

GODDARD FREDERICK GALE (1858-1938) was born in October to a family of political and cultural importance in a wealthy suburb of London, England.¹ His maternal grandfather, the artist Joseph Severn, was so closely associated with the John Keats that he was buried beside the great poet in Rome. His father, Frederick Gale, was a parliamentary barrister and a prominent legal advisor to William Gladstone. John Ruskin, whose adopted daughter had married Goddard's uncle Arthur Severn, was a frequent visitor to the Gale home. Arthur Severn was one of England's great watercolorists. Through family connections the young Gale regularly met with Alfred Tennyson. Other acquaintances included Frank Buckland, the naturalist and nephew of Mathew Arnold, and Thomas Hughes, the author of *Tom Brown's School Days*. According to the England Census of 1871, Goddard was enrolled in a private school for boys at 91 Chulsey Lane in Sunbury.² After completing grammar school he trained at the Royal College of Art in South Kensington and became equally proficient in oils and watercolors. For reasons that are presently obscure he migrated to Canada in the early 1880s and in 1890 married his first wife, Lillian, who was eleven years younger. He immigrated to the United States in 1893 and later brought Lillian to the San Francisco Bay Area.

The couple moved with their two young children, Claudia and Frederick, in July of 1899 to 765 Eleventh Street in Oakland where Goddard established a private school of drawing.³ In 1901 Gale rented an exhibition space in Oakland's Galindo Hotel, relocated to a larger home at 1613 Myrtle Street and was appointed a drawing teacher at the local Polytechnic High School.⁴ The following year at the San Francisco Art Association (SFAA) he exhibited a watercolor entitled *Over the Hills and Far Away-Pacific Grove*.⁵ Also in 1902 he began to teach evening classes in mechanical drawing at the Polytechnic and exhibited his watercolors at that school and in Oakland's Smith Brothers Gallery.⁶ Lillian Gale died on January 4, 1903.⁷ That fall he joined a number of East Bay artists, including Sydney Yard, James Griffin and Edwin Deakin, in an ultimately unsuccessful attempt to form the Association of Professional Artists in Alameda County.⁸ Gale served as chairman of that group. He became a naturalized citizen in August of 1904.⁹ A year later he was reelected by the local school board to teach at the city's Polytechnic and in 1909 was transferred to Oakland's Manuel Training and Commercial High School where he became head of the Department of Mechanical and Freehand Drawing; from 1915 until his death he directed the Drawing Department at Oakland's Technical High School.¹⁰ He taught private art classes in his studio. Gale remarried in 1905; his new wife was twenty years his junior. He was apparently a good rhetorician because he was repeatedly asked to give toasts at social functions; Gale also offered his opinions on training in

public schools and performed in local plays.¹¹ According to the U.S. Census of 1910, he and his wife, Ada, along with his two children and one boarder resided at 995 East Twenty-ninth Street in Oakland.¹² In 1914 he purchased and moved his family to an Oakland home at 2003 East Twenty-ninth Street; he maintained this address for the rest of his life.¹³

In September of 1906 Gale first came to prominence in the local art world when *The Oakland Tribune* ran excerpts from the reviews of several art critics in London where he was exhibiting:¹⁴

"Goddard F. Gale, a resident of California, shows some of those artistic qualities which are inevitably to be found in the work of the minority and inspired few. His pastel, *The Passing of King Arthur*, is to be described only as a poem – a sonnet, and a sonnet of high class. He has carried out his knowledge of the limitations of his art in a masterly way. If a definition of a classic be accepted as what 'we can neither add to or take away from,' then Goddard Gale's *Passing of Arthur* is a classic. His water color, *In the Gloaming*, which depicts a California valley, is masterly and full of that restraint which those who are privileged to know and understand accept with appreciation. It is rich but subdued in color, fine in quality, true in relations."

Gale's six exhibited watercolors at the 1908 spring Annual of the SFAA, *Near Carmel River*, *To Sheltered Pastures*, *Morning Mists-Carmel Bay*, *Bulwarks of California*, *"The Last Steps of the Day"* and *Blow-Blow-Thou Wintry Wind*, were "universally admired" and were the first works of art to sell.¹⁵ The art critic of the *San Francisco Call*, Lucy Jerome, described these paintings as the product of a fertile imagination that makes "a strong appeal to all lovers of nature in its richest and most elusive moods."¹⁶ That summer Gale's art won two first prizes at the California State Fair and was exhibited at the Rabjohn & Morcom's Gallery in Oakland; the following January Jerome visited the artist in his Oakland studio at Highland Park and enthusiastically described a number of his works in progress, especially his many summer sketches from Carmel.¹⁷ She commented on the "delicacy and strength" of pictures that "are never commonplace, possessing in themselves some intangible, pervading quality that raises them to a place above the everyday aspects of nature." Gale was one of the first California artists chosen to exhibit at the 1909 Alaska-Yukon-Pacific Exposition in Seattle and despite stiff competition from Francis McComas he was awarded the grand prize for his collection of watercolors.¹⁸ These works were shown in December at the Virginia Hotel in Long Beach and at the Rabjohn & Morcom Gallery in San Francisco.¹⁹ Margaret Doyle, the art critic for the *Call*, offered the following:²⁰

While there are only five of his paintings in this view, they are the five that brought to Gale the "grand prix" and to California the highest honors in the world competition at the Alaska-Yukon exposition. For choice of subject, for execution and finish they are perfect and are handled with an exquisite mastery of touch.

The first of these, called "Passing Days," is in rich, subdued evening colors. The sky is a deep quite blue, the clouds a mass of softened gold and the deep twilight in the front of the picture is touched with the first hazy darkness of nightfall. Through the gate leading from the rolling pasture land a flock of sheep is being driven homeward for the night. It is a still peaceful scene worked with deep feeling. To many, however, an even greater favorite is "The Rising Moon." This represents a shadowy landscape, somber with the darkness of night. Over the distant hills the moon is just appearing, flooding the sky and mountain top with a wave of silver light, just bright enough through the shadows of the foreground to suggest the outlines of the countryside. It is really a wonderful piece of work for those who love night scenes and is done with strength that alone would land Gale in a foremost rank.

"Blow, Blow, Thou Wintry Wind" is a marine, depicting the coming of a storm at sea. The rising wind, the turbulent waters and the wave washed rocks are powerfully dealt with, showing the diversified style of landscape work that appeals to the artist's genius.

"The Bulwarks of California" is also a good sea scene, taken from the overhanging cliffs in the foreground, and "The Lone Cypress," with the typical Monterey setting, is beautifully done with a surety of touch, sight and feeling that alone would give it a high place in the art world. It is a painting that fairly sparkles with light, and is brilliantly executed, which also may be said of all of the scenes. Next week the paintings will be put on view at Gale's studio in Oakland.

His work appeared at Rabjohn's through 1912.²¹

Gale visited the Monterey Peninsula as early as 1901. By 1907 he began to spend summers in Carmel at the urging of his close friend and Oakland neighbor, Sydney Yard.²² Gale and Yard certainly knew each other by 1906, when both are mentioned as sketching and socializing in the Berkeley art colony. The Gale family rented a seasonal cottage in Carmel between 1909 and 1929.²³ Goddard contributed to the Annual Exhibitions of the Arts and Crafts Club in 1909 and 1910.²⁴ The *Call* characterized his 1910 Carmel submissions as "a strong characteristic group of water colors."²⁵ An excellent example of one of his watercolors is *The Lone Cypress-Carmel* which may have sold in 1909.²⁶ In 1914 the *New York Times* included Gale among the "notable" artists who habitually paint in Carmel.²⁷ That year he played an unfortunate role in contributing to the racial hysteria surrounding the murder of Helena W. Smith in Carmel.²⁸

Gale exhibited his landscapes in watercolor and oil at the: SFAA between 1902 and 1916,²⁹ Second Annual of the Berkeley Art Association in 1908,³⁰ Arts and Crafts Exhibition at Oakland's Ildora Park in

1908,³¹ Del Monte Art Gallery from 1910 to 1912,³² Oakland Art Gallery between 1917 and 1935,³³ and (California) Berkeley League of Fine Arts from 1923 through 1929.³⁴ His first solo exhibition in the Oakland Art Gallery was in December of 1917; his works were donated by private collectors and by Gale himself to that Gallery's permanent collection.³⁵ All of the thirty watercolors in his 1919 spring exhibition at Rabjohn's were landscapes of Kings River Canyon, Mount Shasta and the Monterey Peninsula. Of these Anna Cora Winchell, art critic for the *San Francisco Chronicle*, concluded that the "contours and coloring are true, though Gale works almost entirely in high key, which, at times, . . . is not sufficiently strong or impressive for a complete interpretation."³⁶ On her second visit to this solo exhibition Winchell praised his *Stillness of the Dawn* for disseminating "the blue and purple lights" and his *Carmel Shores* for holding "the poetic calm that sometimes overspreads that point."³⁷ In the fall of 1919 at the Oakland Art Gallery L. B. Powers, critic for *The Oakland Tribune*, said of his watercolors: "Goddard Gale's work has leaped ahead amazingly. A comparison between his "Evening" in the first gallery and his colorful things from the Sierras in the current show tales the tale."³⁸

He contributed in January of 1920 to the exhibition of California Artists at Berkeley's Hillside Club.³⁹ He donated a painting to the benefit exhibit and auction at the St. Francis Hotel in San Francisco for the Jack London Memorial Library in Glen Ellen.⁴⁰ In October of 1922 his work was included in the exhibition of regional art instructors at the Oakland Municipal Auditorium.⁴¹ The following June at the Inaugural Exhibition of the California League of Fine Arts in Berkeley the art critic Ada M. Davies wrote for the *Berkeley Daily Gazette* that "Goddard Gale's water colors, *The High Sierra* and *A Pool in the High Sierras*, were acclaimed delightful studies and brought forth numerous expressions of pleasure."⁴² In December of 1924 his work was chosen by the Western Association of Art Museum Directors for inclusion in the "traveling exhibition" of Water Colors by Western Artists.⁴³ The first stop on this nation-wide exhibition was the Oakland Art Gallery.⁴⁴ At the Second Annual Exhibition of the League of Fine Arts in the fall of 1924 his watercolor entitled *Solitude* was characterized as somewhat "old fashioned" by H. L. Dungan, art critic for *The Oakland Tribune*, who added as a consolation that "Gale, like the prophet, is winning his honors far from home – in the east and in Europe."⁴⁵ Dungan was undoubtedly referring to the Parisian *Revue du Vrai et du Beau*, which published a biography on the artist and praised his watercolors in the Autumn Exhibition at the Walker Art Gallery in Liverpool, and to the *London Post* which placed his painting, *On the Trail to Paradise*, among the best works at a show which included John Singer Sargent.⁴⁶

Gale never changed his style of painting to fit the changing tastes of the art world. At the Fourth Annual of the Berkeley League in November of 1926 Dungan mused over several "conservative" paintings:⁴⁷

There are some who stand with Goddard Gale and approach his academic style, but there is probably no one at the exhibition, with the possible exception of Cora Boone, who approaches his grace in the application of paint. You may not like Gale's water color, that is, if you lean toward the moderns, but you will have to admit that he applies his colors with a nimble and understanding wrist. I found his little harmonies in greens refreshing after so much new art.

In January of 1927 his painting *Silence* was selected from the permanent collection of the Berkeley League of Fine Arts for display with the best artists of the Bay Area at the Twentieth Century Club in Berkeley.⁴⁸ Later that month two of his paintings, which were characterized as "holding strictly to the tonal phase of the nineteenth century French school . . . with conscientious drawing and brush work," were sold to an important Sacramento collector.⁴⁹ In December of that year his watercolor *Serenity* was part of a Berkeley League of Fine Arts show at Cloyne Court above the campus.⁵⁰ His work *Garden of the Gods* appeared in 1928 at the First State-wide Annual in Santa Cruz.⁵¹ Between 1927 and 1930 Gale selected several artists to paint murals in Oakland's Technical High School; he and Maynard Dixon were among the contributors.⁵² He served on the jury of selection and awards in 1935 for the Eight Annual in Santa Cruz; at that event he exhibited a watercolor "of mountain scenery splendidly painted in the conservative way."⁵³ In the 1920s and 1930s he was occasionally appointed as a "conservative" to the juries of the Oakland Art Gallery.⁵⁴

During February of 1930 at the Jury-free Exhibition in the Oakland Art Gallery Gale's watercolor of a mountain lake, which *The Oakland Tribune* called "close to academic perfection," was voted the second best painting by the public and tenth best in a combined vote of the public and artists.⁵⁵ At that same event in July of 1933 Dungan referred to his *Kings River Canyon* as "handled to perfection;" that November at Oakland's fall watercolor show his redwood landscape "after the tradition of the English water color school" was chosen seventh best in the combined vote.⁵⁶ For the 1934 Annual in the Oakland Art Gallery his "conservative art" was again said to be executed "in the English manner."⁵⁷ In the mid 1930s Gale served on the jury as well as the board of directors of the Bay Region Art Association where he was also a frequent exhibiting artist.⁵⁸ During December of 1934 at that organization's Oakland gallery in the Capwell Building Gale's oils and watercolors were given a solo exhibition which was evaluated by H. L. Dungan:⁵⁹

. . . . Often he has painted all day. Up before dawn he will do a sunrise, then will follow a midday scene and later a glimpse of sunset. He paints rapidly with the sure brush that comes from long usage. Not long since he went up to the Redwood Highway to the

redwood forests of Humboldt and painted for seven weeks from eight to nine hours each day. All the watercolors he made he carried with him to his Oakland home and set them up and viewed them calmly one by one.

"There is too much detail in them," he said and took them into his back yard where they made a great fire. I suspect that in that fire many things dwindled to ashes that would have brought peace and quiet to the beholder. Gale thought otherwise. He went back to the redwoods and did his chore over, leaving out . . . needless detail and caught much of the soul of the redwood forest, that awe-inspiring something that is as difficult to describe in words as in paint. . . .

Seemingly painstaking. Gale's work is done with great rapidity. With large brushes he sweeps color across the paper. A wet cloth takes off much of the color. New colors go on rapidly, bringing mountains, trees, streams into life.

Gale's pictures are mostly pastoral. In their serenity you close the door on the noisy world outside.

He lectured to the Bay Region Art Association in March of 1935 on his fifty years in art.⁶⁰ During much of this decade he was a leader in a drive to build a permanent Oakland Art Museum.⁶¹ In November of 1937 he contributed to the National Art Week show at Breuner's in Oakland.⁶²

Goddard Gale died on August 12, 1938 and was survived by his wife and two children.⁶³ Just prior to his death he exhibited at the Bay Region Art Association.⁶⁴ In December of 1938 the Oakland Art Gallery staged a memorial exhibition of his "serene works . . . which modernism did not touch;" *The Oakland Tribune* reproduced one of his "timeless" landscapes.⁶⁵ His "conservative" paintings were again exhibited at the Oakland Art Gallery in April of 1953.⁶⁶

ENDNOTES FOR GALE: 1. L. B. Everett, "Painter of *The Trail of Paradise*," *QVM* 82:12, 1924, p.546. / 2. England Census of 1871, RD: Staines, p. 20. / 3. *TOI*, July 14, 1899, p.5; U.S. Census of 1900 [ED 365, Sheet 7A]. / 4. *TOI*: January 25, 1901, p.5; August 20, 1901, p.5; Halteman, pp.1.160f; Polk: 1901, p.169; 1902, p.181; 1906, p.204; 1907, p.445. / 5. Halteman, p.1.160. / 6. *TOI*: June 21, 1902, p.8; November 5, 1902, p.8; *SFL*, November 6, 1902, p.13. / 7. *TOI*: January 5, 1903, p.7; January 6, 1903, p.2; January 8, 1903, p.7; *SFL*, January 6, 1903, p.13. / 8. *SFL*, November 25, 1903, p.15. / 9. *TOI*, August 10, 1904, p.7. / 10. *TOI*: June 3, 1905, p.12; June 18, 1907, p.3; November 18, 1909, p.7; June 4, 1912, p.11; January 6, 1913, p.10; February 22, 1913, p.12; August 15, 1915, p.20; June 7, 1928, p.11; *SFL*: December 30, 1908, p.8; April 4, 1910, p.14. / 11. *TOI*: February 9, 1899, p.3; February 16, 1899, p.3; April 25, 1907, p.8; April 28, 1907, p.28; *SFL*, April 4, 1910, p.14; January 16, 1923, p.36. / 12. U.S. Census of 1910 [ED 145, Sheet 1A]. / 13. Polk: 1908, p.450; 1909, p.375; 1912, p.360; 1913, p.367; 1915, p.327; 1918, p.472; 1921, p.487; 1924, p.795; 1930, p.591; 1933, p.321; 1937, p.326; *TOI*, June 3, 1914, p.28; June 24 1914, p.26; cf., U.S. Census of 1920 [ED 116, Sheet 11B]; AAA 7, 1909-10, p.129. / 14. *TOI*, September 16, 1906, p.16. / 15. Halteman, pp.1.160f. / 16. *SFL*, April 19, 1908, p.19; cf. *TOI*, August 2, 1908, p.9. / 17. *TOI*, September 26, 1908, p.4; *SFL*, January 10, 1909, p.27. / 18. *LAI*, March 21, 1909, p.3-2; *TOI*, November 18, 1909, p.7; *SFL*, November 18, 1909, p.8. / 19. *SFL*: December 5, 1909, p.30; January 2, 1910, p.28. / 20. *SFL*, December 12, 1909, p.30. / 21. *SFL*, June 23, 1912, p.35. / 22. *SFL*, February 21, 1909, p.34; *TOI*, July 9, 1909, p.12. / 23. *MDC*: June 25, 1909, p.1; June 19, 1910, p.1; July 16, 1914, p.3; July 29, 1914, p.3; *CPC*, June 28, 1917, p.4; *TOI*, July 9, 1929, p.M-1. / 24. Appendix 2. / 25. *SFL*, July 3, 1910, p.40. / 26. *SFL*, February 21, 1909, p.34; B & B, December 12, 1995, No. 5080. / 27. *NYT*, February 1, 1914, p.M-5. / 28. Refer to the narrative in Chapter 5 and note 103. / 29. Halteman, pp.1.160f; *SFL*: March 29, 1908, p.21; October 25, 1908, p.31; March 26, 1909, p.16; April 8, 1910, p.4; April 10, 1910, p.34; *TOI*, March 4, 1911, p.15; *SFC*, April 6, 1913, p.27. / 30. Schwartz, *Northern*, p.62; Appendix 1, No.3. / 31. *SFL*, October 18, 1908, p.36. / 32. Schwartz, *Northern*, p.62; *MDC*, October 15, 1910, p.1; *SFL*, October 16, 1910, p.45. / 33. *TOI*: March 18, 1917, p.35; March 25, 1917, p.24; December 30, 1917, p.22; October 12, 1919, p.6-S; October 31, 1920, p.D-5; April 17, 1921, p.S-7; November 16, 1924, p.S-6; June 14, 1931, p.6-S; March 17, 1935, p.S-7; *SFC*: December 23, 1917, p.E-3; July 27, 1930, p.D-5; *BDG*: April 2, 1921, p.6; May 26, 1923, p.9; *IAT*, March 29, 1935, p.14. / 34. *BDG*: May 31, 1923, p.6; August 21, 1923, p.6; November 10, 1924, p.6; *SFC*: September 9, 1923, p.6-D; February 5, 1928, p.D-7; August 12, 1928, p.D-7; *TOI*: November 23, 1924, p.31; December 21, 1924, p.S-7; May 31, 1925, p.S-7; November 15, 1925, p.S-7; November 13, 1927, p.S-7; August 5, 1928, p.S-11; October 27, 1929, p.S-7; *ARG*, December 1927, p.9. / 35. *SFC*: December 23, 1917, p.E-3; *TOI*: December 1, 1918, p.6; January 5, 1919, p.6; February 16, 1919, p.11. / 36. *SFC*: February 2, 1919, p.3-E; April 6, 1919, p.E-3. / 37. *SFC*, April 13, 1919, p.S-11. / 38. *TOI*, November 2, 1919, p.S-7. / 39. *BDG*, January 16, 1920, p.11; *TOI*, January 18, 1920, p.1-B. / 40. *TOI*: October 15, 1919, p.3; March 26, 1920, p.18; March 28, 1920, p.4-S. / 41. *TOI*, October 15, 1922, p.S-7; *BDG*, October 21, 1922, p.5. / 42. *BDG*, June 28, 1923, p.5; cf. *TOI*, June 1, 1923, p.21. / 43. *TOI*, December 21, 1924, p.S-7. / 44. *TOI*, February 22, 1925, p.4-S. / 45. *TOI*, November 23, 1924, p.31; cf. *SFC*, February 22, 1925, p.D-3. / 46. *TOI*: April 26, 1925, p.6-S; October 27, 1924, p.4; *The Oakland Tribune* supplied a photograph of Gale. / 47. *TOI*, November 14, 1926, p.6. / 48. *BDG*, January 19, 1927, p.6. / 49. *BDG*, January 27, 1927, p.7. / 50. *BDG*, December 17, 1927, p.7. / 51. *Catalogue*, *First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.5. / 52. *TOI*: April 1, 1929, p.7; January 17, 1930, p.13; Hagerty, p.162. / 53. *TOI*: February 3, 1935, pp.2-A, S-7; February 10, 1935, p.S-7; February 17, 1935, p.S-7; *BDG*, February 7, 1935, p.7; *LAI*, February 10, 1935, p.2-10. / 54. *TOI*: April 3, 1921, p.6-S; May 7, 1923, p.4; January 31, 1926, p.S-5; February 23, 1926, p.1; October 6, 1935, p.S-7; *BDG*, October 11, 1935, p.19. / 55. *TOI*: February 2, 1930, p.S-7; February 9, 1930, p.4-M. / 56. *TOI*: July 16, 1933, p.8-S; November 5, 1933, p.8-S. 57. *TOI*, October 7, 1934, p.8-S. / 58. *TOI*: June 17, 1934, p.4-A; June 24, 1934, p.8-S; August 19, 1934, p.8-S; September 23, 1934, p.8-S; September 30, 1934, p.6-A; November 4, 1934, p.7-S; April 28, 1935, p.S-7; November 10, 1935, p.S-7; November 17, 1935, p.S-7; October 18, 1936, p.6-B; November 1, 1936, p.6-B; February 20, 1938, p.5-S; *BDG*: June 8, 1934, p.6; October 11, 1934, p.7; March 15, 1935, p.9; September 19, 1935, p.7; November 14, 1935, p.7. / 59. *TOI*, December 9, 1934, p.S-7; cf., *TOI*, November 25, 1934, p.S-7; *IAT*, December 14, 1934, p.17. / 60. *TOI*, March 10, 1935, p.S-7. / 61. *TOI*: November 1, 1933, p.6; November 3, 1933, p.D-15. / 62. *BDG*, November 4, 1937, p.7. / 63. *TOI*, August 16, 1938, p.27-C; *SFC*, August 17, 1938, p.9; *IAT*, September 2, 1938, p.20; cf., Falk, p.1231; Hughes, p.411; Jacobsen, pp.1170f. / 64. *BDG*, August 4, 1938, p.6; *TAT*, August 5, 1938, p.20. / 65. *TOI*: December 4, 1938, p.B-7;

December 11, 1938, p.B-7; December 18, 1938, p.B-7; cf. *BDG*: Dec. 8, 1938, p.9; Dec. 15, 1938, p.6. / *66. BDG*, April 16, 1953, p.19.

WILLIAM ALEXANDER GAW (1891-1973 / Plate 9b) was born on November 26th in San Francisco to Hugh Gaw and Mary Anna McCullough Gaw who both immigrated from Ireland to California in 1888.¹ Between 1889 and 1899 the Gaw family changed its San Francisco residence no less than six times and Hugh, who initially worked as a "grocery clerk," co-established in 1896 his own business, "Wright & Gaw Groceries" on Sixth Street.² In 1900 the Gaws moved to Berkeley where the family residence was listed in the local Directory at 2151-52 Ashby Street.³ Hugh maintained San Francisco grocery stores at 508 Haight Street or 154-156 Sixth Street into 1914 and he once had to sue a former employee for "misdemeanor embezzlement."⁴ According to the U.S. Census of 1910, William, the eldest child, resided with his parents, three brothers and two sisters.⁵ We also learn from the Census that two of his siblings died after birth and that his occupation was given as "assistant" in his father's grocery store. Hugh Gaw, a European-trained artist who frequently exhibited and received the silver medal at the 1921 Annual of the San Francisco Art Association (SFAA), began William's training in drawing at the age of six.⁶ Outside his home the young Gaw first studied art in Oakland with the renowned Irish watercolorist, James M. Griffin, who in 1911 included one of his pupil's sketches in the Exhibition of California Artists at Berkeley's Hillside Club.⁷ William trained, often on a part-time basis in the evenings, at the San Francisco Institute of Art under Charles Judson and Frank Van Sloun between 1908 and 1913.⁸ In 1912 he displayed a watercolor "sketch" at the spring Annual of the SFAA.⁹ At the Annual in 1913 William exhibited two watercolors, *Solitude* and *Early Spring*, as well as an oil, *Winter*. A year later at that venue the jury selected two of his paintings for exhibition: *Foggy Morning* and *Oakland Harbor*.¹⁰ He was briefly associated with the San Francisco Sketch Club and joined its members on weekend sketching trips. What retarded his career as an artist and forced him to leave high school before graduation was the need to help support his family. In 1911 William appears for the first time in the Berkeley Directory at the Ashby address with his employment listed as "clerk."¹¹ In 1915 the Berkeley Directory gave his occupation as "salesman" and a year later as "engineer" with a new Berkeley address for the Gaw family at 2713 Ellsworth Street.¹² In June of 1917 he was described on his draft registration card as tall and slender with gray eyes and light brown hair; his profession was specified as "Mechanical Draughtsman" at San Francisco's De Laval Dairy Supply Company which manufactured cream separators, silos, feed cutters and sanitary equipment.¹³ That September he donated a painting to the exhibit and sale at the Red Cross Benefit "Auction Comique" in the Oakland City Hall.¹⁴

He continued on a regular basis to exhibit with the SFAA. At its Annual of 1916 he contributed four works: *Spring Blossoms*, *Winter Sky*, *Portrait Sketch* and *Interior*.¹⁵ In 1918 for the spring Annual he displayed a pair of portraits and a still life, *Apples*. Louise E. Taber, the conservative art critic for *The Wasp*, had a generally negative assessment of his "Modernist" contributions:¹⁶

William A. Gaw is showing two portraits. The one of a man, from all view points, has weakness for its dominating feature. One-half of the poor gentleman's face has faded into the background. "Phyllis" is produced with hills and dales of paint, so much paint that it requires a healthy canvas to support it. In the upper right corner of her background the pigment gave out. This is, perhaps, a timely moment to suggest the Hooverizing of paint in war times. Mr. Gaw has also a study of apples, and while it has no definite drawing, it is rather good, being far superior to the other canvases.

He received a psychological boost when the redoubtable critic Willard Huntington Wright declared at the 1919 Annual of the SFAA that Gaw showed the:¹⁷

unmistakable elements of an awakening modern vision. For instance, in [his] "Sleepy Creek" there is a striving for live color, and the manner in which the chromatic tones are graduated from near purity in the foreground to neutralization in the distance is a direct, if conscious, result of the modern experimentation in the functional and extensional values of color.

John Norton selected several noteworthy paintings from that show to review in New York's *International Studio* and plagiarized from Wright: "in William Gaw's *Sleepy Creek* there is a striving for live color, and the gradation of tones is a direct, if unconscious, result of modern experimentation in the extensional values of color."¹⁸ At that same exhibit Laura Bride Powers, art critic for *The Oakland Tribune*, was more cautious and observed that Gaw has "something to say . . . in a naïve, direct way" and that his "progress will be interesting."¹⁹ He exhibited at the Annuals of the SFAA in 1921 and 1922 both portraits and landscapes; the titles of the latter reflect his travels: *Our Camp in the Forest*, *Southern Oregon* and *Crescent City Lighthouse*. In her review for the *Berkeley Daily Gazette*, the artist Jennie Cannon characterized Gaw's landscapes as having "fine perspective."²⁰

We learn from the 1920 Census that the Gaw family had purchased a new Berkeley home at 1604 Scenic Avenue; William and four of his siblings were still in residence with their parents.²¹ In 1922 William's occupation was listed in the local Directory and voter index as "traveling salesman."²² On November 22nd of that year he married Helen Trexler Baer, a graduate of U.C. Berkeley and a former art student of Eugen

Neuhaus, Perham Nahl and Charles Judson. The Gaws honeymooned in Carmel where he was described in the *Carmel Pine Cone* as "a business man interested in art and has frequently exhibited his work."²³ Tragically, their Berkeley home and most of William's art were destroyed in the great fire of 1923. The couple remained in Berkeley, first at 2325 Channing Way and by 1924 at their permanent address, 1409 Edith Street; William registered at this address on the voter index as a "Republican."²⁴

In the 1920s Gaw began to exhibit in Berkeley with some regularity. He joined a mix of conservative and modern painters, including August Gay and Selden Gile, in the East Bay Artists Exhibition at Berkeley's Hillside Club in January of 1920.²⁵ At the Haste Street Gallery he contributed his paintings to the First Annual Exhibition of the California (Berkeley) League of Fine Arts in April of 1923 and to its Summer Annual two months later.²⁶ In the absence of August Gay, Gaw's work was grouped with the five contributing members of the Society of Six at the League show and collectively they were characterized by *Berkeley Daily Gazette* art critic Ada H. Davies thus:²⁷

Six artists whose seemingly common purpose, principle and treatment as well as their prominence, naturally group them together . . . for the directness of their work, freshness and brilliance of atmosphere, and a certain poetic suggestiveness that distinguishes their paintings.

His work at the League's Fall Annual was praised by Harry Noyes Pratt, art critic for the *San Francisco Chronicle*:²⁸

William Gaw has two ambitious portraits, "Louise," and "Mr. Bradford," and very successful they are too. Gaw's handling of the richly textured background is particularly good. If his green flesh shadows seem too pronounced - why, no doubt, it is the fault of the uneducated eye of the critic.

He also exhibited his still lifes and "landscapes with a new note in rough and ready handling" at the League's: Second Fall Annual in 1924, Summer and Fall Annual in 1925 and Spring Annual in 1927.²⁹ In January of 1926 his paintings were included in a show of regional artists at the local Hotel Claremont Art Gallery.³⁰ The following year in April he exhibited a *Still Life* in the Northbrae Community Center at the Third Annual of Berkeley's All Arts Club and in 1928 at that same venue he was again a contributor.³¹

His favorite East Bay venue became the Oakland Art Gallery, in large part because its director, William Clapp, saw in Gaw an immensely talented exponent of the "Impressionist-Modern" school. Clapp so prized his knowledge of western art history and his impartiality that Gaw was frequently chosen as a "radical, intermediate or progressive" member for Oakland's juries of selection and awards from 1924 to the 1960s.³² Gaw's "modern" work was first received with indifference at the Oakland Gallery in March of 1917, but at the 1920 Sketch Exhibition Laura Bride Powers called his *Land's End* "a poetic concept of rugged shore-line . . . thin gray fog silencing the waters . . . soft opalescent light spreading a glamour over the running tide and purpling hills;" he became a regular Oakland exhibitor at the Second Annual in 1923.³³ Clapp assembled in July of 1924 a very exclusive collection of "impressionistic work" that joined Gaw with some of the best regional talent, such as: Selden Gile, Jennie Cannon, Joseph Raphael, Guy Rose, Benjamin Brown, Hanson Puthuff, William Watts and Donna Schuster.³⁴ This Oakland exhibit was so successful that it was sent to the Los Angeles Museum. That November at Oakland's Third Annual his painting *Late Summer* was characterized by Florence Lehre, art critic for *The Oakland Tribune*, as "an uncommon combination of form and impressionistic technique."³⁵ He was invited to contribute in the fall of 1925 to the Inaugural Exhibition at Oakland's Mills College Art Gallery.³⁶ In December of 1926 Clapp assembled at the Oakland Art Gallery another small exhibit of "moderns" that included a landscape by Gaw and works by many of the contributors to the July 1924 show as well as watercolors by Maynard Dixon and Oscar C. Borg.³⁷ William exhibited *On the Road to Moraga* at Oakland's Fifth Annual in February of 1927; that canvas was one of twenty-five selected from the show by Eugen Neuhaus for exhibition that spring at Haviland Hall on the U.C. Berkeley campus.³⁸ In June his *Still Life* at another Oakland show "brought forth so much admiration at its various showings" for its "impressionistic technique, pleasing arrangement, rich color and freely painted realism."³⁹ At Oakland's spring Annual in 1929 Junius Cravens, the demanding critic for *The Argonaut*, said that Gaw:⁴⁰

. . . is showing three excellent still life paintings of which the one called "Black Figs" is especially fine. Gaw's paintings are conservative, but by no means stodgy or academic. Among the many good still life paintings in the exhibition, his works are outstanding.

He participated in the Second Annual Jury-free Exhibition of the Oakland Art League at the Oakland Art Gallery during the summer of 1929.⁴¹

In San Francisco his art received increasing exposure through the 1920s. In June of 1922 he contributed to the Shriners Exhibition at the St. Francis Hotel.⁴² Gaw exhibited at the SFAA in 1925 and 1926; at that group's Forty-ninth Annual in 1927 he displayed four works: *The Mountains*, *Farm House*, *Still-life* and *Tiburon Summer Day*.⁴³ The latter painting, which was probably executed during an outing with Selden Gile, did not succeed, according to H. L. Dungan of *The Oakland Tribune*, but that critic thought his other landscape "a great piece of work."⁴⁴ In February of 1926 Gaw contributed to San Francisco's "Picture Week" Exhibition.⁴⁵ At another San Francisco venue, the Paul Elder Gallery, his submissions to its 1927 summer exhibition of California Artists attracted considerable attention and led the critic for *The Argus*, J. B. Salinger, to observe that "William Gaw . . . presents a study of pears and apples,

Cézanne style. A marine called *California Coast* is stronger and seems truer.⁴⁶ In 1926 he began what became a long and frequent association with the avant-garde artists' cooperative known as the Club and Galerie Beaux Arts.⁴⁷ At the 1928 Beaux Arts fall Annual Junius Cravens referred to his still life "as a nicely rendered thoroughly uninteresting subject," Florence Lehre referred to the same work as "pleasingly conceived and impressionistically treated."⁴⁸ In that show Gaw also displayed two watercolors, *Trees* and *The House Boat*, as well as an oil, *Musician*. A year later at that event the *San Francisco Examiner* referred to his still life as a "technical accomplishment" and Florence Lehre of *The Oakland Tribune* singled out one of his landscapes for praise.⁴⁹ Aline Kistler of the *San Francisco Chronicle* described his contributions to the Galerie's 1929 Christmas exhibition as "tiny paintings . . . that attract attention because of the broad treatment of such small surfaces. They seem little more than swirls of paint at close sight, but from across the room they seem like rich jewels."⁵⁰ This was immediately followed by a watercolor exhibition at the Beaux Arts where the *Chronicle* referred to Gaw's still life and landscape as "prominent because of their clear, brilliant color. They contrast in their spontaneity with the rich tones of Cuneo's landscapes."⁵¹ Regarding this same show, Junius Cravens said that his "view across a small harbor" was "especially pleasing for the crisply soft fluidity of its light, colorful tones."⁵² In early June of 1930 Gaw donated his colorful painting *Red Flower* to the patrons' drawing at the Galerie and at its Annual he displayed a still life, which has "a beautiful use of and feeling for white," as well as a Manhattan cityscape.⁵³ The latter, entitled *Sixth Avenue Elevated*, was described by Cravens as "loosely handled" and "successfully reflects the atmosphere of New York's streets in a winter's night."⁵⁴ At the fall Annual of the Beaux Arts he exhibited *Roof Tops* and a *Still Life*; the latter was called in the *San Francisco Chronicle* "a fine sensitive work, unconfined in expression and beautiful in its tonal quality."⁵⁵ In June of 1931 he displayed at this Galerie's Annual his oil, *Begonias*, and contributed to its watercolor show.⁵⁶ During the artists-members show at the Beaux Arts in May of 1932 Cravens said that Gaw:⁵⁷

. . . . appears to have gone somewhat Hudson River in both a still life and a landscape called "Low Water." Gaw is developing an appealing quality in the technique he has employed in three works. While he appears to still be feeling his way in the new form of interpretation, he shows that the technique has distinct possibilities for him.

At the Beaux Arts patrons' drawing the philanthropist Mortimer Fleishacker acquired a Gaw painting.⁵⁸

For Gaw the period between the late 1920s and early 1930s was a paradox in that his growing popularity as an artist did not provide the financial basis to support himself and his family. In the fall of 1926 he resigned his full-time "day job" and with the support of his wife became a career artist. For the first time in the Berkeley Directory he listed his profession as "commercial artist."⁵⁹ By 1927 he advertised himself under "commercial artists" in the San Francisco Directory with a studio address at 617 Montgomery Street.⁶⁰ By late 1927 he had moved to New York City where he studied privately and frequented the art communities and galleries. He returned to Berkeley in the spring of 1928.⁶¹ At this time he was listed as an "artist" on the voter index; to economize he and his family resided with Helen's parents in Oakland at 5595 Lawton Avenue.⁶² When his son, Robert Baer Gaw, was born in January of 1929, his daughter, Patricia Elizabeth Gaw, was already six years old. Unable to support his family on the sale of his art, he again became in late 1929 a traveling salesman, specializing in the marketing of refrigeration equipment; he officially listed his profession as both "engineer" and "salesman."⁶³ Strangely, William was absent when his wife and children appeared on the U.S. Census of 1930 at the Lawton address.⁶⁴ The voter index for 1930 shows that he resided with his brothers on Scenic Avenue in Berkeley.⁶⁵ Within a few years the Berkeley Directories and voter indices show William Gaw and his family together at 1409 Edith Street where they lived for several decades.⁶⁶

In the East Bay his art became more prominent in exhibitions. At the 1930 spring Annual of the Oakland Art Gallery G. B. Lal of the *San Francisco Examiner* characterized Gaw's contribution as "an astonishingly good painting" in the "classic manner . . . a still life with fishes and apples, vital and brilliant."⁶⁷ In the combined vote of the visiting public and artists this painting came in eighth.⁶⁸ From the Jury-free Exhibition at the Oakland Art League in July of 1930 Florence Lehre reproduced in *The Oakland Tribune* Gaw's 1928 oil entitled *Roof Tops*, a painting she described as "darker in key and richer in color than his more recent things."⁶⁹ When Hamilton Wolf, Ray Boynton, Lucien Labaudt and Ralph Stackpole formed an association of "progressive" painters known as the "Group of Nine," Gaw was included in their first exhibition at the Berkeley Museum of Art in January of 1931.⁷⁰ John Emmett Gerrity, a member of the "Nine" and art critic for the *San Francisco Call-Bulletin*, referred to Gaw's oils as "well-executed" and his watercolors as "very impressionistic."⁷¹ At the Third Jury-free Exhibition of the Berkeley Art Museum that March Gaw contributed his painting, *Ranch House*, "chiefly remarkable," according to Florence Lehre, "because it is so unlike other paintings by this well-known impressionist."⁷² In April of 1931 at the spring Annual of the Oakland Art Gallery his still life of fruit, vase and crumpled tablecloth, which was simply entitled *Painting*, was voted one of the "ten best," not by the public but by the visiting artists, and was reproduced in *The Oakland Tribune*.⁷³ At that same venue in June he contributed to the Jury-free Exhibition of the

Oakland Art League.⁷⁴ That December he was a co-exhibitor at the opening of Breuner's Gallery in Oakland.⁷⁵ In March of 1932, when he displayed a well-received canvas at the Fourth Annual Jury-free Exhibition in the Berkeley Art Museum, his *Still Life* at the Annual of the Oakland Art Gallery was voted by visiting artists "the best picture" and was reproduced in *The Oakland Tribune*; three months later his four canvases from the SFAA Annual (see below) appeared in Oakland, were voted among the thirty-five best paintings and were characterized as "good . . . in color contrasts."⁷⁶

In San Francisco his work attracted attention at several exhibitions in the California Palace of the Legion of Honor. At the Fifty-second Annual of the SFAA in the spring of 1930 he exhibited three paintings: *Still-life*, *Fruits & Jar* and *Pears*.⁷⁷ The last was singled out for praise by the *San Francisco Chronicle*; Florence Lehre referred to his *Still-life* as "close to perfect harmony in color and arrangement."⁷⁸ A year later at that event he exhibited four oils. In January of 1931 his work was added to the popular Exhibition of Contemporary California Painters.⁷⁹ He returned that June to exhibit in a show of "flower paintings."⁸⁰ Also for the Members' Exhibition of the SFAA in December of 1931 he displayed a still life that H. L. Dungan called "one of the best canvases in the show."⁸¹ The following January he was one of the contributors to the state-wide watercolor show.⁸² At the SFAA's Fifty-fourth Annual in May of 1932 he again had four paintings selected by the jury: *Wilting Flowers*, *Still-life*, *Flowers* and *Painting*. The last, a flower study that was later titled *White Carnations*, won the Association's Purchase Prize of three hundred dollars and was added to the Legion's permanent collection.⁸³ Anna Sommer, art critic for *The San Francisco News*, declared that "all the tender, perishable beauty of flowers speaks in Gaw's work."⁸⁴ H. L. Dungan said of this painting that black lines "are used effectively, the ferns are mere suggestions of foliage, but well done. Altogether it is a rare work."⁸⁵ In July of 1932 at the First Annual Summer Exhibition of Paintings by California Artists his still life won the respect of Cravens:⁸⁶

In William Gaw's still life, "Rabbit and Fruit," he reverts to the realistic painting of the "dining room" type which was once so popular in Victorian homes. Yet the treatment of the subject is far from being academic. This canvas is an excellent example of the lessons that "modernism" has taught the progressive painter. Gaw's realism is substantial. It is dominated by definite pattern, and is executed with the utmost simplicity. Yet it is completely convincing in its relation to life.

In September of 1933 his work appeared at Legion's Self-portrait Exhibition.⁸⁷ At the second of the monthly watercolor and drawing exhibitions of Contemporary California Artists in September of 1934 Cravens remarked on his still life: "To convert pink roses into a masterpiece without becoming sentimental requires the brush of a no less capable artist than is Gaw. His is a truly luscious painting."⁸⁸ Of this same work H. L. Dungan noted that Gaw "continues his indistinct suggestions, touched with black lines . . . [his] painting is serene."⁸⁹ To another Legion of Honor exhibit in November he was a prominent contributor.⁹⁰ In February of 1935 at the monthly exhibition of Contemporary California Artists Gaw displayed a painting entitled *Sausalito* that H. L. Dungan found "clever" with "the suggestion in a few bold strokes of houses and hills;" at that same event a month later he displayed his landscape with barn entitled *Summer*.⁹¹ For the Legion's History of American Art show in June of 1935 he offered *California Evening* with its "enduring charm."⁹²

Elsewhere in San Francisco his momentum continued into the mid 1930s. In the summer of 1932 Cravens said of Gaw's contributions to the Still Life Exhibition at the Vickery, Atkins & Torrey Gallery:⁹³

William Gaw's still life canvases impress us as being probably the best that are being done in the bay region. One has to see several of them hung together to appreciate the extent to which he has matured in this particular type of painting. There is a virility, solidity and sureness in his work that is, at times, masterly. He seems to have caught the secret of dimensional painting.

In conjunction with the first annual flower show at the Gump Gallery of San Francisco in late September of 1932 he contributed to a display of "floral and still life paintings."⁹⁴ Gaw was one of thirty-seven California painters invited by Gump's to exhibit at its First Annual Competitive Exhibition that November and his four entries were called "exceptionally well-painted still lifes."⁹⁵ At the Courvoisier Gallery he contributed in February of 1933 his "delicate and charming flower studies" to the "Barter Show," where artists exchanged their canvases for "goods or services set at a certain value," and to other exhibitions at that venue in May of 1934 and in September of 1935.⁹⁶ His work appeared in the early fall of 1933 at the Members Exhibition of the SFAA in the California School of Fine Arts where the *San Francisco Chronicle* said of his still lifes that "the use of thickly varied colors is mindful of the style of Cézanne. The colors do their structural work vigorously and at the same time are a bright element of eye interest in themselves."⁹⁷ In January of 1934 Gaw was listed as one of the CWA mural painters for the Coit Tower and reportedly received forty dollars weekly for his work.⁹⁸ Cravens placed his work among the "most impressive of the Coit Tower fresco sketches that I have seen."⁹⁹ In April he exhibited *Gladiolus* at the "Spring Flower Show" in the Art Center on Montgomery Street and returned to that venue in August to display *Yellow Rose* which Cravens called "as luscious a bit of still life painting 'as one shall see in a summer's day' in any season - or in any exhibition . . . a choice piece of work."¹⁰⁰ His "splendidly" executed still life with two ducks

and a shotgun appeared at the 1934 Christmas show in the Art Center where he exhibited in the spring and summer of the following year.¹⁰¹ During November and December of 1934 Gaw contributed to a general show of California Artists at the Courvoisier Gallery where Howard Talbot, art critic for *The Wasp*, claimed that his "technique has hypnotized critics."¹⁰² At the Veterans' Memorial Building for the Annual of the SFAA in January of 1935 he served on the juries of selection and awards and displayed three works which "aroused much unusually favorable comment:" *Sausalito, California Evening* and *African Marigolds*.¹⁰³ The latter two paintings were exhibited to rave reviews. In the late spring one of Gaw's still lifes was included in a show of Contemporary Artists at Courvoisier's.¹⁰⁴

Gaw had gained such stature in the art community that the *San Francisco Chronicle* published an interview in June of 1935 with the artist and reproduced one of his landscapes:¹⁰⁵

... Confessing that, in his opinion, there is too much conversation and not enough work in contemporary art, Gaw defined a good painting as one in which every square inch has interest. "It must contain good design, good drawing, good color arrangement and a beautiful surface quality," he said. "Nature is the basis of all good things," he went on. "One simplifies reality almost to abstraction, and then builds up again.

"An American art does not yet exist," said Gaw. "We lack the finesse, the subtlety and the refinement of European painters. In Europe the position of the artist is such that the finest brains are attracted to painting as a profession. In America the finest potential artists are in business and the mechanical trades.

"American painting has not developed with respect to the times we live in. As a result our finest artistic products are not to be found in art galleries, but in factories and on construction jobs. Our finest works of art are our cranes, steam shovels, turret lathes, drilling machines, printing presses, and so on. These possess simplicity and strength, and the beauty of perfect design in relationship to function.

"Mechanical engineers and builders of useful things are, quite unconsciously, our finest artists. Watch a good construction foreman directing a job of building. He will line things up with reference to their purpose, of course, but also according to the dictates of an innate and perfectly unrealized esthetic sense.

"The real artists of the American future are going to come from the mechanical side of life. They will produce an art that has definite and direct function in our daily living, not a thing apart.

"In my own work the mechanical and the artistic at present are separate, and I can only sense the thing that is approaching. But I am certain that it is on its way, and that America's coming of age, artistically speaking, depends upon its arrival."

At the "Three Centuries of American Painting Exhibition" in July of 1935 Gaw's paintings were included and lectured upon.¹⁰⁶ That September at the First Graphic Arts Exhibition of the SFAA his submissions were well received.¹⁰⁷ Two months later he exhibited "characteristically fine still lifes" with the Bay Region Artists at the San Francisco Museum of Art.¹⁰⁸

In the East Bay his work remained immensely popular. Because his *Still Life* was voted "the best picture" at the 1932 spring Annual of the Oakland Art Gallery, he was made "guest artist" for that event a year later and was given a wall where he displayed seven flower and fruit studies. H. L. Dungan called these "good canvases, handled in a free and easy manner, generally with many black lines so skillfully placed as not to offend . . . marked by a rare quality of color."¹⁰⁹ Joseph A. Danysh, art critic for *The Argonaut*, said that these same paintings were "marred by his persistent use of black lines for emphasis in those spots where one suspects the color fails to function."¹¹⁰ Several months later the U.C. Experimental Theatre staged a small solo show of Gaw's work.¹¹¹ In October of 1933 at Oakland's First Annual Water Color Exhibition his sketch entitled *The Wreck* was said by H. L. Dungan to have "the minimum amount of brush strokes" with "much white paper showing" and concluded that the "whole doesn't quite click."¹¹² His two still lifes at that show were evidently more satisfactory and placed sixth in the vote of visiting artists.¹¹³ Also that fall he joined Goddard Gale and others on a committee to plan for a new Oakland Art Gallery.¹¹⁴ At Oakland's spring Annual in 1934 Gaw's *Still Life No. 999* in oil was given the second prize as well as twenty-five dollars, was chosen for that Gallery's "Post-annual Exhibition" and was described by H. L. Dungan as "a typical Gaw - out of Cézanne - view of apples on crumpled cloth with more black used than in most Gaw canvases. An old gin bottle, empty, lends a bit of luster to the painting, which is extremely well done, viewed any way you please."¹¹⁵ He contributed to the Oakland Art Gallery's Second Water Color Annual in October a still life of apples and lemons enigmatically titled *Water Color*. H. L. Dungan thought this piece "very well done," but found that the porcelain objects in the scene added "nothing to the general scheme of things."¹¹⁶ Also that fall his work was included in the third group exhibition of the Bay Region Art Association at Oakland's Capwell Building.¹¹⁷ Between November 3rd and December 11th of 1934 the Oakland Art Gallery staged a major one-man exhibition of his paintings.¹¹⁸ Fellow artist Glenn Wessels offered his unstinting praise in *The Argonaut*.¹¹⁹

At the Oakland Art Gallery, William Gaw is showing an impressive group of canvases. Consciously or unconsciously this painter uses Cézanne for his point of departure, but stops to pay his respects to Degas. He explores the territory between late Impressionism and Fauvism, finding amazingly successful variations

and deviations. One could believe that had Cézanne been as skillful a technician he might have explored these same by-paths of Post Impressionism.

There are occasional canvases which especially testify to the sincerity and personal conviction of this painter - the "Arrangement in Blue" and "Summer Flowers" show that Gaw is no slave to his masters. Indeed a degree of commendable temerity characterizes the whole show. One feels, after viewing it, that there is much more, "since Cézanne," than the Frenchmen who purport to represent this phase of painting have expressed. In this sense Gaw is entirely original. He has explored territory which was thought to have been exhausted and brought out much beauty that no one heretofore had discovered.

The virility and restraint - qualities rarely found in combination - of this artist have won him New York recognition. He has been a consistent exhibitor in this community for years, never failing in force and originality. The Oakland show is one of the best this season.

H. L. Dungan gushed with enthusiasm:¹²⁰

... the exhibition is the best one-man show the Oakland Art Gallery has ever held. To this it may be added that the exhibition is as good as any you will be able to see any place or any time. . . .

Gaw suggests rather than tells. He simplifies realism, but leaves in full bloom the main characteristics of his subject. He, himself, says his works approach abstraction, but this, I think, is carrying it a bit too far. They are impressions such as appeal to and delight the imagination in the same way a good Japanese painting does, although Gaw in no way imitates the Japanese.

One landscape, "Road to California City," was hung before it was finished. It shows a road and houses on the bay shore, a most delightful study in free-flowing colors unrestrained by harsh lines. . . .

Gaw uses many black lines in his paintings, particularly in his flower studies. The lines do not intrude. They are placed so aptly that they become a part of the color and the very life and movement of his pictures.

Gaw uses much black in most of his paintings, but it does not seem to take from the general warmth of his pictures. "Dahlias," against a somber background and in a black-brown vase, glow in their ragged ruggedness. Some fish tossed among apples and much black paint pulse with life and color.

Typically, Junius Cravens was more circumspect:¹²¹

Those who believe as I do that William Gaw is one of the really fine painters of today in California will welcome the opportunity to see the 26 of his canvases which compose the current exhibition at the Oakland Art Gallery. . . . In addition to exceptional technical skill he has, I feel sure, exceptional potentialities as a painter. What he may do with them I do not presume to predict.

It would require a greater painter than Gaw has yet become, if not a greater one than has yet been born, to "ring the bell" every time. His pumpkin-colored still life, "Summer Flowers," for instance, is pretty bad news. But he manages somehow to "bat" a fairly high average; higher than most painters, I should say.

While Gaw's subject matter is limited to landscape and still life, it does not, within that range, suffer from monotony. Far from harping on one string, as the saying goes, he experiments with wide variety. If he draws inspiration from outside himself, he completely assimilates it before he ventures to dip his brush into it. He is never guilty of imitation for technique's sake, much less in order to create an effect.

A painting entitled, "California Evening," is probably Gaw's most impressive landscape. It is charged with a peculiar luminosity which derives chiefly from a vibrant, beautifully painted sky. The whole canvas is an example of thoughtful, solid workmanship. At the other pole, one might say, is the scurried but vigorous sketchiness in a painting of an old barn, "Summer" (Gaw's abilities do not include a selection of good titles). So completely different are those two landscapes that they might not have been done by the same painter. Yet both are equally and indisputably Gaw.

To date, however, Gaw's métier is flower painting, a subject which he handles without slipping into maudlin sentimentality. His flowers are real paintings, not mere Victorian tuzzimuzzles. Such of his still lifes as "Wilting Flowers" and "Roses" for instance, seem to me to be beyond criticism as paintings. But he is probably too true an artist to limit himself to one field, and not to experiment, that thereby he may grow.

In January of 1935 he was one of forty artists invited to contribute to the Mills College exhibition of "Western Oil Paintings;" his work that spring at the Annual of the Oakland Art Gallery was singled out for praise.¹²² Gaw moved into the front ranks of the local art community not only because of his popularity at home, but also due to recognition outside the San Francisco Bay Area.

In southern California his work was introduced in September of 1924 to the Los Angeles Museum at the Exhibition of Impressionistic Paintings by Western Artists which the Oakland Art Gallery assembled.¹²³ Antony Anderson singled out Gaw's "attractive canvas" in his review for the

Los Angeles Times.¹²⁴ The following year at that same venue his *Point Lobos* was included in the prestigious Fourth International Water Color Exhibition.¹²⁵ He contributed still lifes to the Annual Exhibition of the California Water Color Society in 1928 and 1929.¹²⁶ When the 1929 Annual was re-exhibited at the Oakland Art Gallery, the only northern California artists represented were Gaw, William Rice and Gunnar Widforss.¹²⁷ During the Exhibition of San Francisco Artists at the Los Angeles Museum in the fall of 1932 the erudite critic for the *Times*, Arthur Millier, praised his still life with a rabbit.¹²⁸ At the Sixth Annual Exhibition of the Pasadena Institute of Art Gaw displayed a still life entitled *Pears*. In June of 1934 he was given the "merit award" for his *Still Life No.999* at the All-California Art Exhibition of the Los Angeles Art Association at the Biltmore Hotel's Salon Art Gallery; H. L. Dungan said of this painting:¹²⁹

... which was hung in the last Oakland Art Gallery annual. I remember it as a large oil, very dark except for richly colored fruit. It came very close to winning first prize – it placed second – by a vote of visiting artists . . .

That year Gaw became a regular contributor to the exhibitions of the Foundation of Western Art in Los Angeles.¹³⁰ In April of 1935 his *California Evening* at that group's Annual was called by the *Times* "romantic, its colors have the mystical quality of warm twilight when color has a brief life of its own."¹³¹ The reviewer for the *Christian Science Monitor* said that this painting "soothes the heart with its warm, deep color."¹³² Gaw's still lifes at the Fourth Annual of the Foundation in 1936 were said to be "striving for perfection."¹³³ The following April at the Foundation's first exhibition of Still Life Painters the *Times* declared that Gaw "carries magnificently on from Cézanne" and "makes a monument out of apples and a tablecloth."¹³⁴ At that same exhibit G. Uzzell noted that his work possessed "much 'personality' and a joyful freshness of approach."¹³⁵ In the fall of 1937 at the Fifth Annual his *Yellow Roses* was given the Foundation Award; H. L. Dungan declared that Gaw's "flowers are things of the imagination . . . painted with such delightful abandon, so much skill and appreciation" and Arthur Millier observed:¹³⁶

... Gaw is one of the finest painters in California. His pictures stand out in any show. He combines extreme sensibility to the beauty of flowers and fruit with a dramatic sense of values and space composition. This picture captures the splendor of roses blazing in a dark setting.

He contributed to other shows at the Foundation of Western Art into the early 1940s and became its official "San Francisco representative."¹³⁷

During the spring of 1935 Gaw's "delicious bit of color," *African Marigolds*, was awarded an honorable mention at the Sixteenth Annual Painters and Sculptors Exhibition in the Los Angeles Museum at Exposition Park.¹³⁸ The *Times* called the painting "a small polished poem. Subject here is merely the inspiration for exquisite color, line and form."¹³⁹ This award brought an invitation to exhibit with other California artists in 1935 at the San Diego Museum of Fine Arts.¹⁴⁰ In January of 1939 he was given his first solo exhibition in the Southland at Exposition Park and the *Times* lavished praise on the artist:¹⁴¹

The least picture of William A. Gaw's one-man show at the Los Angeles Museum this month proclaims him a painter of exceptional sensibility and, above everything, a colorist.

While museums and collectors of his native San Francisco own and value the works of this "painters' painter," Gaw's art has been little known elsewhere until recent years. The Foundation of Western Art gave him its coveted annual award of merit one year, but this is his first real exhibit here. Gaw is 43.

Gaw is akin to Whistler and Matisse in spirit. He extracts colors and tones from a heavy world and leaves the weight and substance to those who want it. It is painting more akin to music than to sculpture.

His best pictures are of flowers, or of landscape at some moment when atmosphere or twilight give solid earth an aura of flower-like tints. The flowers seem lovely spirits expressed in colors, rather than the tangible, fleshy things we pick.

But his work is never without that not necessarily substantial thing - form. The strong still lifes, acknowledging obvious debt to Cézanne, now appear to be Gaw's training ground, in which his form has been developed.

The delicately luminous but firmly knit "Lemons and Oranges" and the many flower pieces, ranging from small bits of elegance such as "Arrangement in Blue" and "African Marigolds," to the stark, flame-like beauty of his larger flower pieces, all proclaim him a distinguished individual in contemporary American painting.

In another local paper, the *Hollywood Citizen News*, the critic Herman Reuter called him the "master of distinguished color" and claimed that "Gaw is concerned with nothing but his own intensely personal harmonies."¹⁴² A month later this same solo show was shown at the San Diego Museum of Fine Arts where it was extended by popular demand. The art critic for the *San Diego Union*, Reginald Poland, noted that: "Connoisseurs and artists find this show particularly stimulating and attractive as painting - certainly among the finest ever here."¹⁴³ As late as 1948 Gaw was exhibiting at the Los Angeles County Fair.¹⁴⁴ He periodically exhibited at the California State Fair in Sacramento where in September of 1939 he was awarded the first prize in the "decorative" category and a year later he received the first prize in the "landscape" category for his *Green Shores* as well as a second honorable mention for his still life entitled *Dahlias*.¹⁴⁵ He won the first prize

in the "marine" category for his *Song of the Sea: Marin County Coast* at the 1941 Fair.¹⁴⁶ Also in the State capital his work was included in a show of progressive art sponsored by the Kingsley Art Club at the Crocker Art Gallery during October of 1937.¹⁴⁷ The Crocker Gallery staged in December of 1949 a solo exhibition of his work which featured twenty-six oils of still lifes and landscapes and included Gaw's "current project . . . a group of paintings on Virginia City . . . and Nevada mining towns."¹⁴⁸ *The Argonaut* provided the following commentary on this exhibit:¹⁴⁹

... In the world of art, the name of Gaw brings to mind masses of color enlivened by contrasts. His life had been devoted to the development of a system of color glazes, adequate to express the demands of his artistic mind. Another problem he has studied is the quality of the paint surface. In painting, he says, he starts with nature, reduces his subject to its essence as an abstraction, and then develops the conceptions to express the innermost feelings of the artist.

At another regional venue, the Annual State-wide Exhibit of the Santa Cruz Art League, Gaw served on the jury and exhibited his *Still Life* and "superb" *Flowers and Pears* in February of 1933.¹⁵⁰

Beyond the State's borders Gaw received considerable attention and acclaim. Early in 1923 his work was included in the traveling Western Painters' Exhibition organized by the Western Association of Art Museum Directors with venues, outside of California, that included Denver, Santa Fe, Kansas City, Seattle and Portland.¹⁵¹ In April of 1925 he joined his friends William Clapp and Selden Gile to represent northern California in the Third Annual Exhibition in Springville, Utah.¹⁵² He was one of only twelve Bay Area artists selected by the Boston Art Club to exhibit at its Massachusetts headquarters in February of 1927.¹⁵³ Gaw's work was selected in the summer of 1930 by the directors of the Galerie Beaux Arts to be part of a traveling exhibition with stops in Honolulu, Tokyo and Hong Kong.¹⁵⁴ In the *Berkeley Daily Gazette* it was announced in December of 1932 that Gaw not only had one of his still lifes accepted to the Forty-fifth Annual Exhibition of American Painters at the Art Institute of Chicago, but also that this canvas "has been honored by being chosen to be included in the exhibition of American Painters sent over the eastern circuit."¹⁵⁵ His work returned to the Art Institute of Chicago in 1936 and 1945.¹⁵⁶ When his *African Marigolds* – one of only six paintings chosen to represent California – appeared in December of 1933 at an exhibition of American Artists in New York City's Museum of Modern Art, E. C. Sherburne of the *Christian Science Monitor* said that there was "vision . . . [Gaw's] personalized still-life."¹⁵⁷ In 1933-34 "Gaw was one of sixteen painters in all the United States chosen for exhibition by the Whitney Museum of Modern Art in New York."¹⁵⁸ That October his *African Marigolds* was selected as one of thirty-seven canvases by the Western Association of Art Museum Directors for a traveling show of Western Oil Paintings with stops in California at San Francisco, San Diego and Los Angeles as well as visits to Santa Fe, Denver, Seattle and Honolulu.¹⁵⁹ In March of 1935 he was invited to exhibit "with other moderns" at the Dallas Museum of Fine Arts.¹⁶⁰ That August he, Maynard Dixon and Otis Oldfield were the only northern California painters included in a show of Western Artists at the Colorado Springs Fine Arts Center.¹⁶¹ In 1936 and 1937 Gaw contributed to other shows at that Colorado venue and to the Annual Heyburn Exhibition in Idaho.¹⁶² In the fall of 1938 he was one of the few California painters invited to an exhibition of "Artists West of the Mississippi" at the Whitney Museum.¹⁶³ The following spring his "delightful flower subjects" in an American show at the Corcoran Art Gallery of Washington, D.C., were called by the *New York Times* "excellent or stimulatingly suffused with promise."¹⁶⁴ His paintings returned to exhibitions at the Corcoran in 1941, 1949 and 1953; at the Corcoran's Twenty-first Biennial of 1949 he exhibited *Red Dahlias*.¹⁶⁵ The *Times* called his contribution to the 1939 New York World's Fair a work of "conspicuous merit."¹⁶⁶ In March of 1941 Gaw's "Cézannesque" *Still Life with Apples* was praised at the Still Life Exhibition in the Utah State Art Center; that October he was one of only two California artists accepted to the Carnegie Institute's Annual "International Exhibition" where his canvas, *Gile's Porch*, was classed by the *Times* "among paintings that were especially good."¹⁶⁷ At New York's Metropolitan Museum of Art his work was displayed in 1942 and 1952; on the latter date it was included in the "American Watercolors, Drawing and Prints" exhibition.¹⁶⁸ In May of 1947 his canvas *Marin County* was part of the "Modernist" show of San Francisco Bay Region Artists at New York's Woodstock Art Association; that October he served on the jury of awards and was an exhibitor at the Fourth Annual Pepsi-Cola Exhibition held in the National Academy of Design.¹⁶⁹ The latter exhibition toured nationally and included a stop at the Rochester Memorial Art Gallery. In 1948 his paintings appeared at the: Tacoma Art League, Everhart Museum in Scranton, J. B. Speed Art Museum in Louisville and Springfield Art Association; a year later his oil *Shell and Grapes* was part of the "Painters West of the Mississippi" exhibit at the Colorado Springs Fine Arts Center.¹⁷⁰ In 1957-58 a traveling solo exhibition of his work appeared on the East Coast and in the Midwest with some of the venues at Pennsylvania State University, Indiana State Teachers College in Pennsylvania and Earlham College in Richmond, Indiana; at the latter institution Gaw was appointed the John Hay Whitney Foundation Visiting Professor of Art. When the exhibition arrived at Indiana State Teachers College, it was so popular that the Art Department's chairman, Dr. Orval Kipp, interviewed Gaw and penned his impressions:¹⁷¹

... Gaw strongly believes that before one can produce good art, one must be familiar with good art. A knowledge of art

history is also important for those who wish to create or view art intelligently.

Contemporary art especially, says Gaw, is far too often merely "reacted to" by people who do not trouble to learn something about the life and aims of the artists concerned. If the viewer would take the trouble, they would be better able to appreciate his works, or to express clearly what it is that they disapprove of, and why.

Gaw expresses special interest in primitive art; also Chinese and Japanese art and Korean pottery. Among moderns he particularly admires Matisse, Braque, Picasso and Rouault. . . .

Asked which were his own favorite media, Gaw replied "all of them." But then added that most of his work has probably been done in watercolors and oils. . . .

Gaw does not limit his handiwork to artistic expressions, however; he says that when he needs a piece of mechanical equipment for his studio, he usually makes it himself. He gained his ability through engineering work he did at one time. As a hobby he enjoys woodwork, and likes to experiment with mechanics and electricity.

. . . . Perhaps the most frequently voiced reaction to Mr. Gaw's paintings . . . refers to their variety of style. . . he is an experimenter of considerable power. . . .

A direct influence of Matisse can be seen in "Shells and Peaches." A borrowing from Braque shows itself in the cubist "Rockaway Beach Café." His Rouault influence is more generally felt in a tendency toward black outline and jewel-like color.

Mr. Gaw creates seascapes in glowing impressionist color daubs, while the "Water Street" composition reveals post impressionist influences where overlapping strokes of color build up form.

Something of the glow of a Rembrandt is recalled in "Fish with Apples" as well as in several of his flower compositions.

Mr. Gaw is, besides an experimenter, a rich colorist. His sensuous use of pigment is sure to impress the viewer. Color is the constant, stabilizing element in fluctuating styles. Flower subjects are handled with a special sensitivity . . . in a more personal way. . . . Catalogues are available to exhibition visitors.

In 1957 he served on the jury for the "Paintings of the Year" Exhibition in New York City.

During the second half of the 1930s his star shined even brighter in the San Francisco Bay Area. At the Fifty-sixth Annual of the SFAA held in the local Museum of Art during February of 1936 he won the "first award" for his canvas, *The Yellow Roses*, which Alfred Frankenstein of the *San Francisco Chronicle* called "one of the most poetic, sensitive and distinguished in the exhibition."¹⁷² Of this same work H. L. Dungan exclaimed: "This is art - this hazy glimpse of yellow roses through green ferns - that will stir human emotions as long as the canvas holds together those fragile bits of paint applied with such seeming carelessness."¹⁷³ That same month he contributed a painting to the benefit sale on behalf of the East Bay Theatre Union.¹⁷⁴ At the 1936 spring Annual of the Oakland Art Gallery his painting *The Black Hill* was singled out for praise.¹⁷⁵ That April at an exhibition of regional artists in the San Francisco Museum of Art he was again conspicuous among the better painters.¹⁷⁶ At this time he also contributed "a charcoal drawing of trees and land" to the Bay Region Art Association show in Oakland.¹⁷⁷ In September of 1936 Gaw was one of a select group of artists whose work was included in a "retrospective show of California painting."¹⁷⁸ In another retrospective show that fall at the Mills College Art Gallery in Oakland his "marine" was characterized by H. L. Dungan as "not as well done as he does green apples these days."¹⁷⁹ Gaw displayed at the Annual Water Color Exhibition of the Oakland Art Gallery in October of 1936 his *Oaks at Greenbrae* that Dungan described as:¹⁸⁰

. . . . square gobs of color and much white paper. The sky, if any, is made of little blue patches here and there above the trees. The foreground is an arrangement of colored rectangles, none perfect. All this reads as if it were an adverse criticism, but it is not. If you will look the picture over you will discover that all these rectangles pull themselves together in a somewhat modern, fleeting and satisfactory view of trees on a hillside.

The visiting artists thought so highly of this painting that they voted it among the ten best.¹⁸¹ Also that October Gaw's work was again exhibited at the Courvoisier Gallery in San Francisco.¹⁸² Early in November at the Second Annual of the Bay Region Art Association in the Oakland Art Gallery he displayed his previously exhibited still lifes entitled *Peaches* and *Fish*.¹⁸³ The latter won the "First Award" because the jury decided "that these dried fish couldn't have been painted better."¹⁸⁴ Gaw was at this time "chairman of the membership committee" of the Bay Region Art Association. Across the bay in November of 1936 he contributed to the Second Annual Water Color Exhibition of the SFAA his *Oaks at Greenbrae* which was described as both "poetic" and "a monumental structure in blocks of color."¹⁸⁵ Glenn Wessels referred to him "as a howling adventurer in pigment" when compared to the sedate "Impressionism" of the other exhibitors.¹⁸⁶ The influential Albert Bender acquired many of Gaw's works and exhibited these pieces with his collection at the San Francisco Museum of Art in December of 1936.¹⁸⁷ It was announced on January 1, 1937 that William Gaw had been elected to the board of directors of the SFAA.¹⁸⁸ That March at the Annual Exhibition of Oils in the Oakland Art Gallery his floral still life, one of his many works nonchalantly named

Painting, was said to be executed "in the perfect Gaw manner."¹⁸⁹ Concurrently, for the SFAA's Fifty-seventh Annual held in the San Francisco Museum of Art he exhibited: *White Flowers*, *A Flower Piece* and *Gile's Porch*. The latter, which was reproduced in *The San Francisco News* and *The Oakland Tribune*, was awarded the Association's one-hundred-dollar Artist Fund Prize and the three-hundred-dollar Museum of Art Purchase Prize; *Gile's Porch* was described by Alfred Frankenstein as:¹⁹⁰

. . . . the finest painting in the lot. I find it difficult to describe, except to say that it seems to reveal an artist who has absorbed the teachings of the most sincere and least transient aspects of contemporary French art, and has learned to handle them with as much sincerity and mastery as their originators. The gleam and glow of its expanse of water and the subtle harmonies and lusters of its colors remind one a trifle of Bonnard. It is a picture that any museum might be proud to add to its permanent collection.

H. L. Dungan focused on two of his works at the SFAA:¹⁹¹

Gaw's "White Flowers" are chrysanthemums, but it is no matter what they are, for they are so well done - a suggestion of flowers. His "Gile's Porch," is painted much in the same manner, but the subject is a bit weak in interest. "Gile's Porch" is no doubt a view of that bit of flooring on piles which hangs over the bay from the house at Belvedere where Selden Conner Gile, artist, lives. Two great artists, these fellows, Gaw and Gile.

Regarding his *Flower Piece* at the Fifty-seventh Annual, Harry Haswell, art critic for *The Wasp*, observed that Gaw "is reliable; his large flower study is subdued and filled with great finesse and smoothness."¹⁹² That summer he served on the jury of awards for the SFAA's Annual Exhibition of Graphic Arts at the San Francisco Museum of Art.¹⁹³ In November Gaw was the "guest of honor" at the Third Annual Exhibition of the Bay Region Art Association in the Oakland Art Gallery.¹⁹⁴ This privilege was granted because he took the top prize at that event the previous year and it allowed him to display several of his own canvases without jury approval.

In the East Bay during early 1938 Gaw contributed to the Annual of the Art Lovers Club at the Berkeley Women's City Club, to a members' exhibition at the Bay Region Art Association and to the spring Annual of the Oakland Art Gallery.¹⁹⁵ At the latter H. L. Dungan poked fun at the "tilted jug" in his still life, *Oranges and Apples*, and characterized his apples as "masterpieces of art" and his citrus as just "O.K."¹⁹⁶ In San Francisco he was one of only thirteen Californians invited to contribute to the show of "Artists West of the Mississippi" at the Legion of Honor.¹⁹⁷ During February and March Gaw served on the juries of selection and awards at the Fifty-eighth Annual of the SFAA in the San Francisco Museum of Art where Alfred Frankenstein singled out his *Carnations* as "singularly impressive" and Dungan observed that Gaw "has begun to put spots in the background of his floral pieces."¹⁹⁸ His other submission to that show, *Vesper Hour*, was called "mysteriously beautiful" and a "noteworthy canvas" by Emilia Hodel of *The San Francisco News*; she also noted that it was "badly hung."¹⁹⁹ In May of 1938 his paintings were given a solo exhibition at the San Francisco Museum of Art and one of his displayed works, *Lemons*, was reproduced in *The San Francisco News*; Emilia Hodel observed:²⁰⁰

The beautiful, gemlike room of William A. Gaw watercolors remains the high point. Mr. Gaw's work is so well known and he is such a respected painter that there is no need to go into eulogies over his work. But the exhibition is definitely a "must" on every list.

H. L. Dungan reproduced his *African Marigolds* and provided an extensive commentary to the solo exhibit:²⁰¹

. . . . We here set down that William A. Gaw is one of the great painters of our time. You may think that extravagant, but go view his exhibition . . . where the main gallery is filled with oils and a smaller one with water colors. We think that you will agree.

It has been set forth that Gaw has been influenced by other painters. We suspect that all the men who have influenced Gaw will be proud of their "student."

Gaw is at his best when he deals with flower studies. His exhibition consists of these, mainly, some still lifes of fruits and several landscapes. They not only fill the gallery walls, but they fill the whole interior with color that sings from wall to wall. Yet Gaw uses much black; his paint is used sparingly; there are no great gobs about, but a single flower piece will carry across a gallery, vivid, vital, inspiring.

Gaw has simplified his backgrounds. The rumpled cloth of other days has been sent to the laundry, the lop-sided vases he used to paint are mere suggestions now - something to support a flower arrangement. These flowers would never do in a book on botany; they, too, are suggestions of things that grow in a garden, shot with black lines at times, scraped down a bit, handled with seeming abandon, but always some spot in each that glows and fills the beholder with emotion.

Of his flower studies it is difficult to decide the best. "Yellow Roses" around which many black lines wander, is certainly an amazing work. "Arrangement in Blue" - blue flowers and three dull white ones - is something to ponder over. Take a close up of how the paint has been handled, but we advise not to try to copy it unless you have forty years practice. "California Evening" is one of Gaw's

best landscapes. It is nothing much more than a glow in the sky, beautifully handled, with just enough landscape to hold up the sky.

You may think that flower studies might be weak affairs, but power marks all Gaw's work. . . .

Part of his current exhibition will be sent on circuit throughout the United States this fall and winter.

In August Gaw returned to the Oakland Art Gallery for a special members' show of the Bay Region Art Association where Dungan criticized his "flower study" as "not equal to his oils. Gaw must have been in a hurry."²⁰² Two months later at that same venue he displayed *Lemons* in the Sixth Annual Exhibition of Water Colors, Pastels, Drawings and Prints.²⁰³ He served on the jury of awards in November of 1938 for the Fourth Annual of the Bay Region Art Association and contributed to the same his *French Marigolds* which H. L. Dungan declared to be "as close to perfection as anything we know about; a mixture of tempera and oil, rich, yet serene in color."²⁰⁴ Emilia Hodel called this work a: "remarkable flower impression . . . a joy."²⁰⁵ That December only one of his works appeared at the San Francisco Museum of Art and the disappointment was noted as far away as New York City.²⁰⁶ In the fall of 1938 Gaw began to teach painting at the California School of Fine Arts, a position that he held until 1955.²⁰⁷

The year 1939 opened with the announcement that Gaw was one of sixty-six artists chosen state-wide to exhibit at the Golden Gate International Exposition on Treasure Island and he was the only painter west of Chicago placed on its jury of awards.²⁰⁸ The title of his exhibited canvas was *Road to Mount Diablo*.²⁰⁹ His assignment to the jury consumed a tremendous amount of his time and earned him considerable controversy. The local members of the reactionary and highly conservative Society for Sanity in Art vehemently attacked, through their president Haig Patigian, the jury's choice for the first prize award of twenty-five hundred dollars, George Braque's cubist masterpiece, *The Yellow Cloth*. The *San Francisco Chronicle* came to Gaw's defense and allowed him to publish a rebuttal, part of which is cited below:²¹⁰

With many years of experience in connection with the fine arts, with juries and juries of awards, I first wish to say that I never experienced any fairer or more liberal-minded group of men, either in business or on juries of fine arts, than this group.

Contrary to some reports and news articles that I have heard or read, these men are intelligent Americans and not aligned with radicals or Communists, as some would have you believe. Also, prizes were not pre-selected, as an article which appeared in a certain San Francisco newspaper stated.

. . . . The jurors were free to act as they saw fit. They decided to place a time limit of ten years on all paintings for competition, that is, paintings to compete should have been painted within the past ten years.

Most people are accustomed to seeing conservative paintings and therefore look at them with an open mind and usually like them. When I speak of conservative paintings I mean paintings which resemble natural forms. . . .

But in the last analysis it is impossible to make a truly realistic painting, and always has been so. The reason is that we are dealing with color-pigments and not colored light. The brightest color we have reflects about 25 percent of light, so you can see we are up against it from the start. All that is possible is an illusion. Scientific knowledge about reality means nothing to the abstract artist. He has nothing to do with scientific explanation of how things are constructed. He, as an artist, has to create in a free way, and this free way is open to us through the understanding of the picture plane.

. . . . the paintings of Picasso and Braque are deeper in content. This deeper content is expressed in space . . . The planes are free and have movement . . . The work of the modern masters is based on a strong spatial emotion. . . .

The bulk of the art community sided with Gaw and the furor eventually subsided.

Because Gaw won the first prize at the Art Lovers' Club of the East Bay in 1938, he was the guest of honor at the Club's February 1939 exhibition.²¹¹ A month later at the spring Annual of the Oakland Art Gallery he displayed a floral still life, *Painting*, which reportedly was "equal to his best," and a popular landscape from his recent vacation to Mexico, *Market Place-Taxco*.²¹² Although H. L. Dungan complained about the "dull gray background" of the still life, it won the Annual's second prize and fifty dollars.²¹³ In April at the Fifty-ninth Annual of the SFAA his oil on canvas, *Three Calla Lilies*, was well received by critics and was reproduced in *The San Francisco News*.²¹⁴ His work was included in the June exhibition of the "lending library of art" at San Francisco's Gelber-Lilienthal Galleries.²¹⁵ Concurrently, he was one of fourteen local artists whose paintings were displayed in a special show for the convention of museum directors at the San Francisco Museum of Art.²¹⁶ In August of 1939 at the Bay Region Art Association show in the Oakland Art Gallery he was asked to explain his green painting of a hillside entitled *Spring* and quipped "I just paint and keep still;" in October at the Water Color Annual of the Oakland Art Gallery his *Lake Nokopen* won an honorable mention and was praised in the press.²¹⁷ That same month Gaw was appointed an "advisor" to American Art Week in California.²¹⁸ He donated "one of the very handsomest" works to the benefit and raffle for the San Francisco Museum of Art in the fall of 1939.²¹⁹ Emilia Hodel praised his one-man exhibition at the San Francisco Museum of Art that December and reproduced his *Flower Study*.²²⁰

In an effort to seem less stodgy and reactionary the Bohemian Club of San Francisco began to admit artist-members of the "progressive" persuasion, such as John O'Shea and William Gaw. In March of 1940 Gaw made his first appearance at the Club's Annual with four works: "a Cézannesque still-life of rosy apples, one of his gracious and lyrical flower studies, . . . a calm, subtle landscape" and *Grapes and Peaches* which H. L. Dungan declared "one of the best paintings in the exhibition."²²¹ At the same time Gaw was appointed to the jury of the prestigious Phelan Art Prize.²²² In the early fall at the 1940 Annual of the SFAA he served on the jury of selection and his still lifes as well as his landscapes were called "impressive" by Alexander Fried of the *San Francisco Examiner* and Dungan singled out his "view of the Bay from Berkeley" entitled *Quiet Day*.²²³ At this time Gaw began a one-year appointment as the "visiting instructor in painting" at Mills College in Oakland.²²⁴ At the Water Color Annual of the Oakland Art Gallery in October of 1940 his *Landscape* was exhibited in the "radical" section of the show with other members of the "Berkeley School."²²⁵ A month later he contributed three landscapes to the "California Creates" Exhibition at the San Francisco Museum of Art.²²⁶ Emilia Hodel characterized the three as "lovely."²²⁷ Also in November his still life, *Grapes and Shell*, at the Annual of the Bay Region Art Association in the Oakland Art Gallery was dubbed a successful new approach to a subject in which he was the acknowledged master; Gaw was a member of the Association's executive committee.²²⁸ Albert Bender had acquired eighteen of Gaw's watercolors and a selection of his oils by 1940; that December he donated his famous *African Marigolds* to the San Francisco Museum of Art.²²⁹ Gaw briefly became an art instructor in 1940 at Saratoga's Montalvo Foundation of where a one-man exhibition of his work was held.²³⁰

In January of 1941 Gaw was elected to the Artists' Council of the SFAA and that spring he contributed to both the Bay Region Art Association show in Oakland's Capwell Building and to the SFAA's Fifth Annual Exhibition of Water Colors at the San Francisco Museum of Art.²³¹ Beginning in 1939 Gaw taught at the summer session of the California School of Fine Arts, specifically classes in still life and "oil and water color methods," and began to stage public exhibitions of his students' work.²³² In August the president and board of directors of the SFAA appointed him the "acting director" of that School for the academic year 1941-42 during the sabbatical leave of Lee Randolph.²³³ A month later, when he was interviewed by *The San Francisco News* on the enrollment levels at the School of Fine Arts, he noted that women still constituted two-thirds of the student body and that more emphasis was placed on courses "that will aid defense work," such as mechanical drawing and general design classes.²³⁴ Also that September his paintings were exhibited as part of the permanent collection of the Mills College Art Gallery.²³⁵ Beginning in the fall of 1941 he taught the painting courses at Mills' Extension Division as well as a normal schedule of classes on the Mills campus; he staged regular exhibitions of his students' work.²³⁶ At the Sixty-First Annual of the SFAA his painting *Virginia City* was described as "memorable . . . [with an] atmosphere of sadness . . . of deterioration and past glory."²³⁷ In November of 1941 his work was included in the National Art Week exhibition at Berkeley's Twentieth Century Club.²³⁸ Concurrently, he was appointed to the organizing committee and jury of Oakland's first Art Fiesta.²³⁹ By this time Gaw had severed all ties with his employment as "salesman" and "draughtsman-engineer" because he had a sufficient income from teaching and the sale of his art to support his family. He was reappointed "acting director" of the California School of Fine Arts for three more years; to "meet the war emergency" he instituted special evening classes for people in defense work.²⁴⁰ Unfortunately, the constant demands on his time as an instructor at the School of Fine Arts and at Mills College, which included day and evening classes as well as summer courses, left him with less opportunity for his own painting, but he still continued with a respectable – albeit less frequent – schedule of exhibitions. When he was replaced as director of the School of Fine Arts by Douglas MacAgy in the spring of 1945, he continued there as an instructor of painting and was praised for his diplomatic and administrative skills by John Garth, artist and art critic for *The Argonaut*: "Gaw's . . . phenomenal 'success story' in local art politics reads like a Horatio Alger classic."²⁴¹

Gaw was an exhibitor at the show of Contemporary California Paintings in March of 1942 at the Legion of Honor.²⁴² Concurrently, at the Bohemian Club's Annual he received from H. L. Dungan this evaluation of the church in his canvas entitled *Virginia City*:²⁴³

. . . . that romantic old building . . . has been so badly manhandled by so many artists. Gaw went down eastward and looked up at the building and the hillsides. We suspect he was either in an old mine shaft when he peeked out on this scene or had dug himself into a private fox hole. He did another thing, new in the art technic, so far as we know. The canvas is covered with "pay dirt" from the old mining region, and sand, enriched with colors, both oil and tempera, well placed. We have to put this canvas down, also, as one of the outstanding paintings in the exhibition, for it is quiet and friendly, yet full of sand and emotion. We even suspected we saw a speck of silver sparkling out of the sand and color.

Of this same exhibit Alfred Frankenstein noted more succinctly that "Gaw contributes one of his richest, finest still lifes and an excellent, subtly spacious *Virginia City* done on a sanded canvas that greatly enhances the texture of the paint."²⁴⁴ Likewise, R. D. Turnbull of *The Argonaut* noted that

"Gaw has a good solid still life in the traditional vein and an outstanding landscape, *Virginia City*, which is distinguished and original both in color and texture."²⁴⁵ A month later at the Legion of Honor Gaw was one of the contributing artists to the Camouflage Research Laboratory exhibit entitled "America at War."²⁴⁶ In the summer of 1942 he served on the jury of selection for the Albert M. Bender Memorial Trust grant-in-aid for art.²⁴⁷ At the Sixty-second Annual of the SFAA that October in the Museum of Art he was chairman of the jury of selection and a member of the jury of awards.²⁴⁸ Regarding Gaw's floral still life at that exhibition, H. L. Dungan declared that "few artists in all history have painted so gloriously. This is a great painting."²⁴⁹ Alfred Frankenstein called it a "fine work."²⁵⁰ In November of 1942 at the Invitational Exhibition of Alameda County Artists in the Oakland Art Gallery H. L. Dungan, who was uncomfortable with some modern trends in art, declared that stylistically Gaw had "broken into modernism" with his rendition of a cow's skull and that all of his five canvases were "abstractions."²⁵¹ Two of his paintings, *Automatic Water Sterilizer* and *Water Cooling Tower*, left Dungan "sterilized and cold."²⁵²

At the 1943 spring Annual Exhibition of Oils in the Oakland Art Gallery he displayed a "competent" still life entitled *Arrangement with Pewter* which received an honorable mention; concurrently, he contributed to the Mills College Annual and was awarded a prize.²⁵³ Also that spring at Mills he was appointed Associate Professor of Painting, Instrumental Drawing and Design as well as Chairman of the Art Department and Instructor of Painting at its prestigious Summer Session in Art which had established a national reputation for its visiting faculty; he held these appointments between 1943 and 1957 and his regular staff included the art historian, Alfred Neumeyer. For the Summer Session, which was also called the Creative Art Workshop, Gaw served as Director and "was instrumental in bringing to Mills" such renowned artists as: José Perotti, Robert B. Howard, Reginald Marsh, Clarence W. Merritt, Yasuo Kuniyoshi, Max Beckmann, Fletcher Martin and Dong Kingman.²⁵⁴ In June of 1943 Gaw's work appeared in a joint exhibition of flower paintings at San Francisco's fashionable Rotunda Gallery in the City of Paris department store.²⁵⁵ His paintings were shown that fall at the Sixty-third Annual of the SFAA in the San Francisco Museum of Art; at that same venue and event in 1944 he served on the jury of awards.²⁵⁶ In March of 1944 his paintings were given a solo exhibition at the Museum of Art.²⁵⁷ Again in the San Francisco Museum of Art that December the oils and watercolors by Gaw in the Albert M. Bender Collection were placed on display.²⁵⁸ A month later at that venue he contributed to the Exhibition of Painting and Sculpture in the Bay Region.²⁵⁹ For the Bohemian Club Annual in March of 1945 he displayed "two striking still-lives."²⁶⁰ His canvas entitled *The Bouquet* at that year's spring Annual of the Oakland Art Gallery was characterized by H. L. Dungan as "one of this artist's wonderful hints about roses" (even though the flowers in question were carnations); concurrently, he contributed to a show of Contemporary American Painting at the Palace of the Legion of Honor.²⁶¹ Mr. Dungan apparently grew more disenchanted with Gaw's cutting-edge work for at the Sixty-fifth Annual Painting and Sculpture Exhibition of the SFAA in November of 1945 he criticized his "abstract" entitled *Green Death No. 10* as "pretty hard to take. I certainly hope that if there are nine preceding this, that they are buried."²⁶² The public obviously disagreed for a month later the San Francisco Museum of Art re-exhibited eighteen of Gaw's watercolors in the Bender collection by popular demand.²⁶³ During March of 1946 the Rotunda Gallery included Gaw in a joint exhibition with two other "Modernists," Leah R. Hamilton and Hamilton Wolf.²⁶⁴ A month later at the Annual of the Bohemian Club John Garth made these observations:²⁶⁵

William Gaw seems to be one chap who has been able to plant his feet firmly in both art worlds, Classic and Modern, and maintain balance and a following in each. Whether he or Willard Cox should be given credit, however, for being the first Bohemian Club artist-member to have a modern abstraction seriously accepted and hung in the club's fine arts Annual is a question. This year Mr. Gaw has shown a small portrait head in conventional style, an impressionistic marine - a study of Near Rockaway Beach, and then matched them with two contrasting canvasses in his most recent "modern" manner.

That May he served on the SFAA's "scholarship committee" at the California School of Fine Arts; that summer he was appointed to the juries of selection and awards at the SFAA's Sixty-sixth Annual.²⁶⁶ Gaw was a major contributor to the exhibition of floral paintings at the Rotunda Gallery in January of 1947; a month later as a member of the Western Club of Artists he lobbied for the construction of an East Bay Art Center.²⁶⁷ That March at the show of "moderns" in the San Francisco Museum of Art he exhibited a somewhat unconventional rendering of abalone shells overlooking a bay.²⁶⁸ He continued to experiment with his art, including his occasional taste for "Monet's school," as seen in the 1947 spring Annual Exhibition of Oil Paintings and Sculpture at the Oakland Art Gallery: "Gaw's . . . *Rocks and Sea* shows a radical change in the artist usual style. He is trying his hand at impressionism with success; although the rock in the foreground is a bit large."²⁶⁹ He was appointed to the jury of awards for the "1947 - Paintings of the Year."²⁷⁰ At that year's Annual in the Bohemian Club John Garth said of his still life: "Gaw paints his flowers with a dash and strength and sense of modern design which always packs a punch."²⁷¹ For that same event in 1948 Garth noted that "Gaw gives us another of his distinguished still lifes, a warm composition of a vase with flowers, red, yellow and white, in which the influence of Renoir has been proudly

acknowledged."²⁷² At this time the San Francisco Museum of Art included his work in its Rental Gallery.²⁷³

Gaw's star was still shining brightly in 1949, not only in the above mentioned national exhibitions, but also at Berkeley's Centennial Art Gallery, where he contributed on several occasions, and in February at the San Francisco Museum where three of his canvases, *Gile's Porch*, *Yellow Roses* and *Vesper Hour*, were shown in the "Prize Winners of the Last Ten Years" exhibit.²⁷⁴ In March of 1949 a major solo exhibition of his work was held at the California Palace of the Legion of Honor and received this appraisal from Alfred Frankenstein:²⁷⁵

The exhibition of paintings by William Gaw at the Legion is extraordinary for the variety of styles it displays. It shows this San Francisco artist experimenting at times with Braque-like abstractions and surfaces, at times with a Renoiresque type of impressionism, now emulating Derain, and at other moments looking into what Charles Sheeler has done. All this, one suspects, is an outgrowth of his long experience as a teacher of painting techniques, and while he handles them all - especially the Braque technique - with clarity and understanding, one cannot help but admire him most when he paints flower studies that look like nobody in the world but William Gaw. Fortunately, there are several of these. They have a fine, cool glow that goes perfectly with their deft, delectable drawing.

Concurrently, at the "Art in Action" exhibition in the City of Paris Gallery his *Yellow Chrysanthemums* and *Peaches* were exhibited as "Pictures of the Month."²⁷⁶ At the Bohemian Club Annual in April of 1949 John Garth remarked: "Of William Gaw's three pieces, our preference is still for his flower piece, the varied pinks and reds against restless gray background, acclaiming a strongly decorative quality not unlike the best Cézanne."²⁷⁷ At the August exhibit of Bay Region Artists in the San Francisco Museum of Art his *Dahlias*, "a somewhat realistic study of flowers in a vase," was priced at four hundred dollars.²⁷⁸ In January of 1950 at the Fifteenth Anniversary Exhibition of the San Francisco Museum of Art his submission, *Fish Net*, was described by H. L. Dungan as an oil of a cane chair and fish net with an eye "peeking out, no doubt to look over the spectators;" for the "exhibition of large-scale drawings by modern artists" a month later at the Palace of the Legion of Honor Gaw's work was prominent.²⁷⁹ In the spring of 1950 he displayed his *St. Mary's in the Mountains* with its "Chinese perspective" at the Oakland Annual and his "well painted" *Roses and Dahlias* at the SFAA members' exhibition in the de Young Memorial Museum; concurrently, he served on the jury for the Second Annual of the Decorative Arts Exhibit at the San Francisco Museum of Art.²⁸⁰ That May his paintings were included in the exhibition "Art Movements and Public Taste" at the San Francisco Museum of Art; two months later at that venue his work was added to the show of "Drawing and Prints by Bay Region Artists."²⁸¹ He contributed to and served on the jury for the Centennial Exhibit at the Rotunda Gallery in the fall of 1950.²⁸² His work also appeared in the Bay Area at the: San Francisco Art Festival in 1950-51, Richmond Art Center in 1951-52, Pacific Art Festival in Oakland's Exposition Building in 1952 and Contra Costa Art Association in Walnut Creek between 1949 and 1955.²⁸³ Into the early 1950s he continued as an occasional contributor to the Bohemian Club where several of his paintings, such as *Shirley Poppies*, were praised in the press.²⁸⁴ For the "Cocktail Hour" Exhibition at the Rotunda Gallery in December of 1953 he displayed "an attractive and successful study of *Shirley Poppies* in a vase" that "radiated a light" in a "vivid arrangement of pinks and reds against an iridescent, light-blue background."²⁸⁵ In April of 1954 he returned to the Rotunda Gallery for a joint exhibition of watercolors with Alexander Nepote and was said to have "revived" pointillism; some of his scenes included *Virginia City*.²⁸⁶ Gaw's work was included in the "Painted Flowers Exhibit" at the Oakland Art Gallery in September of 1956.²⁸⁷ In June of 1957 he contributed to the members' exhibition of the East Bay Art Association at the Hotel Claremont Art Gallery.²⁸⁸ The 1950s was a period when he experimented extensively with "non-representational" art, especially geometric constructions, as we see in his daring *Arrangement with Sphere #151*.²⁸⁹

In addition to his teaching and administrative duties at the California School of Fine Arts and Mills College, he often volunteered his time to regional art organizations and for charity events. In February of 1951 he was again appointed to the jury of selection for the Albert M. Bender Memorial Trust which made grants-in-aid for art, literature and photography.²⁹⁰ That June he served as a judge at the Second Annual of the Arts and Crafts Show in Mountain View.²⁹¹ In September of 1951 he sat on the organizing committee for the art exhibition and benefit on behalf of the Community YWCA in Berkeley; that December he designed and built an abstract Christmas tree with mobiles as ornaments for the East Bay Children's Hospital fundraiser.²⁹² From 1951 into the 1960s he served on a variety of juries in San Mateo County, including the Peninsula Art Association and the Annuals of the Arts and Crafts Society.²⁹³ In 1955 he was instrumental in creating the successful Jack London Square Annual Arts Festival in Oakland and frequently served on the jury for its exhibits through 1965.²⁹⁴ Beginning in the late fall of 1955 he was elected for several years a board member of the East Bay Artists Association; at this time he also served on the board of Berkeley's All Arts Club.²⁹⁵ His career was officially celebrated in June of 1957 when the Oakland Art Association held a banquet in his honor.²⁹⁶ It was not until December of 1957 that he retired from Mills as "Professor Emeritus" after seventeen years on the staff.²⁹⁷ In 1959 he served on the jury for an exhibit at the California School

of Arts and Crafts.²⁹⁸ Between 1952 and 1960 he served on the juries for the exhibits at the: Berkeley Camera Club, Alameda Art Association and Richmond Art Center.²⁹⁹

Gaw continued to paint and amassed enough art for three solo exhibitions. In October of 1960 the Palace of the Legion of Honor staged a show which emphasized his more modern paintings.³⁰⁰ At San Francisco's Maxwell Galleries a "major retrospective" of his work was held between the 6th and 28th of June in 1969.³⁰¹ Under the sponsorship of the Oakland Art Association the Art Gallery at St. Mary's College in Moraga staged in April of 1972 a retrospective of his oils, watercolors and lithographs; this show was reviewed in *The Oakland Tribune* by Miriam Dungan Cross who reproduced his work, *The American Collector-Greenbrae*.³⁰²

... Among the early avant-garde here, Gaw ventured into impressionism, cubism, primitivism and abstraction as well as a personal kind of fantasy. Individual works range from straight accomplished realism to completely nonobjective and include works in mixed idioms.

While noted as a great colorist in harmonies and dissonants, Gaw also explored the monochromes. His cubist works, after Picasso's collages of waste-basket bits and pieces, are paintings simulating collages – a personal notion.

A lithograph, also done in the manner of a collage, does in fact incorporate a scrap of newsprint. That was news and still is.

The painting "Indian Tornado" intends to "fool-the-eye" that it is a collage. It's a painting of overlaid, cut-out shapes on offset "papers." An individual and probably unique "trompe l'oeil" work.

Gaw's luminous bouquets reflect Renoir and Redon, and his lushly painted fruit compositions often suggest Cézanne, but, as we noted in the review of the Maxwell retrospective, Gaw's various paintings do not appear so much to have been influenced by the early modern masters as expressive of their particular viewpoints. Gaw seems to have taken a fresh look at his own environment – the Bay Area scene, flowers and fruits in his own home and places on his travels.

When he looked at "Shelter Cove," the impressionist eye directed his brush to break up the reflected light. . . .

He was his old whimsical "primitive" when he painted "The American Collector-Greenbrae" described in the Maxwell review: "Composed within an uneven oval deliberately delineated in rough line, the work features a foreground totemic sculpture, obviously put together by some Greenbrae nut, of abalone shells and a banjo stuck on a pole surmounted by an orange and green funnel-shaped object. The view drops off across a decorative iron fence to orange and yellow rooftops and an American flag flying rigid, down to the blue sea and striped marshland, and on to the purple hills. What a concept! Sophisticated color harmonies and dissonants animate the primitive shapes. . . .

The lithographs, all done in the 60's, cover various early idioms – the cubist and Matisse-like prints as well as the exuberant, patterned "Flower Stand-Lisbon" with its surreal, outside bouquets, and "Brush Tree," a fairy-tale tree growing paint brushes with a distant, realist view of Gaw's own house.

The abstract lithograph "Space Man," done in 1968 and the latest work in the show, demonstrates that advancing age stopped not Gaw's explorations. Here are angled abstract shapes, riveted at the corners (to show man's hand) slowly turning and fine lines meandering in an indefinite pale blue space.

With this second retrospective, it appears that Gaw is most himself a great colorist, in the radiant bouquets – the vibrant "Marigolds" creating a glowing ambience, "Roses" as soft and roseate as Renoir's nudes, the exuberant "Red Dahlias" bursting their richly painted blooms in a curious abstract setting of dissonant yellow and blue, and "Primroses," the academically painted lavender plant a foil for the lush orange and yellow fruit. . . .

He continued to participate in group shows including those in 1970 at the Walnut Creek Civic Art Gallery and the Oakland Museum.³⁰³ William A. Gaw died in Berkeley on February 2, 1973.³⁰⁴ His obituary in *The Oakland Tribune* reminded readers of his unofficial title as "Dean of Bay Area Painters."³⁰⁵ The Maxwell Galleries staged a memorial exhibition of his paintings in March of 1975.³⁰⁶

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TAT, July 29, 1932, p.14; cf., SFX: July 10, 1932, p.6-E; July 24, 1932, p.6-E; SFC, July 10, 1932, p.D-3; SFW, July 16, 1932, p.7; TOT, July 17, 1932, p.8-S; CPC, July 22, 1932, p.7; TWP, August 13, 1932, p.13. / 87. SFW, September 16, 1933, p.5; TOT, September 17, 1933, p.8-S; TAT, September 22, 1933, p.13. / 88. SFW, September 22, 1934, p.9; TAT, October 5, 1934, p.16. / 89. TOT, September 23, 1934, p.8-S. / 90. BDG, November 23, 1934, p.7; TWP, December 1, 1934, p.12. / 91. TOT: February 10, 1935, p.S-7; March 10, 1935, p.S-7. / 92. TOT, June 16, 1935, p.S-7. / 93. IAT, August 5, 1932, p.14; cf. TWP, August 6, 1932, p.12. / 94. SFW, September 17, 1932, p.7. / 95. SFL, November 12, 1932, p.9; BDG, November 17, 1932, p.6; TWP, November 26, 1932, p.12. / 96. SFC: February 12, 1933, p.D-3; November 25, 1934, p.D-3; TAT: February 17, 1933, p.14; June 21, 1935, p.21; SFW, May 5, 1934, p.9; TOT, May 13, 1934, p.10-S. / 97. SFC: October 8, 1933, p.D-3; cf., SFW, September 16, 1933, p.5; TOT, September 17, 1933, p.8-S; TAT, September 22, 1933, p.13. / 98. SFC, January 7, 1934, p.D-3. / 99. SFW, January 13, 1934, p.11. / 100. SFW: April 28, 1934, p.9; August 11, 1934, p.8; cf. TWP: March 24, 1934, p.12; March 31, 1934, p.12; April 14, 1934, p.12; August 18, 1934, p.12; TOT, May 20, 1934, p.12-S. / 101. TOT: December 9, 1934, p.S-7; December 23, 1934, p.S-7; May 26, 1935, p.S-7; BDG, May 23, 1935, p.7; TWP, May 25, 1935, p.13; TAT, May 31, 1935, p.14. / 102. TWP: November 24, 1934, p.12; December 8, 1934, p.12. / 103. SFAI; TOT: January 20, 1935, p.S-7; January 27, 1935, p.S-7; February 17, 1935, p.S-7; TWP, January 26, 1935, p.12; TAT, February 22, 1935, p.19. / 104. TWP, June 29, 1935, p.13. / 105. SFC, June 30, 1935, p.D-3. / 106. TOT, July 1, 1935, p.S-6. / 107. TAT, September 20, 1935, p.19. / 108. BDG, November 7, 1935, p.7; SFW, November 9, 1935, p.7; TOT, November 10, 1935, p.S-7. / 109. TOT: February 26, 1933, p.8-S; March 12, 1933, p.8-S; cf. TAT, March 17, 1933, p.14. / 110. IAT, August 7, 1933, p.13. / 111. BDG, November 16, 1933, p.7. / 112. TOT, October 15, 1933, p.8-S. / 113. TOT, November 5, 1933, p.8-S. / 114. TOT, November 3, 1933, p.D-15. / 115. TOT: March 25, 1934, p.10-S; April 8, 1934, p.12-S; cf., SFW, March 17, 1934, p.11; BDG, April 13, 1934, p.7; LAT, April 15, 1934, p.2-8. / 116. TOT, October 14, 1934, p.8-S; cf. TAT, October 12, 1934, p.15. / 117. TOT, November 4, 1934, p.7-S. / 118. BDG: November 1, 1934, p.7; November 9, 1934, p.15; TWP, November 24, 1934, p.12. / 119. IAT, November 9, 1934, p.15. / 120. TOT, November 11, 1934, p.S-5. / 121. SFW, November 17, 1934, p.10. / 122. TOT, January 9, 1935, p.D-7; TAT, March 29, 1935, p.14. / 123. IAT, September 27, 1924, p.16. / 124. LAT, September 28, 1924, p.3-37. / 125. LAT, January 18, 1925, p.3-34. / 126. Moore, p.A-19. / 127. SFC, June 23, 1929, p.D-5; TOT: June 30, 1929, p.S-7; July 5, 1929, p.7. / 128. LAT, October 2, 1932, p.3-18. / 129. TOT, June 24, 1934, p.8-S; cf., LAT, June 6, 1934, p.2-2; TWP, June 16, 1934, p.13. / 130. LAT, November 11, 1934, p.2-6. / 131. LAT, April 14, 1935, p.2-7. / 132. CSM, May 11, 1935, p.6. / 133. LAT, October 11, 1936, p.3-4. / 134. LAT, April 25, 1937, p.3-9. / 135. LAT, April 18, 1937, p.3-9. / 136. LAT, October 17, 1937, p.3-9; TOT, January 30, 1938, p.5-S; cf., TOT, October 31, 1937, p.S-5; LAT, January 15, 1939, p.7-3. / 137. LAT, May 12, 1940, p.3-8; TOT, December 7, 1941, p.5-S. / 138. LAT, April 24, 1935, p.2-3; CSM, May 11, 1935, p.6; TOT, May

12, 1935, p.S-7. / **139. LAT**, May 5, 1935, p.2-7. / **140. IOT**, March 24, 1935, p.S-7. / **141. LAT**, January 8, 1939, p.3-7. / **142.** As cited in **TOI**, January 29, 1939, p.B-7; cf. **BDG**, January 27, 1939, p.8. / **143.** As cited in the **BDG**, March 3, 1939, p.12. / **144. LAT**, September 26, 1948, p.4-4. / **145. SFW**: September 2, 1939, p.8; September 7, 1940, p.13; **SFC**, September 3, 1939, p.13; **BDG**, September 8, 1939, p.8; **TOI**: September 10, 1939, p.B-7; August 4, 1940, p.B-7; September 8, 1940, p.B-7; **Falk**, p.1254. / **146. SFW**, August 30, 1941, p.4; **TOI**, August 31, 1941, p.4-S. In 1948 and 1950 he exhibited at State Fair in the "Modernist" category: **TOI**, August 22, 1948, p.C-5; **TAI**, August 25, 1950, p.17. / **147.** C. Giles in Baird, p.39. / **148. BDG**, December 15, 1949, p.24. / **149. TAT**, December 9, 1949, p.19. / **150. LAT**: December 25, 1932, p.3-4; February 12, 1933, p.2-5; **TOI**: January 28, 1933, p.4-C; February 12, 1933, p.8-S; *Catalogue, Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.4. / **151. SFC**, January 21, 1923, p.4-D; **TOI**, February 4, 1923, p.8-S. / **152. TOI**, March 15, 1925, p.S-7. / **153. TAT**, February 26, 1927, p.13; **CPC**, March 4, 1927, p.10. / **154. TOI**, August 10, 1930, p.6-S. / **155. BDG**, December 8, 1932, p.5. / **156. Falk**, p.1254. / **157. CSM**, December 18, 1933, p.8; cf., **SFW**, November 18, 1933, p.5; **TWP**, December 2, 1933, p.13; **TOI**, December 17, 1933, p.8-S; **TAT**, December 29, 1933, p.14. / **158. TAT**, May 31, 1935, p.14; **TOI**, May 15, 1938, p.S-7. / **159. SFC**, October 7, 1934, p.D-3; **TOI**, October 21, 1934, p.8-S. / **160. TOI**, March 24, 1935, p.S-7. / **161. NYT**, August 11, 1935, p.X-7. / **162. SLT**, February 21, 1937, p.14-D; **TOI**: August 16, 1936, p.6-S; August 15, 1937, p.S-4. / **163. NYT**, October 12, 1938, p.25. / **164. NYT**, March 26, 1939, p.X-9. / **165. TOI**: March 30, 1941, p.B-7; March 6, 1949, p.C-3; **Falk**, p.1254. / **166. NYT**, June 4, 1939, p.X-7. / **167. QSE**: March 9, 1941, p.12-C; March 16, 1941, p.10-C; **NYT**, October 26, 1941, p.X-9; cf. **TOI**: October 26, 1941, p.6-B; November 2, 1941, p.6-B. / **168. TOI**, November 2, 1952, p.C-3; **Falk**, p.1254. / **169. The Kingston Daily Freeman** (New York), May 15, 1947, pp.1, 16; **NYT**, October 5, 1947, p.X-9; **TOI**: November 23, 1947, p.C-3; January 25, 1948, p.C-3. / **170. TOI**, March 6, 1949, p.C-3; **Falk**, p.1254. / **171. Indiana Evening Gazette** (Pennsylvania): February 10, 1958, p.8; February 19, 1958, p.8; February 25, 1958, p.4; March 5, m 1958, p.10; cf. **Falk**, p.1254. / **172. SFC**, February 2, 1936, p.D-6; cf. **SFW**, January 25, 1936, p.7. This painting was reproduced in *The Wasp* (**TWP**, February 8, 1936, p.11). / **173. TOI**, February 2, 1936, p.S-7. / **174. BDG**, February 28, 1936, p.18. / **175. SFW**, March 14, 1936, p.7; **TOI**, March 15, 1936, p.S-9. / **176. TOI**, April 12, 1936, p.B-5. / **177. TOI**, March 22, 1936, p.8-S; **TWP**, April 4, 1936, p.10. / **178. TAT**, September 4, 1936, p.18. / **179. TOI**, September 20, 1936, p.6-B. / **180. TOI**, October 11, 1936, p.6-B. / **181. TOI**, October 25, 1936, p.6-B; cf. **TAT**, October 9, 1936, p.22. / **182. TOI**, October 11, 1936, p.6-B; **TAD**, January 15, 1937, p.21. / **183. TAT**, November 20, 1936, p.13. / **184. TOI**: October 18, 1936, p.6-B; November 15, 1936, p.6-B. / **185. SFC**, November 8, 1936, p.D-7; **SFX**, November 15, 1936, p.E-7. / **186. TAT**, November 20, 1936, p.13. / **187. TOI**, December 13, 1936, p.6-B. / **188. TAT**, January 1, 1937, p.15. / **189. TOI**, March 14, 1937, p.6-B. / **190. SFC**, April 4, 1937, p.D-5; cf., **SFW**, April 3, 1937, p.15; **SFL**, April 3, 1937, p.6; **TWP**, April 9, 1937, p.12; **TOI**: April 4, 1937, p.6-B; April 11, 1937, p.6-B. / **191. TOI**, April 4, 1937, p.6-B. / **192. TWP**, April 2, 1937, p.5. / **193. TOI**, July 11, 1937, p.S-5; **SFW**, August 21, 1937, p.7. / **194. BDG**, November 4, 1937, p.7; **TOI**, November 7, 1937, p.14-D. / **195. TOI**: January 30, 1938, p.5-S; February 27, 1938, p.S-7. / **196. TOI**, March 13, 1938, p.5-S. / **197. TOI**, February 27, 1938, p.S-7. / **198. TOI**: March 20, 1938, p.10-S; April 3, 1938, p.S-9; **SFC**, April 3, 1938, p.28-W; cf. **SFW**, February 26, 1938, p.7. / **199. SFW**, March 26, 1938, p.15. / **200. SFW**: May 7, 1938, p.8; May 14, 1938, p.7. / **201. TOI**, May 15, 1938, p.S-7. / **202. TOI**, August 7, 1938, p.8-S; cf. **BDG**, August 4, 1938, p.6. / **203. BDG**, October 27, 1938, p.7. / **204. TOI**, November 13, 1938, p.6-B; cf. **BDG**, November 17, 1938, p.8. / **205. SFW**, November 19, 1938, p.13. / **206. NYT**, December 17, 1938, p.X-11. / **207. TOI**: August 6, 1939, p.B-7; July 28, 1940, p.B-7; August 24, 1941, p.6-S; July 9, 1944, p.2-B; September 9, 1945, p.2-C; June 6, 1948, p.C-5; August 29, 1948, p.C-5; July 3, 1949, p.10-C; June 22, 1953, p.D-15; March 1, 1955, p.E-7; February 6, 1973, p.24. / **208. TOI**: January 8, 1939, p.B-7; June 18, 1939, p.B-7; July 2, 1939, p.B-7; August 2, 1939, p.M-1; **BDG**, May 1, 1938, p.8; **NYT**: June 13, 1939, p.27; July 9, 1939, p.12-X; **SLT**, July 30, 1939, p.8-E. / **209. SFW**, January 7, 1939, p.11. / **210. SFC**, September 10, 1939, p.22-W; cf. **TOI**, July 9, 1939, p.B-7. / **211. TOI**: January 9, 1939, p.1938, p.4-S; February 6, 1938, p.4-S; February 5, 1939, p.4-S; February 28, 1939, p.S-5. / **212. TOI**, March 12, 1939, p.10-B; **BDG**, March 18, 1939, p.7. / **213. TOI**, April 9, 1939, p.B-7; **CPC**, April 28, 1939, p.7; **LAT**, June 11, 1939, p.3-9. / **214. SFW**, April 8, 1939, p.19; **TOI**, April 9, 1939, p.B-7. / **215. SFW**, June 17, 1939, p.12. / **216. SFW**, June 24, 1939, p.15. / **217. TOI**: August 6, 1939, p.B-7; October 15, 1939, p.B-9; November 12, 1939, p.B-9. / **218. TOI**, October 29, 1939, p.B-9. / **219. SFC**, November 26, 1939, p.25-W. / **220. SFW**, December 16, 1939, p.15; cf. **TOI**, December 31, 1939, p.B-9. / **221. SFW**, March 16, 1940, p.15; **TOI**, March 24, 1940, p.B-7. / **222. TOI**: March 31, 1940, p.B-7; January 26, 1941, p.B-7. / **223. SFX**, September 29, 1940, p.D-8; **TOI**: September 29, 1940, p.B-7; October 20, 1940, p.B-7. / **224. TOI**: September 8, 1940, p.B-7; June 1, 1941, p.B-7. / **225. TOI**, October 13, 1940, p.B-7. / **226. TOI**, November 3, 1940, p.B-7. / **227. SFW**, October 19, 1940, p.15. / **228. TOI**: October 27, 1940, p.7-B; November 24, 1940, p.B-7. / **229. TOI**, December 29, 1940, p.B-7. / **230. TOI**: May 5, 1940, p.S-3; July 14, 1940, p.B-7; August 24, 1941, p.6-S. / **231. TOI**: February 2, 1941, p.B-7; February 23, 1941, p.B-7; April 6, 1941, p.8-B; **SFC**, March 30, 1941, p.11-W. / **232. TOI**: June 25, 1939, p.B-7; May 26, 1940, p.B-7; July 20, 1941, p.B-7; May 25, 1941, p.B-7; July 20, 1941, p.B-7; March 1, 1942, p.4-S. / **233. TOI**, August 24, 1941, p.6-S. / **234. SFW**, September 6, 1941, p.8. / **235. TOI**, September 14, 1941, p.S-7. / **236. TOI**: September 10, 1941, p.10-D; January 30, 1942, p.23; May 17, 1942, p.S-5; May 31, 1942, p.S-5; May 12, 1946, p.2-C; May 30, 1948, p.C-3; May 24, 1953, p.C-3; May 20, 1956, p.A-31; September 2, 1956, p.T-3; May 23, 1957, p.50; **BDG**: May 25, 1950, p.8; June 7, 1951, p.10; **HDR**: May 27, 1950, p.3; June 1, 1951, p.9; August 10, 1954, p.8; **TAI**, June 5, 1953, p.17. In May of 1955 *The Oakland Tribune* published a photograph of Gaw at one of the student exhibitions (**TOI**, May 29, 1955, p.12-S. / **237. TOI**, September 21, 1941, C-8). / **238. TOI**: November 2, 1941, p.4-S; November 7, 1941, p.28-C. / **239. TOI**, November 23, 1941, p.2-S. / **240. TAT**, March 12, 1943, p.19. / **241. TAT**: June 1, 1945, p.20; December 28, 1945, p.17; cf. **TOI**: May 27, 1945, p.20-A; January 4, 1946, p.2-C; August 24, 1947, p.C-3; June 22, 1953, p.D-15. / **242. TOI**, March 15, 1942, p.S-5. / **243. TOI**, March 22, 1942, p.S-5. / **244. SFC**, March 22, 1942, p.21-W. / **245. TAT**, March 27, 1942, p.26. / **246. TOI**, April 12, 1942, p.S-7. / **247. TOI**: July 5, 1942, p.S-5; September 27, 1942, p.S-5. / **248. SFC**, October 18, 1942, p.15-W; **TOI**, October 18, 1942, p.8-B. / **249. TOI**, October 25, 1942, p.10-B. / **250. SFC**, October 25, 1942, p.W-23. / **251. TOI**, November 8, 1942, p.S-5. / **252. TOI**, November 15, 1942, p.6-S. / **253. TOI**: March 14, 1943, p.B-3; May 30, 1943, p.B-3; April 4, 1943, p.B-3; January 6, 1946, p.2-C; May 28, 1950, p.C-3; October 1, 1950, p.C-3; June 7, 1953, p.C-3; May 27, 1956, p.8-B; **TAT**: April 16, 1943, p.25; June 4, 1943, p.18. March 11, 1949, p.17; **BDG**: June 29, 1950, p.15; June 1, 1951, p.8; June 21, 1951, p.11; June 19, 1952, p.12. / **254. TOI**: April 28, 1946, p.2-C; August 7, 1949, p.8-C; April 9, 1972, p.30-EN; cf., **TOI**: June 28, 1943, p.C-9; August 15, 1943, p.B-3; June 4, 1944, p.2-B; June 11, 1944, p.2-B; June 29, 1944, p.6; May 19, 1946, p.2-C; April 17, 1947, p.18; March 21, 1948, p.C-5; March 6, 1949, p.C-3; June 11, 1950, p.C-

3; August 13, 1950, p.C-3; July 26, 1953, p.C-3; June 23, 1957, p.2-C; **TAT**, March 11, 1949, p.17; **BDG**, December 15, 1949, p.24; **TAT**, May 4, 1951, p.17; **HDR**, August 10, 1954, p.8. On his retirement from Mills *The Oakland Tribune* published a photo of the artist (**TOI**, June 2, 1957, p.10-C). / **255. TAT**, June 4, 1943, p.19. / **256. SFAI**: **TOI**, October 31, 1943, p.2-B; **TAT**, September 22, 1944, p.15. / **257. TOI**, March 26, 1944, p.2-B. / **258. TOI**, December 3, 1944, p.2-C. / **259. TOI**, January 14, 1945, p.2-C. / **260. TAT**, April 13, 1945, p.13. / **261. TOI**: March 11, 1945, p.2-C; March 25, 1945, p.2-C; May 6, 1945, p.2-C. / **262. TOI**, November 11, 1945, p.2-C. / **263. TOI**, December 23, 1945, p.2-C. / **264. TAT**, March 1, 1946, p.14; **SFC**, March 3, 1946, p.8-W. / **265. TAT**, April 12, 1946, p.16. / **266. TAT**, May 17, 1946, p.16; **TOI**, August 11, 1946, p.4-C. / **267. SFC**, January 12, 1947, p.21-W; **TOI**, February 21, 1947, p.13. / **268. TOI**, March 16, 1947, p.C-3. / **269. TOI**, March 9, 1947, p.C-3. / **270. TAT**, March 11, 1949, p.17. / **271. TAT**, May 16, 1947, p.20. / **272. TAT**, April 9, 1948, p.16. / **273. SMT**, January 26, 1948, p.7; **TOI**, February 1, 1948, p.C-5. / **274. TOI**, March 6, 1949, p.C-3; **BDG**, December 15, 1949, p.24. / **275. SFC**, March 20, 1949, p.28-W; cf., **TOI**: February 20, 1949, p.C-3; March 19, 1949, p.4-D; March 27, 1949, p.14-C; **TAT**, March 11, 1949, p.17. / **276. TOI**, March 6, 1949, p.C-3. / **277. TAT**, April 22, 1949, p.16. / **278. TOI**, August 21, 1949, p.8-C. / **279. TOI**: January 22, 1950, p.C-9; February 5, 1950, p.C-9. / **280. TOI**: March 12, 1950, p.4-C; April 2, 1950, p.C-5; **BDG**, March 16, 1950, p.14; *Independent Press-Telegram* (Long Beach), May 28, 1950, p.7. / **281. TOI**, May 28, 1950, p.C-3; July 9, 1950, p.C-3. / **282. TAT**: September 8, 1950, p.17; November 3, 1950, p.16. / **283. TOI**, October 3, 1952, p.10-D; **Falk**, p.1254. / **284. SFC**, April 24, 1949, p.11; **BDG**, April 20, 1950, p.24. / **285. TAT**, December 25, 1953, p.16; cf. **BDG**, December 10, 1953, p.18. / **286. TAT**, April 23, 1954, p.21; **TOI**, May 9, 1954, p.C-3. / **287. TOI**, September 16, 1956, p.4-M. / **288. TOI**, June 28, 1957, p.29. / **289. Plate 9b; Appendix 6. / 290. BDG**, February 22, 1951, p.18. / **291. TAT**: June 1, 1951, p.17; June 15, 1951, p.19. / **292. BDG**, September 27, 1951, p.12; **TOI**, December 16, 1951, p.10-E; *The Oakland Tribune* included a photograph of his very modern tree. / **293. SMT**: June 1, 1951, p.7; March 1, 1955, p.6; September 1, 1966, p.26. / **294. TOI**: July 22, 1956, p.C-3; August 7, 1956, p.11; August 12, 1956, p.M-3; June 17, 1959, p.E-11; July 23, 1964, p.48; August 9, 1964, p.6-EN; July 9, 1965, p.16; **HDR**, August 28, 1965, p.8. / **295. TOI**: December 4, 1955, p.4-C; September 1, 1956, p.E-35; September 30, 1956, p.4-C. / **296. TOI**, June 24, 1957, p.D-21. / **297. TOI**, December 29, 1957, p.2-C. / **298. TOI**, April 26, 1959, p.12-C. / **299. TOI**: May 30, 1952, p.C-3; August 3, 1954, p.12-D; July 3, 1960, p.C-3; July 31, 1960, p.C-3. / **300. TOI**, October 16, 1960, p.C-3. / **301. TOI**, June 8, 1969, pp.13-EN, 30-EN. / **302. TOI**, April 9, 1972, pp.30-EN; cf. **TOI**, April 2, 1972, p.10-EN. / **303. TOI**: January 8, 1970, p.10-K; June 21, 1970, p.9-EN. / **304. California Death Index**; **SFC**, February 4, 1973, p.7-B; **BDG**, February 5, 1973, p.17. / **305. TOI**: February 5, 1973, p.16-F; February 6, 1973, p.24; cf., Hailey, vol.18, pp.40-70; Hughes, p.419; **Falk**, pp.1253f; Jacobsen, p.1194; N. D. W. Moore, "William Gaw: The Science of Color," *Art of California*, 5.5, November 1992, pp.19-21; Susan Landauer et al., *San Francisco and the Second Wave*, Exhibition Catalogue of the Crocker Art Museum, Sacramento, 2004, pp.88f; Plate 9b and Appendix 6. / **306. TOI**, March 23, 1975, p.25-E.

AUGUST (Gus) FRANÇOIS PIERRE GAY (1890-1948) was born on June 11th in Rabou, France. He immigrated to the United States in October of 1901 with his father, Auguste J. Gay, who had just abandoned the boy's mother.¹ The two briefly settled in Redlands, California, where they lived with August's uncle Ferdinand, a farmer who supplied fruit to Hunt's canning company. By or before 1903 the Gays were residents of Alameda. Between 1905 and 1908 their address was 2511 Santa Clara Avenue, but by 1909 it had changed to 2427 Webb Avenue.² Beginning in 1906 August spent several years at his uncle's Redlands farm where he recovered from tuberculosis. According to the U.S. Census in April of 1910, August resided at 886 Laurel Street in Alameda with his father and three younger sisters: Olympe, Emma and Margaret.³ All were non-naturalized "aliens" of French birth who officially immigrated in 1901 to the United States. We also learn from the Census that the head of the family did not have his wife in residence, although his eighteen-year marriage was listed as current and he had no history of prior marriages. August, who was about to turn twenty, may have been born out of wedlock. In 1911 both August and his father officially listed their occupations as "clerks."⁴ Between 1912 and 1914 the Alameda Directory placed the residence of "August Gay, frame maker" at the same Laurel Street address; by 1916 the Gay family had moved to 1911 Willow Street and a year later to 2065 Encinal Avenue, both in Alameda.⁵ The Encinal address appears on August's 1917 draft registration card where he is described as an "unemployed art student" of medium height and slender build with gray eyes and brown hair; his birth date is given as June 11, 1890.⁶

While working at various jobs outside of Alameda, including stints at Hunt, Hatch & Company in Oakland and a San Francisco box factory, Gay studied at Berkeley's California School of Arts and Crafts and in the academic year 1918-19 he enrolled in the life drawing and commercial art classes at the California School of Fine Arts in San Francisco.⁷ E. Spencer Macky was one of his teachers.⁸ In the fall of 1916 August Gay exhibited for the first time at the San Francisco Art Association (SFAA) where his canvas was called "promising;" he again contributed to the SFAA in 1921, 1925, 1928 and 1935.⁹ His 1916 submission was re-exhibited the following January at the Oakland Art Gallery.¹⁰ For almost nine years between 1912 and 1920 August was a frequent and occasionally a long-term visitor at the Oakland homes of Selden Gile. When Louis Siegrist met Gay in 1917, the latter was staying with Gile at a rented house on James Street in Oakland's Rockridge district. Siegrist claimed that his own style of painting was influenced as much by Gile as by Gay.¹¹ In 1919 and 1920 Gay and Selden Gile were paired as *equals* in an unofficial "society of two" for several East Bay exhibitions. Laura Bride Powers, art critic for *The Oakland Tribune*, observed at the July 1919 sketch show in the Oakland Art Gallery:¹²

. . . . These two students, companions in their love of painting, . . . committed uncompromisingly to pure color, they put down what they see without fear of running afoul of academic criticism, or attempting to please, except themselves.

... Then there's Mr. Gay's happy little concepts . . . [a] sympathy for the out-of-doors . . . and for expression through the means of color – and color unafraid.

The two artists were invited to contribute to a somewhat exclusive display of "modern" art at Berkeley's Hillside Club in January of 1920.¹³ When they returned to another sketch exhibition at the Oakland Art Gallery a month later, Gile was singled out for conspicuous praise by L. B. Powers, while Gay was briefly summarized: "[his] best sketch is full of punch, but a bit nervous;" the last time they were paired together as "students" was in the 1920 spring show at the Oakland Art Gallery.¹⁴ In late October of 1919 Emma Gay died; by this time Olympe had already married Julius Allegretti and the youngest son of the Gay family, Kleber, was living in Alameda.¹⁵

From the U.S. Census of 1920 we learn that the new family home was at 1220 Chestnut Street in Alameda and that Auguste J. Gay's new wife, Louise, was in residence with August, Margaret and Kleber; the latter immigrated in 1915.¹⁶ A decade later Louise gave her date of immigration from France as 1889, while Auguste, Margaret and August listed their arrival in the United States as 1902.¹⁷ In the 1920 Census Auguste gave his profession as free-lance "carpenter" and his son, August, listed his occupation in Alameda as "salesman, wholesale grocery." That fall August contributed to the Jury-free Exhibition of California Artists at the Oakland Art Gallery.¹⁸ Gay was growing restless under the ever-expanding shadow of Selden Gile and recognized that his own artistic development required a change of scenery.

August Gay was a Monterey resident in 1921 when he contributed his *Sketch* to the Fifteenth Annual Exhibition of the Carmel Arts and Crafts Club.¹⁹ In the 1920s Gay rented a room and shared a studio with the painters William Gaskin and Clayton S. Price in the old French Hotel, known as the Stevenson House, at 530 Houston Street.²⁰ Shortly after his arrival in Monterey Gay studied with Armin Hansen and later returned to his tutor for advanced training in etching. Years later Hansen reminisced about the "old days":²¹

... one of the best was Gus Gay. Gus was a real artist to the core. And lord, how he could paint. Wonderful color! Just wonderful! Gus had been a pupil of mine at one time and the first day he came into the class I looked over his shoulder to see what he was doing and I saw all the French masters in one canvas. Gus was amazing.

Siegriest observed that Gay's palette initially changed on the Peninsula and became for a while "quite somber," but with "a very nice mood."²² Gay was quite active in the social life of Carmel, especially at the evening dances for singles; he reportedly gained some notoriety by signing a jocular melody against knitting and he involved himself in local politics by joining Jo Mora and other Carmelites in opposing Upton Sinclair, the Socialist candidate for governor.²³ In 1923 he contributed canvases to the Annual Exhibition at the Oakland Art Gallery and to the Second (and last) Monterey Peninsula Industries and Art Exposition.²⁴ That June his paintings appeared at the summer show with the California League of Fine Arts in Berkeley and in the fall at the opening of the art gallery at Jackson's Furniture & Art Store in Oakland.²⁵ By the mid 1920s Gay was also developing as a serious "crafts artist" by designing and carving furniture on the Peninsula.²⁶

He gained widespread recognition in the San Francisco Bay Area for his annual exhibitions with William Clapp, Bernard von Eichman, Selden Gile, Maurice Logan and Louis Siegriest.²⁷ Their first joint exhibit, which was postponed several times, finally opened at the Oakland Art Gallery on March 4, 1923.²⁸ Gay's friend and fellow artist, Jennie Vennerström Cannon, was the first to "christen" these diverse painters the "Society of Six." In part of her lengthy review for the *Berkeley Daily Gazette* Cannon observed:²⁹

... As painting per se, Maurice Logan and August Gay show the most examples. I congratulate the latter on producing two such excellent examples of such diverse methods as "Drooping Branches" and "Moonshiners." The last has all the solidity of pigment of a George Luks or a Velázquez, while the first has the delicacy and at the same time the strength of a Joseph Raphael, and yet is individual. . . .

In her three gushing and verbose reviews of the same show L. B. Powers referred to this group as "The Gang" and completely ignored August Gay to concentrate on her favorites, Gile and Clapp.³⁰ At their Second Annual in April of 1924 J. V. Cannon mused that the "work of August Gay would, I think, attract attention for its marked artistic quality."³¹ Powers initially ignored the contributions of Gay, but then added in a second review that his twenty canvases "sing" along with the vibrant colors of the other contributors.³² Across the Bay the San Francisco press was captivated by Gay's experiments on canvas, especially one Monterey scene in which he broke "his clouds up into triangles of pure color as though they were refracted through a prism . . . [creating] the effect of a mosaic."³³ By the time of the Third Annual Exhibition of the Society of Six in the Oakland Art Gallery the new critic for *The Oakland Tribune*, H. L. Dungan, claimed half in jest that Gile was the unofficial "president" of the group because of his culinary talents and his "high executive ability."³⁴ Gay arrived at Gile's studio several weeks prior to the start of the Third Annual and was only partially prepared, but he "promises to appear at the opening with paint still wet."³⁵ That show was pivotal in the evolution of Gay's style as Dungan declared him "a recent convert from impressionism" to the "ultra-modernist" camp of von Eichman and Siegriest. These three were segregated in a special gallery apart from the "impressionists:" Gile, Clapp and Logan.

Dungan defined "the ultra-moderns" as those who "have discarded naturalism or representation . . . Objects . . . are merely suggestions used by the painter to divide his canvas into different shaped colored areas."³⁶ At this time *The Oakland Tribune* reproduced Gay's canvas entitled *Red Barn*. This Third Annual may have been sent under the auspices of the Western Association of Museum Directors as a "traveling exhibition" to museums and public galleries in Los Angeles, Phoenix, Austin, New Orleans, Denver and Seattle.³⁷ In early December of 1925, when Gile gathered the Six together without Siegriest at his Oakland home for a "meeting of members," it was stated in the press that Gay was "designing the furniture for the bridal suite at the Hotel Del Monte."³⁸ For the Society's Fourth Annual in April of 1926 Gay surprised the critics when he was "represented by but one picture, a self portrait unlike any other picture in the exhibition - a good character study in black, green and red."³⁹ Gene Hailey, art critic for the *San Francisco Chronicle*, referred to the painting as an "amusing performance."⁴⁰ According to Siegriest, Gay was the only one of the Six that enjoyed painting figures.⁴¹ That November Gay visited Gile's new studio-home in Tiburon to spend the Thanksgiving weekend.⁴² At the Fifth Annual Exhibition of the Society of Six in March of 1927 Gay withdrew his thirty etchings and sketches before the opening at the Oakland Art Gallery because Selden Gile supposedly referred to his work as "thin."⁴³ Siegriest bluntly declared that Gile "kicked him out" of the Society of Six.⁴⁴ H. L. Dungan offered this account of the event:⁴⁵

... That affair of heated words added a good deal of zest to the show for those of us who were on the outside looking in, but it may not have been so funny for those on the inside. Anyhow it resulted in August François Gay, one of the Six at present residing in Monterey, withdrawing his thirty or more pictures from the show.

It all started when Gay arrived late with his canvases and etchings. The show had been practically hung, and, since artists are just as apt to act like human beings as the rest of us, the re-hanging was not undertaken with any great enthusiasm. In the midst of the work, Gay departed and the show was replaced.

Siegriest was also absent from that show. Gay's irritation with Gile was temporary for *The Oakland Tribune* reported in early October of 1927:⁴⁶

August F. Gay has been the guest of Selden Conner Gile for a week. He will also journey with Gile to Belvedere and aid in the ushering in of Gile's new existence as "painter only." Gay has temporarily given up his wood carving and turned to painting with new zeal. "Must have some new work for our next 'Society of Six' annual, you know," he explains.

Neither Gay nor Siegriest participated in the Sixth and final Annual Exhibition. We learn from Siegriest that Gile's relationship with Gay was excessively patriarchal and he showed no hesitation in criticizing the Frenchman's work.⁴⁷ Evidently, Gay was a slow, very disorganized painter and his halting meticulous manner in speaking his non-native English made him the focus of frequent jokes.

August Gay occasionally exhibited with the rather amorphous and short-lived "Monterey Group." Originally known as the "Ten Monterey Painters," which consisted of Armin Hansen and ten of his former students, they gave their first public exhibition in Carmel at the Hagemeyer Studio-Gallery in May of 1925.⁴⁸ The unnamed critic for the *Monterey Peninsula Herald* called Gay's "little canvases . . . bright sketches of sunlight, above prettiness" and declared that his *Mesa Road* was "worthy of space on any wall."⁴⁹ The Hagemeyer show may have been followed by a small group exhibit at the Del Monte Art Gallery. By early 1927 Hansen and several others had dropped out of the "Group" and new members were added, including Lucy V. Pierce and Ina Perham.⁵⁰ The Monterey Group's only exhibition outside the Peninsula was in May of 1927 at the Galerie Beaux Arts in San Francisco where H. L. Dungan offered the following evaluation of Gay's work:⁵¹

Nine canvases, including a Decoration that is a clever thing, beautifully done. It shows a group of small sail boats flying before the wind with gracefully curving sails of many colors. The boats ride a blue sea. In the back are hills and a sky vibrating with color. Gay also shows Monterey waterfront scenes, which, if my recollection does not fail me, are more conservative than the work he exhibited in Oakland with the Society of Six. His buildings are generally drawn in outline, his canvases are well filled and well colored, but his water reflections seem somewhat uncertain as to the things they are reflecting.

Although Junius Cravens, the demanding and very gifted art critic for *The Argonaut*, decried the general value of this exhibition, he praised Gay's "ultra modern" canvas, *Decoration*, not for any "special originality," but for its "degree of distinction."⁵²

It is a marine subject worked out in prismatic color patterns. It has solidity, depth, real movement and a delightful play of color harmonies. It is by far the most interesting modern contribution to the show and is superior to Mr. Gay's other canvases.

Gene Hailey called Gay "a sympathizer with modern color and form fashions, [who] presents sketches and a fine serious decoration of sailboats."⁵³ Soon thereafter the Monterey Group vanished. In April of 1925 Gay's *Spring Dance* appeared in the Los Angeles Museum at the Sixth Annual Exhibition of the Painters and Sculptors of Southern California.⁵⁴ At this time three of his canvases, *Wharfs-Monterey*, *Stevenson House* and *Mountain*, were exhibited at the Forty-eighth Annual of the SFAA.⁵⁵ His work was shown at the 1926 spring Annual of

Berkeley's All Arts Club at the Northbrae Community Center.⁵⁶ The following January he exhibited at the Fifth Annual of the Oakland Art Gallery.⁵⁷ He contributed to the 1927 Christmas show at the East-West Gallery in San Francisco.⁵⁸ In her review of the latter Florence W. Lehre, the other critic for *The Oakland Tribune*, declared that "Gay has forsaken his impressionistic color and technique for modernistic color and form. Houses, stone walls, hills, trees – all are block-like parts of a pattern."⁵⁹ Lehre regarded his evolution as an unpleasant "desertion."⁶⁰ Some speculate that such criticism coupled with Gay's inability to sell his art compelled the artist in the late 1920s to deemphasize painting to the level of a mere hobby and concentrate his time on the production of furniture and practical "wood-crafts." As late as October of 1931 Eleanor Minturn-James, art critic for the *Carmel Pine Cone*, declared bluntly that he:⁶¹

. . . . has given up painting. Possibly because he has always wanted to do wood carving, possibly because there is a wider market for it, and he is obliged to consider this end of things. His oils are highly modern in color and design. Some artists feel that his black and white work, especially his portrait sketches and etchings, show best the artistic strength of this man's talent. August Gay stopped painting when he was beginning to be recognized. He threatens to go back to it, as he should. Meanwhile he is preoccupied carving Louis Seize mirrors, chests and frames. As a Carmel painter suggested somebody should be making frames for Gay.

In truth, Gay never stopped painting as a serious artist and he regularly exhibited in public his two-dimensional work along with his crafts, viewing both as his "art."

He continued to find recognition outside the Monterey Peninsula. In February of 1928 his canvas entitled *Serra's First Mass* received a "special mention" at the First Annual State-wide Exhibition in Santa Cruz.⁶² Florence W. Lehre characterized this work as "the artist's own expression of modernism; patternized in a complete and cold-blooded way, but with an interesting appeal."⁶³ That April he won another competitive award, the first prize medal in graphic arts for his *Montmartre*, at the Fiftieth Annual of the SFAA.⁶⁴ At this time J. B. Salinger, art critic for *The Argus* of San Francisco, characterized Gay as "a splendid draughtsman" who "lacks neither inspiration nor zest."⁶⁵ Alberta Spratt, artist and art critic for *The Carmelite*, described *Montmartre* and his other SFAA entry, *The R. L. Stevenson House*, as "interesting in composition and depth."⁶⁶ He returned to Santa Cruz in the early 1930s for several exhibitions. In June of 1934 he exhibited at San Francisco's Adams-Danysh Galleries with thirty-nine of the region's best artists whose works were pre-approved by a San Francisco jury but rejected for display in southern California by the "conservative" Los Angeles Art Association.⁶⁷ At this same time he contributed a work entitled *Carmel Valley* to the Fifteenth Annual Exhibition of the Painters and Sculptors at the Los Angeles Museum.⁶⁸ His last known exhibition in the San Francisco Bay Area was at the Golden Gate International Exposition in 1939-40.

Between 1928 and 1945 he contributed his prints, drawings, watercolors and oils to at least twenty shows at the Carmel Art Association (CAA), his single most important venue for exhibition on the Peninsula.⁶⁹ For the Ninth CAA Exhibition in January of 1929 he displayed "ships in a delicate drawing."⁷⁰ At the Thirteenth CAA Exhibition in July of 1930 his two submissions were entitled: *A Street and Serra Mesa*.⁷¹ The *Pine Cone* called the latter "particularly noteworthy and is one of the outstanding paintings in the show," while the former "has attracted considerable notice by its strange and weird beauty."⁷² In November of 1932 at the Eighteenth CAA Exhibition, known as the "Black and White Show," Gay offered a print of the Stevenson House that "attracted wide attention."⁷³ At a similar event in the CAA Gallery during October of 1934 he submitted a charcoal study of the Stevenson House.⁷⁴ His canvas entitled *Landscape* at that venue in March of 1935 was reportedly dominated by houses rather than flora.⁷⁵ From 1934 to 1936 he served on the organizing committee for CAA's Bal Masque; the *Pine Cone* published a humorous photo of Gay "framing" one of the attractive female models at the third annual Bal.⁷⁶ He once taught the CAA summer class in art and in 1938 volunteered his labor for the rebuilding of the floor in the CAA Gallery.⁷⁷ At the CAA's show in May of 1939 Marjory Lloyd, art critic for the *Pine Cone*, declared that Gay's *Stevenson House* was one of the "dominating" works in the exhibit: "a delightfully restful black-and-white in which Gay has caught the lines of the old house and its expression of resting in the light of the sun."⁷⁸ Unfortunately, his bright and increasingly "modernistic" canvases, which on one occasion were hung next to the somber rather conservative watercolors of Percy Gray, were not always well received. In 1947 the *Monterey Peninsula Herald* published a photo of the "furniture maker" and noted that his paintings were "missed from CAA exhibitions."⁷⁹

Outside of the CAA he maintained an active schedule of exhibitions on the Peninsula for his paintings as well as his crafts and received recognition for his achievements in both. The *Pine Cone* offered this general evaluation of the artist in August of 1926:⁸⁰

You may find August Gay in the Stevenson House in Monterey. Nearly all the Peninsula artists know him. The Monterey group not only know Gay well but have an admiration for his work and an affection for the modest, self-effacing but charming personality.

As well as being a painter of small canvases that are particularly appreciated by other artists and of etchings of old Monterey and waterfront scenes, Gay has also in recent years

transmuted his art in wood carving and frame work, and has done some of the finest works of that kind ever accomplished by a western artist.

Of particular note and quality is a magnificent bedroom set hand carved and carefully tooled, and worked down with many applications of oil to a velvet luster finish, that Gay completed a few months ago for Carl Stanley of the Hotel Del Monte. These splendid Spanish pieces of impressive dignity of outline and of masterly carving were the products of many months of labor in the little studio Gay occupied in the Stevenson House.

At the present time Gay is building a writing desk, which he designed and is now engaged in carving. It will be another excellent example of a craft that Gay has made into an art.

Gay is an economist of time. His mornings are largely devoted to his occupation with wood. His afternoons find him working with his paintings or etchings. He is one of that group of Monterey artists who make little noise but are faithfully producing their works with intense application.

In 1928 he received an important commission for a dining room set at the Templeton Crocker House in Pebble Beach. He was so highly regarded that Josephine Blanch invited him to the exclusive receptions for the best local artists at the Del Monte Art Gallery and displayed his paintings and drawings at that venue through the first half of 1928.⁸¹ In July of 1929 he exhibited his etchings in Pacific Grove at the Asilomar Book Shop, the only solo exhibition in his lifetime.⁸² A local reviewer said that Gay "works quietly and sincerely, and as a result produces an amazing amount of individual work."⁸³ Gay constantly experimented as an etcher and often achieved a remarkable degree of success.⁸⁴ Simultaneous with Gay's solo exhibition was his studio show of charcoal drawings, a medium that he was encouraged to pursue by Armin Hansen and Francis McComas.⁸⁵ With the exception of Myron Oliver, he was the only Monterey painter in 1930 to advertise his "artist studio" in the Peninsula Directory.⁸⁶ Gay displayed "a rich screen in colors and a finely lacquered box" at the short-lived Crafts Exchange of Carmel in the Seven Arts Court Building during November of 1930.⁸⁷ In October of 1931 at the Monterey County Fair he contributed a canvas characterized as: "one hot number, *The Tattooing* . . . which even if its French naughtiness makes some blink, they can but admit that it is surprisingly well done."⁸⁸ A month later his paintings were included in an exhibition of local artists at the foyer gallery of Carmel's new Sunset School.⁸⁹ The *Pine Cone* reported in December of 1931 that Gay's "exquisite screen" at Catherine Seideneck's Cargoes crafts store was almost sold for a thousand dollars and was described as: "mellowed and carved and darkly luminous, the three-paneled woodland [scene] is enlivened by mysteries of light – and nudes."⁹⁰ He worked through the 1930s as a custom frame maker for Myron Oliver. In addition, he specialized in the "wood carving and design" of ecclesiastical furnishings at E. Charlton Fortune's Monterey Guild.⁹¹ In June of 1938 at the opening of the Carmel Guild of Craftsmen in the Court of the Golden Bough he displayed "furniture and chests."⁹² Gay joined a group of "Modernist" artists, which included such names as Maxine Albro, Bruce Ariss, James Fitzgerald and John Langley Howard, and co-established the Contemporary Artists' Gallery in Monterey in August of 1939, partly to offer a venue for newer works that were found unsuitable under the conservative standards of the CAA.⁹³ Gay exhibited his paintings at this new venue through 1940.

According to the U.S. Census of 1930, Gay was a thirty-nine-year-old unmarried "artist at home" who paid ten dollars monthly rent at 536 Houston Street.⁹⁴ He was still a non-naturalized "alien" and now claimed that he immigrated in 1905. He applied for citizenship, which was granted in March of 1934, and registered on the Monterey voter index as a "Democrat;" that year he married Marcelle Chaix who was a French immigrant from Rabou and an acquaintance from his childhood.⁹⁵

Among his greatest achievements on the Peninsula were his federally funded commissions. In December of 1933 it was announced that Gay and fellow artists Burton Boundey, Evelyn McCormick, A. H. Irwin and James Fitzgerald had been allotted wall space in the "Bohemian Room" on the second floor of the Monterey Custom House to paint murals for the Public Works of Art Project under the supervision of Francis McComas and E. Charlton Fortune.⁹⁶ Gay's contribution was simply entitled *Fishermen*; photographs of the Custom House murals were displayed at San Francisco's de Young Memorial Museum in 1934.⁹⁷ Under the sponsorship of the SERA Project he executed in 1935 a mural for the auditorium of the Monterey Union High School in his cramped studio using mirrors.⁹⁸ The *Pine Cone* described that work:⁹⁹

August Gay in his studio in the Stevenson house, is working on a beautiful and harmonious composition showing a kaleidoscope of Monterey history, from the adobe makers to the beautiful new bridge over the Carmel-San Simeon highway. He has mastered obvious difficulties of a composition of this sort; he has disciplined a plethora of material into a design rhythmic as to form and color.

It is clear from the reproduction of this painting that he also gave prominence to the: "Carmel Mission with an acolyte Indian group, the Custom House and the colorful boats of its nearby waterfront, a pioneer group, a bullfight and public buildings."¹⁰⁰ At a time when many California muralists were busy imitating the formulaic approach of Diego Rivera, the compact composition and flowing style of Gay's works were decidedly

original. In 1936 it was reported that he and Dudley Carter completed "a huge army coat-of-arms in wood . . . for the Presidio" with funds from SERA and the WPA.¹⁰¹ At the Pacific Grove High School he was commissioned to paint *in situ* with Bruce Ariss "the biggest mural on the west coast [under federal patronage]. . . . 60 feet long and 10 feet high," for *The Oakland Tribune*. H. L. Dungan interviewed the artist in his Stevenson-house studio about this project in July of 1936:¹⁰²

Being a blunt fellow, we asked Gay what he was doing, and he showed us the sketches in color and the first drawings for a mural for a Pacific Grove school. Then we went to see the mural he has completed for the Monterey High School. Both the completed mural and the one to be made deal with the affairs of Monterey and the vicinity, which is wise. . . . Gay has taken bits of landscapes, buildings, scenes from human activity and joined them into murals; fisher folk and men at work, old adobes and gas stations, highways and trails, pine and sea, all carrying the spirit of Monterey . . . something difficult to describe in paint or print, but we like it.

Unfortunately, this Pacific Grove mural was destroyed by fire in December of 1946. Gay joined John Stanley and James Fitzgerald in September of 1939 to paint a 275-foot-long canvas windbreak for the horse show arena at the Monterey County Fair; from the reproduction in the *Pine Cone* we learn that a harbor scene with ships was prominent.¹⁰³ Some of Gay's other murals were in Monterey's Casa Munras and in Biff's Restaurant. The latter was a joint project with Phil Nesbitt.¹⁰⁴ In the fall of 1940 at the Monterey County Fair Marjorie Warren, art critic of *The Camel Cymbal*, declared that his canvas, *Carmel Valley*, "stirred somnolently in a lurid twilight" and was one of the two paintings (John O'Shea providing the other) that "dominated the show."¹⁰⁵ He maintained his studio in the Stevenson House until 1941, when it was converted into a museum. In the Directory he continued to advertise himself with a few Monterey artists.¹⁰⁶

About 1942 Gay and his wife moved to the Carmel Woods where he built a home with his own hands at Camino del Monte and Pescadero, a smaller version of the Stevenson House. He continued to register as a "Democrat" on the Carmel voter index.¹⁰⁷ At this time he was so highly regarded as an artist that when the press listed the five most famous painters in the large Louise de Haven collection, which was donated in a bequest to the City of Monterey, Gay's name was joined with Hansen, Dougherty, Fortune and Boronda.¹⁰⁸ In late February of 1946 he contributed to the exhibition at the USO-Artists' Ball.¹⁰⁹ August Gay died in Carmel on March 9, 1948. He was survived by his wife, his brother Kleber Gay and sister Olympe Allegretti of Oakland. The very modest obituary in the *Carmel Pine Cone* made no mention of the Society of Six, but remembered the artist for his local murals.¹¹⁰ Likewise, the longer obituary in the *Monterey Peninsula Herald* failed to mention the "Six," but did include this generous assessment by Armin Hansen: "Gay was one of the most outstanding examples of a pure devotion to art in all he lived and thought that we have ever known in this community."¹¹¹ In 1954 the esteemed artist and teacher, E Spencer Macky, characterized Gay as an important "progressive" artist.¹¹² That same year a co-member of the Society of Six, Louis Siegfried, declared that Gay was "one of the best . . . the really great artist of the group."¹¹³ In August of 1987 three of his oils were included in the CAA's 60th Anniversary Exhibition: "The First Ten Years, A Tribute to the Founding Members."¹¹⁴ In 1993 the Monterey Peninsula Museum of Art staged a solo exhibition of his paintings and published a catalogue.

ENDNOTES FOR GAY: 1. *New York Passenger Lists*, Le Havre to New York City, arrived on October 13, 1901 aboard the S.S. *La Bretagne*, T-715. Regarding the thorny issue of August Gay's birth date, see the study by David Kelso et al., *Small Wonders, The Etchings of August François Gay*, Exhibition Catalogue, Monterey Peninsula Museum of Art, Monterey, 1997, pp.17f, notes 4-6. / 2. Polk: 1906, p.533; 1908, p.1533; 1909, p.1279. / 3. U.S. Census of 1910 [ED 5, Sheet 11A]. / 4. Polk 1911, p.1271. / 5. Polk: 1912, p.50; 1913, p.47; 1914, p.1306; 1916, p.1216; 1918, p.480. / 6. WWDR, No.1852-17, June 5, 1917. / 7. *CPC*, October 23, 1931, p.8. / 8. Macky, p.32. / 9. SFAI: *TOI*, November 12, 1916, p.27. / 10. *TOI*, January 14, 1917, p.24. / 11. Siegfried, pp.11f, 14. / 12. *TOI*, July 13, 1919, p.11. / 13. *BDG*, January 16, 1920, p.11; *ICR*, January 17, 1920, p.9; *TOI*, January 18, 1920, p.1-B. / 14. *TOI*: February 22, 1920, p.S-7; May 30, 1920, p.3-S. / 15. *TOI*, October 30, 1919, p.17. / 16. U.S. Census of 1920 [ED 11, Sheet 16B]. / 17. U.S. Census of 1930 [ED 1-222, Sheet 12A]. / 18. *TOI*, October 31, 1920, p.D-5. / 19. Appendix 2. / 20. Perry/Polk: 1922-23, p.58; 1926, pp.181, 428, 1928, p.539; Siegfried, pp.85ff. / 21. *CSP*, February 18, 1954, p.8. / 22. Siegfried, p.93. / 23. *TOI*, July 6, 1924, p.8-S; November 3, 1934, p.10-B; December 8, 1934, p.11. / 24. *BDG*, May 26, 1923, p.9. / 25. *SFC*: June 24, 1923, p.6-D; October 21, 1923, p.D-6. / 26. Siegfried, p.93. / 27. *TOI*: March 30, 1924, p.S-7; *SFC*, July 13, 1924, p.D-3; *LAT*, August 2, 1925, p.3-26; *BDG*: March 31, 1926, p.7; March 10, 1927, p.6; Boas, pp.31ff, 210. / 28. *BDG*: November 9, 1922, p.5; November 25, 1922, p.5; *TOI*, March 4, 1923, p.S-7. / 29. *BDG*, March 10, 1923, p.5. / 30. *TOI*: March 7, 1923, p.B-3; March 11, 1923, p.6-S; March 18, 1923, p.S-7. / 31. *BDG*, April 12, 1924, p.7. / 32. *TOI*: March 30, 1924, p.S-7; April 6, 1924, p.S-5. / 33. *SFC*, December 7, 1924, p.D-7. / 34. *TOI*: February 8, 1925, p.6-S; April 5, 1925, p.S-5. / 35. *TOI*, April 19, 1925, p.S-7. / 36. *TOI*: May 3, 1925, p.S-7; May 10, 1925, p.6-S. / 37. *TOI*: July 19, 1925, p.S-5; November 8, 1925, p.S-7; cf. Boas, pp.116, 199f. / 38. *TOI*, December 6, 1925, p.S-5. / 39. *TOI*, April 4, 1926, p.6-S; Boas, p.160. / 40. *SFC*, April 11, 1926, p.8-F. / 41. Siegfried, p.20. / 42. *TOI*, November 28, 1926, p.S-5. / 43. *SFC*, March 8, 1927, p.EB-3; cf., *SFC*, February 27, 1927, p.D-7; *TOI*, March 6, 1927, p.A-15. / 44. Siegfried, p.93. / 45. *TOI*, March 13, 1927, p.S-5. / 46. *TOI*, October 2, 1927, p.S-9. / 47. Siegfried, pp.11ff, 82, 92. / 48. *CPC*, May 9, 1925, p.1; *TOI*, May 10, 1925, p.6-S. / 49. *MPH*, May 16, 1925, p.1. / 50. Cf., *SFC*, September 5, 1926, p.8-F; *TOI*, April 29, 1927, p.5-S; *BDG*, April 30, 1927, p.6. / 51. *TOI*, May 15, 1927, p.8-B. / 52. *LAT*, May 14, 1927, p.16; cf. *ARG*, June, 1927, p.1. / 53. *SFC*, May 15, 1927, p.D-7. / 54. *LAT*, April 12, 1925, p.3-34; Moure, p.B-55. / 55. SFAI: 56. *BDG*, April 29, 1926, p.6. / 57. *TOI*, January 30, 1927, p.S-7. / 58. *SFC*, December 11, 1927, p.D-7; *TOI*, December 11, 1927, p.8-S. / 59. *TOI*, December 18, 1927, p.S-5. / 60. *TOI*, March 11, 1928, p.S-5. / 61. *CPC*, October 23, 1931, p.8. / 62. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League,

Feb 1-15, 1928, pp.5.11; *TOI*: January 31, 1928, p.19; February 5, 1928, p.S-5; *BDG*, February 1, 1928, p.6; *ARG*, February 1928, p.6. / 63. *TOI*, February 12, 1928, p.S-7. / 64. *SFC*, April 22, 1928, p.D-7; *TOI*, April 22, 1928, p.S-5; *TAT*, April 28, 1928, p.7. / 65. *ARG*, May 1928, p.6. / 66. *CRM*, April 25, 1928, p.7. / 67. *TOI*, June 17, 1934, p.8-S. / 68. Moure, p.B-55. / 69. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide only the dates for some of his exhibitions at the CAA: Appendix 4; *CSN*, April 19, 1934, p.4; *BDG*, April 20, 1934, p.8; *TOI*, March 31, 1935, p.7-S; *CCY*, May 19, 1939, p.3; *CAA*: October 16, 1941, p.1; July 27, 1945, p.2. / 70. *CPC*, January 11, 1929, p.3. / 71. *CRM*, July 24, 1930, p.7. / 72. *CPC*, July 25, 1930, p.1. / 73. *CPC*, December 9, 1932, p.1. / 74. *CPC*, October 19, 1934, p.4. / 75. *CPC*, March 8, 1935, p.9. / 76. *CPC*, September 25, 1936, p.15; cf., *CPC*: September 13, 1934, p.5; September 21, 1934, p.1; *TOI*: September 8, 1935, p.2-S; September 20, 1935, p.22-B; September 21, 1936, p.9-B. / 77. *CPC*, July 29, 1938, p.10; *MPH*, April 23, 1987, p.6-D. / 78. *CPC*, May 12, 1939, p.4. / 79. *MPH*, October 31, 1947, p.A-12. / 80. *CPC*, August 6, 1926, p.11. / 81. *CCY*, July 6, 1926, p.12; *CPC*, January 27, 1928, p.4; *SFC*, May 27, 1928, p.D-7; *BDG*, June 1, 1928, p.11. / 82. *SFC*, July 28, 1929, p.8-S. / 83. *CRM*, July 17, 1929, p.2. / 84. See Kelso et al., cited above in note 1. / 85. Siegfried, p.93. / 86. Perry/Polk 1930, p.530. / 87. *CRM*, November 6, 1930, p.6. / 88. *CPC*, October 9, 1931, p.8; cf. *CRM*, October 8, 1931, p.7. / 89. *CPC*, November 13, 1931, p.8. / 90. *CPC*, December 11, 1931, p.8. / 91. *CPC*, August 25, 1939, pp.17f; *MPH*, February 12, 1968, p.5. / 92. *CPC*, June 17, 1938, p.20. / 93. *CPC*: August 18, 1939, p.12; August 25, 1939, p.9; January 26, 1940, p.7; *CCY*, August 25, 1939, p.3. / 94. U.S. Census of 1930 [ED 27-22, Sheet 8B]. / 95. *CVRI*, Monterey County: 1934-1942; U.S. Census of 1940 [ED 27-29, Sheet 8B]. / 96. *CPC*: December 29, 1933, p.3; January 12, 1934, p.7; July 19, 1935, p.9. / 97. *SFC*, April 27, 1934, p.7. / 98. *TOI*, April 7, 1935, p.S-7. / 99. *CPC*, March 29, 1935, p.7. / 100. *CPC*, August 25, 1939, p.3. / 101. *CPC*, August 21, 1936, p.3. / 102. *Ibid.*: *TOI*, July 19, 1936, p.B-7. / 103. *CPC*, September 1, 1939, p.1. / 104. *MPH*, November 1, 1946, p.A-9. / 105. *CCY*, October 4, 1940, p.7. / 106. Perry/Polk: 1937, p.480; 1939, pp.235, 434; 1941, p.506. / 107. *CVRI*, Monterey County, 1944. / 108. *Huntington Daily News* (Pennsylvania), February 4, 1942, p.4; this story was syndicated by AP and published in dozens of newspapers across the country. / 109. *CPC*, March 1, 1946, p.6. / 110. *CPC*, March 12, 1948, p.18; cf., Boas, passim; Terry St. John, *Society of Six*, Exhibition Catalogue, The Oakland Museum, Oakland, 1972, pp.20, 24f, 32; Nancy Boas, *California Colorists: Paintings by the Society of Six*, Exhibition Catalogue, Fine Arts Museums of San Francisco, San Francisco, 1989; Jo Hernandez, Nancy Boas et al., "Wonderful Colors!" *The Paintings of August François Gay*, Exhibition Catalogue, Monterey Peninsula Museum, Monterey, 1993; Julianne Burton-Carvajal, "Gus and the Gang," *NDM* 54.3, 2005, pp.5-19; David Kelso, "My Monterey in the Etchings of August François Gay," *NDM* 54.3, 2005, pp.20-51; Falk, p.1254; Orr-Cahall, p.107; Gerds and South, pp.24ff; Jacobsen, p.1194; Spangenberg, p.58, 62, 67; Hughes, pp.419f; Seavey, p.20. / 111. *MPH*, March 9, 1948, pp.1f; cf. *MPH*, October 29, 1948, p.A-2. / 112. Macky, p.29. / 113. Siegfried, pp.82, 93. / 114. *MPH*, August 23, 1987, p.6-D.

FRANCES HAMMELL GEARHART (1869-1958) was born on January 4th in Gladstone, Illinois. According to the U.S. Census of 1880, she resided in Henderson County with her parents and younger sisters, May and Edna.¹ The family relocated to California when her father purchased a ranch on the outskirts of Pasadena in the mid 1880s. After completing degrees at the California State Normal School of Los Angeles both Frances and May became high school history teachers by 1891.² Frances resigned her position in the summer of 1896 to enroll at the State University.³ For several summers she studied art with Arthur Wesley Dow and Henry R. Poore in New York and with Charles H. Woodbury in Boston. From the U.S. Census of 1900 it appears that she was still a student and resided in Pasadena with her family at 750 California Street.⁴ Soon thereafter she returned to teaching English history. In 1907 she painted in the Monterey Peninsula and Marin County. One of her earliest shows in Los Angeles, a collection of "striking water color scenes from the locality of Bolenas," was part of a joint exhibition in late 1909 with other high school teachers.⁵ From the U.S. Census of 1910 we learn that the three Gearhart sisters were listed as "teachers in public schools" and lived together on California Street with their widowed mother, Emma.⁶ In March of 1911 at the Walker Theatre Gallery Frances' friend and fellow painter, James E. McBurney, organized an exhibition of thirty-five of her landscapes in watercolor.⁷ Anthony Anderson, art critic for the *Los Angeles Times*, said that her "skies are full of movement, the clouds float . . . there is life and vibration."⁸ That summer her work appeared alongside California's established artists at the Kanst Gallery.⁹ She returned to that venue in January of 1912 for a solo exhibition of seventy-two watercolor landscapes and Anderson was far more critical: "her work has some conspicuous faults . . . [a] lack of color harmony . . . [but] her sense for composition in lines and masses is admirable."¹⁰

In 1916 Frances again exhibited her watercolors with the Los Angeles high school teachers.¹¹ Soon she began to specialize in color wood block prints. Unfortunately, scandal rocked the Gearharts in the fall of 1920 when the sisters were forced very publicly to sue their family doctor for embezzlement.¹² In 1919-20 Frances began her long association with the Print Makers' Society of California as a regular exhibitor; in 1921 she was elected its treasurer and in the fall of 1924 became its secretary.¹³ The Society's exhibitions, which habitually began in Los Angeles, often traveled to the San Francisco Bay Area where Gearhart's work was specifically mentioned at the Oakland Art Gallery in 1921, 1924-26, 1935, 1937, 1941 and 1942.¹⁴ Her prints were displayed with the Society at Berkeley's Casa de Mañana Gallery in 1930 and 1931.¹⁵ In April of 1923 at the Print Makers' show in Carmel she exhibited the aquatint, *The Old Garden*.¹⁶ At the California Society of Etchers' Eighth Annual Exhibition of 1919 in San Francisco she displayed five color prints, including: *After the Rain*, *Afternoon*, *High Tide* and *The Cliff Path*.¹⁷ In April of 1921 she contributed "color prints" to the California Society of Etchers' Tenth Annual in San Francisco's Print Rooms.¹⁸ She spent the summer of 1921 on the Monterey Peninsula and displayed "five wood cut prints" – *Across Lots*, *A Carmel Path*, *Between Showers*, *Gossip* and *The Cloud* – at the Fifteenth

Annual Exhibition of the Carmel Arts and Crafts Club.¹⁹ She returned to the Print Rooms in San Francisco during June of 1922 to contribute to another Society of Etchers' show and again visited the Carmel art colony in the summer.²⁰ That October Frances and May held a joint exhibition of color etchings and wood block prints at the Chouinard School of Art in Los Angeles.²¹ In February of 1923 the sisters created an expanded version of this exhibit for the Los Angeles Museum.²²

About 1923 the Gearhart sisters converted part of their Pasadena studio at 611 South Fair Oaks Avenue into an art gallery and Frances retired from teaching.²³ From the early 1920s through the mid 1940s their joint residence was listed as 595 South Fair Oaks; they enrolled at this address on the local voter index as "Republicans."²⁴ According to the U.S. Census of 1930, the three unmarried sisters owned this Pasadena house, which was valued at sixteen thousand dollars, and had a live-in servant.²⁵ May and Edna were still school teachers, but frequently exhibited their art publicly. Frances was the official "head-of-household" and gave her occupation as "commercial artist, own studio." From the mid 1920s through the early 1930s they advertised the Gearhart Gallery in the *Los Angeles Times* with the major exhibitors of southern California.²⁶ Their print shows included European artists as well as their own work. On one occasion Arthur Millier from the *Los Angeles Times* praised Frances' "vigorous and colorful block prints."²⁷ The sisters held well-publicized receptions for the celebrities in the art world. Frances Gearhart served on the jury at the 1926 spring exhibition of the International Print Makers.²⁸ That June she lectured and staged a solo show of her linoleum block prints at the UCLA Art Gallery.²⁹ At the July 1928 exhibit of graphic art in Paris' Bibliothèque Nationale she displayed one of the few color prints, *Twilight*.³⁰ In 1929 she edited publications for the International Print Makers.³¹

Between 1923 and the 1940s Frances Gearhart exhibited widely to favorable reviews. Some of her venues included the: MacDowell Club of Los Angeles in 1923,³² Ebell Club of Los Angeles in 1923,³³ International Print Makers Exhibition at the Los Angeles Museum in 1924 and 1929,³⁴ Friday Morning Club of Los Angeles from 1925 to 1926,³⁵ Pasadena Art Institute between 1925 and 1926,³⁶ First Annual Exhibition of the Los Angeles Print Group in 1928,³⁷ California State Exposition Building in 1929,³⁸ Print Exhibition at the War Memorial Building of Bismarck, North Dakota, in 1931,³⁹ Grand Central Galleries of New York City in 1933 for a solo exhibition,⁴⁰ Ilsley Galleries of Los Angeles in 1933-34 for solo exhibitions,⁴¹ Washington D.C. Art Club in 1935 for a solo exhibition, Stendahl Galleries of Los Angeles in 1938,⁴² Los Angeles School System Exhibition in 1938,⁴³ and Southern Print Makers' Rotary Exhibit in 1940.⁴⁴ Regarding her contribution to the Contemporary Prints Exhibition at the de Young Memorial Museum of San Francisco in the fall of 1933, Junius Cravens, art critic for *The San Francisco News*, curiously lamented that "the prints by Gearhart are too pretty in color to have much character."⁴⁵ In 1933 she received the Purchase Prize at the International Exhibition of Print Makers.⁴⁶ In 1948 the Gearhart sisters officially listed their address as 206 Palmetto Drive.⁴⁷ Miss Frances Gearhart died in Pasadena on April 6, 1958.⁴⁸ Her work was included in the show "Los Angeles Prints: 1883-1960" at the Los Angeles County Museum in September of 1980.⁴⁹

ENDNOTES FOR GEARHART: 1. U.S. of 1880 [ED 94, Sheet 1]. / 2. *LAT*, April 5, 1892, p.10. / 3. *LAT*, July 18, 1896, p.10. / 4. U.S. Census of 1900 [ED113, Sheet 16A]. / 5. *LAT*, December 12, 1909, p.6-2. / 6. U.S. Census of 1910 [ED 296, Sheet 9B]. / 7. *LAT*, March 19, 1911, p.3-17. / 8. *LAT*, March 26, 1911, p.3-19. / 9. *LAT*, June 11, 1911, p.3-25; June 18, 1911, p.3-19. / 10. *LAT*, January 21, 1912, p.3-23. / 11. *LAT*, March 19, 1916, p.3-23. / 12. *LAT*, November 13, 1920, p.2-1. / 13. *LAT*, October 3, 1920, pp.3-2f; March 3, 1921, p.2-8; June 22, 1941, p.3-9; *AAA*, 18, 1921, p.101; *TAT*, November 22, 1924, p.20. / 14. *TOT*, January 16, 1921, p.S-5; January 11, 1925, p.S-7; January 10, 1926, p.B-5; April 21, 1935, p.S-7; April 13, 1941, p.7-B; April 12, 1942, p.S-7; *BDG*, January 19, 1924, p.5; April 23, 1937, p.7. / 15. *BDG*, January 23, 1930, p.7; January 22, 1931, p.5; *SFL*, January 24, 1931, p.14. / 16. *CPC*, April 7, 1923, p.2. / 17. CSEE; Karin Breuer, *Japanesque: The Japanese Print in the Era of Impressionism*, Exhibition Catalogue of the Fine Arts Museums of San Francisco, New York, 2010, p.115. / 18. *SFC*, April 10, 1921, p.F-3. / 19. Appendix 2. / 20. *TOT*, June 11, 1922, p.B-5. / 21. *LAT*, October 8, 1922, p.3-39. / 22. *Colored Etchings by May Gearhart; Block Prints by Frances H. Gearhart*, Exhibition Catalogue of the Los Angeles Museum, February 1-15, 1923. / 23. *TAT*, September 13, 1924, p.16; October 18, 1924, p.16; *AAA*, 22, 1925, p.501; 28, 1931, p.546; Ball, p.243. / 24. CVRI, Los Angeles County, 1924-1944. / 25. U.S. Census of 1930 [ED19-1246, Sheet 1A]. / 26. *LAT*, October 17, 1926, p.3-14; September 25, 1927, p.3-28. / 27. *LAT*, September 12, 1926, p.3-30. / 28. *LAT*, March 7, 1926, p.3-16. / 29. *LAT*, June 20, 1926, p.3-3. / 30. *LAT*, August 19, 1928, p.3-24. / 31. *LAT*, February 24, 1929, p.3-11. / 32. *LAT*, April 8, 1923, p.3-39. / 33. *LAT*, April 22, 1923, p.3-20. / 34. *LAT*, March 9, 1924, p.3-35; March 10, 1929, p.3-16. / 35. *LAT*, March 29, 1925, p.3-37; April 5, 1925, p.3-31; April 12, 1925, p.3-34; December 26, 1926, p.3-20. / 36. *LAT*, July 26, 1925, p.3-29; November 14, 1926, p.3-37; November 28, 1926, p.3-16. / 37. The *Los Angeles Times* published her color wood block print entitled *An Old Road*. *LAT*, December 16, 1928, pp.3-18, M-4. / 38. *LAT*, January 20, 1929, p.3-18. / 39. The *Bismarck Tribune*, March 16, 1931, p.9. / 40. *NYT*, February 15, 1933, p.19; February 19, 1933, p.9-12. / 41. *LAT*, November 5, 1933, p.2-5; February 11, 1934, p.2-7. / 42. *LAT*, October 16, 1938, p.3-7. / 43. *LAT*, May 1, 1938, p.3-4. / 44. *LAT*, April 14, 1940, p.3-8. / 45. *SFW*, September 30, 1933, p.5; cf. *BDG*, October 5, 1933, p.5; *TOT*, October 22, 1933, p.8-S. / 46. McGlaufflin, p.163. / 47. CVRI, Los Angeles County: 1948, 1950, 1954. / 48. California Death Index; cf., Victoria Dailey, *Frances H. Gearhart, California Block Prints*, Exhibition Catalogue of the Cheney Cowles Museum, Spokane, 1990; Frances H. Gearhart et al., *Behold the Day: The Color Block Prints of Frances Gearhart*, Exhibition Catalogue of the Pasadena Museum of California Art, 2009; Kovicin, pp.106f; Falk, p.1256; Petteys, p.275; Jacobsen, p.1198; Hughes, p.420; Moure, pp.96f; Wall Moure, p.206; Green, pp.26f, 67; Acton, pp.78f, 263f. / 49. *Orange County Register*, September 7, 1980, p.11-L.

NELLIE HUNTINGTON GERE (1868-1949) was born on October 5th in Norwich, Connecticut. She studied at the: Art Institute of

Chicago, Brooklyn's Pratt Institute, Chicago's Academy of Fine Arts and also at the Ipswich Summer School under Arthur Wesley Dow. Her most influential teachers were John Vanderpoel and Frederick Freer.¹ In 1892 she was hired as a supervisor of drawing for the elementary schools of Chicago, the city where she kept her official residence. According to the U.S. Census of 1900, she lived at 6426 Normal Avenue in the suburb of Englewood with her parents, two younger sisters and a servant.² Nellie listed her occupation as "teacher, drawing." Her father was a livestock salesman. Six years later she resided with her brother in Los Angeles where she became the Director of the Fine Arts Department at the California State Normal School, the future UCLA.³ In June of 1908 two of her classrooms were converted into galleries, one for her students, the other for twenty-five of Gere's "beautiful . . . low-toned" oils, watercolors and charcoals.⁴ She continued to stage exhibitions at the University where her own paintings were displayed with her students.⁵ Her first solo exhibition outside of campus was held in March of 1911 at her Los Angeles studio in the Hotel Watson and consisted of twenty-five monotypes and numerous charcoal drawings.⁶ Antony Anderson, art critic for the *Los Angeles Times*, found several "delightful" color monotypes and said that her studies were "remarkably good things . . . exquisite in tone."⁷ Gere maintained a second advertised residence in Chicago through 1913.

She began a series of sketching vacations on the Monterey Peninsula and in January of 1913 exhibited at the Del Monte Art Gallery her "study in oil of a eucalyptus" which was characterized as "a convincing piece of work."⁸ She exhibited with the San Francisco Art Association in 1916. Gere spent the summer of 1920 in Carmel and contributed a piece entitled *Old Cypress* to the Fourteenth Annual Exhibition of the Arts and Crafts Club.⁹ She returned to Carmel for several years thereafter. By 1920 she maintained her primary residence with her mother and two sisters at 529 North Alexandria Avenue in Los Angeles.¹⁰ Her solo show at the UCLA Art Gallery in December of 1921 had twenty-five paintings of which her "finest" studies were of Carmel. The *Los Angeles Times* said that she "sees nature with the eye of a decorator - the artist enamored of arrangements in line and harmonies in color."¹¹ From 1922 to 1924 she exhibited nine works at the Annals of the Art Teachers Association of Southern California: *In Red Rock Canyon, Near San Jacinto, Along Seventeen Mile Drive, The Gay Little Tree, Carmel Sand Dunes, Flower Covered Cliffs-Carmel, The Pool-Point Lobos, Cypress Trees and Red Cliffs-Zion Canyon*.¹²

Gere specialized in landscape painting as well as interior decoration and art education. She authored *Outline on Picture Study in the Elementary School*.¹³ In 1924 she became an Associate Professor of Fine Arts at the University of California Extension and offered courses in art history.¹⁴ In 1925 she served on the jury of awards for the Sixth International Exhibition of the Print Makers Society of California.¹⁵ By 1930 she was living at 135 Carmelina Avenue with family members, including her second cousin, Helen C. Chandler, who also taught art at UCLA.¹⁶ During the 1930s Nellie engaged in experiments to foster originality in young art students and hosted receptions for distinguished visiting artists.¹⁷ Miss Gere died in Los Angeles County on July 29, 1949.¹⁸

ENDNOTES FOR GERE: 1. Ball, p.246. / 2. U.S. Census of 1900 [ED 969, Sheet 7A]. / 3. *AAA*: 10, 1913, p.265; 12, 1915, pp.227, 380; 13, 1916, p.281; 20, 1923, p.530; 22, 1925, p.501; 28, 1931, p.547; U.S. Census of 1910 [ED 211, Sheet 8A]. / 4. *LAT*, June 14, 1908, p.3-2. / 5. *LAT*, June 11, 1911, p.3-25; May 31, 1914, p.3-4. / 6. *LAT*, March 5, 1911, p.3-19. / 7. *LAT*, March 19, 1911, p.3-17. / 8. *SFC*, January 26, 1913, p.27. / 9. Appendix 2. / 10. U.S. Census of 1920 [ED 149, Sheet 7A]. / 11. *LAT*, December 4, 1921, p.3-37. / 12. Moure, p.B-55. / 13. *AAA* 26, 1929, p.608. / 14. *LAT*, August 24, 1924, p.2-6; September 7, 1924, p.3-32; November 23, 1924, p.2-3; December 14, 1925, p.2-10; *TAT*, September 27, 1924, p.16. / 15. *LAT*, February 28, 1925, p.2-1. / 16. U.S. Census of 1930 [ED 19-77, Sheet 21A]. / 17. *LAT*, Dec. 21, 1931, p.2-14; April 2, 1933, p.3-5. / 18. California Death Index; cf., Falk, p.1269; Jacobsen, p.1208; Hughes, p.424; Moure, pp.97f; Wall Moure, p.207.

ARTHUR HILL GILBERT (1893-1970) was born on June 10th in Chicago, Illinois. According to the U.S. Census in June of 1900, he resided at 1401 West Ravenswood Park in the Chicago suburb of Lake View with his Illinois-born parents, his older brother, Victor, and his younger sister, Marjorie.¹ The official occupation of his father was listed as "commercial salesman." After graduating from the local Evanston Academy Arthur attended Northwestern University between 1913 and 1915 and may have studied briefly at the Art Institute of Chicago under his future brother-in-law, the distinguished portrait and landscape painter, Edward Joseph Finley Timmons. In June of 1917, when he registered for the military draft, he listed himself as self employed in an Evanston "clothing business" and he requested a deferment for medical reasons: "asthma & hay fever."² He was described on the draft registration as "tall and slender" with brown hair and eyes. When the deferment was denied, he trained at the U.S. Naval Academy in Annapolis and served during World War I as a lieutenant aboard the USS *Oklahoma* off the coast of Ireland. The scenes that he painted from the deck of his ship and during shore leave in Breton were exhibited years later in Los Angeles and at the Art Institute of Chicago.³ He reportedly began painting in the port of Brest out of boredom.⁴ From the U.S. Census in January of 1920 we learn that he resided on Sheridan Road in Chicago as a "lodger" and worked in a "publishing house."⁵ Due to the influence of his brother-in-law he abandoned a career in business to become a professional painter.⁶ By the fall of 1920 he had moved to Los Angeles where he continued his art instruction at the Otis Art Institute under Edwin Roscoe Shrader, the famous painter and illustrator whom Gilbert may have first met in Chicago.⁷ He also studied informally in

London and Paris. By 1923 he listed his Los Angeles address as 123 South Normandie and two years later he gave his official summer residence as Carmel.⁸

The meteoric rise of this critically acclaimed and financially successful artist began in the early 1920s with an almost uninterrupted series of exhibitions, primarily in southern California. In 1921 Gilbert received an honorable mention at the Laguna Beach Art Association and frequently exhibited at that venue through the 1920s.⁹ He also won a third prize at the Orange County Fair in 1921. At the California Art Club between 1921 and 1929 he exhibited his landscapes which carried such titles as *Hills of Ojai*, *Arizona Desert*, *Vernon-France* and *Duneland-Monterey*.¹⁰ Gilbert was given honors in 1922 at the California State Fair where he periodically exhibited into the 1950s. At the MacDowell Club in October of 1922 he displayed sixty-five landscapes of France and California.¹¹ Part of the commentary on this show by Antony Anderson, art critic for the *Los Angeles Times*, is cited below:¹²

... Apparently Arthur Hill Gilbert has not suffered much from his early lack of training, for the salient faults of his work, need of firm modeling and a weakness in values, he is rapidly overcoming through his own efforts in study from nature. He paints his landscapes, some of them of considerable size, entirely out of doors. . . . His talent is undeniably of a high order. He masses his forms well, his compositions are always finely balanced. . . .

For almost all his pictures are somber in tone, too dark, too tintured by "influences" quite outside of nature. This is to be expected, however, for every young artist "derives" from many older artists. . . .

The landscapes that I studied with particular interest and that may possibly hold the same interest for you are these: In the California group, "Splendor of an Afternoon Sky" is perhaps the best piece of painting Mr. Gilbert has so far done, simple in its ingredients, well massed in its clouds and hills, good and even brilliant in color. Good too, are "Summer Hues of California" and "The Silent Sentinel."

A year later at the MacDowell Club he showed three oils of "the mission gardens at Capistrano."¹³ In May of 1923 he displayed at the Los Angeles Museum a canvas entitled *The San Fernando* with the Painters and Sculptors of Southern California, a group to which he again contributed in 1924-25 and 1928.¹⁴ In the summer of 1923 he participated in the Western Artists Exhibition in Exposition Park, displayed *Afternoon Shadows* at Leonard's Gallery and held a solo show of twenty landscapes at the Kanst Galleries.¹⁵ Regarding the latter, Antony Anderson saw in Gilbert's work, beyond some of his "hurriedly" painted "experimental" canvases, several marked improvements:¹⁶

Exhibiting at Kanst's is one of the younger artists . . . he gives promise of ultimately holding an assured position in the story of landscape painting in Southern California. . . .

First and unmistakably he is gifted with a palette of clean, clear, lovely color. This he applies in such a style that the colors blend and vibrate and flow together into one harmonious unit. In his light, high keys he achieves pearly iridescent softness; in his deeper golden tones combined with clear greens and rich purples, a strong vibrant quality.

In "Springtime in California" this pearly effect is emphasized with peculiar impressiveness. . . .

Also in July he held a joint exhibition with Leland Curtis at the Tonge Galleries.¹⁷ That fall at the Third Annual in the Southwest Museum he contributed *Vanishing Day* which Anderson called "a big canvas done in a big way, the sort of composition that we term classic for lack of a better word."¹⁸ His work also appeared in the art exhibition at the Los Angeles County Fair and at the Art Institute of Chicago.¹⁹ He concluded 1923 with an exhibit of five canvases at the Los Angeles Athletic Club: *Threatening Weather-Balboa*, *Old Barn*, *Spring Day*, *Gray Day-Capistrano* and *Crumbled Walls*. Anderson declared these to be his "finest successes," despite Gilbert's "temperamental affinities with misty weather."²⁰

In the spring of 1924 he had a one-man show at the Tuesday Morning Club in Glendale and a well-published event at the Cannell & Chaffin Galleries.²¹ At the latter exhibit Anderson called Gilbert a tireless worker and praised his twenty-one paintings, all southern California subjects, for their "fine tonality . . . sensitive feeling for clouds . . . [and] sense of rare refreshment." From this exhibit the *Los Angeles Times* reproduced his canvas *The Old White Barn*.²² Gilbert also contributed to a general show of contemporary artists at the Cannell & Chaffin Galleries.²³ At Leonard's Gallery his one-man summer display ran for almost two months.²⁴ In September of 1924 he contributed four small landscapes to the exhibition of the Painters and Sculptors Club at Pasadena's Carmelita Garden House.²⁵ That October at the Ebell Club in a joint exhibition with Maurice Braun Gilbert's "intimate pictures" led Anderson to declare that "our artist found this delicate intimacy . . . in fifteen or more mission studies . . . painted with love and understanding . . . [and] true religious sentiment."²⁶ There was one study of the Carmel mission in this exhibit. Twenty of his paintings were given a solo exhibition in early November at the Three Arts Club.²⁷ Later that month, when he contributed *I am Gone into the Grove* to the Fifteenth Annual Exhibition of the California Art Club, the art critic for *The Argonaut*, Elizabeth Bingham, concluded that Gilbert now "takes a firmer grip on organization and values."²⁸ In December he contributed to the Exhibition of the Painters and Sculptors Club in the

Stendahl Galleries.²⁹ He was an exhibiting member of three other southern California clubs: Three Arts Club, California Art Club and (the reconstituted) MacDowell Club of Allied Arts.³⁰

More triumphs followed. In January of 1925 Gilbert was characterized as "genuine talent" for his exhibition of landscapes in the Biltmore Salon; one of paintings, *Wanderlust*, was reproduced in the *Los Angeles Times*.³¹ Concurrently, he contributed several small canvases to the "bidding sale" at the Stendahl Galleries.³² That spring with the Los Angeles Painters and Sculptors Club he was a prominent contributor to its benefit exhibition and auction at the Hatfield Gallery.³³ In early April of 1925, after he concluded his "profitable" show at the Mission Inn in Riverside, he departed for a long sketching vacation in Carmel.³⁴ On April 11th the *Carmel Pine Cone* posted the following note:³⁵

An interesting visitor now in Carmel is Arthur Hill Gilbert, an artist of Los Angeles. Last month Gilbert exhibited twelve of his canvases in the Biltmore Salon and is now preparing an exhibit for the Ainslie Gallery in New York.

With his friend, Albert Mulend, Gilbert is the owner of several lots in the [Carmel] Eighty Acres tract, where they expect to erect a studio shortly.

At this same time his canvas entitled *Rain and Sunshine* was hanging in the National Academy of Design and his work was included in a Laguna Beach Art Association traveling exhibition that opened in the Stanford University Art Gallery.³⁶ In late May his *San Jacinto in Snow* at the Third Exhibition of the Painters of the West in the Biltmore Salon was praised for the "contrast between the heat of the desert and the cool summit of the mountain."³⁷ His landscapes of "Carmel subjects," which were given a joint exhibition with Haldane Douglas at the Biltmore Salon, offered Anderson another opportunity to muse:³⁸

[Gilbert] has a flare for stately composition, so he chooses, when he can, long stretches of level land, big hills and high dramatic skies. He does not always find the ingredients so much to his taste and talent, and then we have to remain content with lesser, though perhaps more intimate subjects. . . . We find it in "Carmel Meadows in Spring," enfolding green hills gently rhythmical in form, foreground oaks and a crescent moon.

Gilbert found new inspiration during a six-week sketching vacation in the painted desert of Arizona.³⁹ He contributed to the art exhibit at the Los Angeles County Fair in September of 1925 and a year later at that venue he received an honorable mention for his work, *In Bernadine Wash*.⁴⁰ In December of 1925 he returned to the Biltmore with new landscapes, including the Capistrano mission and several desert scenes.⁴¹ The following January he contributed *September Hills* to the Fourth Exhibition of the Painters of the West.⁴² When this show closed, he held a one-man exhibition at Barnays Art Gallery.⁴³

In 1926 Gilbert continued his relationship with one of the Southland's most influential private venues, the Stendahl Galleries. There in July he again joined an exhibition of the Painters and Sculptors Club and contributed a desert scene, *Clouds over the Sierras*, and the "romantic" *Old Barn*.⁴⁴ That fall he opened at Stendahl's what was "unquestionably one of his best" solo exhibitions which included parched Arizona landscapes and snow scenes as well as many of his "beautifully composed" mission studies. Some of these paintings would be sent to his forthcoming exhibition at the Macbeth Galleries in New York City.⁴⁵ In September and October of 1926 other collections of Gilbert's paintings were shown at the Stendahl Galleries.⁴⁶ At this time he exhibited *Moonlit Surf* at the Cannell & Chaffin Galleries and was invited to contribute to the Inaugural Exhibition of the Artland Club.⁴⁷ One of his nocturnal scenes, *Eucalyptus in Moonlight*, was accepted for display at the 1926 California State Fair.⁴⁸ This painting reappeared at Stendahl's in the spring and was reproduced in the *Los Angeles Times*.⁴⁹

He began 1927 by joining Granville Redmond, Edgar Payne, Frank Tenney Johnson and others in an exhibition of "small pictures" at the Hollywood Book Store Art Gallery. Gilbert's work was singled out because "composition, color and elimination were all arrived at simultaneously and with little conscious thought, but the result is a living thing of beauty, and in his very best vein."⁵⁰ Also in January he contributed *Rainy Morning* to the Fifth Exhibition of the Painters of the West at the Biltmore.⁵¹ In May he had another one-man show at Stendahl's and the *Los Angeles Times* reproduced his canvas, *Green Hills*, from that exhibit.⁵² Fred Hogue in his rather excessive appraisal of the show compared Gilbert to Van Dyke and falsely claimed that he was a desert resident.⁵³ From this exhibit one of his canvases was purchased by the Carnegie Foundation for its museum in Pittsburgh. Most of the summer and early fall of 1927 Gilbert spent on a sketching trip of western Europe. After touring Brittany and Normandy he met Joseph Kleitsch and other southern California painters in Paris where he attended the American Legion Convention.⁵⁴ In Rome and Paris his work was exhibited in commercial galleries.⁵⁵ On his return to Los Angeles the Stendahl Galleries held a special exhibition of the "European Paintings" by William Wendt and Gilbert; regarding Gilbert, one critic claimed that "France seems to have added a more exacting standard of workmanship" to his ordinarily well-composed paintings.⁵⁶ In 1927 he won honorable mentions at the Painters of the West Exhibition and at Utah's Springville Annual; he also exhibited at the latter in 1926 and 1943.⁵⁷

Both 1928 and 1929 were pivotal years in his career. In the spring he lectured on the future directions of art in California to the MacDowell Club of Allied Arts.⁵⁸ His joint exhibition with Power O'Malley at

the Stendahl Galleries featured a number of his Paris and Carmel scenes, including the canvas *Gray Day-Carmel* which was reproduced in the *Los Angeles Times*. Arthur Millier concluded of Gilbert's work that:⁵⁹

... one cannot escape the charm of his atmosphere, the pleasing poetry of his hills, trees and skies. Two of his pictures here were accepted and favorably hung in the National Academy exhibit last fall - a genuine honor for such a young painter. They are "Vernou on the Seine" with its fine sky of soft clouds and its delicious atmosphere on the river about the red-stacked tug boat, and the highly decorative mosaic of hills, trees and stone dwellings, "Normandy Houses." These canvases were afterward invited to the Pennsylvania Academy's exhibition.

In 1928 he exhibited twice with the Painters and Sculptors Club, first in April at the Los Angeles Museum and then in June at the Pasadena Art Institute's Carmelita Garden House.⁶⁰ At the latter he displayed *Summer Hillside-France*. When Gilbert was included in the summer exhibition of the "Twelve Masters" at the Pasadena Public Library, the *Los Angeles Times* published this rather odd assessment:⁶¹

Arthur Hill Gilbert, youngest in years of the exhibitors, and still struggling for merited recognition, presents the coast and eucalyptae of Laguna. It is a study in blue, brown and gold; a harmony of coast, sea and sky. Gilbert's art is still plastic. He has not yet fully found himself. His coming marriage will either make or mar him.

Also in August at the Pacific Southwest Exposition in Long Beach Millier praised his French landscape: "for sheer beauty and for conveying a sense of the earth's exultant radiance, [it] cannot be surpassed."⁶² He was awarded a second prize of fifty dollars for his *Normandy Houses* at the Orange County Fair; several of his canvases were included in a traveling exhibition of the Midwest.⁶³ In November of 1928 his "splendidly atmospheric" *Duneland-Monterey* was accepted to the autumn exhibition at the National Academy of Design, his fifth picture at that venue, and received a prize.⁶⁴

His lavish marriage to the socially prominent Muriel Beardsley Flint, which was presided over by Rev. George Davidson on September 20, 1928, received extensive coverage in the press, including large photos of the bride in her flowing gown with bridesmaids.⁶⁵ Initially, the couple settled at Gilbert's temporary home in Pebble Beach, but by early 1929 they had moved to the Carmel Highlands.⁶⁶ In Carmel he continued to lease the Austin James studio, where he kept his professional mailing address, and soon established a separate public atelier in the Seven Art Court Building.⁶⁷

In the early spring of 1929 there were two notable events. On March 15th he opened his first solo exhibition at the Del Monte Art Gallery. The *San Francisco Chronicle* published a review by Josephine Blanch who said in part that "the charm of his paintings is the youthful and spirited handling of his subject, his eagerness for expression, his full, bold sweep of brush and abandonment to color, yet he is controlled and his art has the true balance of a master artist, fully equipped with technical knowledge and an intellectual understanding of the painter's art."⁶⁸ At the same time the National Academy of Design in New York City awarded the second Hallgarten Prize of two hundred dollars to Gilbert for his landscape, *Old Oak-Monterey*, "a wind-swept tree on the crest of a hill overlooking a city."⁶⁹ The art critic for the *New York Times*, Elizabeth L. Cary, characterized the *Old Oak* "as a gray mass against the mass of gray clouds filled with moisture. The relation between the two is sensitively held, the outline of the foliage is scrupulously studied, the landscape . . . is nobly built."⁷⁰ This painting was reproduced in the *Los Angeles Times* and displayed that summer at the Del Monte Art Gallery along with several other Gilbert landscapes that Eleanor Minturn-James described as "free, easy and modern."⁷¹ At this time he exhibited at the California State Fair, but did not win a prize.⁷² In early October of 1929 his *Duneland-Monterey*, which had just been exhibited in the collection of Southern California Painters at Boston's Copley Gallery, was described in the *Los Angeles Times* as a "vigorous presentation."⁷³ He displayed that same painting in November at the Annual of the California Art Club in the Los Angeles Museum.⁷⁴ E. J. Oaks of the *L. A. Times* called this work the "largest landscape, and the most impressive . . . the feel of it is bleak and wild and full of poetry."⁷⁵ Also in November of 1929 he was awarded as "contributor of the best landscape" the J. Francis Murphy Memorial Prize of one hundred and fifty dollars by the National Academy of Design for his forty-by-fifty inch painting, *A Western Village* (also titled *Near Monterey*), a depiction of the Castroville area. This canvas, which was reproduced in the *Los Angeles Times*, *San Francisco Chronicle* and *Wasp*, was called by Josephine Blanch "a picturesque group of old buildings on the grass-grown banks of a shallow stream . . . the mood of the picture is November, for soft gray clouds hang low."⁷⁶ *A Western Village* also received the Henry Ward Ranger Fund Purchase Prize from the Academy in New York and was exhibited at the National Gallery of Art in Washington, D.C.⁷⁷ It was one of four canvases reproduced on the cover of *Art Digest*.⁷⁸ Gilbert now became a member of New York City's Salmagundi Club.⁷⁹ In December of 1929 he was appointed a juror for the State-wide Annual of the Santa Cruz Art League.⁸⁰

In January of 1930 Josephine Blanch published in *The Wasp*, a San Francisco weekly, this highly laudatory commentary on Gilbert:⁸¹

During the present reactionary period in Art, when the experimentation of theories, as yet unsolved, continually confronts

the public in current exhibitions - one turns with relief to a painter the basis of whose art is sincerity, who holds Nature as his inspiration, and whose pictures reveal deep poetic feeling. Such an artist is Arthur Hill Gilbert.

Gilbert interprets Nature in varied moods, reflecting in his pictures the enjoyment he himself feels in the painting of each theme. Although much of the charm of his painting is the youthful and spirited sweep of brush and his abandonment to color, yet his Art is controlled, showing him to be fully equipped with technical knowledge and an intellectual grasp of the painter's craft. He has arrived at this balance through his wide experience as a student - both in Europe and America. . . .

That there is a wide contrast in Gilbert's reaction to each subject he interprets reveals him to be highly temperamental. Some of his canvases dominate with vividness of color and robust handling but the lyric beauty and poetic rendering of other subjects tell of the painter's extreme sensitiveness to moods and his subtle rendering of elusive and over-changing effects, - of gray mists through which pale sunlight filters - of desert rainbows against dark lowering clouds that move above desert wastes. In such themes Gilbert proves himself the lyricist and again in much of his work is the emotion of the dramatist.

Success has come early to Arthur Gilbert's career, but not easily, for he believes in hard work as a means to an ultimate success, and because he has already achieved it, it does not lessen his enthusiasm or ambition for he is ever reaching for a larger destiny.

In his art he is an individualist; the flare of fad does not disturb him, he is not bound to the Academic nor pledged to the "Modern," but expresses freely and feelingly himself, as all gifted painters are sure to do.

The ideal toward which he reaches is the same that has inspired the great masters of landscape . . . and all others who have been submissive and prayerful before nature, - believing that only through the solving of her mysteries could they arrive at any understanding of truth, or give to their art the eternal quality that would endure. . . .

A few months later Gilbert contributed to the Fifty-second Annual Exhibition of the San Francisco Art Association (SFAA).⁸² His many years of persistent effort were finally rewarded in March of 1930 when he was elected an Associate ("A.N.A.") of the National Academy of Design after that organization accepted his painting *Salinas Hills* for its spring exhibition.⁸³ At this time Gilbert continued to list his address as "Carmel by the Sea." According to the press, his reaction to the National Academy's decision was one of modesty and gratitude; in June his mother paid a visit to the Monterey Peninsula to congratulate her son.⁸⁴ That fall for an article on Gilbert in the *American Magazine of Art* Blanch again used his two prize-winning paintings from the National Academy as illustrations.⁸⁵ Whether it was due to the declining art market during the Depression, the need to assess his problematic marriage or his reluctance to adopt the more radical styles in modern art, Gilbert curtailed the frequency of his exhibitions outside the Monterey Peninsula and habitually chose conservative venues. To his credit his art did show some signs of development, albeit along conventional lines, with the far more open brushwork that we see in his 1930 canvas, *Cypress and Sea-Monterey Cross*.⁸⁶ He no longer advertised the address of his studio, home or even an associated art gallery in the Peninsula Directories which was a common practice for most professional artists. His elevation to Associate of the National Academy was never followed by his election to the higher rank of National Academician ("N.A.") as was the case with other Peninsula artists: William Ritschel, Paul Dougherty, Gene Kloss and Armin Hansen.

By late 1930 Gilbert had established a studio-residence at 1306 Munras Avenue in Monterey, but continued to receive his mail in Carmel.⁸⁷ According to the local voter index, he listed the Munras address as his official residence into the mid 1930s. In 1932 he married Audine Abbott and by 1936 the couple gave their residence as "R.F.D. 1" or "Box 1106."⁸⁸ Mr. Gilbert consistently registered as a "Republican" and his wife as a "Democrat." He had one studio in his home and another on the adjoining property near the "old Spanish moss-grown live oaks."⁸⁹ His Monterey studios, where his brother-in-law Edward Timmons occasionally painted, were maintained into the late 1940s. He became a popular and relaxed figure on Peninsula.⁹⁰ Gilbert even volunteered to be an "official judge" for the 1933 cocktail tasting contest, a jocular event created by Carmel's "National Association for the Advancement of the Fine Art of Drinking."⁹¹ Southern California quickly lost the importance that it once held. One of Gilbert's old paintings from the R. S. Furst Collection was displayed with the works of other American artists at the Santa Monica Breakers Club in July of 1930 and received only slight recognition.⁹² In October of that year he showed a scene of a French village at Stendahl's, one of his last works to appear at that venue.⁹³ When his work was seen at the Los Angeles Museum in October of 1932, it was part of an exhibition of "northern artists."⁹⁴ He certainly felt some embarrassment a year later when the Ilsley Galleries, Stendahl's successor, had to market several of his landscapes with a "special pre-inflation sale."⁹⁵ The art community in the south, which had carefully cultivated this young painter, may have felt betrayed by his permanent move north at the time he achieved national recognition. In the summer of 1939 his work made a rare appearance in

southern California at a show of "old guard" painters who all "have proved their style . . . [and] present no barriers to enjoyment."⁹⁶ He briefly returned in 1946 to exhibit his *Point Lobos* at the Nineteenth Annual Exhibition of the Gardena High School; the *Los Angeles Times* published a photograph of his entry.⁹⁷ He made one of his last trips to Laguna Beach in 1963 as a guest at the forty-fifth anniversary of the local Art Association.⁹⁸

When he did exhibit, Gilbert's orientation was decidedly in northern California and primarily on the Monterey Peninsula. In the city of Monterey his art was prominent. Every spring (and occasionally in the summer or fall) between 1929 and 1937 Josephine Blanch staged at the Del Monte Art Gallery small solo exhibitions of his paintings.⁹⁹ She was the Gallery's director and without a doubt the most conspicuous promoter of Gilbert's work. For his 1931 spring exhibit she mused in *The Carmelite*:¹⁰⁰

. . . . Unlike so many who paint California, this artist does not seek the spectacular or awesome grandeur which makes the great appeal, but rather does he choose to paint the quiet classic beauty of the pastoral scene. His paintings depict far-reaching meadows, distant wooded hills, sloping uplands and deep valleys with sheltering little farms nesting far below. Also he loves the brooding warmth and richness of densely massed trees, arching their graceful patterns against yellow grain fields or the blueness of summer skies across which white clouds are moving – or, perhaps a similar motif keyed to . . . a grey misty day. Again he feels the charm of homely weathered barns, glorified by sunlight and shadow, or an old, dressed house far from the beaten paths of passers-by and seemingly forgotten.

Of his 1932 show Blanch declared in the *Pine Cone*:¹⁰¹

. . . . The scope of vast areas attracts him from which he selects graceful interesting lines, sensitive color values and well-chosen detail, combining these into a most balanced and harmonious pattern. He is always discovering new phases of beauty and bringing to light most interesting and effective motifs. His natural feeling for landscape and his innate sense of composition lend great charm to his pictures and awaken deeper interest than mere correctness of technique could evoke.

Although he goes to Nature for realism he is interpretive in the rendering of his themes, leaving the literal scene he improvises, omitting all disturbing incidentals that might arrest the attention but bringing together the essential elements into a harmonious whole.

These pictures now on view at the Del Monte are of great evenness as regards quality of technique but there is great variance as to mood and subject. Gilbert is so much the artist that he never repeats himself, each picture being distinguished in character.

His rendering of a "Misty Moonlight" is full of the charm and poetry of Night. The clear light of a full moon penetrating moving banks of clouds and radiating its softness over fading lines of distant hills and wide reaches of meadow-land in which incidental detail is dimly seen

More ruggedly has he treated his subject "Monterey Hills," the largest and most dominating canvas of the exhibition, splendidly painted. Again boldly has he outlined in a most interesting way the intricate intersecting hills of the "Corral de Tierra"

A year later again in the *Pine Cone* she observed.¹⁰²

. . . . So free is he from technical sophistication, isms, forced theories and all pretense that one can truthfully say of him that he is an individualist seeking the truth of things and portraying it as he himself sees it. Certain it is that he has taken a firm stand in the ranks of the present generation of American painters whose ideals are in keeping with their heritage and are wholly under the influence of their native environment. . . .

In this evenly balanced group of pictures which Gilbert offers, one is impressed with the deliberation with which he has developed each theme. Beneath the surface charm of the color values and form there is a seriousness of motive, an analytical trend of thought. Realistic portrayal had given place to creative impulse. He is interpretive, at the same time adhering very closely to Nature's truths

For the 1934 solo exhibit Blanch penned the following:¹⁰³

Happy indeed it is that the vital characteristics . . . so admired in the art of Arthur Hill Gilbert at the outset of his career still live in his art of today with greater strength and an added balance and coordination which comes with maturity, arrived at through experience, concentration and continued effort. . . .

It would be difficult for one to choose between the three large landscapes, "Winter Hills," "Old Barn," and "In the Flats," as to which revealed the artist's highest mood. In each is simplicity, dignity, beauty of color and an exquisite appreciation for the spiritual value in landscape. I believe in the painting of these the artist has gone farther toward his ideal than ever before. They seem to presage a new era in his artistic accomplishment.

Three coast subjects lending variety to the collection – each widely different as to mood and composition – are "Grey Morning," "Cypress Trees," "Marine View" Especially fine is his "Coast View" – harmonious in color, strong and true in drawing

"Monte Regio Oaks" is dominating in its broad technique, in massing of lights and darks and in richness of coloring

A fine tonal quality pervades the canvas, "On the Golf Course." It describes a beautiful view seen from the Country Club links.

From 1929 to the mid 1930s he contributed paintings, such as the: *Sea Meadows, After Showers, Village by the Sea, Coast Scene, Summer Afternoon, Mantle of Spring, Lingering Snows-Mt. Whitney and Song of Autumn*, to the Del Monte's general exhibitions.¹⁰⁴ Gilbert was appointed in 1934 to sit on the "advisory board" of the Del Monte Art Gallery.¹⁰⁵ In 1931 he volunteered to serve on the hanging committee of the Monterey County Fair where he exhibited *Summer Hills*; he returned to that venue through the 1940s and in 1947 he won the County Fair's sixty-dollar third prize for oils.¹⁰⁶ From 1934 thru 1936 he sat on the board of directors of the Monterey History and Art Association.¹⁰⁷ In the fall of 1939 Gilbert joined a group of "established artists," including several from Monterey, who enrolled in "life drawing classes at the Carmel Institute of Art."¹⁰⁸ In 1949 his large landscape was purchased and hung in the Monterey Council Chambers as a memorial to William M. O'Donnell.¹⁰⁹

His longest and most rewarding professional relationship on the Monterey Peninsula was with the Carmel Art Association (CAA). He was elected the president of that organization in 1931-32, its first vice president in 1932-33, its second vice president in 1943-44 and to the CAA's board of directors in 1929-30, 1933-36 and 1942-44; he served on the organizing committee for the Association's annual Bal Masque between 1934 and 1936.¹¹⁰ He was appointed to several CAA juries, including those in July of 1930 and July of 1934.¹¹¹ He became a regular contributor to the CAA exhibits between March of 1929 and the 1950s.¹¹² At the Tenth CAA show in 1929 his "marine" received this notice in the *Pine Cone*: "The execution is better than the color . . . the picture would show to better advantage, it seems, if it were free of glass and framed differently."¹¹³ That May at the Eleventh Exhibition of the CAA his *Cloudy Day* was characterized as "a captivating thing done . . . with a captured movement of clouds which makes the picture an inspiration."¹¹⁴ Two months later at that venue, when he re-exhibited *Cloudy Day*, Valeria Johnston, art critic for the *Pine Cone*, praised his "nice harmony in composition" as "exceptionally satisfying" and observed that his other submission, *Grey Dunes*, was "handled truthfully, large enough to force the observed to wander over the swelling sand."¹¹⁵ At the Thirteenth CAA Exhibition in July of 1930 he again displayed his *Duneland-Monterey*.¹¹⁶ In February of 1931 he was a featured guest at the CAA's testimonial dinner for Paul Dougherty.¹¹⁷ That June his canvas, *Spring Hills*, at the Fourteenth CAA Exhibition was said by Frederic Burt of *The Carmelite* to have "well selected and pleasant greens slightly deterred in moving quality by timidity in tree detail."¹¹⁸ Two months later the CAA staged a show of its "National Academicians" and paired the works of Gilbert with Ritschel, Hansen and Dougherty. Eleanor Minturn-James reviewed Gilbert's paintings for the *Pine Cone*:¹¹⁹

. . . . He is showing five canvases: "Haystack," "A California Ranch," "Oaks of the Grove," "Hillside in Spring" and "Summer Hillside."

Here is a painter who has deeply admired Innes, Corot, Constable, Daubigny. And you feel it in his work. His fields are full of the fragrance of green crops yet unmowed and the fragrance of mounds of hay long cut. He loves the silhouette and masses of veteran oaks, the color that old roofs take on, the graying white of ancient barns and ragged fences; all the poetry certain times of the day and continued weathering lend to farmlands and rolling hills. . . .

The country Gilbert paints is the country the city man loves, as his imagination remembers it; what he would take back to the city with him if he could. While sentiment plays its part it never lapses into sentimentality. . . .

During his interview with Minturn-James in November Gilbert declared himself "a naturalist in art" and steadfastly opposed "Modernists" who approve "of the distorting, amplifying the understanding of nature in patterns to prove some transient artistic ultimatum."¹²⁰

In January and June of 1932 at the Sixteenth and Seventeenth CAA Exhibitions he displayed respectively, *Hillside in Spring* and *Hills in Springtime* with its "strength and serenity."¹²¹ At the CAA shows in June and July of 1935 Thelma B. Miller mused in the *Pine Cone*:¹²²

Outstanding, as they must be in any show, are the two entries of Arthur Hill Gilbert: "Up the Road" and "View of Toro;" California from the brush of a master, exquisite and meticulous in detail, true in color, executed with a strength and finish which makes many other landscapes painters appear tentative by contrast.

Picture of the month is Gilbert's large canvas, one of his characteristic paintings of California hills, which are true to Nature, and painted with a strength and surety which identify them as definitely as his signature. Two other Gilberts are in the show; both small, and both jewels. One is an old white-washed barn, under a cloud-flecked sky as expertly executed as in the larger canvas; the second is an impression of Carmel beach.

His other titles displayed at the CAA include: *Valley Scene* in August of 1935, *Dowd's (or Doud's) Ranch* in June and September of 1938, *Clouds Over Toro* in September of 1939 and March of 1940, *California Pastoral* in August of 1943, *Yankee Point* in September of 1943, *California Hills* in December of 1946, *Big Sur* in February of 1949 and *Oaks in Summer* in April of 1949.¹²³ Gilbert donated his art to the "benefit" exhibition-raftles in support of the CAA Gallery in January of 1934, December of 1938, July of 1941 and August of 1943.¹²⁴ In January of 1936 his paintings were part of

the exhibition of CAA artists at Sacramento's Crocker Art Gallery under the sponsorship of the Kingsley Art Club.¹²⁵ That November at the CAA Gallery Miller said that his *Carmel Highlands* "depicts the folded curves of steep hills so newly sprung of green verdure that it is as if the old, dead grass were resurrected. Low-hanging white clouds veil the higher peaks, with rifts of blue sky, and a bit of cove shows the deep, incredible blue of early spring."¹²⁶ His canvas *Hills of Carmel Valley* was included in the first exhibit of CAA painters in Salinas at the Women's Club House during February of 1938 and was selected as the most popular painting by a vote of the visiting public.¹²⁷ Sally Fry, art critic for *The Carmel Cymbal*, praised his two small landscapes in oil at the June 1938 CAA show as "perfect examples of . . . his ability to obtain texture and to produce faithfully that sky which is California."¹²⁸ In May of 1939 Gilbert advertised in the *Pine Cone*: "Individual Instruction in Landscape Painting" at his Munras Avenue studio.¹²⁹ Marjorie Warren, art critic for *The Carmel Cymbal*, called his *Cypress in Carmel* in the December 1940 CAA show "one of the best things I have ever seen of his in years. . . . he painted a cypress in a mood – a mood of wild laughter and windblown ecstasy. It's brilliant and rhythmic."¹³⁰ In November of 1941, as one of the resident artists in the Monterey Peninsula elected to the National Academy of Design, Gilbert joined CAA members William Ritschel and Armin Hansen for a special exhibition at the Stanford University Art Gallery.¹³¹ The Gallery's director, Pedro Lemos, said that "Gilbert's landscapes have a decorative quality, painted in a manner which expresses the subtle seasonal changes in California hills and waterways in an easy style, the technique never subtracting from the subject. . . . Whether it is a protruding rock or a smooth seaside beach, one feels that the artist knows their actual texture and structure so well that he can portray them fully with a minimum of artistic means."¹³² Gilbert returned to Stanford in May of 1943 to exhibit with twenty-three members of the CAA.¹³³ Patricia Cunningham, art critic for the *Pine Cone*, evaluated his work at the CAA show in November of 1944: "His technical skill, and deep knowledge and understanding of the country side are used for an objective rendering of it He is fully content to describe and not complicate his intention with subjective interpretation."¹³⁴ In July of 1948 the CAA staged a one-man show of his work which was essentially an expanded version of the solo exhibit seen five months earlier at the Myron Oliver Gallery. Kathryn Aurner penned the following review for the *Carmel Pine Cone*:¹³⁵

Gilbert's distinctive style is always recognizable by its well patterned, tapestry-rich colors and each of his twenty-seven paintings demonstrates these qualities whether it be a tree-clad mountain with a blue cove at its feet or a single oak against a cloudy sky; a surf breaking against the beach or a stretch of sand along the dunes. . . . most popular to the majority is the prize-winning *California Hills*. Each of Mr. Gilbert's paintings is a visual feast in itself – so much so, the visitor feels a sense of over-stimulation that would benefit perhaps by fewer paintings on each wall to permit greater breathing space between each impact.

In August of 1949 Gilbert exhibited his paintings *Burma Shoes* and *General Sherman's Headquarters* at the Centennial Exhibition in the CAA Gallery.¹³⁶ In March of 1951 his canvases were included in the "Pioneer Artists Exhibition" at the CAA and a year later in August they appeared in the CAA sponsored show at the Artists' Guild of America, Inc., with a selection of works by Paul Mays, Armin Hansen and the late William Ritschel.¹³⁷ At the March 1955 CAA exhibition his *Little Sur Hills* was called "massive and finely modeled."¹³⁸

In the fall of 1946 the CAA was asked to choose paintings and sculptures by its well-known artists for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This became an annual exhibition celebrated in a special supplement to the *Monterey Peninsula Herald*. For over two decades Gilbert's work was routinely selected for this event and reproduced in the *Herald*. At the First Annual his paintings were hung in Abinante's Music Store; the supplement used his oil, *Hills of Monterey County*, as an illustration and included a biography by K. Aflund.¹³⁹ During the 1947 Second Annual his art adorned the Poor Scholar Book Shop and the *Herald* provided a biographical note.¹⁴⁰ For the American Art Week Annuals thereafter his paintings were exhibited in the display windows of Holman's Bootery and Department Store in Monterey.¹⁴¹ For the Third Annual of 1948 the *Herald* supplement reproduced a photo of Gilbert with his oil *Pacific Marine* along with a short biography that included his overtly conservative statements in support of representational art: "There should be little tolerance for inimical references in art or against the integrity of art. . . . I fail to see where modern art offers one single legitimate and better substitute for our proved rules of the past. Our expressions in art are the result of our good living [my italics]."¹⁴² The *Herald* noted his participation in every Art Week Annual into the 1960s and among the images reproduced were: a photo of Gilbert and his wife with one of his paintings in 1949, his oil *Coast Hills* in 1950, his canvas *Old Barn* in 1952, a rather cartoonish self-portrait and his oil *Carmel Surf* in 1953 and his canvas *The Cove* in 1954.¹⁴³

Outside of the CAA he was a conspicuous figure in Carmel. In August of 1929 the Gallery in the Seven Arts Court Building staged a one-man exhibition of his paintings.¹⁴⁴ That November he penned for *The Carmelite* a short article on his recent sketching trip through the Sierras.¹⁴⁵ He displayed shortly thereafter in his Seven Arts Court studio one of his "most valuable souvenirs," the palette used by William Merritt Chase during his 1914 summer class.¹⁴⁶ In the spring of 1930 he joined the short-lived

Carmel Academy of Music and Fine Arts as the instructor of "landscape painting."¹⁴⁷ He and George Seideneck served as judges in the summer "linoleum-block design" poster competition for the Forest Theatre production of *Over the Fairy Line*.¹⁴⁸ That September Herbert Cerwin interviewed the artist for the *Pine Cone*.¹⁴⁹

. . . . While Gilbert believes that native ability and continued perseverance are necessary to achieve success in art, he also points to the great part luck plays in rounding out careers. . . .

According to Gilbert, one or two strokes either make a masterpiece or destroy a painting. "In one stroke of the brush," he says, "you can either make or unmake your career. Art, after all, is merely a matter of feeling. It's the little things that finally result in producing good work."

For an artist to have success, he must develop dual personalities, Gilbert claims. "An artist," he says, "must be a shrewd business man and above all, an artist in every sense of the word. He must not let the touch of business get on his canvas, but at the same time he must know how to drive a bargain as well as the shrewdest banker."

Gilbert is probably one of the hardest working painters on the peninsula. He sketches in the afternoon and does most of his larger paintings in his studio. Out of five canvases that he paints, he usually manages to secure two which he exhibits. . . .

In November of 1931 he contributed to the exhibit of local artists in the foyer gallery of Carmel's new Sunset School.¹⁵⁰ During the summer of 1933 Gilbert taught an art course in Carmel.¹⁵¹ Thelma Miller wrote a short biography on the artist in February of 1935 with generalizations about his "deeply discerning interpretation of the environment," but added that the:¹⁵²

artist is personable, fortyish, with rather unruly dark hair, a strong face, and a good direct gaze. More than likely a pipe will be clinched between his teeth. The big studio-living room is simple, comfortable, pleasant to lounge in. A nice cat is part of the atmosphere. . . .

That May he joined the Carmel artists in a benefit event at the Del Monte Hotel to raise funds for the roof restoration of the historic Carmel Mission.¹⁵³ In October of 1948 he was an honorary pallbearer at the funeral of Mary DeNeale Morgan.¹⁵⁴

In July of 1931 Gilbert exhibited with several prominent California artists at the Tahoe Tavern in Lake Tahoe.¹⁵⁵ What he increasingly enjoyed were appointments to art juries, especially at the California State Fair in the summer and at the Annuals of the Santa Cruz Art League in January and February.¹⁵⁶ Although he occasionally contributed to the art exhibits at the State Fair between 1932 and the early 1950s, he received few awards; his *California Hills* was given an honorable mention at the 1947 State Fair.¹⁵⁷ He collected the same award in 1950.¹⁵⁸ Into the mid 1940s his work also appeared at the State-wide Annuals where he had more luck.¹⁵⁹ Early in 1936 he won a first honorable mention for his oil *Afternoon Shadows* at the Ninth Santa Cruz State-wide Annual; Armin Hansen took the first prize in that category and William Ritschel served on the jury.¹⁶⁰ At that venue in 1943 he was awarded a second honorable mention for his *Autumn Sycamores*, "a landscape depicting El Toro Creek;" a year later he exhibited a "vibrant" *Laguna Afternoon*.¹⁶¹ In 1945 he received the Santa Cruz Annual's first prize in oils for his *Landscape*, "a monumental composition in fresh color, achieving through aerial perspective a brilliant three-dimensional effect."¹⁶²

His venues for public exhibitions in the San Francisco Bay Area were somewhat eclectic. He was an exhibiting member of San Francisco's Bohemian Club from 1930 through the 1950s.¹⁶³ In February of 1930 he re-displayed one of his old chestnuts, that "canvas of great poetic charm," *Duneland*, and at the Club's Annual a year later he exhibited *Cloudy Day* and *Decorative Landscape*.¹⁶⁴ His entry at the 1932 Bohemian show, *Monterey Hills*, was characterized by H. L. Dungan, art critic for *The Oakland Tribune*, as "well painted, solid hills with good shadow effects; but some rather weak-looking trees in the foreground, but perhaps intentionally so painted."¹⁶⁵ In 1933 at that same event Anna Sommer, art critic for *The San Francisco News*, called another of his bucolic canvases "outstanding . . . a simple design . . . that sings of peace."¹⁶⁶ At the Club's 1935 spring Annual his contribution was summarized as "craftsman-like work in the conservatively accepted manner."¹⁶⁷ For that event in 1943 John Garth, artist and conservative critic for *The Argonaut*, declared that his *Hillside Ranch* "refreshes us with rolling green hills characteristic of our northern California winter time and the bold blue and white and pearl of the always-cheerful Gilbert sky."¹⁶⁸ In the fall of 1946 at the Bohemian Club he had a one-man show of thirty-five canvases which included, in addition to his "luxuriant oak," *Burma Shoes* – a portrait of General Stillwell's "stout shoes" – and *Campaign Hat* – the General's chapeau rescued from the sea.¹⁶⁹ The latter two paintings were "life-size facsimiles" commissioned by Stillwell; the original objects were so valued by the General that Gilbert guarded them every hour, when in his possession, and even took them to his bedroom at night. In April of 1949 at the Seventy-seventh Annual Exhibition of Bohemian Club artist-members John Garth observed that "Arthur Hill Gilbert continues to combine the hills and twisting shoreline of his beloved Carmel with compelling simplicity and directness;" the following year the Club hosted a solo exhibition of his paintings.¹⁷⁰ At the Bohemian's 1952 Annual Garth noted that Gilbert's painting was unchanged "establishing a consistent art personality which the public instantly recognizes."¹⁷¹

Several of his paintings were displayed in October of 1931 at an exhibition of "conservative contemporary artists" at the Gump Gallery in San Francisco.¹⁷² In 1937 his canvas *Summer Golden and Green* reappeared at that venue and was reproduced in *The San Francisco News*; one of his last contributions to Gump's was in 1951.¹⁷³ In July of 1932 he contributed to the First Annual Summer Exhibition of California Artists at the California Palace of the Legion of Honor.¹⁷⁴ At least one of his paintings was included in a traveling exhibition to the Pacific, Asia and Europe; Gilbert briefly hung this show in San Francisco before its departure.¹⁷⁵ In 1933-34 Gilbert's works were included in the exhibitions with seven "older" California artists at San Francisco's Grafton Galleries. These shows were frequently referred to as the "Group of Eight" and included Armin Hansen and William Ritschel; from these exhibits *The Wasp* reproduced Gilbert's *California Oaks*.¹⁷⁶ When Grafton staged a major one-man exhibition of his canvases in February and March of 1935, the art critic for *The San Francisco News*, Junius Cravens, concluded:¹⁷⁷

The California landscapes by Arthur Hill Gilbert of Monterey . . . are the antithesis of anything that even faintly suggests the contemporary school. Gilbert, who "made" the American National Academy in 1930, is in every square inch of paint, so to speak, an academician.

Considered individually, many of Gilbert's landscapes are quite pleasing. While the designs of some of the compositions leave much to be desired, they are simple and uncluttered. The rolling hills are solidly painted. The foliage of the trees is nicely massed. The skies are grayed with welcome clouds, instead of being the fictitious blue that is commonly found in paintings of this order.

But when several of Gilbert's paintings are brought together in one gallery his limited color range makes for monotony. The greens become oppressively and too consistently green. The yellows and browns are more varied, but they are still just yellows and browns. The color, generally speaking, instead of creating an illusion, seems to remain just paint which has been applied according to a set formula.

Gilbert's landscapes seem to me to typify both the strength and the weakness of academicism in general. They are conscientiously, solidly painted - perhaps uncommonly so. They idealize the literal scene without recreating it. But instead of exercising creative genius, they seem to serve as an immobile mask, as it were, from behind which the artist as a creator never appears.

Howard Taylor, art critic for *The Wasp*, had a far more positive view of the same show and observed:¹⁷⁸

. . . Gilbert shows a sensitiveness to effective design, a simple and direct statement, an accurately harmonized color scale - gradations of deep and shady greens and woodland browns which are unified with the design.

These paintings . . . draw the eye gently into their placid distances. There is a sense of depth, of reserve power, in them; they are serene and thoughtful, without somberness. They have a fine pastoral feeling, a mellow suggestion of the richness of the countryside.

The Wasp reproduced his canvas, *Old Oak-Monterey*, which won the second Hallgarten Prize in 1929.¹⁷⁹ Gilbert also contributed to shows at the Bay Region Art Association between 1937 and 1941.¹⁸⁰ At the 1940 Bay Region Annual in the Oakland Art Gallery H. L. Dungan characterized his *Hills of Monterey* as "another painting that has reached that perfection about which nothing can be done."¹⁸¹ In July of 1938 and January of 1939 he exhibited in shows of "conservative painters" at San Francisco's Graves Gallery.¹⁸² For the Golden Gate International Exposition on Treasure Island in 1939-40 he served on the jury-art committee and his canvas entitled *California Hills* was displayed in the California State Building.¹⁸³ Between August of 1939 and October of 1941 Gilbert exhibited with the conservative and very reactionary Society for Sanity in Art at the Palace of the Legion of Honor and at the Women's Club on Treasure Island; he was elected to the Society's governing council.¹⁸⁴ During April of 1945 the Graves Gallery staged a "special" exhibition of twelve "recent paintings" by Gilbert.¹⁸⁵ He joined the Society of Western Artists, the successor to the Society for Sanity in Art, and won an honorable mention in that group's show at the Lodi Grape Festival in the fall of 1952.¹⁸⁶ Arthur Hill Gilbert died on April 28, 1970 at his ranch near Stockton.¹⁸⁷ At the Scott Gallery in Orinda, California, his paintings appeared in the show of Early California Artists in February of 1972 and were given a solo exhibition in March and April of 1973.¹⁸⁸

ENDNOTES FOR GILBERT: 1. U.S. Census of 1900 [ED 811, Sheet 1A]. / 2. WWDR, No.23-3-19, June 5, 1917. / 3. *LAT*: October 8, 1922, p.3-39; September 5, 1926, p.3-23; *CPC*, September 11, 1931, p.8. / 4. *MPH*, November 1, 1946, p.A-7. / 5. U.S. Census of 1920 [ED 1462, Sheet 2A]. / 6. *LAT*, February 1, 1925, pp.13f. / 7. *LAT*, June 5, 1939, p.2-1. / 8. *AAA*: 20, 1923, p.531; 22, 1925, p.503. / 9. *BDG*, June 23, 1923, p.6; *LAT*: July 8, 1923, p.3-18; January 27, 1924, p.3-35; September 14, 1924, p.3-22; July 11, 1926, p.3-17; March 25, 1928, p.3-18; June 10, 1928, p.3-8; *ARG*, March 1929, p.6. / 10. *Moure*, p.B-24. / 11. *LAT*, October 1, 1922, p.3-18. / 12. *LAT*, October 8, 1922, p.3-39. / 13. *LAT*, November 4, 1923, p.3-22. / 14. *Moure*, pp.B-55f. At the 1928 exhibit his entry was entitled *The Church of Claude Monet-Giverny*. / 15. *LAT*: July 29, 1923, p.3-29; August 5, 1923, p.3-23. / 16. *LAT*, August 12, 1923, p.3-16. / 17. *LAT*, July 8, 1923, p.3-18. / 18. *LAT*, November 4, 1923, p.3-22. / 19. *LAT*: October 14, 1923, p.3-27; December 2, 1923, p.3-42. / 20. *LAT*, December 2, 1923, p.3-42. / 21. *LAT*: May 11, 1924, p.3-17; May 18, 1924, p.3-32; June 1, 1924, p.3-28. / 22. *LAT*, May 25, 1924, p.3-13. / 23. *LAT*, June 15, 1924, p.3-28. / 24. *LAT*: July 13, 1924, p.3-38; July 27, 1924, p.3-31; August 24, 1924, p.3-39. /

25. *LAT*, September 28, 1924, p.3-37. / 26. *LAT*, October 5, 1924, p.3-35; cf. *IAT*, October 18, 1924, p.6. / 27. *LAT*, November 2, 1924, p.3-39. / 28. *IAT*, November 15, 1924, p.22; cf. *LAT*, November 30, 1924, p.3-24. / 29. *IAT*, December 6, 1924, p.20. / 30. *LAT*: November 2, 1924, p.3-39; November 15, 1925, p.3-39; February 14, 1926, p.3-34. / 31. *LAT*: January 25, 1925, p.3-30; February 1, 1925, pp.3-13f; *IAT*, January 31, 1925, p.20. / 32. *IAT*, January 10, 1925, p.20. / 33. *LAT*: April 5, 1925, p.3-30; May 17, 1925, p.3-30. / 34. *LAT*, April 5, 1925, p.3-31. / 35. *CPC*, April 11, 1925, p.2; cf. *CPC*, April 25, 1925, p.9. / 36. *DPI*, April 18, 1925, p.8; *TOI*, April 26, 1925, p.6-S. / 37. *LAT*, June 7, 1925, p.3-29. / 38. *LAT*, June 28, 1925, p.3-30; cf. *LAT*, June 21, 1925, p.3-12. / 39. *LAT*, August 9, 1925, p.3-22. / 40. *LAT*: September 6, 1925, p.2-3; October 17, 1926, p.3-14. / 41. *LAT*, December 27, 1925, p.3-25. / 42. *LAT*, January 17, 1926, p.3-36. / 43. *LAT*, April 4, 1926, p.3-31. / 44. *LAT*, July 18, 1926, p.3-21. / 45. *LAT*, September 5, 1926, p.3-23. / 46. *LAT*: September 12, 1926, p.3-30; October 10, 1926, p.3-32; October 17, 1926, p.3-14; October 24, 1926, p.3-35. / 47. *LAT*: October 3, 1926, p.3-30; October 31, 1926, p.3-33. / 48. *Catalogue, Annual Exhibition of Paintings*, California State Fair, Sacramento, September 4-11, 1926. / 49. *LAT*, May 29, 1927, p.M-8. / 50. *LAT*, January 16, 1927, p.3-19. / 51. *LAT*, January 9, 1927, p.3-36. / 52. *LAT*, May 15, 1927, pp.3-28f. / 53. *LAT*, May 31, 1927, p.2-4. / 54. *LAT*, September 25, 1927, p.3-28; *GMG*, March 12, 1952, pp.4f. / 55. *LAT*, May 8, 1928, p.2-6. / 56. *LAT*: December 18, 1927, p.3-30; December 25, 1927, p.3-10. / 57. *SLT*: May 2, 1926, p.16-C; April 18, 1943, p.A-17. / 58. *LAT*, May 8, 1928, p.2-6. / 59. *LAT*, June 10, 1928, p.3-8; cf. *LAT*: May 27, 1928, p.3-14; June 17, 1928, p.3-8; *CSM*, June 25, 1928, p.7. / 60. *LAT*, April 15, 1928, p.3-30. / 61. *LAT*, August 26, 1928, p.3-13. / 62. *LAT*, August 19, 1928, p.3-24. / 63. *LAT*, September 16, 1928, p.3-11; *The Emporia Weekly Gazette* (Kansas), October 4, 1928, p.4. / 64. *LAT*, December 9, 1928, p.3-20; *SAL*, December 9, 1928, p.2-3. / 65. *LAT*: September 4, 1928, p.2-6; September 21, 1928, p.2-6; September 30, 1928, p.3-1. / 66. *CVRI*, Monterey County, Pebble Beach Precinct, 1928; *MPH*, March 9, 1929, p.5. / 67. *AAA* 26, 1929, p.609; *CPC*, January 17, 1930, p.13. / 68. *SFC*, March 31, 1929, p.D-5. / 69. *SLT*, March 3, 1929, p.12; *NYT*, March 13, 1929, p.12; *CPC*, March 29, 1929, p.9; *LAT*, April 7, 1929, p.3-16. / 70. *NYT*, March 17, 1929, p.12-X. / 71. *LAT*, September 1, 1929, p.3-18; cf. *SFC*, September 8, 1929, p.D-5. / 72. *SFC*, September 8, 1929, p.D-5. / 73. *LAT*, October 29, 1929, p.3-16. / 74. *LAT*: November 6, 1929, p.1-10; November 10, 1929, p.3-21. / 75. As cited in *CPC*, November 15, 1929, p.3. / 76. *NYT*: November 6, 1929, p.25; November 17, 1929, p.12-X; *CRM*: November 6, 1929, p.8; November 20, 1929, p.5; November 27, 1929, p.7; *CPC*, November 8, 1929, p.1; *LAT*: November 10, 1929, p.3-21; November 17, 1929, p.3-16; *SFC*: November 17, 1929, p.D-5; November 24, 1929, p.D-5; *TWP*: November 30, 1929, p.12; January 11, 1930, p.12; November 7, 1931, p.1. / 77. *NYT*, December 8, 1929, p.23; *SFC*, December 15, 1929, p.D-5. / 78. *IAD*, November 15, 1929, p.5. / 79. *McGlauffin*, p.167; *Ball*, p.249. / 80. *TOI*, December 15, 1929, p.4-B; *SFC*: December 15, 1929, p.D-5; January 12, 1930, p.D-5; *BDG*: December 19, 1929, p.10; January 30, 1930, p.7; *CPC*, January 10, 1930, p.6; *CRM*, January 15, 1930, p.3. / 81. *TWP*, January 11, 1930, p.12. / 82. *SFC*, April 27, 1930, p.D-5; *TOI*, May 4, 1930, p.B-5. It appears that Gilbert's last contribution to a SFAA Annual was in the spring of 1932 when his *Landscape* from that show was re-exhibited at the Oakland Art Gallery: *TOI*, June 12, 1932, p.8-S. / 83. *NYT*, March 19, 1930, p.3; *CPC*, March 28, 1930, p.4; *BDG*, April 3, 1930, p.7. / 84. *LAT*, March 30, 1930, p.3-15; *TOI*: June 10, 1930, p.18-B; September 7, 1930, p.O-9; *CPC*, September 12, 1930, p.5. / 85. Josephine M. Blanch, "Arthur Hill Gilbert," *AMG* 21.10, October 1930, pp.579-81. / 86. B & B, August 3, 2009, No.44. / 87. *TWP*, January 25, 1930, p.12; *CPC*: February 21, 1930, p.3; December 19, 1930, p.8; *AAA* 28, 1931, p.549. / 88. *CVRI*, Monterey County: 1932, 1934, 1936, 1938, 1942, 1944; *CPC*, August 25, 1939, p.4. / 89. *CPC*, August 25, 1939, pp.4, 7. / 90. *CPC*: September 4, 1931, p.9; October 9, 1931, p.10; *CSN*, July 6, 1933, p.1. / 91. *TOI*, December 9, 1933, p.2. / 92. *LAT*, July 20, 1930, p.3-12. / 93. *LAT*, October 19, 1930, p.3-14. / 94. *LAT*, October 2, 1932, p.3-18. / 95. *LAT*: August 27, 1933, p.2a-10; September 16, 1934, p.2-8. / 96. *LAT*, August 27, 1939, p.3-8. / 97. *LAT*, March 26, 1946, p.7. / 98. *LAT*, February 3, 1963, p.R-1. / 99. *SFC*: March 30, 1930, p.D-5; March 15, 1931, p.D-5; March 22, 1931, p.D-5; March 13, 1932, p.D-3; *BDG*: April 3, 1930, p.7; March 20, 1931, p.10; *TWP*, April 5, 1930, p.12; *LAT*, March 15, 1931, p.3-12; *TOI*, March 15, 1931, p.C-3; *SFL*: November 28, 1931, p.7; April 16, 1932, p.14; *CPC*: March 18, 1932, p.6; March 1, 1935, p.6; March 13, 1936, p.18; July 2, 1937, p.8-B. / 100. *CRM*, March 12, 1931, p.7. / 101. *CPC*, April 8, 1932, p.11. / 102. *CPC*, March 17, 1933, p.4. / 103. *CPC*, April 6, 1934, p.5. / 104. *CPC*: September 6, 1929, p.6; January 17, 1930, p.6; January 31, 1930, p.6; October 22, 1931, p.4; November 13, 1931, p.8; December 9, 1932, p.6; *TWP*, January 25, 1930, p.12; *CRM*, August 28, 1930, p.2; *BDG*, November 5, 1931, p.7; *TOI*, November 15, 1931, p.6-S; *SFC*, December 11, 1932, p.D-3. / 105. *CPC*, August 24, 1934, p.4. / 106. *CPC*: September 11, 1931, p.7; October 9, 1931, p.8; *TOI*, October 3, 1931, p.C-3; *CRM*, October 8, 1931, p.7; *CCY*, October 4, 1940, p.7; *CPC*, October 3, 1947, p.1. / 107. *CPC*: January 18, 1935, p.19; January 24, 1936, p.16. / 108. *CPC*, October 20, 1939, p.13. / 109. *MPH*: October 29, 1949, p.7; October 31, 1950, p.A-8. / 110. *CRM*: July 9, 1931, p.1; September 15, 1932, p.2; *CPC*: July 12, 1929, p.6; July 10, 1931, p.16; November 10, 1933, p.1; December 8, 1933, p.7; December 15, 1933, p.18; August 24, 1934, p.27; September 21, 1934, p.1; August 16, 1935, p.5; September 13, 1935, p.5; August 14, 1936, p.2; August 14, 1942, p.3; August 13, 1943, p.12; August 27, 1943, p.10; *AAA* 29, 1932, p.12; *CSN*, December 7, 1933, p.1; *TOI*: September 8, 1935, p.2-S; September 20, 1935, p.22-B; September 21, 1936, p.9-B. / 111. *TOI*: July 19, 1930, p.B-5; July 20, 1930, p.6-O; *CPC*, July 27, 1934, p.2. / 112. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when he exhibited at the CAA: Appendix 4; *CSN*: April 19, 1934, p.4; June 21, 1934, p.1; August 2, 1934, p.3; *CPC*: June 22, 1934, p.5; September 14, 1934, p.3; September 21, 1934, p.4; August 23, 1935, p.11; February 7, 1936, p.10; December 6, 1940, p.9; January 16, 1942, p.4; February 13, 1942, p.12; December 18, 1942, p.3; March 17, 1944, p.12; May 26, 1944, p.4; July 21, 1944, p.3; November 10, 1944, p.10; December 21, 1944, p.14; March 1, 1946, p.6; February 22, 1946, p.5; April 26, 1946, p.9; June 28, 1946, p.9; August 9, 1946, p.7; April 11, 1947, p.5; December 12, 1947, p.11; February 6, 1948, p.8; February 27, 1948, p.6; March 26, 1948, p.12; June 4, 1948, p.5; August 6, 1948, p.5; July 15, 1949, p.5; *CCY*: February 11, 1938, p.6; October 14, 1938, p.5; October 13, 1939, p.10; *CSF*, March 10, 1949, p.3. / 113. *CPC*, March 15, 1929, p.6. / 114. *CPC*, May 24, 1929, p.1. / 115. *CPC*, July 5, 1929, p.6. / 116. *CRM*, July 24, 1930, p.7. / 117. *CPC*, February 13, 1931, p.3. / 118. *CRM*: June 3, 1931, p.2; June 18, 1931, p.3. / 119. *CPC*, August 14, 1931, p.9. / 120. *CPC*, November 27, 1931, p.16; cf. *CPC*: December 18, 1931, p.1; January 1, 1932, p.7. / 121. *CRM*, February 4, 1932, p.9; *CPC*, June 24, 1932, p.8. / 122. *CPC*: June 7, 1935, p.10; July 5, 1935, p.8. / 123. *CPC*: August 9, 1935, p.7; July 29, 1938, p.10; September 16, 1938, p.6; October 14, 1938, p.3; September 29, 1939, p.3; March 8, 1940, p.3; August 13, 1943, p.12; September 24, 1943, p.4; December 6, 1946, p.9; February 11, 1949, p.3; April 22, 1949, p.20; *CCY*, September 9, 1938, p.7. / 124. *CSN*, January 11, 1934, p.1; *CPC*: February 23, 1934, p.1; March 23, 1934, p.5; December 23, 1938, p.1; July 18, 1941, p.1; September 3, 1943, pp.1, 12. / 125. *CPC*, January 17, 1936, p.7. / 126. *CPC*, November 20, 1936,

p.5. / 127. CPC, February 18, 1938, p.7; IOT, March 13, 1938, p.5-S. / 128. CCY, June 10, 1938, p.12. / 129. CPC, May 12, 1939, p.2. / 130. CCY, December 6, 1940, p.14. / 131. TOI, November 23, 1941, p.5-S. / 132. DPT, November 15, 1941, p.6. / 133. TOI, May 16, 1943, p.B-3; CPC, May 21, 1943, p.10. / 134. CPC, November 17, 1944, p.1. / 135. CPC, July 9, 1948, p.5; cf. MPH, October 29, 1948, p.A-2. / 136. CPC, August 12, 1949, p.A-2; November 1, 1949, p.16. / 137. MPH, November 3, 1952, p.A-13; October 29, 1960, p.A-7. / 138. CPC, March 10, 1955, pp.6f. / 139. MPH, November 1, 1946, pp.A-1, A-7. / 140. MPH, October 31, 1947, pp.A-1, A-16. / 141. See references in note 143 below. / 142. MPH, October 29, 1948, pp.5, A-1, A-14, A-16. / 143. MPH, October 31, 1949, pp.A-1, A-7; October 31, 1950, pp.A-1, A-5; November 5, 1951, p.A-1; November 3, 1952, pp.A-1, A-3; November 2, 1953, pp.A-1, A-5; November 1, 1954, pp.A-1, A-16; October 30, 1955, p.A-1; November 3, 1956, p.A-1; November 2, 1957, p.A-2; November 1, 1958, p.A-1; October 31, 1959, p.A-1; October 29, 1960, p.A-1; IAT, November 24, 1950, p.16. / 144. CPC, September 20, 1929, p.3. / 145. CRM, November 6, 1929, p.8. / 146. CPC, January 10, 1930, p.9. / 147. CPC, May 16, 1930, p.7; November 28, 1930, p.11. / 148. CPC, July 3, 1930, p.6. / 149. CPC, September 12, 1930, p.5. / 150. CPC, November 13, 1931, p.8. / 151. CPC, June 30, 1933, p.13. / 152. CPC, February 1, 1935, p.16. / 153. CPC, May 10, 1935, p.1; IOT, May 12, 1935, p.2-B. / 154. CPC, October 15, 1948, p.5. / 155. SFC, July 19, 1931, p.8-D; CRM, July 20, 1931, p.2. / 156. LAT, August 30, 1936, p.3-9; June 20, 1948, p.3-4; IAT, September 18, 1936, p.13; September 17, 1937, p.17; February 11, 1938, p.20; May 25, 1951, p.17; August 24, 1951, p.17; BDG, September 9, 1937, p.7; February 11, 1938, p.7; August 5, 1951, p.12; IOT, February 13, 1938, p.5-S; August 31, 1941, p.4-S; July 18, 1948, p.C-5; SMT, August 28, 1941, p.13; SFW, August 30, 1941, p.8; CPC, September 5, 1941, p.11; Long Beach Press-Telegram, July 24, 1948, p.B-2; DJJ, July 23, 1951, p.2; HDR, July 24, 1951, p.6. / 157. CPC, August 26, 1932, p.5; September 22, 1933, p.6; August 29, 1947, p.13; July 29, 1949, p.3; IOT, July 15, 1934, p.8-S; September 9, 1934, p.8-S; September 13, 1936, p.6-B. / 158. MPH, October 31, 1950, p.A-8. / 159. CPC, February 7, 1930, p.12; IOT, February 8, 1942, p.5-S. / 160. SFW, February 8, 1936, p.7; BDG, February 13, 1936, p.7; IOT, February 9, 1936, p.7-S; February 16, 1936, p.7-S; IAT, February 21, 1936, p.21. / 161. CPC, January 29, 1943, p.3; IOT, January 31, 1943, p.B-3; February 6, 1944, p.2-B. / 162. IOT, January 21, 1945, p.2-C; January 28, 1945, p.2-C. / 163. CPC, February 21, 1930, p.11; March 18, 1938, p.11; TWP, February 22, 1930, p.12; SFC, February 23, 1930, p.6-D; February 19, 1933, p.D-3; CRM, February 26, 1930, p.2; SFW, February 13, 1932, p.7; February 13, 1937, p.15; March 16, 1940, p.15; March 15, 1941, p.15; IAT, February 19, 1932, p.9; February 17, 1933, p.14; March 6, 1936, p.17; April 12, 1946, p.16; April 16, 1954, p.20; IOT, March 10, 1935, p.S-7; March 1, 1936, p.S-7; February 21, 1937, p.6-B; February 20, 1938, p.5-S; February 26, 1939, p.B-7; March 24, 1940, p.B-7; March 23, 1941, p.B-7; BDG, April 20, 1950, p.24. / 164. CPC, February 28, 1930, p.11; TWP, February 21, 1931, p.12. / 165. IOT, February 21, 1932, p.6-S. / 166. SFW, February 11, 1933, p.7. / 167. IAT, March 15, 1935, p.15. / 168. IAT, April 2, 1943, p.18. / 169. MPH, November 1, 1946, p.A-7. / 170. IAT, April 22, 1949, p.16; MPH, October 31, 1950, p.A-8. / 171. IAT, April 25, 1952, p.16. / 172. SFL, October 17, 1931, p.14. / 173. SFW, July 31, 1937, p.7; BDG, March 1, 1951, p.12; IAT, March 23, 1951, p.19. / 174. SFL, July 9, 1932, p.9; SFC, July 10, 1932, p.D-3; SFX, July 10, 1932, p.6-E; SFW, July 16, 1932, p.7; IOT, July 17, 1932, p.8-S; CPC, July 22, 1932, p.7. / 175. CPC, November 11, 1932, p.5. / 176. IOT, December 17, 1933, p.8-S; TWP, December 23-30, 1933, p.31; January 13, 1934, p.12; May 12, 1934, p.12; May 26, 1934, p.12; October 13, 1934, p.12; IAT, February 9, 1934, p.13. / 177. SFW, March 2, 1935, p.9; cf. IOT, February 24, 1935, p.S-7. / 178. TWP, February 9, 1935, p.12; March 2, 1935, p.12. / 179. TWP, April 30, 1937, p.8. / 180. IOT, November 21, 1937, p.S-5; February 23, 1941, p.B-7; March 2, 1941, p.7-B. / 181. IOT, November 24, 1940, p.B-7. / 182. BDG, July 1, 1938, p.8; SFC, July 3, 1938, p.27-W; IAT, January 20, 1939, p.20. / 183. SFW, June 17, 1939, p.12; IAT, June 23, 1939, p.16; SFC, July 16, 1939, p.20; IOT, May 12, 1940, p.B-7. / 184. IOT, August 6, 1939, p.B-7; June 16, 1940, p.B-7; August 18, 1940, p.B-7; August 29, 1940, p.25-B; November 9, 1941, p.6-S; SFW, August 17, 1940, p.15; CPC, October 31, 1941, p.14. / 185. IAT, April 13, 1945, p.13; April 20, 1945, p.19; April 27, 1945, p.18. / 186. IAT, October 3, 1952, p.18. / 187. Spangenberg, p.72; Falk, p.1284; Jacobsen, p.1222; Gerdts and South, pp.68ff; Seavey, p.21; Hughes, p.429; Moure, pp.99f; Wall Moure, p.208. / 188. IOT, February 6, 1972, p.9-EN; March 23, 1975, p.25-E; March 25, 1973, p.10-EN; April 1, 1973, p.2-EN.

FREDERICK (Fred) GLADSTONE GRAY (1881-19??) was born in October in St. Louis, Missouri, the first child of the New York-born James Gray, a local commissioner. According to the U.S. Census of 1900, Frederick resided with both parents, three younger brothers, one sister and a servant.¹ At this time he was a student at the Saint Louis School of Fine Arts. His work appeared at the National Academy of Design. In the *American Art Annual* of 1905-06 he listed his occupation as "painter" and his address at his parents' residence, 4209 Cleveland Avenue.² Thereafter he had advanced training in Paris with Jean Paul Laurens at the Académie Julian and exhibited at the Paris Salon, Royal Academy and Cercle Belgique.³ Between 1907 and 1910 he listed his Paris address as 6 rue Dareau and placed his St. Louis residence in his parental home.⁴ He contributed to exhibitions at the Pennsylvania Academy of Fine Arts and the Carnegie Institute in Pittsburgh. The former purchased his painting, *Grandmother's Dressing Gown*, and the latter awarded him an honorable mention in 1913.⁵ The Buffalo Museum of Art purchased several of his canvases. In 1915 Gray was awarded a silver medal at the Panama-Pacific International Exposition for his oils entitled: *Portrait-Early Morning* and *Portrait Study: Hon. Joseph G. Cannon*.⁶ At this time he listed his St. Louis residence as 2313 Washington Avenue and his business address as the Noonan-Kocian Company, 617 Locust Street. He was a member of the St. Louis Art League and the local Society of Artists. Shortly after 1917 he left St. Louis and taught at the Art Institute of Chicago.

In 1921 he moved to the Monterey Peninsula and became an instructor for the "figure" classes at the Carmel Summer School of Art.⁷ That year at his first exhibition in the Del Monte Art Gallery Laura Bride Powers, art critic for *The Oakland Tribune*, observed that he "is essentially a figure painter, but the allurement of the California landscape is at the present time holding his attention, . . . His portrait of Joseph Cannon, exhibited at the Panama-Pacific International Exposition, may be remembered as an extraordinary portrait."⁸ In 1922 at Del Monte he displayed *Girl of 1860* which revealed "him a man of feeling and technical

equipment."⁹ His work continued to appear at that venue.¹⁰ He represented Monterey in April of 1922 at the Exhibition of Paintings by Carmel and Monterey Artists in the Stanford University Art Gallery.¹¹ His nine submissions were entitled: *A Bit of the Coast, In the Woods, At the Gate, Sketch, The Bathers, Picnickers, Monterey Bay, Sketch and Landscape with Figures*. The critic for the *Daily Palo Alto Times* found the latter two paintings "decidedly opposite atmospheric types, one full of life and sunlight and the other depicting the gray and somber effect of a twilight on the bay."¹² Also that spring he exhibited a "well-modeled figure rising from the wet sand" at the Annual of the Oakland Art Gallery.¹³ That same year Gray served on the selection jury and exhibited at the Monterey Peninsula Industries and Art Exposition.¹⁴ He contributed to the Annual Exhibitions in 1923 and 1924 of the Carmel Arts and Crafts Club.¹⁵ At the former he submitted three *Portrait Sketches* and at the latter he displayed a *Marine*. Jane Holloway, art critic for the *Carmel Pine Cone*, said of his three charcoal portraits in 1923 that "this gifted portrait painter has been able to suggest flesh and blood with remarkable ease. Because of his unerring sense of proportion he has depicted the inner personality of his models."¹⁶ According to press reports, he socialized in Carmel with William Ritschel and Evelyn McCormick.¹⁷ At a 1924 exhibition in the Cannell and Chaffin Galleries of Los Angeles his *Summer Idyl* was described as "forcefully simple, tawny in color, oaks and a nude figure by a stream."¹⁸ That year he contributed to the Forty-seventh Annual of the San Francisco Art Association.¹⁹ Despite his desire for "seclusion," he was sought out by visitors from the East for portrait commissions.²⁰ In 1926 he listed his address as 1008 Roosevelt Street in Monterey.²¹ In 1928 he exhibited at the First State-wide Annual in Santa Cruz his figure study *Carolina Lady*, "a girl in a garden; beautiful and sweet; delicate, yet with a certain ruggedness - well drawn."²² He contributed to the fall Annual of the Berkeley League of Fine Arts in 1929.²³ Before 1931 Frederick Gray returned to a teaching appointment in Chicago.²⁴ His canvas entitled *Idyl* was exhibited at the Del Monte Art Gallery in December of 1932.²⁵

ENDNOTES FOR F. GRAY: 1. U.S. Census of 1900 [ED 357, Sheet 19B]. / 2. AAA 5, 1905-06, p.361. / 3. BDG, June 3, 1922, p.5. / 4. AAA: 6, 1907-08, p.354; 7, 1909-10, p.133; 10, 1913, p.268. / 5. DPT, April 13, 1922, p.2. / 6. Trask, pp.216f, 317; AAA: 12, 1915, p.383; 14, 1917, p.497. / 7. Chapter 7, note 15; BDG, October 29, 1921, p.6; MDC, June 7, 1922, p.4; CPC, May 19, 1923, p.2. / 8. IOT, October 9, 1921, p.S-8; BDG, June 25, 1921, p.6. / 9. IOT, June 25, 1922, p.S-5. / 10. BDG, September 9, 1922, p.6. / 11. Catalogue of the Exhibition, April 2-30, 1922. / 12. DPT: April 1, 1922, p.8; April 13, 1922, p.2. / 13. BDG, May 27, 1922, p.5; June 10, 1922, p.5; IOT, June 18, 1922, p.S-7. / 14. CPC, August 17, 1922, p.1; August 24, 1922, p.1; IOT: August 20, 1922, p.B-3; September 10, 1922, p.S-9; MPH, October 29, 1960, p.A-3. / 15. Appendix 2. / 16. CPC, July 28, 1923, p.4. / 17. IOT, June 7, 1925, p.B-9. / 18. LAT, September 21, 1924, p.3-29. / 19. CPC, May 10, 1924, p.3. / 20. IOT, July 19, 1925, p.S-5. / 21. Perry/Polk 1926, p.183. / 22. IOT, February 12, 1928, p.S-7; Catalogue, *First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.5. / 23. IOT, October 27, 1929, p.S-7. / 24. Cf., Falk, p.1351f; Hughes, p.453; Jacobsen, p.1288. / 25. CPC, December 6, 1932, p.6.

HENRY PERCY GRAY (1869-1952) was born on October 3rd in San Francisco, the third son of Alexander and Elizabeth Gray and the first in the family born in the United States. His father, the scion of professional painters and writers, had immigrated in the early 1850s from England to Australia where he married the daughter of a local Baptist minister.¹ He brought his family to California in 1867 and found employment by 1870 as a fire insurance agent.² According to the U.S. Census of 1880, Henry Percy had four brothers and three sisters who resided in the family home at 1221 Greenwich Street in San Francisco.³ In 1886 he began his art studies at the School of Design under Thomas Hill, Virgil Williams and Ernest Narjot. During his three-year tenure he also studied with Amédée Joullin, Oscar Kunath, Emil Carlsen and Raymond Yelland. Curiously, he never exhibited with the San Francisco Art Association (SFAA) in the 19th century, but did contribute his *View of the Golden Gate* in 1888 to the Mechanics' Institute Fair.⁴ He worked for several years in the office of a stockbroker. By 1893 he was employed as a quick-sketch illustrator for the *San Francisco Morning Call*. In 1895, while a passenger on a south-bound Panama steamer, he dispatched sketches of the passing scenery to the *Call* which reproduced his rendering of *Piedra Blanca* in Manzanillo Bay.⁵ That fall he relocated for the next eleven years to New York City where he was employed by William Randolph Hearst in the Art Department of *The Journal*.⁶ During this period he briefly trained with Walter Clark and William Merritt Chase at the Art Students League and began a series of portraits of American Indians.⁷ In April of 1897 five of his watercolors were sent back to California for exhibition at the Alameda Art League.⁸ From the U.S. Census of 1900 we learn that he resided at 53 East Fifty-ninth Street in a Manhattan townhouse shared by several artists, including Frank DuMont.⁹ At this time Gray listed his occupation simply as "artist."

After Gray returned to San Francisco in 1906 to report on the earthquake, he joined the staff of Hearst's *Examiner* and began to exhibit with some frequency. He contributed two San Francisco seascapes to a 1907 Sketch Club show.¹⁰ Gray "first rose to prominence through the sketches he made at the Henry K. Thaw trial for the murder of Stanford White which were widely and sensationally reproduced in all the Hearst newspapers."¹¹ Between 1907 and 1911 his scenes of Berkeley, which carried such titles as *A Rocky Summit-The Berkeley Hills*, appeared at the Del Monte Art Gallery where they were popular with buyers and where a judge from the Paris Salon declared Gray to be "a master."¹² It was not until 1912 that he displayed a watercolor of a Monterey Peninsula subject at Del Monte. From 1907 to 1914 he contributed to the SFAA, primarily

watercolors of Alameda oaks, eucalyptus trees and seascapes.¹³ His work also appeared at the 1908 Arts and Crafts Exhibition in Oakland's Idora Park and at the Sequoia Club of San Francisco between 1908 and 1916.¹⁴ While his very atmospheric paintings were well-received by art critics, his principal source of income prior to 1915 remained illustrations. In 1909 he joined other newspaper artists and illustrators in their Annual Exhibition at the St. Francis Hotel in San Francisco and displayed a number of "water color scenes around Berkeley, Burlingame and Monterey," including *Evening Lights*, *Tomales Bay*, *Daisy Field* and *Marsh, Alameda*. His only oil painting at that event was entitled *Rock Bound Coast*.¹⁵

In 1908 Gray listed his residence at 1417 St. Charles Street in Alameda, but by October of 1909 he had relocated his home across the bay to Burlingame.¹⁶ At this time his exhibited works at San Francisco's Schussler Brothers Gallery received a flattering review by Margaret Doyle in the *San Francisco Call*.¹⁷

A coming artist whose works are daily winning more and more recognition in the art world is Percy Gray, the water color painter. A number of his scenes in the foothills of Berkeley and around Burlingame, where he make his home, are on view in Schussler's. These are sparkling with light and color, and are very true to nature.

Gray's style is absolutely original, the subjects chosen are very effective and those who have had a good chance to see much of his work predict a big future for him along unique lines of his own. One of the best of his water colors on display is a scene in Berkeley, representing a field, bright with poppies, against a delightful spring background. A threatening April sky, dull with purple gray clouds, adds the perfect finishing touch to the landscape.

In Burlingame he lived with his widowed mother and siblings; his occupation was specifically listed in 1910 as "newspaper, artist."¹⁸ He exhibited "a group of his exquisite water colors" in May of 1911 at San Francisco's Rabjohn & Morcom Gallery.¹⁹ The following month he displayed "two clever creations," *The Lone Oak* and *A Scene of Hillsboro*, at Schussler's.²⁰ In the late summer of 1911 he contributed to a general show at San Francisco's Courvoisier Gallery.²¹ His work reappeared at Rabjohn's the following year.²² He displayed two landscapes, *San Mateo Fields and Coast near Land's End*, at the 1913 Sorosis Club Exhibition in San Francisco; that November he exhibited at his first Bohemian Club Annual, a frequent venue for his work into the early 1950s.²³ From 1913 to 1915 his "serene" watercolors appeared at Schussler's.²⁴

In 1914 Gray's friend, the New York muralist Frank DuMond, commented favorably on his "color values and a nicety of feeling."²⁵ His painting *California Coast* was reproduced by Josephine Blanch in her 1914 article on the Del Monte Art Gallery.²⁶ That October Gray exhibited at the Annual of the California Society of Etchers.²⁷ A month later he joined the Artists of California, an ultimately unsuccessful group that was created to lobby the directors of the Panama-Pacific International Exposition to establish a separate exhibition space for California artists.²⁸ In the summer of 1915 his work was included in the watercolor collection at Rabjohn's.²⁹ He contributed *Eucalyptus Trees* and *Near Bakers Beach* to the First Exhibition of California Artists at the Golden Gate Park Memorial Museum.³⁰ Gray's work appeared at their Second Exhibition the following January.³¹ His "new" watercolor at Schussler's was a marine that Anna Cora Winchell of the *San Francisco Chronicle* characterized as "strong in effect, though lacking a certain exquisiteness which dominates all of Gray's landscapes."³²

In 1915 Gray received a bronze medal at the Panama-Pacific International Exposition for his painting *Out of the Desert-Oregon*.³³ This work moved Winchell to conclude that "Gray leans toward the finer, more tender visions and gives clean outlines even when they have the romantic touch."³⁴ Buoyed by this success, as well as a first prize for his *California Oaks* at the 1915 Arizona State Fair in Phoenix, he resigned from the *Examiner*.³⁵ He established by 1916 a San Francisco studio at 628 Montgomery Street, but continued to reside in Burlingame.³⁶ That June he contributed to the Jury-free Exhibition at the Palace of Fine Arts.³⁷ At Schussler's in November and December of 1916 he displayed "a Triptych of the Tamalpais country, daintily designed . . . in watercolor" and smaller studies of California landscapes.³⁸ The following year his work reappeared at Rabjohn's and was donated to Oakland's "Auction Comique," a benefit for the Red Cross war effort.³⁹ He also became a member of San Francisco's Family Circle. In January of 1918 at Schussler's he displayed two "charming scenes in oil" with his unmistakable "lightness of stroke being evident, though there is greater depth of feeling."⁴⁰ That March he not only exhibited with the Newspaper Artists League at the St. Francis Hotel, but he also was included with the select group of exhibitors at the newly created "permanent gallery" in the Bohemian Club.⁴¹ Along with Mary DeNeale Morgan and L. P. Latimer he was invited to contribute to a special exhibition of California watercolorists at the Stanford University Art Gallery in May.⁴² In the fall of 1918 one of his eucalyptus watercolors appeared at Schussler's and an oil of an oak tree at Rabjohn's.⁴³

Gray's many friends at the *San Francisco Examiner* gave extensive coverage to his work in that newspaper. In fact, between 1920 and 1924, when artists such as Armin Hansen and Francis McComas had only one of their works reproduced in the *Examiner*, Gray had at least six of his paintings appear as large illustrations: *Seascape Study*, *The Buttes*, *Berkeley Oaks*, *A Quiet Country Corner*, *Lone Cypress near Carmel* and *What's So Lovely as a Tree?*⁴⁴ The *Examiner* art critic, E. Van Lier

Ribbink, provided lavish descriptions of his oils and watercolors and quoted the artist directly: "My theory is that I do not so much paint the scene, but I do paint the atmosphere."⁴⁵ We learn that he had a second studio in Portola Valley and preferred cloudy days to render those "special effects." The same reviewer compared Gray to Corot and characterized one of his studio exhibitions as "simplicity and truth."⁴⁶ Critics from other newspapers were not always unanimous, especially at the December 1919 Annual in the Bohemian Club where *The Oakland Tribune* deemed his exhibited oils decidedly inferior to his watercolors.⁴⁷ In the U.S. Census of 1920 Gray was designated as a "lodger" in the studio of Alexander MacLeod at 628 Montgomery Street with his occupation listed as "artist, painting."⁴⁸ That May at Rabjohn's his depiction of eucalyptus trees was said to be "an excellent example of the depth to which water color may be worked, while the style of the artist has lost nothing of finesse" and a month later he added three new watercolors, including a landscape of Bolinas and a view of the bay from the Berkeley hills.⁴⁹ Gray's work was included in the Exhibition of California Artists that was assembled by The Print Rooms and sent to the Bishop Galleries in Honolulu where it was sold.⁵⁰ Another critic with the *Examiner*, Robert H. Willson, characterized his "shore sketches at Montara" and his desert *Buttes* at the 1920 Bohemian Club Annual as "art in the form and color that suggests the Chopin treatment of theme and harmony."⁵¹ In November of 1920 his work was exhibited at the Saturday Afternoon Club in Ukiah and the *Carmel Pine Cone* reported that Gray was: "hard at work in the hills back of Half Moon Bay and intends painting his way to Carmel . . . and will be a familiar figure on Carmel Beach in the near future."⁵²

In January of 1921 Gray contributed to Schussler's a study of "rugged cliffs and . . . the strong tide" that was probably painted from the cliffs at Montara.⁵³ Willson said of Gray's 1921 spring show of twenty-seven watercolors at The Print Rooms that the artist "holds the secret of presenting California in her most appealing and most universally understood moods."⁵⁴ The art reviewer for the *Pine Cone* was unequivocal in his praise:⁵⁵

Percy Gray has recently exhibited the best lot of water colors he has ever done. His work both in coloring and composition as well as poetic treatment of his subject is attracting sincere admiration. Percy Gray . . . has attained a degree of perfection of his favorite medium which even the old masters did not reach. His title as the "California Corot" is well merited.

By June that solo exhibit had been moved to the Stanford University Art Gallery.⁵⁶ Laura Bride Powers, art critic for *The Oakland Tribune*, mentioned "rumors" that his substantial income from watercolors was regarded in art circles as "scandalous."⁵⁷ About this time Gray began to display more coastal scenes and even traveled aboard a U.S. Navy destroyer to sketch the Farallon Islands. He habitually closed his Montgomery Street studio for summer expeditions. In September of 1921 the *Pine Cone* provided this bulletin: "Percy Gray . . . has returned from a six weeks' stay in Yosemite and will be busy in his studio in the old Bankers Exchange San Francisco building, preparing some pictures for his exhibition at the Baltimore Art Institute this coming winter."⁵⁸ In 1922, according to the *Examiner*, he had "a collection of pictures on exhibition in Eastern art galleries;" that June he contributed to the Shriners Exhibition at the St. Francis Hotel.⁵⁹ Although Gray steadfastly refused to evolve his style to meet the demands of changing tastes, he kept his "romance and poetry" alive, according to Willson, by changing his subjects: "His first favorites were the eucalypti and live oaks and then his wildflowers gardens on the hillside became popular. Not so long ago he introduced . . . marines" and then went "off to the desert."⁶⁰ During the fall of 1922 he accompanied James Winnerton to Arizona and displayed his "brilliant little" desert scene along with a *Eucalyptus Grove* at the Bohemian Club in January of 1923.⁶¹ In 1925 Willson reported that Gray had again "turned his attention . . . to California flowers."⁶²

Gray maintained a San Francisco studio until the spring of 1923 when he and his new bride, Leone Plumley Phelps, moved to Carmel. Two announcements in the *Pine Cone* summarized the events in April and May:⁶³

"Wood Wild," the Freeman cottage on North Casanova Street, has as occupants Mr. and Mrs. Percy Gray. Their stay here is indefinite.

Percy Gray, well-known artist, who is now residing in Carmel, has purchased from J. C. Anthony, Monterey builder, the Sherman Rose building. Gray intends to restore the building to its original state in every detail.

The couple stayed in Carmel through most of 1923. Under the threat of demolition they relocated their historic Monterey property to Number 4 Mesa Road and restored the old adobe replete with climbing roses.⁶⁴ The Grays' residence was habitually known as the "Sherman Rose House." Legend claimed it to be the historic rendezvous of General Sherman and his "Spanish senorita;" the *Examiner* published a photograph of Gray and his cottage.⁶⁵ The Grays were quite active in the Monterey Peninsula social scene and took part in costume dramas, including the 1924 Serra Festival; *The Oakland Tribune* published a photo of the couple in Spanish colonial attire.⁶⁶ Percy Gray had long been familiar with the area and in 1913 was a summer resident of Carmel where he exhibited his *Eucalyptus* at the Seventh Annual Exhibition of the Arts and Crafts Club.⁶⁷ He had another lengthy stay in Carmel during the summer of 1922 when he visited his "intimate friend," Haidee Coleman, the art critic for the *Pine Cone*, and

undoubtedly sketched.⁶⁸ In 1923 he displayed three works, *Surf Near Carmel*, *Crystal Springs Lake* and *Three Young Eucalyptus*, at the Seventeenth Annual of the Art and Crafts Club. Jane Holloway, art critic for the *Pine Cone*, offered the following evaluation:⁶⁹

... Percy Gray's water color, "Surf Near Carmel," has a convincing robustness which water color does not always achieve. His "Three Eucalyptus Trees" is excellently composed. Its delicacy and hint of mystery will make it appeal to all who love tall, slender, feathery eucalyptus.

In 1920 after a hiatus of several years he exhibited at the Del Monte Art Gallery where his work appeared into the early 1930s.⁷⁰ In 1929 his entry at that venue was entitled *Oaks and Wild Flowers*.⁷¹ In June of 1932 Josephine Blanch, director of the Del Monte Gallery, staged a small "nostalgic" show of his art with eighteen watercolors and two oils; she remarked that "Percy Gray depicts with great sentiment a deep understanding and reverence for the truth of things."⁷² The *San Francisco Chronicle* called these landscapes "lyrical" and H. L. Dungan of the *Oakland Tribune* observed:⁷³

... Percy Gray [is] one of California's best interpreters of the lyric landscape. The collection is varied in subject and interesting. It shows the knowledge and dexterity with which this artist uses his favorite medium, water color.

That December for the Del Monte's "Christmas Exhibition of Small Paintings" he displayed *Sycamore Trees*.⁷⁴ In November of 1930 his "two fine water colors" at the private Carmel Art Gallery were said to "have a certain academic finish which is more the mark of yesterday than today."⁷⁵

In February of 1925 the Grays rented their Monterey home to Col. and Mrs. Paul Hurst in order to spend a long "season" in Carmel where they occupied a cottage on Lincoln Street; they spent Christmas in Burlingame with Mrs. Gray's mother.⁷⁶ It was reported by the *Pine Cone* in May of 1925 that he had begun a series of wildflower paintings of the Monterey Peninsula; at this time he painted his Tonalist study *View of Point Lobos*.⁷⁷ The couple returned to Carmel in November of 1929 to visit the wife of Harry Coleman; the latter was a New York artist and a close friend.⁷⁸ For almost three months in early 1930 the Grays again moved to Carmel, occupied the Corrigan Cottage on Camino Real and rented their Monterey home to the writer Sinclair Lewis.⁷⁹ By April they had returned to Monterey for the U.S. Census of 1930 which recorded Leone's mother in residence.⁸⁰ Percy Gray was enrolled on the Monterey voter index at the Mesa Road address as a "Republican" from the early to mid 1930s.⁸¹ The *Pine Cone* reported in October of 1931 that he was no longer using the studio at his Mesa home, but had rented one in the Stevenson House where August Gay and Evelyn McCormick had their ateliers.⁸²

Percy Gray was an early member of the Carmel Art Association (CAA), exhibited at its Inaugural Exhibition in October of 1927 and contributed to many subsequent shows. Between 1933 and 1951 he exhibited with more frequency at the CAA Gallery than at any other venue on the Monterey Peninsula.⁸³ In June of 1928 he displayed a strong and "picturesque" *Coast Near Monterey* at the CAA's exhibition in the Stanford University Art Gallery.⁸⁴ He donated his watercolors to the "benefit" exhibition-raftles in support of the CAA Gallery in January of 1934, December of 1938 and August of 1943.⁸⁵ At that venue in October of 1943 he displayed a "beautiful oil," *Clouds Gathering for Rain*.⁸⁶ For the CAA show in August of 1935 the *Pine Cone* reported:⁸⁷

The picture of the month, "Old Quarry," Percy Gray. Well worthy of its position in the place of honor. The old quarry walls have a gracious inward curve, trees have repossessed the floor, a splash of orange at the brow may be flowers, or just the effect of sun on soil.

The *Pine Cone* observed in November at that venue:⁸⁸

A somber, coppery storm light pervades Percy Gray's "Evening Storm," the figure of central interest a California oak painted as only he and a few others can paint them. There is more of turbulence and unrest in the scene than this painter of pastoral peace usually presents.

A month later at the CAA his "vista into eucalyptus trees" was called "matured and old-worldly - a masterpiece."⁸⁹ Thelma Miller, art critic for the *Pine Cone*, characterized Gray's CAA entry, *Oak Trees*, in March of 1936 as:⁹⁰

... one of his consistent little gems of California landscape, with a particularly happy effect of light. Here is one man who can make a little painting without making it look like a fragment of a big one. It is as tranquil, as vast and uncircumscribed as if the auditor were actually focusing his eyes on one detail in Nature, momentarily ignoring but not forgetting the whole panorama.

She called his *Carmel from Point Lobos* four months later a rare marine "with a fine color quality, incisive style and balance of composition which recommends more frequent essays into this field."⁹¹ In October of 1937 at the CAA Gallery his oak trees were said to be handled "minutely in detail and quite artistically in coloring."⁹² The following month Rosalie James, art critic for the *Pine Cone*, admired the photographic clarity of his *Sand Dunes* which Gray re-exhibited at the CAA Gallery in August of 1938 and April of 1941.⁹³ On that last date long-time critic at the *Pine Cone*, Eleanor Minturn-James, said of this watercolor that:⁹⁴

... nothing could epitomize our Carmel beach more lovingly than this water color by a veteran peninsula painter. No one has painted the dunes - not the sun-glitter of them but the fog-muted mystery - better than Percy Gray. The shifting structure of sand as it

mounds and hollows. A shore stranded scrub oak, so green and leaning.

During February of 1938 his work was included in the first exhibition by CAA artists in Salinas at the Women's Club House.⁹⁵ That same month Sally Fry, art critic for *The Carmel Cymbal*, observed that his *Oak Tree* at the CAA Gallery in Carmel "was done in his usual soft manner. There was a good cloud effect but rather uninteresting colors were used."⁹⁶ In March and September of 1940 at that venue he displayed *Monterey Oaks* and *Seventeen-Mile Drive*.⁹⁷ Gray contributed *California Oaks* to the 1949 Centennial Show at the CAA Gallery.⁹⁸ In March of 1951 his work was included in the CAA's "Pioneer Artists Exhibition."⁹⁹ In 1987 his watercolor portrait *Long Bear's Daughter* was part of the CAA exhibition entitled "The First Ten Years: A Tribute to the Founding Members" and was reproduced in the *Monterey Peninsula Herald*.¹⁰⁰

During the early years of his Monterey residence he exhibited with some frequency outside the Peninsula. In the spring of 1924 Gray held a successful solo exhibition at the Bohemian Club.¹⁰¹ That fall his display of watercolors at Gump's received the habitual praise of the *Examiner*.¹⁰² H. L. Dungan said of this show that "Gray speaks for California in its gentler moods - quiet sea and shore, soft sunshine and shadow."¹⁰³ In 1925 his work was included in an exhibition at the Ebell Club of Long Beach.¹⁰⁴ That year in both May and December several of his watercolors reappeared at Gump's, including *Oaks in Carmel Valley*.¹⁰⁵ A year later at the M. H. de Young Memorial Museum in San Francisco's Golden Gate Park he contributed to a general show.¹⁰⁶ When sixteen of his "new" watercolors were displayed at Gump's in November of 1926, they were labeled as "conservative" and pleasing to "older patrons."¹⁰⁷ From this show the *Examiner* reproduced his *Rogue River-Oregon* and noted that this "painter-realist" has endowed "his pictures with the eerie charm of romance . . . the misty quality of the air, the mystery of clouds sailing by, the soul of the trees . . . people have proven repeatedly that they like to live with Percy Gray's pictures."¹⁰⁸ Gene Hailey, art critic for the *San Francisco Chronicle*, noted that the Gump's exhibit was "a typically fine showing of the romantic school . . . [and] is thoroughly satisfactory to the outdoor-lover of typically Western scenery."¹⁰⁹ A few of Gray's exhibited titles were: *South of Big Sur*, *In the Province of Soledad*, *Two Pines-Carmel*, *Eucalyptus Trees-San Mateo* and *Two Oaks*.¹¹⁰ That December he staged an exhibition at San Francisco's Family Club on Powell Street and his subjects ranged from Monterey and Salinas to Yosemite and Oregon.¹¹¹ His 1927 exhibition at The Print Rooms of Hollywood was reviewed in the *Los Angeles Times*.¹¹²

Percy Gray has a very personal manner of presenting romantic scenes in drypoint. He gives us glowing visions of great ports, reminiscent of Turner in his treatment of light. His technique ranges from deep velvet blacks to delicate lines.

More and more his style was seen as "old fashioned . . . with a reverent conservative hand" and soon his solo exhibitions were replaced by a single watercolor or a small group of paintings at private galleries such as Rabjohn's or Gump's.¹¹³ At the 1928 Annual of the Bohemian Club Grace Hubbard, art critic for *The Wasp* of San Francisco, noted that his *Eucalyptus Trees* and other watercolors were "Corot-like in their misty tracery."¹¹⁴ He contributed to the 1929 exhibition at the California State Fair in Sacramento, but received no awards.¹¹⁵ His work was accepted for display at the February 1930 State-wide Annual of the Santa Cruz Art League.¹¹⁶ In April of 1931 as a member of the Bohemian Club he was invited to contribute to the opening exhibition of the Alma de Bretteville Art Gallery in San Francisco.¹¹⁷ Three months later he exhibited "a eucalyptus tree" at the Courvoisier Galleries.¹¹⁸ In October of 1932 a small one-man show of his work was staged at the Burlingame Studio Shop; at the Bohemian Club Annual of 1936 he displayed *Monterey Oak* and two years later at that venue he re-exhibited his popular painting, *In the Clearing*.¹¹⁹

The Grays resided in Monterey until their permanent return to the San Francisco Bay Area in late 1939. The couple lived first in San Francisco, but soon built a home in San Anselmo.¹²⁰ At this time Henry Percy united with other reactionary conservative painters, whose work had either been excluded or marginalized in juried exhibitions, to fight "Modernism in art" by holding their own shows. To this end he became a founding member and sat on the council of the San Francisco chapter of the Society for Sanity in Art, the future Society of Western Artists, where he exhibited from 1939 through 1947.¹²¹ At the Society's 1940 Annual in the Palace of the Legion of Honor Gray was awarded a third prize in the watercolor category for his *South Mountains-Arizona*; that year the Society also exhibited his work at the Women's Club on Treasure Island.¹²² Three years later he received the "Sanity in Art Logan Medal" for his water color entitled *Eucalyptus Trees*.¹²³ In 1938 and 1939 he joined other "prominent conservatives artists" in special exhibitions at the Graves Gallery of San Francisco.¹²⁴ In October of 1941 and April of 1942 he contributed to the traveling exhibitions of the American Artists' Professional League which appeared in the Bamboo Room of Berkeley's Claremont Hotel.¹²⁵ In 1941 he exhibited with the Bay Region Art Association in Oakland's Capwell Building and was elected to the Advisory Council of the Marin Society of Artists.¹²⁶ Gray's oils and watercolors at the Bohemian Club Annual in the spring of 1943 were called "consistently delicate, sensitive, delightful" by John Garth, artist and conservative critic for *The Argonaut*.¹²⁷ During April of 1945 at San Francisco's Pent House Gallery the California chapter of the American Artists' Professional League held its "official" First Annual Exhibition and Garth noted:¹²⁸

Again, Percy Gray of the lyric watercolors has presented here for a change a canvas in oil. For sheer poetic beauty, this work surpasses, I think, anything I have ever seen by this artist, which is saying a great deal. It is a sort of fairyland view of Mt. Tamalpais rising above the lush loveliness of truly "marvelous Marin." This small yet spacious work could only have been conceived by the sensitive eye of a true poet and someone will probably buy it before the show closes. The wealth of delicate color variation in meadow and foliage, the flow of form into form as the vision recedes, is unbelievable. Despite its delicacy, this canvas strikes you forcibly at first glance yet continues to interest you repeatedly, the oftener you view it, increasing rather than decreasing in fascination, reversing the usual order.

At the Bohemian Club Annual in the spring of 1947 he exhibited, according to Garth, scenes of "Marin oak groves, poplars along the mountainside, the sand dunes of Monterey and a quaint little study of the modest country home of author, Wilber Hall, yet all reflect that pastoral charm so characteristic of this veteran painter."¹²⁹ At that same event a year later Garth reported that Gray "has sent us a vision of pine trees along the dunes he loves to paint and has included a quiet-toned vision of a picturesque California valley which holds a delightful sense of gentle recession."¹³⁰ Gray's admirers were confined to an ever contracting circle of older patrons. Despite his increasingly isolated status in the contemporary art world, the unchanging Gray ignored his critics. The prominent art reviewer for the *San Francisco Chronicle*, Alfred Frankenstein, joked that his entry at the 1949 Bohemian Club Annual, *Tamalpais From the North*, was "so anachronistic" that it may eventually be "tomorrow's avant-garde."¹³¹ In December of that year he exhibited at the "Watercolor Fair" in the Maxwell Galleries of San Francisco and also with the Marin Society of Artists at the Art & Garden Center.¹³² In the spring of 1950 he opened a one-man show of his watercolors and oils in the lobby of the Lark Theatre and returned to a general exhibit at that venue the following year; several of his watercolors were included in the March 1951 show of California's conservative "contemporary painters" at Gump's.¹³³ Shortly thereafter his wife died. He opened a studio in San Francisco at 555 Sutter Street and had a secondary residence at the Bohemian Club.¹³⁴

Percy Gray unexpectedly died of a heart attack in his San Francisco studio on October 10, 1952.¹³⁵ He was survived by his sisters, Miss Louise Gray and Mrs. Marion Murch, and three brothers, Alexander, Alfred and Herbert. The Rev. Lynn T. White officiated at the funeral. John Garth provided this eloquent obituary for *The Argonaut*.¹³⁶

When the young are taken by death and the promise of their being is stopped before it has had a chance to unfold and flower, there is sorrow and regret. But when the gentle spirit of Percy Gray last week passed into eternity, there was about his passing a sense of fulfillment. He had enjoyed an honored career and had contributed much of beauty to the life-experience of his generation. He died as he had lived, with quiet dignity, and one had an impulse to say, "Well done, gentle comrade, rest in peace." His legacy was his collection of radiant and sensitive paintings of our beloved California oaks and mountains, which now continue to give delight even though he himself is no longer with us.

It was characteristic of the man that his last thoughts were for the profession he loved. Before falling asleep, he requested that, instead of sending flowers to cover the frail frame for which he would no longer have any use, the money for these remembrances be sent to the Society of Western Artists to help them continue to carry high the ideals of which his own quietly productive life was so splendid a symbol. It is a testimonial to the love his many friends felt for him that the Society has received several hundred dollars because of this request. The Society accepts this gift with deep humility and, in a spirit of humble dedication, will use it as he would have wished. May his warm enthusiasm for the poetry and beauty of lifelong dwell in all our hearts

In 1970 the California Historical Society of San Francisco held a major retrospective of Gray's work, which included about one hundred and fifty pieces. Thomas Albright, art critic of the *Chronicle*, offered this surprisingly blunt assessment of Gray:¹³⁷

His skill was exceedingly limited, both in terms of subject matter and medium. When a building or other solid object obtrudes upon the landscape, it is likely to look as flat and superficial as an architect's rendering. Nor was Gray's gentle sensibility capable of coping with the raw drama of the sea, although he could dissolve sand dunes in a dazzle of light as well as anybody. Gray's numerous oils, early or late, are often stronger than his watercolors in abstract design, but this is off-set by a denseness, opacity and murkiness that revert back to the Brown Decades.

Gray produced a few highly competent etchings, but the shows most memorable works are almost all watercolors, modest in scale, sometimes mere sketches inserted in the texts of letters or greetings. . . .

The surprise of the exhibition is Gray's ability, strength and forthright honesty as a portraitist. This extends even to sketches of live models made during Gray's student days, but it is exemplified most startlingly in a series of watercolors portraying various Indian chiefs. . . . the most candid, forceful and individualized portraits of Indians to be produced in those years.

His work also appeared in general shows at the Historical Society in April of 1958 and January of 1964.¹³⁸ His watercolors were included in the exhibitions of California art at the Oakland Art Museum in July of 1962 and July of 1970.¹³⁹ The CAA sponsored a solo exhibition of his paintings and graphic art in 1998. In spite of the ever changing tastes in the art market, Gray's landscapes have remained immensely popular into the 21st century.

ENDNOTES FOR H. P. GRAY: 1. *SFC*, December 5, 1970, p.35. / 2. U.S. Census of 1870 [ED 2nd Ward, Sheet 256]. / 3. U.S. Census of 1880 [ED 2, Sheet 26]. / 4. Halteman, p.1179. / 5. *SFL*, June 1, 1895, p.1. / 6. *CPC*, November 29, 1929, p.14. / 7. Bernier, p.170. / 8. *ADA*, April 29, 1897, p.1. / 9. U.S. Census of 1900 [ED 780, Sheet 9A]. / 10. *SFL*, February 25, 1907, p.6. / 11. *CPC*, October 17, 1952, p.5. / 12. Schwartz, *Northern*, p.65; *SFL*: August 14, 1907, p.13; October 28, 1907, p.7; March 27, 1910, p.48; *TOI*: August 31, 1907, p.9; April 14, 1912, p.25; June 9, 1912, p.25. / 13. Halteman, p.1169; *SFL*: November 15, 1907, p.2; October 25, 1908, p.31; *TOI*, March 4, 1911, p.15. / 14. *TOI*: October 15, 1908, p.3; November 20, 1910, p.20; *SFL*: November 22, 1908, p.35; November 21, 1909, p.20; November 28, 1909, p.31; December 5, 1909, p.30; November 27, 1910, p.42; *SFC*: December 14, 1913, p.62; December 6, 1914, p.29; May 14, 1916, p.26; December 10, 1916, p.26. / 15. *SFL*, November 21, 1909, p.30; cf. *TOI*, June 9, 1909, p.16. / 16. *POI* 1909, p.1282; *AAA*: 7, 1909-10, p.133; 12, 1915, p.383. / 17. *SFL*, November 14, 1909, p.52. / 18. U.S. Census of 1910 [ED 53, Sheet 17B]. / 19. *SFL*, May 21, 1911, p.82. / 20. *SFL*, June 4, 1911, p.33. / 21. *SFL*, September 33, 1911, p.47. / 22. *SFL*: June 23, 1912, p.35; August 11, 1912, p.39. / 23. Schwartz, *Northern*, p.65; *SFX*, November 30, 1913, p.34; November 19, 1922, p.14-N; *SFC*: November 28, 1915, p.24; February 6, 1916, p.19; December 2, 1917, p.S-8; December 15, 1918, p.8-S; January 28, 1923, p.4-D; June 10, 1923, p.6-D; March 23, 1924, p.6-D; March 30, 1924, p.6-D; March 15, 1925, p.14; February 20, 1927, p.D-7; February 23, 1930, p.6-D; *TOI*: December 10, 1916, p.24; December 9, 1917, p.22; November 29, 1920, p.2; December 5, 1920, p.6-S; March 22, 1925, p.S-5; February 28, 1926, p.10-M; February 20, 1927, p.S-5; February 19, 1933, p.8-S; March 10, 1935, p.S-7; February 21, 1937, p.6-B; February 20, 1938, p.5-S; February 26, 1939, p.B-7; March 24, 1940, p.B-7; March 22, 1942, p.S-5; April 11, 1943, p.B-3; *CPC*: February 27, 1927, p.10; March 1, 1929, p.7; February 21, 1930, p.11; February 28, 1930, p.9; *BDG*: March 1, 1928, p.6; February 28, 1936, p.9; April 20, 1950, p.24; *TAT*: February 19, 1932, p.9; March 6, 1936, p.17; April 12, 1946, p.16; April 25, 1952, p.16; *SFL*: February 14, 1931, p.14; November 5, 1932, p.10; *SEW*: February 13, 1932, p.7; February 11, 1933, p.7; February 13, 1937, p.15; February 11, 1939, p.15; March 16, 1940, p.15; March 15, 1941, p.15; *IWP*: February 18, 1933, p.13; February 25, 1933, p.33. / 24. *SFL*, April 27, 1913, p.36; *SFX*, March 8, 1914, p.32; *SFC*: May 2, 1915, p.24; May 16, 1915, p.19. / 25. *SFC*, February 15, 1914, p.21. / 26. *AAP* 5.11, 1914, p.388; cf. *Western Art* 1, 1914, p.34. / 27. *SFC*, October 25, 1914, p.26. / 28. *SFC*, November 15, 1914, p.15. / 29. *SFC*: June 20, 1915, p.44; December 26, 1915, p.24. / 30. Schwartz, *Northern*, p.65. / 31. *SFC*, January 22, 1916, p.8. / 32. *SFC*, September 19, 1915, p.22. / 33. *Trask*, p.186. / 34. *SFC*, July 25, 1915, p.17. / 35. *LAT*, November 23, 1915, p.1-4. / 36. *AAA* 14, 1917, p.497; Crocker: 1919, p.1778; 1920, p.1677; 1921, p.1602; 1922, p.1728; 1923, p.1795; *TOI*: October 11, 1919, p.4. / 37. *TOI*: June 11, 1916, p.13; June 18, 1916, p.14. / 38. *SFC*: November 19, 1916, p.27; December 3, 1916, p.18; December 24, 1916, p.23. / 39. *TOI*: September 23, 1917, p.20; September 26, 1917, p.4; September 28, 1917, p.24; October 7, 1917, p.20. / 40. *SFC*, January 6, 1918, p.E-3. / 41. *SFC*, March 3, 1918, p.7-S. / 42. *DPT*, May 3, 1918, p.1; *SFC*, May 5, 1918, p.E-3. / 43. *SFC*: November 10, 1918, p.2-E; November 24, 1918, p.7-S. / 44. *SFX*: May 30, 1920, p.4-N; November 28, 1920, p.N-7; April 17, 1921, p.6-N; April 23, 1922, p.E-5; May 25, 1924, p.N-3; November 9, 1924, p.8-N. / 45. *SFX*, July 13, 1919, p.6-N. / 46. *SFX*: May 9, 1920, p.6-N; May 30, 1920, p.4-N. / 47. *TOI*, December 7, 1919, p.4-B. / 48. U.S. Census of 1920 [ED 258, Street 16B]. / 49. *SFC*: May 9, 1920, p.E-3; June 27, 1920, p.E-3; *SFX*, July 25, 1920, p.N-5. / 50. *SFC*, September 26, 1920, p.8-S; *TOI*: September 26, 1920, p.6-S; December 12, 1920, p.B-11. / 51. *SFX*, November 28, 1920, p.N-7. / 52. *Dispatch Democrat* (Ukiah), November 19, 1920, p.2; *CPC*, November 25, 1920, p.2. / 53. *SFC*, January 16, 1921, p.S-9; *CPC*, January 20, 1921, p.6. / 54. *SFX*: April 10, 1921, p.12-N; April 17, 1921, p.6-N; cf., *SFC*, April 24, 1921, p.F-3; *BDG*: April 30, 1921, p.8; May 7, 1921, p.6. / 55. *CPC*, May 19, 1921, p.6. / 56. *CPC*, May 26, 1921, p.4; *BDG*, June 4, 1921, p.6; *DPT*, June 11, 1921, p.8. / 57. *TOI*, April 24, 1921, p.S-5. / 58. *CPC*, September 8, 1921, p.4. / 59. *SFX*, April 23, 1922, p.E-5; *TOI*, June 14, 1922, p.2. / 60. *SFX*, November 19, 1922, p.14-N. / 61. *TOI*, January 28, 1923, p.6-B. / 62. *SFX*, May 10, 1925, p.N-7. / 63. *CPC*: April 29, 1923, p.6; May 5, 1923, p.10. / 64. *TOI*: July 8, 1923, p.4-B; July 13, 1924, p.8-B; July 13, 1941, p.S-2; August 8, 1941, p.44-C; Perry/Polk: 1926, p.183; 1928, p.216; 1930, p.222; 1939, p.237; *AAA*: 20, 1923, p.536; 28, 1931, p.554; 30, 1933, p.536; McGlauffin, p.174. / 65. *SFX*, May 3, 1923, p.7; cf. *TOI*, May 6, 1923, p.12-B. / 66. *CPC*, June 28, 1924, p.1; *SFC*, July 6, 1924, p.6-D; *LAT*, July 6, 1924, p.2-8; *TOI*: August 15, 1924, p.31; September 7, 1924, p.8-B; October 9, 1924, p.10; *Bakersfield Californian*, October 14, 1924, p.3. / 67. Appendix 2. / 68. *CPC*, November 25, 1922, p.5. / 69. *CPC*, July 28, 1923, p.4. / 70. *SFC*: August 8, 1920, p.E-3; May 31, 1925, p.D-3; September 6, 1925, p.D-3; May 27, 1928, p.D-7; September 8, 1929, p.D-5; November 15, 1931, p.6-S; *TOI*, October 9, 1921, p.S-8; *BDG*: September 9, 1922, p.6; June 1, 1928, p.11; *CPC*: September 12, 1925, p.5; November 5, 1926, p.11; January 27, 1928, p.4; *LAT*, September 1, 1929, p.3-18; CRM, August 28, 1930, p.2. / 71. *LAT*, September 1, 1929, p.3-18. / 72. *CPC*, June 17, 1932, p.7; cf., *TOI*, May 22, 1932, p.6-S; *BDG*, June 17, 1932, p.7. / 73. *SFC*, June 12, 1932, p.D-3; *TOI*, June 12, 1932, p.8-S; cf. *SFL*, July 2, 1932, p.8. / 74. *CPC*, December 9, 1932, p.6. / 75. *CRM*, November 13, 1930, p.6. / 76. *CPC*, February 7, 1925, p.8; *TOI*: July 19, 1925, p.S-5; October 18, 1925, p.S-3; December 24, 1925, p.3; cf. B & B, August 3, 2009, No.24. / 77. *CPC*, May 23, 1925, p.2; B & B, November 21, 2011, No.94. / 78. *CPC*, November 29, 1929, p.14. / 79. *LAT*, February 13, 1930, p.1; *CPC*, February 21, 1930, p.16. / 80. U.S. Census of 1930 [ED 27-23, Sheet 11A]. / 81. CVRI, Monterey County: 1932-1936. / 82. *CPC*, October 23, 1931, p.7. / 83. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when he exhibited at the CAA: Appendix 4; *CSN*: April 19, 1934, p.4; June 21, 1934, p.1; August 2, 1934, p.3; *CPC*: June 22, 1934, p.5; August 23, 1935, p.11; February 7, 1936, p.10; March 19, 1937, p.6; October 8, 1937, p.6; February 17, 1939, p.2; May 12, 1939, p.4; July 28, 1939, p.11; August 25, 1939, p.4; October 20, 1939, p.12; November 10, 1939, p.12; December 3, 1943, p.4; July 27, 1945, p.2; January 18, 1946, p.3; August 9, 1946, p.7; *CCY*: May 6, 1938, p.10; August 5, 1938, p.2; February 10, 1939, p.10; May 12, 1939, p.3; July 14, 1939, p.26; October 13, 1939, p.10; November 17, 1939, p.3; September 13, 1940, p.7; *CSP*, March 10, 1949, p.3; *MPH*: October 31, 1949, p.A-3; October 31, 1950, p.A-11. / 84. *DPT*, May 31, 1928, p.6; *TOI*, June 3, 1928, p.B-3; *CPC*, June 8, 1928, p.4. / 85. *CSN*, January 11, 1934, p.1; *CPC*: February 23, 1934, p.1; March 23, 1934, p.5; December 23, 1938, p.1; September 3, 1943, p.1. / 86. *CPC*, October 19, 1934, p.4. / 87. *CPC*, August 9, 1935, p.7. / 88. *CPC*, November 8, 1935, p.4. / 89. *CPC*, December 13, 1935, p.16. / 90. *CPC*, March 20, 1936, p.6. / 91. *CPC*, July 10, 1936, p.10. / 92. *CRN*, October 6,

1937, p.9. / **93. CPC**, November 12, 1937, p.7; August 26, 1938, p.14. / **94. CPC**, April 11, 1941, p.5. / **95. CPC**, February 18, 1938, p.7. / **96. CCY**, February 11, 1938, p.6; cf. **CPC**, February 11, 1938, p.14. / **97. CPC**, March 8, 1940, p.3; September 6, 1940, p.7. / **98. CPC**, August 12, 1949, p.9. / **99. MPH**, October 29, 1960, p.A-7. / **100. MPH**, August 23, 1987, p.6-D. / **101. SFX**, May 25, 1924, p.N-3. / **102. SFX**, November 9, 1924, p.8-N; cf., **SFC**, February 9, 1924, p.D-3; November 16, 1924, p.D-3. / **103. TOT**, November 23, 1924, p.31. / **104. LAT**, May 3, 1925, p.3-38. / **105. TOT**, May 17, 1925, p.S-7; **SFC**, December 13, 1925, p.D-3. / **106. TOT**, July 18, 1926, p.S-5. / **107. SFC**, November 7, 1926, p.6-F; **TOT**, November 7, 1926, p.S-5; November 14, 1926, p.S-7. / **108.** As cited in **CPC**, November 12, 1926, p.11. / **109. SFC**, November 14, 1926, p.6-F. / **110. SFC**, November 14, 1926, p.6-F; **CPC**, December 24, 1926, p.11. / **111. SFC**, December 19, 1926, p.6-F. / **112. LAT**, December 18, 1927, p.3-30. / **113. SFC**, February 10, 1924, p.6-D; April 6, 1924, p.6-D; April 27, 1924, p.6-D; July 6, 1924, p.6-D; July 13, 1924, p.D-3; October 30, 1932, p.D-3; **TWP**, June 27, 1931, p.12; **SFL**, June 27, 1931, p.14; October 17, 1931, p.14; October 8, 1932, p.9; **TOT**, December 6, 1931, p.6-S; **TAT**, July 15, 1932, p.14; November 4, 1932, p.13; July 7, 1933, p.20; **BDG**, July 7, 1933, p.5. / **114. TWP**, February 25, 1928, p.23. / **115. SFC**, September 8, 1929, p.D-5. / **116. CPC**, February 7, 1930, p.12. / **117. SFL**, April 25, 1931, p.8; **SFC**, May 3, 1931, p.4-D. / **118. CPC**, July 10, 1931, p.7. / **119. SMT**, September 28, 1932, p.4; October 1, 1932, p.5; October 3, 1932, p.5; **SFL**, October 29, 1932, p.9; **TOT**, March 1, 1936, p.S-7; **CPC**, March 18, 1938, p.11. / **120. U.S. Census of 1940 [ED 38-131, Sheet 61A]**. / **121. SFW**, August 5, 1939, p.6; August 17, 1940, p.15; **TAT**, September 15, 1939, p.15; **CSM**, September 9, 1940, p.14; **TOT**, August 6, 1939, p.B-7; August 18, 1940, p.B-7; September 15, 1940, p.B-7; **SFC**, January 12, 1947, p.22-W; Ball, p.261. / **122. TOT**, June 16, 1940, p.B-7; August 29, 1940, p.25-B; October 13, 1940, p.B-7. / **123. TAT**, December 17, 1943, p.15; **TOT**, December 19, 1943, p.2-B. / **124. BDG**, July 1, 1938, p.8; **TAT**, January 20, 1939, p.20. / **125. BDG**, October 1, 1941, p.16; **TOT**, April 26, 1942, p.B-7. / **126. TOT**, February 23, 1941, p.B-7; November 23, 1941, p.S-5. / **127. TAT**, April 2, 1943, p.18. / **128. TAT**, April 20, 1945, p.19. / **129. TAT**, May 16, 1947, p.20. / **130. TAT**, April 9, 1948, p.16. / **131. SFC**, April 24, 1949, p.11; cf. **TAT**, April 22, 1949, p.16. / **132. DJJ**, December 13, 1949, p.4; **BDG**, December 22, 1949, p.12. / **133. DJJ**, March 21, 1950, p.9; June 13, 1950, p.3; November 1, 1951, p.20; **BDG**, March 1, 1951, p.12; **TAT**, March 23, 1951, p.19. / **134. SFL**, March 22, 1952, p.3. / **135. CPC**, October 17, 1952, p.5; **MPH**, November 3, 1952, p.A-1; California Death Index; cf., Donald C. Whitton and Robert E. Johnson, *Percy Gray, 1869-1952*, San Francisco, 1970; Falk, p.1353; Alfred C. Harrison Jr., Scott A. Shields et al., *The Legacy of Percy Gray*, Carmel Art Association, Carmel, 1999; Spangenberg, pp.27, 65f; Raymond Wilson in Westphal, *North*, pp.80-85; Jacobsen, p.1288; Hughes, p.453; Seavey, p.22. / **136. TAT**, October 31, 1952, p.19. / **137. SFC**, December 5, 1970, p.35. / **138. TOT**, April 11, 1958, p.30-D; **SMT**, January 18, 1964, p.20. / **139. TOT**, July 29, 1962, p.5-EL; July 19, 1970, p.26-EN.

JULIAN GREENWELL (1880-1960) was born on September 2nd in Hawaii. He made his first verifiable visit to the Monterey Peninsula in 1907 when he stayed in Pacific Grove.¹ A decade later Greenwell was studying art in San Francisco. He registered on the local voter index as a "Democrat" with his residence at 1299 California Street.² He advertised his studio at this address in 1918.³ That September he declared on his draft registration card that he lived with his sister at 650 Bush Street and that he was a self-employed artist "wherever landscape work is found." He was described as having brown eyes and hair; his birth date was given as September 2, 1880.⁴ By late 1919 Greenwell had returned to his home in Hawaii. According to the U.S. Census in January of 1920, he resided on his English-born father's plantation in south Kona with his sister, three servants and laborers.⁵ Julian again listed his occupation as "artist." Shortly thereafter he relocated to Monterey. He studied with Armin Hansen and built a house at 262-263 El Dorado Street near his mentor. On the local voter index he registered as a "Republican."⁶

In 1923 after his return from a visit to Hawaii Greenwell displayed his canvas, *Carmel Valley*, as well as a *Decorative Panel* at the Seventeenth Annual Exhibition of Carmel's Arts and Crafts Club.⁷ In her review for the *Berkeley Daily Gazette* Jennie Cannon referred to this panel as one of "the choicest bits" at that exhibition.⁸ According to a review in the *Carmel Pine Cone*, his *Carmel Valley* was said to possess "very good perspective" and to be "broadly handled and well designed."⁹ Throughout the 1920s he was active in the Carmel social scene.¹⁰ Greenwell contributed to the Forty-seventh Annual of the San Francisco Art Association (SFAA) in the spring of 1924.¹¹ A year later he displayed a painting entitled *Spring* at the Sixth Annual Exhibition of the Painters and Sculptors of Southern California in the Los Angeles Museum.¹² His work was hung at the Del Monte Art Gallery from the spring to the fall of 1926; he also attended the "artists reception" at that venue.¹³ When Greenwell returned from Hawaii in February of 1927, his occupation was listed on the ship's manifest as "noted cartoonist."¹⁴ At this time he was a member of the short-lived "Monterey Group" and exhibited at its spring show in San Francisco's Galerie Beaux Arts; J. B. Salinger, art critic for *The Argus*, evaluated one of his paintings:¹⁵

The large Monterey landscape by Julian Greenwell might have gained in sentiment if the artist had not been so conscious that he was painting a road, trees, grass and shadows of the trees across the road. It is too much of a "painting" and not enough of a genuine expression.

However, Gene Hailey of the *San Francisco Chronicle* had a different opinion of the same work: "Julian Greenwell, who once painted small landscapes, has escaped from his limitations and accomplished a huge greenish Monterey landscape with an influence of Armin Hansen tonality."¹⁶ Also in 1927 he contributed to the Inaugural Exhibition of the Carmel Art Association (CAA) and to several subsequent shows through 1935.¹⁷ For the Seventeenth CAA Exhibition in June of 1932 he exhibited *Carmel Valley*.¹⁸ He donated his art in January of 1934 to the "benefit" exhibition-affle in support of the CAA Gallery.¹⁹ In February of 1935 at the CAA monthly exhibition he displayed "a conventional California field of poppies.

Pleasant and colorful."²⁰ For the CAA's show that March the *Pine Cone* posted the following: "A dynamic arrangement of pitcher, candlesticks, citrus fruits, Roman scarf and other oddments, beautifully drawn, is Julian Greenwell's still-life."²¹ At the CAA in September his "composition of valley oaks against the blue depths of a wide canyon" was called by the *Pine Cone* "unusually rich" with "deep color that wins attention."²²

From the U.S. Census of 1930 we learn that this "artist" owned his own Monterey home, which was valued at six thousand five hundred dollars, and was still unmarried.²³ In October of that year the Gump Gallery in San Francisco staged a solo exhibition with fifteen of his oils: two still lifes, one "figure piece" and twelve landscapes of Monterey and Carmel.²⁴ Mildred McLouth, art critic for the *San Francisco Chronicle*, reproduced his *California Landscape* and observed:²⁵

Greenwell is a pupil of Armin Hansen, but reflects little of Hansen's influence except perhaps in a kindred use of strong vital color. Interested primarily in the outward aspect of things, Greenwell's work is purely objective and conservative; there is a solidity in his painting accomplished in great part by the even tenor of his palette. Many of the scenes portrayed are the vast expanses of California wild flowers. There is one of a field of lupins, another of California poppies. "Late Summer, Salinas Hills" has an exceptionally nice feeling of sunshine, and the luminous quality of blue sky and white fleecy clouds. His portrait of Señor Augustine de Sota is simply blocked in, the character of the old-time Spaniard conveyed picturesquely in a bright red shirt and green hat.

The art critic for *The Wasp* of San Francisco, Grace Hubbard, said of the Gump's show that his "oils are developed in a solid and colorful vein, and showing a pleasing feeling for the aspect of nature . . . of vivacious and bright-hued expanses of wild flowers."²⁶ In 1931 at the California State Fair he won a third prize in the landscape-marine category.²⁷ That year he exhibited *Early Spring* at the Monterey County Fair.²⁸ In late October the *Pine Cone* reported that the artist had departed "for a six-month vacation from Monterey and his easel."²⁹ Between 1937 and 1941 his "artist studio" at 262 El Dorado Street was advertised in the Directory.³⁰ Julian Greenwell died in Monterey County on April 20, 1960.³¹

ENDNOTES FOR GREENWELL: 1. **SFL**, August 18, 1907, p.42. / 2. **CVRI**, City and County of San Francisco, 1917. / 3. **Crocker** 1918, p.1836. / 4. **WWDR**, No.96111-8530, September 4, 1918. / 5. U.S. Census of 1920 [ED 114, Sheet 52A]. / 6. **CVRI**, Monterey: 1924-1944; U.S. Census of 1940 [ED 27-31, Sheet 7A]. / 7. Appendix 2: **LAT**, Jan. 22, 1923, p.1-2. / 8. **BDG**, August 4, 1923, p.6. / 9. **CPC**, August 11, 1923, p.2. / 10. **TOT**, July 6, 1924, p.8-S. / 11. **CPC**, May 10 1924, p.3. / 12. **Moore**, p.B-57. / 13. **CPC**, June 18, 1926, p.10; **CCY**, July 6, 1926, p.12; **BDG**, October 23, 1926, p.5. / 14. **TOT**, February 3, 1927, p.26. / 15. **ARG**, June 1927, p.1; cf., **TOT**, April 24, 1927, p.5-S; **BDG**, April 30, 1927, p.6; **SFC**, May 1, 1927, p.D-7; **CCY**, May 4, 1927, p.4; **TAT**, May 7, 1927, p.13; May 14, 1927, p.16. / 16. **SFC**, May 15, 1927, p.D-7. / 17. Appendix 4; **CSN**, June 21, 1934, p.1; **CPC**, June 22, 1934, p.5; **TOT**, March 31, 1935, p.7-S. / 18. **CRM**, June 23, 1932, p.3. / 19. **CSN**: January 11, 1934, p.1. / 20. **CPC**, February 8, 1935, p.8. / 21. **CPC**, March 8, 1935, p.9. / 22. **CPC**, Sept. 13, 1935, p.7. / 23. U.S. Census of 1930 [ED 27-23, Sheet 4B]. / 24. **BDG**, October 10, 1930, p.5. / 25. **SFC**, October 5, 1930, p.4-D. / 26. **TWP**, October 11, 1930, p.12. / 27. **SFL**, Sept. 12, 1931, p.11; **TOT**, Sept. 13, 1931, p.6-S; **BDG**, September 17, 1931, p.7; **LAT**, September 27, 1931, p.3-18. / 28. **CPC**, October 9, 1931, p.8. / 29. **CPC**, October 30, 1931, p.8. / 30. **Perry/Polk**: 1937, pp.222, 287,480; 1939, pp.283, 434; 1941, pp.279, 506. / 31. California Death Index; Hughes, p.457; Jacobsen, p.1303.

JAMES MARTIN GRIFFIN (1850-1931) was born on February 20th in Cork, Ireland, and at the age of sixteen became a pupil of James Brennan, R.H.A., at the Cork School of Art.¹ Early recognition of his talent as a landscape painter resulted in elected membership to the Water-Color Society of Ireland and frequent requests to exhibit at the Royal Hibernian Academy of Arts. Shortly after his arrival in San Francisco in the mid 1890s he joined the San Francisco Art Association (SFAA). In 1896 his studio-residence was at 237 Twelfth Avenue and by March of 1897 it had changed to 1514 Sacramento Street.² From his atelier he taught day and night classes in "landscape painting, still life, freehand drawing and etching" at the rate of five dollars for eight lessons.³ At the 1896 Mechanics' Institute Fair he won the first prize in the "etching" category for his *Cork City*.⁴ At the fall Annual of the SFAA in 1898 the *San Francisco Call* declared his oil, *A Passing Storm*, to be: "One of the gems of the collection . . . a very clever piece of brush work and withal a very beautiful product. This artist has several good canvases and in all of them promises great things for the future."⁵ At that same event the critic for *The Wave* mused: "In a group by themselves are Griffin's landscapes; it is a pleasure to notice his unconventional method of expression. The *Approaching Storm* as well as the *Cornfield* show a fine ability predestined to success."⁶ Between the late fall of 1897 and the summer of 1900 he advertised his studio in the "Central Block" of Alameda and resided nearby at 1325 or 909 Park Street in close proximity to fellow painters, Perham W. Nahl and Charles P. Neilson.⁷ The *Alameda Daily Argus* called him "an artist of rare ability" and alerted its readers in December of 1897 to a local exhibition of his "sketches and etchings" at the Gray's Art Store and Gallery.⁸ In May of 1899 he contributed oils, watercolors, pastels and "black & whites" to the exhibition sponsored by the Alameda Teachers' Club.⁹ A critic for the local press remarked that his oils:¹⁰

. . . deserve most careful inspection, not only on account of the refinement and vigor therein displayed, but because of the beautiful concepts that seem to breathe the spirit of simplicity and harmony. Among his large pictures are some local subjects, but they are not topographical views, for this artist simply uses the place as the garb through which he strives to express the feeling and poetry of

nature, to which the average person is sometimes sensitive, but too often quite oblivious.

That December he displayed "some remarkably fine oil paintings" at another Alameda Teachers' Club exhibition.¹¹

On August 30, 1900 Griffin moved his residence from Alameda to 2036 Broadway in Oakland and established a studio in that city at 353 East Fifteenth Street.¹² In the fall of 1903 he became a member and served on the advisory committee of the short-lived Association of Professional Artists in Alameda County.¹³ Before 1906 he consolidated his residence and studio at a new Oakland address, 3795-97 West Street.¹⁴ Here he gave private lessons to several students, including William Gaw. Griffin became a member of Oakland's Palette, Lyre and Pen Club and joined in its unsuccessful effort to establish a permanent art gallery.¹⁵ He was employed as a printer and apparently used his employer's firm at 1822 Hyde Street in San Francisco as a studio.¹⁶ Griffin was one of the few artists who found buyers for his art locally and on the East Coast.¹⁷ In the early spring of 1906 he received favorable publicity in Berkeley when he donated "a beautiful marsh scene" to the local McKinley Grammar School.¹⁸ By November of 1906 Griffin had left his West-Street address and occupied a home with studio at 1405 Arch Street in Berkeley where he resided continuously until 1916.¹⁹ In 1917 and 1918 his Berkeley address was given as 1409A Scenic Avenue.²⁰ In late 1918 he moved to 3342 Chestnut Street in Oakland.²¹ Facts on his life differ in the U.S. Census of 1900 and the U.S. Census of 1910. In the former, which was conducted at Park Street in Alameda, Griffin was listed as an unmarried male from Ireland with an occupation as "landscape artist," while the latter enrolled him as a "widower" residing with his 26-year-old daughter Nan at the Arch Street address.²²

Griffin was frequently in the public eye. Even his private painting expeditions to venues in Yosemite, Amador County and Carmel were mentioned in the local press.²³ Between 1896 and 1914 he was a prominent exhibitor at the SFAA and displayed, in addition to his etching of *City Hall*, watercolors with such titles as: *Mist Clearing off Golden Gate*, *Winter Evening-Tamalpais*, *Sycamore Trees in Sunlight*, *Evening on the Canal*, *Alameda March-Evening*, *Bay Farm Island* and *Mist Clearing off Berkeley Hills*.²⁴ In March of 1900 ten of his pictures were accepted for display at the Mark Hopkins Institute of Art.²⁵ At that venue's Water Color Exhibition in November of 1901 his "large pastel" entitled *Here Dies Another Day* was said to be the best of his four contributions.²⁶ In 1905 he began to exhibit at the SFAA his first scenes of the Monterey Peninsula: *Sand Dunes* and *Sketch*. Griffin also contributed to the: Mechanics' Institute Fair from 1896 to 1897,²⁷ California State Fair in 1902,²⁸ Loan Exhibition and Second and Fifth Annuals of the Oakland Art Fund sponsored by the Starr King Fraternity in 1902 and 1905,²⁹ Oakland's Home Club about 1904,³⁰ Schussler Brothers Gallery in San Francisco in 1905,³¹ Occidental Hotel of San Francisco in 1905,³² Piedmont Art Gallery between 1907 and 1910,³³ Alameda County Exposition at Oakland's Idora Park in 1907,³⁴ Oakland Free Library Exhibition in 1908,³⁵ Del Monte Hotel Art Gallery from 1909 to 1910,³⁶ and Orpheum Theatre Gallery of Oakland in 1910.³⁷ His works appeared in at least seven Berkeley exhibitions, including the: Studio Building in 1906, three Annuals of the Berkeley Art Association from 1907 to 1909 and Hillside Club from 1911 to 1913.³⁸ At San Francisco's 1915 Panama-Pacific International Exposition he exhibited a painting entitled *River Lee in Cork-Ireland*.³⁹ Two years later he donated his work to Oakland's Red Cross Benefit "Auction Comique."⁴⁰

In the 20th century the reviews of his work were frequent and generally very positive. In June of 1906 Laura Bride Powers, art critic for the *San Francisco Call*, said of his painting entitled *San Francisco Afire* at the Rabjohn & Morcom Gallery in Oakland that he "is not up to his usual quality . . . it has color, Griffin's best note, but in perspective it is deficient. . . . Griffin is making a place for himself among the landscape painters of the West."⁴¹ One reviewer of his canvases at the 1906 Studio Building Exhibition in Berkeley remarked:⁴²

J. M. Griffin's landscapes, views of the Berkeley hills, attracted much attention. One, a view of Co-ed Canyon on a damp spring morning, abounds in those greenish grays that made Corot famous. Mr. Griffin has succeeded where many other artists fail in using this color combination.

His oil paintings and watercolors were very popular at the local private galleries, especially Rabjohn's in Oakland.⁴³ His 1907 display of pastels at that venue was well received and his watercolors were characterized as having a "treatment so soft that one would say it was a pastel . . . the best things Mr. Griffin has yet done."⁴⁴ In addition, he periodically opened his Berkeley studio for public showings.⁴⁵ At the first such event in September of 1907 his watercolors and oils from the summer in Carmel "were heralded as exceptionally characteristic."⁴⁶ In January of 1909 Lucy Jerome, art critic for the *San Francisco Call*, favorably reviewed one of his studio exhibitions and summarized the work of this "master colorist" as "infused with imaginative feeling . . . boldness and vigor."⁴⁷ Five months later she offered this extensive assessment:⁴⁸

Another artist who has been painting messages from mountain tops and sheltered valleys is J. M. Griffin, who, back from a brief sketching trip in Sonoma county, has half a dozen canvases to show as the result of his work, which are of exceeding beauty and merit. Sonoma mountain is pictured in the afternoon shadows, which creep and embosom the mountain in their warm embrace, while the scattered oaks, taller and thinner foliaged than their sister valley

oaks, stand like sentinels against the encroaching night. The mountain mists of thin purple lie on the heights like an exquisite veil, and soft ripeness and mellowness of the peaceful scene indicate a mind attuned to nature's subtlest moods.

Griffin is an artist who portrays landscape effects in a dozen different ways. In direct contrast to the above mentioned oil is a water color in broad decorative style, depicting a huge valley oak near a low, white barn with a square, open doorway, and a distant point of hills jutting into the blue water. The picture is broadly drawn. . . . Painted in flat tones, the effect is simple and charming. Still another manner of treatment is shown in the old boat which lies pulled up on the outermost edge of a sand spit. A glorious sky broods over the lonely sloop, the effect of evening being intensified by the strange melancholy which seems to pervade the sands from which the ebbing tide drifts relentlessly away.

The boldest and most striking work of the half dozen is, however, the picture of the Wild Water canyon, also in Sonoma county. This is a direct work and shows a magnificent huddle of rocks over which the foaming water dashes in wild swirls to fall into a peaceful little pool at the bottom strewn with the falling leaves. The walls of the canyon, which narrow into a crevice of wonderful beauty through which one still peers at the windings of the stream, are green in a multitude of tones, translucent in places, and melting into the wonderful orange, brown and russet hues of autumn. The rock coloring is so rich, so splendid, and so brilliantly warm that one doubts its reality till told that the depth of the canyon is such that the sun never reaches these rocks to bleach them out, which accounts for the preservation of these vivid hues of lavender, violet, purples, blues, pinks and royal reds. Great force and power pervade this scene and the general effect is that of glowing, bold, vigorous and unbounded life.

For his 1910 solo exhibition of pastels at the Rabjohn & Morcom Gallery in San Francisco, the new art critic for the *Call*, Margaret Doyle, noted:⁴⁹

For the most part these are singularly pretty little sketches, taken in the Berkeley hills, and are chiefly remarkable for their warmth of treatment and their almost vivid richness of tone. The coloring is for the most part quiet and subdued, in soft shades of red-brown and green, but a flood of light always relieves the somberness in sky and clouds and on the distant horizon line. There are a brilliancy and dash given to most of his works which makes them beautiful, quite apart from the attractive setting the artist has chosen. His "Evening in the Berkeley Foothills" is an admirable sample of this. The faint gold of the sun just set broadens and spreads in the evening sky to a deep soft rosy pink, tinting the clouds, already burnished with gold. This same afterglow, with its wonderful light, lingers for a moment in the twilight of the front of the canvas, touching the lake with gold and warming the red-brown of the tree trunks with its ruddy tints.

A dainty little pastel is his "Sunset," . . . This, like all of his, is noticeable for the good cloud effects and for the way the reflected light is brought out in landscape and water.

At the 1914 SFAA spring Annual in the San Francisco Art Institute his watercolor, *The Green Hills*, was called "a scene of ravishing freshness."⁵⁰ That November he joined the Artists of California, an ultimately unsuccessful group created to lobby the directors of the Panama-Pacific International Exposition to establish a separate exhibition space for California artists.⁵¹ As late as 1920 his work at Rabjohn's in San Francisco was singled out for praise.⁵² In January of 1921 his autumn landscape at the Schussler Brothers Gallery was called "pleasing . . . in soft tawny browns."⁵³ Later that year one of his paintings, *The Man of Sorrows*, was gifted to the Oakland Art Gallery from the Hahn collection.⁵⁴ When this same painting was included in the 1926 Oakland exhibition of "super-conservative" art, Florence Lehre, critic for *The Oakland Tribune*, observed: "many believe [it] to be a self-portrait . . . the face is almost Christ-like. It is one of those paintings in which Griffin explores *focused vision* in a colorless way."⁵⁵ He last exhibited at the Oakland Art Gallery in 1928.

Griffin taught watercolor at the California School of Arts and Crafts (CSAC) in Berkeley from the fall of 1911 – initially as a replacement for Helen Clark Chandler – thru the early spring of 1918.⁵⁶ From 1912 he was the instructor for similar classes in the School's summer sessions.⁵⁷ Griffin gifted several of his etchings and paintings to the CSAC.⁵⁸ He was also the "Instructor in Water Color" for the University of California summer sessions of 1915 and 1916. In March of 1918 he abruptly resigned from the CSAC "on account of ill health" and traveled to Calistoga Springs for the recuperative baths.⁵⁹ In the late 1920s he shared a residence with his daughter, her husband Victor Fitzsimmons, and his three grandchildren in Jackson, Amador County, California. The U.S. Census of 1930 listed his birthplace as the Irish Free State.⁶⁰ Griffin died on January 23, 1931 in Jackson.⁶¹

ENDNOTES FOR GRIFFIN: 1. CSAC, 1911-1918. / 2. Crocker 1897, pp.761, 1859; Halteman, p.1.170. / 3. SFL: January 3, 1897, p.10; March 2, 1897, p.13. / 4. SFL, October 8, 1896, p.14. / 5. SFL, October 16, 1898, p.28. / 6. TWV, October 29, 1898, p.9. / 7. Polk 1899, p.644. / 8. ADA, December 3, 1897, p.4. / 9. ADA, May 18, 1899, p.1. / 10. ADA, May 17, 1899, p.1. / 11. ADA, December 6, 1899, p.1. / 12. ADA, August 31, 1900, p.4; Polk: 1901, p.182; 1902, pp.195, 612. / 13. TOT, November 24, 1903, p.5; SFL, November 25, 1903, p.15. / 14. Polk: 1903, pp.209, 650; 1905, pp.220, 772; 1906, pp.221, 774. / 15. SFL: April 30, 1905, p.36; June 26, 1905, p.4. / 16. Crocker 1905, p.812. / 17. SFL: September 3, 1905, p.19; December

31, 1905, p.23. / **18. SFL**, October 6, 1907, p.5. / **19. SFL**, October 8, 1906, p.9; Polk: 1907, pp.1599, 1771; 1908, pp.1305, 1828; 1909, pp.1063, 1367; 1912, p.113; 1915, p.955; 1916, p.1019. / **20. Polk**: 1917, p.579; 1918, p.512; **AAA** 14, 1917, p.499. / **21. Polk** 1921, p.526; **AAA**: 16, 1919, p.384; 22, 1925, p.510; 26, 1929, p.617. / **22. U.S. Census of 1900** [ED 313, Sheet 1]; U.S. Census of 1910 [ED 40, Sheet 5B]. / **23. TCR**, October 13, 1906, p.11; **SFL**, June 2, 1912, p.42. / **24. Halteman**, p.I.170; **SFL**: November 27, 1896, p.11; November 17, 1897, p.5; March 20, 1900, p.4; November 20, 1904, p.19; March 31, 1905, p.9; April 2, 1905, p.19; November 26, 1905, p.19, October 25, 1908, p.31; **ADA**, March 23, 1900, p.4; **SFC**: November 8, 1901, p.9; April 5, 1914, p.19; **TOT**, March 4, 1911, p.15. / **25. ADA**, March 8, 1900, p.4. / **26. SFL**, November 8, 1901, p.4. / **27. Halteman**, p.II.80. / **28. Ibid.**, p.III.61. / **29. Schwartz, Northern**, p.65; **SFL**, December 5, 1902, p.13; **SFC**, March 5, 1905, p.27; **TOT**: February 20, 1902, p.4; December 5, 1902, p.4; February 16, 1905, p.8. In February of 1902 two of his exhibited works were entitled *Sunset* and *The Storm King*; **ADA**, February 27, 1902, p.1. / **30. Schwartz, Northern**, p.65. / **31. SFL**, August 20, 1905, p.19. / **32. SFL**: September 6, 1905, p.10; September 10, 1905, p.19. / **33. BDG**, May 3, 1907, p.5; **SFL**, May 3, 1907, p.4. / **34. TCR**, August 31, 1907, p.14. / **35. Schwartz, Northern**, p.65. / **36. Ibid.**; **MDC**, October 15, 1910, p.1; **SFL**, October 16, 1910, p.45. / **37. TOT**, November 20, 1910, p.12; **SFL**, December 25, 1910, p.40; **TCR**, November 26, 1910, p.14. / **38. Appendix 1**, Nos.1-3, 5, 7; **TCR**: April 6, 1912, p.7; March 15, 1913, p.14. / **39. Trask**, pp.166, 401. / **40. TOT**, October 7, 1917, p.20. / **41. SFL**, June 24, 1906, p.16. / **42. TCR**, December 8, 1906, p.13; cf. **TCR**, December 22, 1906, p.13. / **43. SFL**, December 23, 1904, p.6; **TCR**: December 22, 1906, p.13; March 30, 1907, p.13; April 20, 1907, p.13; August 17, 1907, p.13; December 12, 1908, p.14; February 20, 1909, p.14. / **44. TCR**: October 26, 1907, p.16; November 2, 1907, p.16; August 1, 1908, p.22. / **45. BDG**, September 19, 1907, p.5. / **46. TCR**, September 28, 1907, pp.14f; cf. **TOT**, August 2, 1908, p.9. / **47. SFL**, January 24, 1909, p.27. / **48. SFL**, June 20, 1909, p.31. / **49. SFL**, January 23, 1910, p.30. / **50. SFC**, April 5, 1914, p.19. / **51. SFC**, November 15, 1914, p.15. / **52. SFC**: May 9, 1920, p.E-3; May 30, 1920, p.E-3. / **53. SFC**, January 16, 1921, p.S-9. / **54. BGD**, January 7, 1922, p.6. / **55. TOT**, June 27, 1926, p.6-B. / **56. CSAC**, 1911-18; **AAA** 12, 1915, p.384. / **57. SFL**, June 16, 1912, p.72; **TOT**, June 29, 1913, p.40. / **58. ATC**: 5, 1917, p.21; 8, 1920, p.11. / **59. ATC** 6, 1918, p.11. / **60. U.S. Census of 1930** [ED 3-2, Sheet 9B]. / **61. Cf.**, Falk, p.1376; Hughes, p.460; Jacobsen, p.1310.

MARY B. GROOM (1875-19??) was born in England and immigrated to the United States in 1900. According to the U.S. Census of 1910, she was an unmarried "landscape artist" and a resident of Santa Barbara.¹ By 1917 she was listed as a San Francisco resident at 2230 Pacific Avenue and a teacher at Hamlin School. Within a year this "artist" had relocated her studio-home to 2129 California Street.² In 1919 the Monterey newspaper described her as "a San Francisco painter who expects to spend the summer in Monterey" where she was a student of Armin Hansen.³ From the U.S. Census of 1920 we learn that Miss Groom was an "art teacher" and a resident alien who resided at 221 Fifth Avenue in San Francisco.⁴ At this time she gave her age as "41." At the Forty-fourth Annual of the San Francisco Art Association in 1920 she exhibited "two eloquent portraits."⁵ To the Fifteenth Annual Exhibition of the Carmel Arts and Crafts Club in 1921 she contributed two works: *Under the Apple Tree* and *Yolanda*.⁶ Her portrait of a sleeping child at the Club's 1921 Fall Exhibition was praised in the local press as "convincing, giving an effect of complete abandon;" unfortunately, her name was misspelled ("Mary Green") in one notice.⁷ A year later at the 1922 Carmel Annual Groom exhibited a piece entitled *Old Man*. In 1925 she had a New York City address at 919 Ogden Avenue.⁸ The place and date of her death are presently unknown.⁹

ENDNOTES FOR GROOM: 1. U.S. Census of 1910 [ED 172, Sheet 9B]. / 2. Crocker: 1917, p.882; 1918, p.753. / 3. **MDC**, June 11, 1919, p.4; cf. **CPC**, June 19, 1919, p.3. / 4. U.S. Census of 1920 [ED 282, Sheet 7A]. / 5. **TOT**, April 18, 1920, p.6-S. / 6. Appendix 2. / 7. **CPC**, Oct. 20, 1921, p.9. / 8. **AAA** 22, 1925, p.551. / 9. Cf., Hughes, p.463; Jacobsen, p.1320.