



CALIFORNIA ART CLUB NEWSLETTER

Documenting California's Traditional Arts Heritage Since 1909

How the San Gabriel Valley Inspired California Impressionism and Lured Artists from across the Nation

PART III OF III

by Elaine Adams

WHEN **WILLIAM WOLFSKILL (1798–1866)** LAUNCHED CALIFORNIA'S CITRUS INDUSTRY in 1849 from his Los Angeles ranch by selling lemons for a dollar each to gold miners in need of Vitamin C, it became evident that fortunes could grow on trees. Twenty-four years later in 1873, inspired by Wolfskill's success and reports of Southern California's Mediterranean climate, Midwesterners began colonizing the San Gabriel Valley with the intention of starting new lives as citrus growers. These early settlers met the challenges of building ranches, forming a community, learning how to work with alluvial soil, and developing local markets to sell their produce. Soon, the nation demanded citrus throughout the year. In order to satisfy a larger market, there was a need for rapid transportation to get the produce across the country, hence the importance of trains; and there was a need for competitive packaging, hence the importance of artists. Within a few years, trains arrived in Southern California—and with them came the artists.



Marion Kavanagh Wachtel (1876–1954)
Cottonwoods, 1938
Oil on canvas 30" × 40"
Private Collection

Railroads, Hotels, and an Economic Boom Come to Pasadena

Although the **First Transcontinental Railroad** connected the east to the west in 1869 at Sacramento, it took another eight years until a continuous railroad line reached Los Angeles. (There was a small railroad built in 1869 by **Phineas Banning** that connected San Pedro Harbor with Los Angeles.) After tunneling through the Tehachapi Mountains, the **Southern Pacific Railway** was able to run its first train to Los Angeles on September 5, 1876, and thus, linked Southern California to the East Coast. With speedier transportation now possible, the **California Colony of Indiana** (incorporated as Pasadena in 1886) and their business cooperative, **San Gabriel Orange Grove Association**, recognized the advantages of delivering citrus by rail and promptly loaded their initial boxcar of oranges to travel east on that very first train departing from Los Angeles.



The Raymond Hotel dominated the South Pasadena landscape, c. 1894

Photo by Truman D. Keith

Courtesy of the South Pasadena Local History Images

Collection, South Pasadena Public Library

Largely due to the romanticized images created by talented artists hired to help market California's oranges, these idyllic depictions reproduced on crates and sent across the country also succeeded in luring tourists to the Golden State.

With the extended rail system, visitors in search of perpetual sunshine could enter the San Gabriel Valley by first taking the train to Los Angeles and then, boarding

a morning stagecoach into Pasadena. An advertisement promoting the connecting stage appeared in the *Los Angeles Daily Herald* (publication dates, 1873–1876):

The Pasadena Stage will leave the Cosmopolitan Hotel, North Main Street, Los Angeles, daily at 9 A.M., remaining in Pasadena for four hours, to give visitors an opportunity to see the country before returning.

By 1880 Los Angeles' population was at 11,200 and nearby Pasadena recorded 391 residents. Word of the San Gabriel Valley's pristine beauty continued to spread, and wealthy Midwesterners and Easterners who were in search of new experiences and warmer winters came west to vacation in the area.

From Citrus Ranches to Luxury Hotels

Pasadena's first hotel, **The Lake Vineyard House**, was built in 1880 and was located in an orange grove on South Marengo Avenue. According to **John Windell Wood's** eyewitness account detailed in his 1917 publication, *Pasadena, California, Historical and Personal*, the hotel was "...too far away from traffic to encourage business." Consequently, the owner, **Isaac Banta**, purchased land in the hub of Pasadena on the corner of Colorado Street and Fair Oaks Avenue and built a new hotel, **The Los Angeles House**, a three-story frame structure which opened on July 1883. Three years later, The Los Angeles House was moved one block west to make room for the **First National Bank** building.

A civic centre was beginning to develop, and founding members of the Indiana Colony began recognizing the potential for higher profits in selling their land to developers, rather than in



Samuel Colman (1832–1920)

Mount San Antonio (Mt. Baldy), San Gabriel Valley, c. winter 1887–88

Oil on canvas 11 3/4" × 26 1/2"

Private collection



George Gardner Symons (1863–1930)
San Gabriel Valley
 Oil on canvas 24" × 30"
 Private collection

selling citrus to grocers. Twelve years after the original 100 families had settled in the San Gabriel Valley, tourists started to stream into Pasadena, soon changing the community's cultural makeup.

The first grand resort built to accommodate visitors was the **Royal Raymond**, better known as the Raymond Hotel or simply as The Raymond, which opened on November 17, 1886 on a hilltop referred to as "Bacon Hill." The location was selected for its magnificent views of the San Gabriel Mountains and seemingly endless valleys of citrus groves and vineyards. The 200-room Empire-style hotel was the vision of **Walter Raymond**, an entrepreneur from Boston who owned **Raymond & Whitcomb Travel Agency**. Walter Raymond was looking to expand his business by offering transcontinental tours to the west. His father, **Emmons Raymond**, a stockholder in Southern Pacific Railway, was happy to fund the project—a venture that also benefited Southern Pacific in terms of ticket sales. The tours were packaged as "Raymond's Vacation Excursions—A Trip to California" and departed by train from

Boston, New York, and Philadelphia.

In June of 1886 Pasadena's local weekly paper, *Valley Union* reported that the Raymond Hotel anticipated 75,000 guests during the winter of 1887–1888. One of the most prominent artists to journey out west to the San Gabriel Valley during that winter season was **Samuel Colman (1831–1920)**, a second generation Hudson River School painter, and a full member of the **National Academy of Design**. Colman set out from New York and arrived in Pasadena as a tourist, and likely stayed at The Raymond when he painted his panoramic scene, *View from the Raymond Hotel*, (c. 1888; image not available). As an Easterner and landscape artist, Colman must have delighted in the area's sprawling vistas and moderate climate that were conducive to painting en plein air in the winter. His painting of *Mt. San Antonio, San Gabriel Valley* depicts a snow-capped peak, commonly known as "Mount Baldy," overlooking a dry valley—a contrast that would have certainly intrigued the New Yorker.

To accommodate Pasadena's rapid growth in winter tourism, additional



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For subscription and membership information, call 626/583-9009 or join online at californiaartclub.org



Maynard Dixon (1875–1946)
Sunset Magazine, October 1902
 Published by Southern Pacific Company
 Lithograph 23" × 19"
 Purchase, Leonard A. Lauder Gift, 2015
 Collection of Metropolitan Museum of Art



Hanson Puthuff (1875–1972)
Verdugo Canyon
 Oil on canvas 32" × 40"
 The Irvine Museum Collection at the University of California, Irvine

hotels were built: **Hotel Green** (opened 1894), **La Vista del Arroyo Hotel** (opened 1882), **The Maryland** (opened 1903), and the **Hotel Wentworth** (opened 1907), which later reopened as **The Huntington Hotel** in 1914 after it was purchased by the railroad tycoon **Henry E. Huntington**. Many arrived as tourists and several returned later as new residents.

All Aboard!

With the railways connecting the east to the west, travel across the country had become more convenient and comfortable—and adventure was just a ticket away. In 1890 the U.S. Census Bureau officially declared that the western frontier had come to its end. Although some Easterners may have still considered California as the “Wild West,” the state was attracting an influx of entrepreneurs, innovators, dreamers, and artists—all seeking new lives and exciting possibilities.

In 1898 the **Southern Pacific Transportation Company**, a subsidiary of Southern Pacific Railway, launched a

passenger magazine called *Sunset*, after the railroad’s premier train, *The Sunset Limited*. The publication helped spark a national wanderlust, and ultimately attracted passengers to rail travel. The magazine’s first edition promoted California, and featured an essay about Yosemite and the High Sierra. The copy was filled with glorious images and insightful travel tips and cultural references, such as Pasadena being “...the aristocratic residence town of Southern California...” This was quite an imposing description, given the town’s humble beginnings as the Indiana Colony of citrus ranchers just twenty-five years earlier!

Not to be outdone by the marketing success of Southern Pacific’s *Sunset* magazine, competitor **Atchison, Topeka and Santa Fe** also enticed the nation to travel by publishing reproductions of beautiful paintings depicting the Southwest. Fine artists were commissioned to create picturesque, albeit slightly romanticized, images of the West, including scenes of the Grand Canyon, the Mojave Desert, and Arizona’s Petrified Forest, as well as

pueblos, native Indians, and the Pacific coast. These images appeared on train folders, calendars, travel brochures, and dining menus, while the original paintings were displayed at train depots and ticket windows. Thus was launched a competitive campaign to sell tickets for rail passage by promoting the scenic windows on the wonders of the West through visual art.

Artists, Westward Ho!

The railroads were instrumental in promoting many artists’ careers—and in bringing many artists to California. In payment for paintings, artists were occasionally given rail passage, which many gladly accepted as a means to move out West.

Los Angeles in 1900 had grown to a population of 102,500, nearly ten-times the number from a decade earlier. The rapid growth also gave promise to artists of a budding livelihood. The first ten years of the twentieth century brought many artists from the Midwest and East Coast to the Los Angeles area and neighbouring San Gabriel Valley.

Wisconsin artist **Marion Kavanaugh (1870–1954)** accepted a commission from the Atchison, Topeka and Santa Fe Railway in 1903 to paint murals of western landscapes for the company's San Francisco ticket offices. In return, she was offered free train passage and decided to move to San Francisco and study with the renowned artist **William Keith (1838–1911)** who was known as the “Dean of California painters.” It is believed that after Keith learned of Kavanaugh's plans to travel to Southern California, he suggested that she meet his friend and former pupil, **Elmer Wachtel (1864–1929)**, who was then living in the San Gabriel Valley. Marion and Elmer met, and the following year the couple were married in Chicago. Upon returning to California the Wachtels built their home in the northeast suburb of Los Angeles known as Mt. Washington, and later moved to Pasadena's Arroyo Seco in 1921.

Landscape artist **Hanson Puthuff (1875–1972)** arrived in 1903 from Denver and settled into the Eagle Rock area, east of Los Angeles and adjacent to

Pasadena. Atchison, Topeka and Santa Fe commissioned him in the early 1920s to paint a series of Grand Canyon scenes. With his outgoing personality, Puthuff was instrumental in developing the local art community. Together with his close friends who also painted for the railroads and were likewise inspired by the scenery of the Southwest, they formed an informal association of artists called the **Garvanza Circle**, named after the small town of Garvanza located near the Arroyo Seco where this group of artists lived. The group included Elmer Wachtel who had been living in the area since 1882, **Carl Oscar Borg (1879–1947)** who arrived in 1903, **Fernand Lungren (1857–1932)** who also arrived in 1903, **Granville Redmond (1871–1931)** who arrived earlier in 1898, and **Maynard Dixon (1875–1946)** who, records show, seemed to pop in and out of Los Angeles as early as 1902.

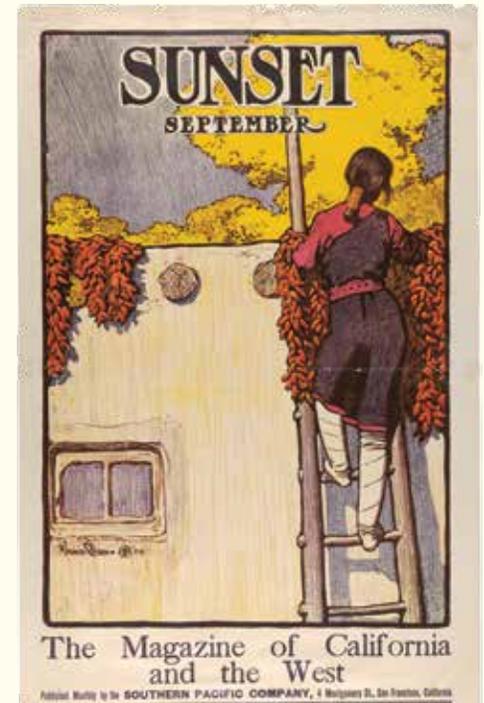
Originally from Fresno, California, Maynard Dixon was living in San Francisco when he accepted a commission from the Southern Pacific Railroad in 1902 to paint scenes of the Southwest,

as well as cover images for their *Sunset* magazine. First, he travelled south to Los Angeles to visit his good friend, the journalist and Indian rights activist, **Charles Fletcher Lummis (1859–1928)**, and then to meet with ethnographic Indian photographer **Frederick I. Monson**. Dixon accompanied Monson who was on his way to remote areas of Arizona to photograph the mesas and Hopi Tribe. Dixon returned to Los Angeles in 1905 to marry artist **Lillian West Tobey** on May 7 at Lummis' stone and adobe hacienda, *El Alisal*, located on the banks of the Arroyo Seco. Dixon was in San Francisco at the time of the great earthquake and fire of April 18, 1906, which destroyed his studio. After several weeks, he moved to Los Angeles for a few months to work as an illustrator for the *San Francisco Chronicle*, which had also temporarily relocated its offices to Los Angeles. Here, Dixon lived near Lummis' home and the artists' colony that developed around Pasadena's Arroyo Seco.

An impressive list of other artists of note also found lucrative work thanks to the railroads. In 1916 **Edgar Payne (1833–1947)**



Carl Oscar Borg (1879–1947)
Evening Glory; San Gabriel
Oil on canvas 20" × 24"
Private Collection
Courtesy of Bonham's Auctioneers



Maynard Dixon (1875–1946)
Sunset Magazine, September 1904
Published by Southern Pacific Company
Lithograph 26" × 17"
Purchase, Leonard A. Lauder Gift, 2015
Collection of Metropolitan Museum of Art



Exterior view of "El Alisal," the home of Charles F. Lummis, c. 1898–1910
 Photographed by Charles C. Pierce (1861–1946)
 Collection of California Historical Society



John Frost (1890–1937)
San Gabriel Valley, 1923
 Oil on canvas 30" × 36"
 Crocker Art Museum, Melza and Ted Barr Collection, 2011.40

was commissioned by Atchison, Topeka and Santa Fe to paint scenes of the Southwest. For the next four months, he and his family, which included his wife, artist **Elsie Palmer Payne (1884–1971)** and their three-year-old daughter, **Evelyn**, travelled to Canyon de Chelly where Payne captured on canvas views of towering spires and cliff walls. In 1920 the family moved to Los Angeles where they settled, and in 1926 Edgar Payne became the eighth president of the **California Art Club**.

With all these talents living in the same area, it was inevitable that art organizations of like-minded interests would form. Hanson Puthuff's home and studio was a popular meeting place for the **Painters' Club** which began in 1906. By 1909 the Painters Club disbanded and re-grouped as the **California Art Club**, in particular to open membership to sculptors and women artists. The California Art Club continues into the 21st century and has grown in stature and significance as a leader in the contemporary-traditional art movement.

In Search of the Old West

The rugged terrain and views of the San Gabriel Mountains inspired a sense of nostalgia for the Old West and attracted an enclave of New York illustrators who were longing for that mythic image of freedom-loving cowboys on the open range. The San Gabriel Valley town of Alhambra with its mountain vistas, quiet streams, and proximity to the Arroyo Seco became an ideal setting for a new western experience that would inspire artists to move to the area, which eventually became known as "Artists' Alley."

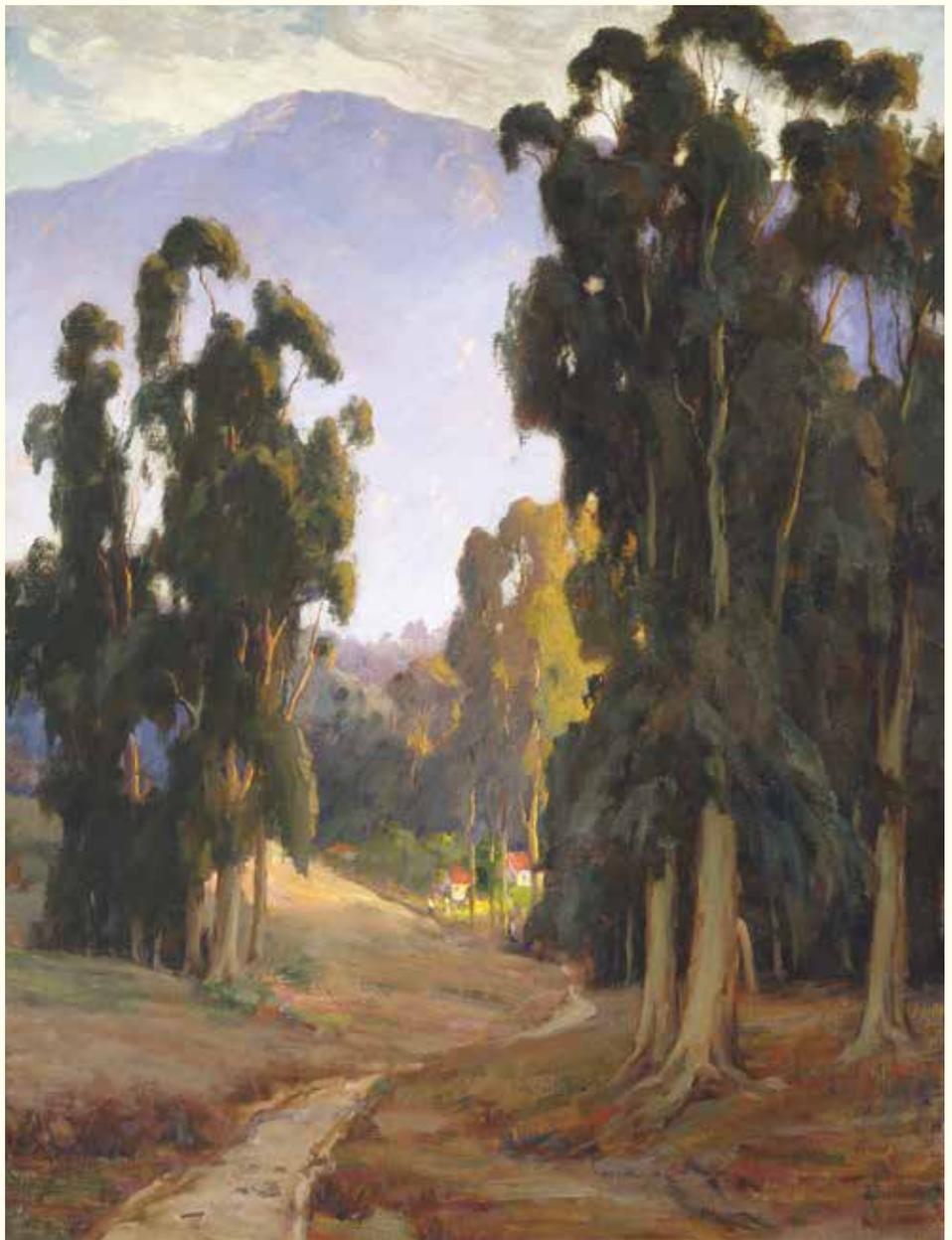
The first to move west to a small street named Champion Place in Alhambra was **Victor Clyde Forsythe (1885–1962)** in 1922. Forsythe was followed by **Frank Tenney Johnson (1874–1949)** in 1926, and in the same year **Jack Wilkinson Smith (1873–1949)** arrived. New York sculptor **Eli Harvey** appeared in 1928, and in 1929, **Norman Rockwell (1894–1978)** began traveling from New York to spend his summers on Champion Place.

Galleries Emerge onto the Art Scene

Displaying fine art collections throughout halls and public spaces in the luxury hotels of London, Paris, New York, Chicago, and San Francisco was

a standard practice to underscore the distinctive qualities of these hotels, in addition to delighting guests. Adhering to this model, the early finer hotels of Pasadena and Los Angeles also adorned their halls with beautiful works of art. Art dealers were quick to recognize the business potential of catering to tourists by offering local landscape paintings created by local artists. With the influx of outstanding artists moving to Southern California, dealers in art and antiques soon set up galleries in hotels and surrounding areas to offer one-of-a-kind original paintings espousing the beauty of the local scenery to wealthy tourists who were eager to return home with souvenirs of their trips out West. Paintings depicting images of California scenery made their way into art collections across the country. Among the many establishments in the first quarter of the twentieth century in Southern California's art scene were: **Blanchard Gallery** located in **Hotel Ivins**; **Dalzell Hatfield Gallery** located in the **Ambassador Hotel**; **Hotel Green Gallery** in Pasadena; **Batthey Gallery**, **John Bentz Gallery**; **Cannell and Chaffin Galleries**, **Steckel Galleries**; **Kanst Gallery** (opened 1911) on 8th and Hill Streets; **Stendahl Galleries** in Ambassador Hotel (Stendahl continues in operation to this day as a private art gallery in Hollywood).

In 1923 the eleven-story and 1500-room **Los Angeles Biltmore Hotel** opened in downtown Los Angeles across from Pershing Square and was touted as the grandest hotel west of Chicago. At the opening gala, 3,000 guests were in attendance, including luminaries in the burgeoning Hollywood motion picture industry such as **Jack Warner**, **Cecil B. DeMille**, **Mary Pickford**, **Gloria Swanson**, **Theda Bara**, and starlet **Myrna Loy**. The glamorous event was in effect Los Angeles' cultural coming-out party. The ornate Italian/Spanish Renaissance-style hotel was described by the *Los Angeles Times* as "luxury heaped upon luxury" (*LA Times*, October 2, 1923). Accessed from the hotel's Fifth Street entrance was the **Biltmore Art Salon**, which was founded by local western artists, Victor Clyde Forsythe and Frank Tenney Johnson, to promote local artists.



Jean Mannheim (1863–1945)
Mt. Lowe from the Foothill Boulevard, c. 1926
 Oil on canvas 54" × 42.5"
 Private collection

The Lure of the Arroyo

Many an artist chose to settle near that shallow canyon filled with native chaparral that cuts through the western edge of Pasadena, the visually rich and rustic Arroyo Seco. Indiana Colony eyewitness, John Windell Wood, mellifluously described the artists' attraction to the Arroyo Seco in his 1917 publication, *Pasadena, California, Historical and Personal*:

"Sturdy sycamores spread their giant arms and bow in neighbourly greeting

to live oak, alder, and willow that form these charming glades. On the rugged arroyo banks opportunity is offered for attractive arboreal effects in the hands of the landscape artist."

Prussian-born artist **Jean Mannheim (1863–1945)** arrived in Pasadena in 1905 and chose to reside on Arroyo Boulevard. Just a few doors south lived artist **Ernest A. Batchelder (1875–1957)**, a leader in the American Arts and Crafts Movement and maker of the Batchelder Tiles. Mannheim was educated in Paris

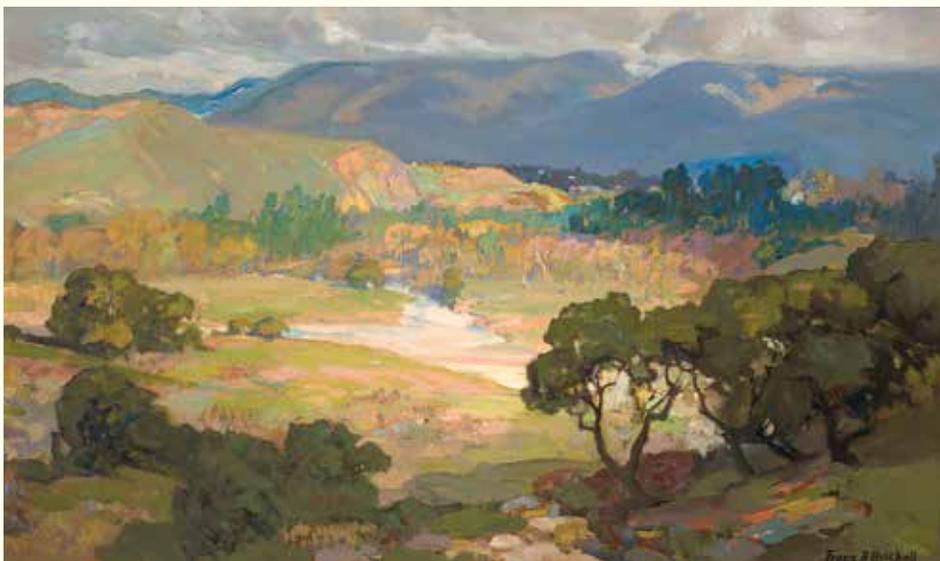


William Wendt (1865–1946)

Quiet Brook, 1923

Oil on canvas 30" × 36"

Private collection



Franz A. Bischoff (1864–1929)

The Arroyo Seco, Pasadena, c. 1918

Oil on canvas 24" × 40"

Crocker Art Museum, Melza and Ted Barr Collection, 2009.19

at the **Académie Delécluse**, **Académie Colorosi**, and at the **Académie Julian** where he studied under **William A. Bouguereau (1825–1905)**. In England, Mannheim also received training from

Sir Frank Brangwyn (1867–1956). In 1912 Mannheim founded the **Stickney Memorial School of Fine Arts** in Pasadena at **Stickney Hall** located on the corner of Fair Oaks and Lincoln

Avenues where he served as the school's first director.

Mannheim's friend and fellow artist **Channel Pickering "C.P." Townsley (1867–1921)** arrived in Pasadena in 1914 and immediately became the director of both the **Stickney Memorial School** and **Otis Art Institute** in downtown Los Angeles. Townsley's experience as an art school administrator was invaluable to the area's formation of fine art education. He had managed the **Shinnecock School** founded by **William Merritt Chase (1849–1916)** on Long Island and, in England, Mannheim founded the **London School of Art** where he served as director and instructor with Frank Brangwyn.

The practice of outdoor landscape painting, now known as "Plein Air," was the main attraction for art studies in Southern California, made additionally enticing due to the moderate winters. An advertisement promoting the Stickney School appeared in the February 1916 issue of the monthly art magazine, *The International Studio*:

A new School offering exceptional opportunities for Art Study in the West. Special classes in Painting from the Landscape through the winter. For further particulars apply to C. P. Townsley, Director. (Vol. LVII, published by John Lane Company, New York)

Arriving from Chicago was the German-born artist **William Wendt (1865–1946)** and his friend, artist **George Gardner Symons (1862–1930)**. Together, they travelled on a number of painting trips to California between 1896 and 1904. Soon after Wendt married sculptor **Julia Braken (1870–1942)** in Chicago in 1906, they permanently moved to California and lived just south of the Arroyo Seco on Sichel Street near Pasadena Avenue. The couple quickly became active members of the local art community. Julia taught at the Otis Art Institute, and together with her husband, they were instrumental in the founding of the **California Art Club**. William Wendt served as the second and fourth president of the California Art Club (1911–14 and 1917–18).

In 1908 the Austrian-born **Franz A. Bischoff (1864–1929)** moved to Pasadena and built a grand Italian Renaissance-

style home and studio along the banks of the Arroyo Seco. According to art critic **Antony Anderson's** article that appeared in the December 12, 1909 issue of the *Los Angeles Times*, The California Art Club was founded by former members of the Painters Club, artist **Charles Percy Austin (1883–1948)** as corresponding secretary, and banker and part-time artist **Frank Rensselear Liddell (1864–1923)** as the organization's first president, and the following month, the first recorded meeting was held on Saturday evening, January 5, 1910, at the home and studio of Franz Bischoff. This momentous meeting launched the beginnings of the most influential arts organization to play a role in shaping the cultural face of Los Angeles in the years to come.

Two additional noteworthy artists who chose to reside in the Arroyo Seco colony were **Alson S. Clark (1876–1949)** and **Orrin A. White (1883–1969)**. Alson Clark's home was on Wotkyns Drive overlooking the Arroyo from the east, and Orrin White's home was on Linda Vista Avenue overlooking the opposite side of the Arroyo from the west.

Alson Clark's impressive educational credentials included art studies at the Chicago Art Institute at the age of fourteen, continued with training in New York under William Merritt Chase and at the Art Students League, the Académie Julian and at Académie Carmen with **James McNeill Whistler (1834–1903)** in Paris. Clark served in the U.S.

Army during World War I as an aerial photographer, which required him to lean over an open cockpit of an F2A Flying Boat to shoot reconnaissance photos of battlefields. The experience caused him to lose hearing in his left ear. He was advised that if he were to live in a warm climate, he may be able to recover. After the war, he and his wife, **Medora**, decided to move to Pasadena in 1919 where the climate was not only agreeable, but the area was teeming with artists, assuring them an instant social life. Astonishingly, Clark's hearing gradually recovered and his painting life was invigorated. His dear friend, the San Gabriel-born artist **Guy Rose (1867–1925)**, with whom Clark painted in Giverny, France, lived nearby on La Loma Road along the Arroyo Seco. At the time, Rose was director of the



Alson S. Clark (1876–1949)
Late Afternoon, Arroyo Seco, 1927
Oil on canvas 36" × 46"
Petersen Galleries Archives
The Irvine Museum Collection at the University of California, Irvine



Orrin White (1883–1969)
Arroyo Seco, Pasadena, c. 1922
Oil on canvas 25" × 30"
Gift of Watkins Family
Collection of La Casita del Arroyo, Pasadena



Left to right: Channel Pickering Townsley, Richard E. Miller, and Benjamin C. Brown in the Fenyes Mansion gardens, 1917. Courtesy of Pasadena Museum of History, FCP.40.2



Richard E. Miller (1875–1943)
Dappled Light (Mrs. Fenyes Garden), c. 1917
Oil on canvas 34" × 33"
Courtesy of Pasadena Museum of History, PHS3-74

Stickney Memorial School of Art and encouraged Clark to join the faculty. After Rose suffered a debilitating stroke in 1921, Clark took the position as director.

Parisian-trained Impressionist **John Frost (1890–1937)** moved from New York to Pasadena in 1919 seeking a drier climate to help battle his tuberculosis. He lived together with his parents on South Madison Avenue. His renowned artist-father **A. B. Frost (1851–1928)** was good friends with Guy Rose and together the three would often go on painting trips.

Another artist who called the Arroyo home was Orrin White who arrived from Illinois in 1912. During World War I White served in the U.S. Army along with artists **Charles P. Kilgore (1889–1979)** and **Grant Wood (1891–1942)** in the newly created Expeditionary Force Camouflage Division in Washington D.C. As *camoufleurs*, the artists were responsible for camouflaging heavy artillery with painted patterns and colours to blend into the environments of surrounding battlefields. Later, in 1933,

the three held an exhibition together at **Younkers Department Store** in downtown Des Moines, Iowa.

Cultivating a Creative Community in Pasadena: Then and Now

In 1905 New York socialites **Eva Scott Fenyes and Dr. Adalbert Fenyes** moved to their Pasadena Beaux Arts mansion on Orange Grove Boulevard designed by noted architect **Robert D. Farquhar**. Born to wealthy parents, Eva Scott, was their only child and received a formal education that included studying art and architecture on the Grand Tour through Europe and Egypt. With Eva Fenyes' interest in art and culture, the Fenyes Mansion quickly became a lively gathering place for local artists as well as prominent writers, musicians, scientists, and Hollywood film celebrities. She offered her artist-friends month-long stays at

her home and delighted in hosting Friday afternoon salons, to which she invited intellectually-stimulating guests such as Charles Lummis, William Keith, Benjamin Chambers Brown, Carl Oscar Borg, **Richard E. Miller (1875–1943)**, and William Merritt Chase. Eva Fenyes encouraged her wealthy friends to collect works by local artists and support the burgeoning art community. In 1970 the Fenyes Mansion became the **Pasadena Museum of History**, which also houses the **Pasadena Historical Society** (founded in 1924).

Today, through the auspices of the California Art Club and its outreach through its various chapters, fellowship among artists and patrons continues. In the twenty-first century, the organization is able to reap the benefits sown by the founding and early members of the California Art Club and their adherence to academic traditions and appreciation for natural beauty. In addition, with Los Angeles County's undeniable population expansion,

currently more than 4 million people, the Club's artists are compelled to document local urban culture as an important part of the contemporary art language.

Notwithstanding, the California Art Club's contemporary-traditional artists remain inspired by the natural environment and are able to express their feelings through profound and realistic imagery. As the birthplace of the California Art Club and California Impressionism, the Arroyo Seco and the San Gabriel Mountains, as well as surrounding landscapes, the Pacific Ocean, and deserts continue to excite artists and stir their emotions into creating art, which they can do outdoors in sunshine throughout the year.

Antony Anderson regaled in his 1916 essay, *Six Landscape Painters of Southern California*, predicting the future of art in the Los Angeles area:

California the graveyard of talent? It does not seem so to me. Rather, here lies talent's richest and most nourishing soil, below its brightest sun and its clearest skies. That soil is no longer fallow—it has begun to germinate—and oh, the signs of spring! ■



Benjamin Chambers Brown (1865-1942)
Blossom Time; San Gabriels
Oil on canvas 18" × 24"
Courtesy of California Art Company, LLC

Part III (of III) Notes:

Elaine Adams is an author and public speaker on topics relating to fine arts and aesthetics, and is Editor-in-Chief of the California Art Club Newsletter.

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Artists in California, 1786–1940 by Edan Hughes

The Evolution of Eva Fenyés, by Amber Nelson, Published in Pasadena Magazine, 2016

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