Mark's in Venice:

> "Of all the beautiful things I saw in Europe, the front of St. Mark's at Venico, in the late evening sunlight, was the swellest by ever so much. It is still more in my heart than in my head, I think. And the many churches with their full warm colour and lavish old gilding are all one with the landscape--the sedate and beautiful, quiet people, too. It has cleared my road for me, and I now see quite plainly where I am going. Withal, I shall come back a much humbler person."

In the last line Atkins records his changing attitude in life and art. He even began to associate beauty and God more and more. While in this frame of mind he wrote:

> "I doubt if art often turns one's thoughts towards God, except as the mind and the heart, perceiving, sees another facet of His great good-will, in having made the world beautiful--this going to England and finding how I have broken away from the husks of religion, of religious suppression, has made me desire to get

> away from all that I am unable to see clearly is of service to me; to start afresh, and through life and work, to arrive at what is essential. I see no other way."

Atkins was admittedly ill during the last months of his life, although little was said in his letters about it. It was during this trying period that his faith in God seemed to have completely overcome his indifference to the church. In a letter dated Piedmont, December 2, 1898, the one before the last of those published by A. M. Robertson, and edited by his friend Bruce Porter, Atkins seemed to be in despair as if aware of approaching death:

> "It's all no go! How am I ever to learn my craft? There is nothing but obstacles, all the time."

And in this epilogue of his last letter, he seems to confirm his returning faith in God:

> "God help me to try hard for gentleness and cheerfulness; digging a way out of this slough of superficial religion---If God will but keep me kind."

VICKERY OFFERS ATKINS' PAINTING FOR SALE

In November 1911 an unnamed painting by Arthur Atkins was offered for sale. The picture, which was exhibited at the gallery of Vickery, Atkins and Torrey, San Francisco, was full of alluring beauty. Writing of the canvas in the San Francisco Call, November 19, 1911, Porter Garnett said:

> "....to see it is to be in the presence of beauty. It is filled with the wonder of beauty. It makes one instantly aware of the gulf which

> divides the facts of art from the mystery of art. One must regard such a work as a message rather than as a painting. In looking at it one forgets pain and thinks of color. It is not a picture. In looking at it one does not think of a picture. A picture is physical--a thing of canvas and pigment--this is spiritual. Such art as this does not produce a mere optical registration: it sets up vibrations in the spirit of the beholder which it is impossible for him to analyze. It is felt rather than seen; that is to say, it is felt through the eyes as beautiful music is felt through the ears....It is more beautiful than nature, because nature too is physical. It is nature poured through the sensitive spirit of an artist, from which it emerges spiritualized--transfigured."

Previous to the sale of this work, Atkins was honored with three memorial exhibitions--one in 1900, another in 1905, and again in 1910. These exhibitions were received with much enthusiasm.

THE ART OF ARTHUR ATKINS

That Arthur Atkins has contributed to the distinction of California in the realm of art is unquestioned. In the foreword to that notable little book, "Arthur Atkins: His Letters, With Notes, Upon Painting," his friend and admirer, Bruce Porter says:

> "It is with the belief that his place in art, his influence upon painting in California, will in the future be perceived as distinctive and important, that these written words are preserved."

The work of Arthur Atkins displays qualities which must inevitably direct to him and to California, where chiefly he labored, the attention of persons who concern themselves

with the vital and significant phenomena of art. Atkins, with his rare gifts of vision and lyrical expression passed before his genius was recognized. Although he has gained for California artistic prestige among the few (outside of California) who know his work, and whose good opinion is worth far more than publicity and premature repute, Atkins remains unrecognized by many.

Atkins was endowed with authentic originality; a painter who evolved from his own soul a synthetic style, and a most beautiful and painter-like use of color and form comparable to the best among the most modern work.

CONCLUSION

Arthur Atkins died January 8, 1899, at Piedmont, California, in the twenty-sixth year of his age. At the time of his death Atkins left in his letters and notes, a number of which we quoted in the preceding pages, the memorabilia of a true artist. There is manifest in them, not only an enthusiasm for and love of beauty, but also the articulate vision, the keen, critical insight which serves to illuminate beauty and to create it richly and meaningfully. This refers more to the man than to the painter, for Atkins was, half-consciously, more concerned with life as an art than with art as technique.

There is little doubt but that if Atkins had lived longer he would have become more fully conscious of art as

an expression of life. As with Keats, beauty for him would have become truth and truth beauty. It would have ceased to be merely an "antidote for life," as he calls it in one of his letters from Paris.

In the 'nineties a fire destroyed many of Atkins' works, and still others were lost in the San Francisco fire of 1906, so that today little remains by which to remember him. His talents would undoubtedly have carried him into the front rank of artists if death had not cut short his career. From the letters he left, and the few that remain of his works, art critics have written considerably about him. One that is particularly interesting, and is worthy of the artist, is that written by Porter Garnett in the San Francisco Call, November 19, 1911, in which he said:

> "....It is Arthur Atkins, this youth with his rare gifts who passed before the fruits of his genius were realized; it is Arthur Atkins, I say, who has brought and who will continue to bring to California the highest distinction that any artist or writer has brought to her. He has associated California in the minds of men in older civilizations with those things which in older civilizations are recognized as the graces of the spirit and the intellect. He has spoken to these men in their own language. His message has not reached many, perhaps, but those to whom it has penetrated, those who themselves represent what must be described by that much abused term, 'culture'--knew him instantly as their intellectual kinsman. Must it be said that they were surprised to find that his voice came out of California? Perhaps so; but is that not something in which California can take more pride than in other voices, more familiar, more insistant and--louder?"

Here was Arthur Atkins--lovable and brilliant--whose short life was replete with unusual promise. He left only a few paintings to carry his message. However, through his published letters, he has appealed to cultivated people in other parts of the world and has given to these a new angle of vision with regard to California. In this connection, Porter Garnett wrote the following:

> "As the delicate spirit of this artist is reflected in his letters, so is it reflected in his exquisite landscape, which holds out its beauty to all who care enough about art to go and look at it."

As yet we have no true appraisal of the merits of Atkins' works. However, we can not but help wonder at how significant is the little this brilliant artist has given to California in his paintings and his letters.

ARTHUR ATKINS

REPRESENTATIVE

WORKS

The Valley: Piedmont (1895)
The Hills: Piedmont (1896)
Sketch (1896)
Landscape (1896)
Piedmont (1896)
Pines: St. Hospice (1897)
The Marne: Charenton (1898)
The Basin: St. Cloud (1898)
Charenton (1898)
Penarth Pier (1898)

PRIVATE COLLECTIONS:

St. Cloud, owned by W. K. Vickery,
San Francisco, California

EXHIBITIONS:

Mark Hopkins' Institute of Art,
San Francisco, California, May 20-27, 1896
Sketch
Piedmont
Landscape

Memorial Exhibitions, 1900, 1905, 1910

ARTHUR ATKINS

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