



CALIFORNIA ART CLUB NEWSLETTER

Documenting California's Traditional Arts Heritage Since 1909

Joseph Duncan Gleason (1881–1959): A BUOYANT LIFE

by Elaine Adams



Homeward Bounder, The Bohemia, c. 1951

Oil on canvas 30" × 40"

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“IF YOU WERE TO MENTION SAILORS AND STEAMBOATS IN THE same breath in the hearing of some old shellback of a sea dog, he would probably mutter a few deep sea oaths and spring the old one about iron ships and wooden men, etc.—‘Deck hands, that’s all they are,’ says he.” Such was the controversy among mariners in the early twentieth century and such was the salty repartee of **Joseph Duncan Gleason (1881–1959)**, as recounted from his article, “A Perilous Voyage,” printed in *The Wanderlust* while aboard the **Intrepid**.

Saltwater in his Blood

Joe Duncan Gleason was not the first mariner in his family. In fact, he claimed a rich lineage of sailors among his ancestry. His grandfather, **James Henry Gleason (1823–1861)**, worked with his maternal uncles, **Captains John** and

William Paty, owners of the stately trading bark, *Don Quixote*, at their mercantile store in Honolulu.

In 1841 at the age of seventeen, James Gleason left his home in Plymouth, Massachusetts and sailed aboard the *California* destined for the Sandwich

Islands (Hawaii). The trip was a long and arduous one. It took 154 days for the *California* to sail around the Cape Horn until she finally anchored in Oahu in December. The young New Englander experienced his first winter in “paradise,” surrounded by the warmth of the tropic air and the perfume of gardenias and jasmine.

Grandfather Gleason Sets Roots in California

On March 4, 1846 James Gleason sailed from Honolulu to Monterey, Alta California to begin his new post as supercargo for **Paty & Co.**, a job that entailed acting as merchant-ship officer in charge of the *Don Quixote*'s cargo, and included riding horseback along the coast from town to town to line up advance sales. James Gleason was instantly captivated with California's scenic beauty and the gentility of the *Californios*, as well as the financial prospects of this new land, which was soon to strike gold and achieve U.S. statehood.

In a letter dated July 25, 1846 James Gleason wrote to his beloved sister, **Frances Gleason**, in Plymouth,

“...I once thought that the Sandwich Islands was a delightful place but now give me California with its beautiful sky and its lovely señoritas.... I shall never go to the Islands again to live.”

Launching Progeny

In a letter dated May 22, 1847 James Gleason informed his sister that he had become engaged to “the Belle of Monterey,” **Maria Catarina Demetria**



Self-Portrait of Joe Duncan Gleason at Age Twenty, 1901

Oil on board 18" × 14"

Collection of Gleason Family

Watson. “Kate” Watson was the daughter of London-born Scotsman **James “Santiago” Watson** who, as a boy, ran away from home to become a crewman on British ships. It was in 1824 while aboard an English whaler off the coast of Santa Barbara that he disembarked and walked 250 miles to Monterey. Watson eventually became a civic developer and successful merchant. He married *Californio*, **Mariana Buena Ventura Escamilla**, and together they had twelve children, nine that survived to maturity.

James Gleason, who was twenty-three at the time of his engagement, promised his fiancée’s parents to wait eighteen months before they would wed, as Kate was only fourteen years of age. They married on October 7, 1849, and the following year their first son **Henry Senovia Gleason (1850)** was born. “Enrique,” as he was called by his Spanish name, was to become the future father of artist Joseph Duncan Gleason. The family grew to include eight children, but sadly, their father, James Gleason, died at the age of thirty-eight. Kate could not raise eight small children alone and decided to find families who could support them. Eleven-year-old Enrique was raised by a French family that renamed him “Henrique,” in the French derivative.

Henrique Gleason & Nellie Duncan

Henrique Gleason was twenty-five when he met **Eleanor “Nellie” Duncan (1846–1925)**, a schoolteacher at **Colton Hall** in Monterey and a descendant of **Abraham Lincoln** on her mother’s side. Her family arrived in Mission San Juan Bautista, California in 1853 after travelling in a covered wagon along the Oregon Trail from Lineville, Iowa—to find the “land of golden dreams.” The Duncans built California’s first sawmill, **Duncan’s Mills** in Sonoma County.

Henrique and Nellie married in 1875, and two years later, moved forty miles south to the small town of Soquel in Santa Cruz County, and later, to nearby Watsonville. Henrique became co-owner of a dry goods store and Nellie was a corresponding writer for the *Santa Cruz Weekly Courier* with her column “Letters from Soquel,” under the penname of “Puss.” They had three children, **Pearl Elaine (1876–1972)**, **James Henry (Hal) (1878–1935)**, and **Joseph Duncan (1881–1959)**.

Life in Los Angeles

In 1882, upon the personal urging of his friend, **George Alexander**, future Mayor of Los Angeles (1909–1913), Henrique Gleason moved his family from Watsonville to Boyle Heights, east of the Los Angeles River. There, he purchased twelve choice acres of land that was described as having “full-bearing Fruit Trees of different varieties” and magnificent views of the San Gabriel Mountains (now includes the site of General Hospital and Gleason Street). He also invested in the **Mariposa Grocery Co.** on Main Street across from City Hall, from where he sold groceries and liquor, the latter of which Mrs. Gleason strongly disapproved.

The marriage, however, was not successful. The Gleasons soon separated and eventually divorced. In 1897 Nellie divulged to a family friend, author **William Heath Davis**, “Without companionship of the soul, marriage is sad bondage.” Davis referred to Nellie as “a dashing widow and an intellectually superior woman.” Although Nellie Gleason was not technically a widow, she preferred its more socially acceptable



Tropical Waters — An Arbuckle Sugar Ship Nearing Hawaii, c. 1932

Oil on canvas 25 1/4" × 30"

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Engraving created for Cox Engraving, Mexico City, 1905

title than that of “divorcee.” The Gleason property was then sold for \$12,000 to **Henry Huntington** for his **Southern Pacific** railroad.

Henrique Gleason moved to Albuquerque where he remarried and had three sons. Nellie stayed in Los Angeles and became active in the community and in civic causes, including instigating the development of the Second Street Tunnel through Bunker Hill (from Figueroa to Hill Street). The tunnel helped create a better flow of traffic, but it also helped increase local property value (Mrs. Gleason owned property on Second Street).

The Makings of an Artist

When Joe Duncan Gleason was just three years old, his mother prophesized on one of his sketches that, “He may be an artist one of these days,” and she encouraged the possibility. Whether to keep her son amused or to provide him with artistic inspiration, Nellie Gleason would take Duncan, as a little boy, to San Pedro Harbour to see the boat wreckages that washed ashore. At seven years of age, he drew convincing pictures of these boats in his black ledger book.

At fourteen, Gleason helped the family by taking a job as an illustrator and graphic designer at **Union Photo-Engraving Company** in Los Angeles.

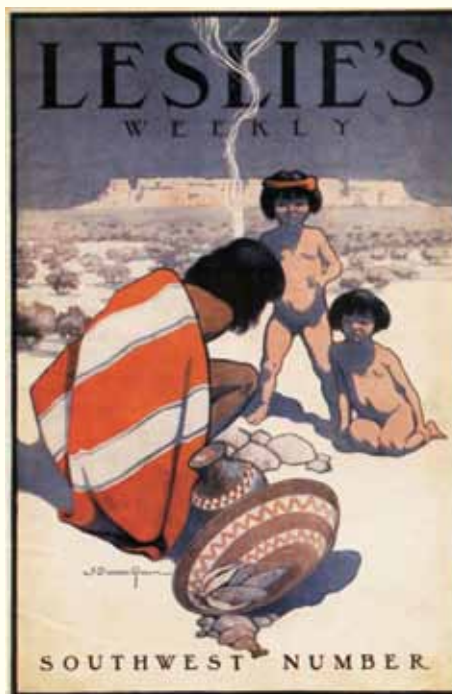
The owner, **Louis Blankenship**, wrote to the boy’s mother, “He has been a good and most faithful worker, and his drawing of work for reproduction has in much been equal to that of much more experienced artists.” Duncan was also musical and played the ukulele, mandolin, and cello.

Art Education

When Joe Duncan Gleason was still in grade school, he received his first drawing lessons from **Cornelia Bradfield**, the first drawing instructor in the L.A. public schools. In 1897 at the age of fifteen Gleason enrolled in the **University of Southern California’s** newly-formed **College of Fine Arts**, founded and directed by **William Lees Judson (1842–1928)**.

While on a trip to San Francisco in 1899, the seventeen-year-old Gleason landed a job with **Sunset Engraving Company**. One of his sketches was published in **Charles Fletcher Lummis’ (1859–1928)** periodical, *Land of Sunshine*. Lummis achieved national recognition as a photojournalist, author, and the first city editor of the *Los Angeles Times*. As a Los Angeles transplant from Cincinnati, Lummis once proclaimed, “Southern California grows brains as well as oranges.” The time was certainly ripe in California for creative juices to flow.

While Gleason was in San Francisco,



Southwest cover for Leslie’s Weekly, May 5, 1904



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SUMMER 2012

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ABOVE:
A California Afternoon
Oil on canvas 25" × 32"
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LEFT:
Doria Brand Crate Label with Dorothy Ferguson as the model

he took classes at the **Mark Hopkins Institute of Art**. To further his education, in 1902 he enrolled at the **Art Institute of Chicago** where his evident skills gained him immediate acceptance into life-drawing courses. Gleason had also hoped to study privately with **Howard Pyle (1853–1911)** in Chadds Ford, Pennsylvania. However, Pyle accepted very few pupils, and those he accepted were taught without charge.

Touched by Gleason's earnest letter, Pyle offered to review the young artist's portfolio, after which he commented, "...I do not see why you should study any further for you have enough knowledge now to give you a start..." Deciding not to reapply to the Art Institute in Chicago, Gleason opted to go to New York to study with **Frank Vincent DuMond (1865–1951)** at the **Art Students League** from 1903 to 1904 and

again in the spring of 1906. In 1905 he spent seven months in Mexico working at the **Cox Engraving Company** in Mexico City and attending the **National Academy of San Carlos** studying under the renowned Spanish artist, **Antonio Fabres (1854–1936)**, who also taught **Saturnino Herrán (1887–1918)**.

Gleason was well liked by fellow students, and was known to have a light-hearted personality and fun sense of humour. He amused his classmates by drawing pun-inspired cartoons depicting nautical terms. He was known as "Joe" by family and friends, and initially signed his work as "Joe Duncan Gleason," then, "J. Duncan Gleason," and later, as "Duncan Gleason." An interesting side note is that he was ambidextrous, and painted with his left hand, but signed his paintings with his right.

The Athlete

Joe Duncan Gleason was 5 foot, 6 1/2 inches tall with a wiry frame, excellent sense of balance, strong arms, and tremendous upper body strength. He was robust and kept up with physical exercise even as an art student. In his

professional career he combined being an artist with being a gymnast. He was also a natural on the parallel bars.

When he was seventeen and living in San Francisco Gleason rode his bicycle from the Bay Area to Los Angeles. At eighteen he performed in an acrobatic six-man pyramid-building team in the *Grand Athletic Entertainment* event at the **Los Angeles YMCA**. At twenty he entered and won his first competition, the *YMCA All-Round Gymnastic Championship*.

In 1910 being fit and adventuresome Gleason took a six-month trip through Europe travelling on his motorcycle and toured North Africa on foot. In Los Angeles he joined the **Los Angeles Athletic Club** and contributed illustrations for their membership magazine, *Mercury*. The club's Athletic Director was **Al Treloar**, famous for winning the first large-scale bodybuilding competition (held in 1904 in Madison Square Garden), was declared "The Most Perfectly Developed Man in the World." Treloar was amazed by Gleason's surprising strength. Gleason could perform one-hand stands on anything and in perfect balance.

Treloar recommended that the Los Angeles Athletic Club send Gleason to New York to represent them in the 1920 **National Gymnastics Championships** of the Amateur Athletic Union. Subsequently, Gleason received first place titles in the National Championships on the Roman Rings (Flying Rings) for eleven consecutive competitions, a record that has never been broken. Over the years, Gleason won a total of twenty-five medals for gymnastics and fencing.

While in New York Gleason arranged to visit with local sea captains and gather first-hand information about their sailing experiences, particularly with square-riggers. He compiled his detailed notes into a manuscript, accompanied by his own colour illustrations with the hope of one day publishing them as a book with the title of "The Cape Horners." Unfortunately, Gleason passed away before he could realize this dream.

The Publishing World

All throughout his art education Gleason supported himself as an illustrator. Now as a trained artist, it

made sense to live in New York and find employment in the publishing business, which he did gainfully. He created illustrations for *Hearst's Magazine*, *Forecast*, the *Ladies Home Journal*, *Leslie's Weekly*, and *Mother's Magazine*. Ultimately, Gleason wrote and illustrated dozens of articles and books about the California coast and maritime history, including his heralded 1922 publication, *Windjammers*, that focused on Gleason's fascination with square-riggers.

Art and the Railroad

A 1904 cover illustration Gleason created for *Leslie's Weekly* depicted a southwest pueblo scene, which caught the attention of **William Haskell Simpson**, chief of advertising for the **Atchinson, Topeka and Santa Fe** railroad. Simpson offered Gleason free passage to California in exchange for paintings that he would create along the route. After ten years in New York Gleason was delighted to accept the proposition and was looking forward to returning to California.

Back in California

In May of 1914 Gleason returned to Los Angeles, but realized that although he was well known as an illustrator, he lacked recognition as a fine artist. To work towards this goal, one of the first things he did was to join the **California Art Club**. Gleason's active participation with the Club paid off, and in 1916 he was given a solo exhibition at the Club's new venue in the **Los Angeles Public Library** (then located in the Metropolitan Building at 5th and Broadway), for which he exhibited paintings of the sea and ships. For new inspiration, Gleason took sketching trips in his 1915 Hupmobile touring car, which he had rigged as his mobile art studio and customized the back seat so that it could be removed to recline flat to create a bed.

California's year-round sunshine propagated a boon in agriculture, which encouraged the development of a new promotional industry—that of crate label making. Artists were hired by various produce companies to create the most beautiful crate labels that would attract the most buyers. In 1918 Gleason was commissioned to create four orange crate labels for the **Anaheim Orange and Lemon Association**

for the brands of *Doria*, *Favorita*, and *Meritoria*. The assignments called for portraits of beautiful young ladies—for which Gleason used the same model, **Dorothy Ferguson**. Ferguson was a concert pianist who studied at the **Manhattan School of Music** under the internationally celebrated violinist and pianist **Howard Bauer (1873–1951)**. Gleason and Ferguson met through the California Art Club when Ferguson performed a recital in 1917 at one of the Club's programs.

Marriage

The couple were married on June 25, 1919 in a garden wedding at the Hollywood home of photographer **Maude Davis Baker**. The flower girls were the daughters of **Cecile B. DeMille**, **Katherine** and **Agnes**, who were both piano students of Dorothy Ferguson. Gleason used his earnings from his crate label designs to take his bride on a month-long honeymoon, which they humorously referred to as an "auto camping trip deluxe," driving along the California coast in Gleason's 1915 Hupmobile.

RIGHT:
Gleason in a perfect one-arm hand stand.
Photo taken from the roof of the Los Angeles Athletic Club

BELOW:
Gleason in one of his prizewinning performances on the Roman Rings (Flying Rings) showing his ability to stay completely still in a single position for a long period of time.

Family Life

The Gleasons moved into a Los Angeles bungalow at 3418 South 4th Avenue. The following year their first daughter was born on March 26, 1920, and named **Eleanor Janet**, after Duncan's mother (Eleanor Gleason).

When the baby was three months old, the family moved to New York so that Gleason could compete in the national athletic events. While travelling cross-country by train, a baggage car was equipped as a gym for Gleason to keep up his training. A watchful eye was kept on baby Eleanor as she was contained in a crate.





Portrait of the Artist's Daughter, Eleanor
Collection of Gleason Family



Mocambo Beach, c. 1947
Oil on panel 12" × 16"
© 2012 The Kelton Foundation

An Artist at Sea

What did Joseph Duncan Gleason—an artist of reputable renown—have to do with *The USS Intrepid*? The story goes that one day when his wife Dorothy was peeling carrots for dinner and using a two-week old newspaper to catch the parings, an advertisement peered back at her that announced,

Around the World—Here is a chance to join a congenial group of men and women, with the roving instinct like yourself, on a long, unconventional yachting cruise around the world on a staunch steel bark of 1500 tons.... You will not travel as a simple passenger; you will be a part owner in the enterprise. —The Intrepid Company.

Dorothy called out to her husband, "Joe, here's something [that] looks like it is made for us." Within twenty-four hours the couple signed up for the trip.

The *USS Intrepid* was a bark (three-masted sailing vessel, no engine) built at the **Mare Island Navy Yard** and launched in 1904, commissioned by the U.S. Navy in 1907, and decommissioned and sold on December 20, 1921. She was bought by the **Intrepid Company** and reconditioned for a 1923 passenger world voyage.

The 1920s were a transitional time in

the history of transportation. Passage by railway and automobiles had become commonplace and travellers were just beginning to adapt to the convenience and speed of air travel. The leisurely days of shipboard travel were waning, and the skills required for hauling the jib, tuning the rig, and understanding points of sail were not being handed down to the next generation. The Intrepid Company aspired to revive the romance and adventure of sea travel.

Passengers aboard the Intrepid

The passenger list represented a diverse array of seafaring travellers, including an architect, banker, lawyer, doctor, a Missouri farmer, a former Colorado state librarian, a secretary of the YWCA Hotel in San Francisco, a UCLA instructor, students, a chemical engineer with Gulf Petroleum, and an assortment of accountants and businessmen, an actor **Seymour Zeliff**, two pianists, including Dorothy Gleason and **Maybel S. West**, two artists including sketch artist **V. De Vezino** and Joe Duncan Gleason. Children were also on board, including baby Eleanor Gleason and a boy scout with his Airedale dog named "Intrepid."

Also on board was **Ivor McFadden** a motion picture producer who saw the

cruise as a moneymaking opportunity. He proclaimed,

"The fact is that I think the trip offers the biggest chance that can be found today in the motion picture business. It is growing tremendously costly to build the big sets that pictures require...with the wide variety of characters and personalities available within the *Intrepid* party as well as in the ports to be visited, there is a wealth of character material at hand which on the lots would be very costly.... I feel certain the pictures taken on this trip will be worth considerably more than the entire capitalization of the company."

The concept was an intriguing one. Passengers would purchase shares of ownership in the *Intrepid* with the idea that they would make a movie of their voyage and sell the film. They referred to themselves as the "Intrepidors." Gleason's duty on board was to produce paintings of their voyage and to work as art director for their on-board publication, *The Wunderlust*, a sixteen-page journal that would chronicle their voyage with etchings provided by Gleason. The ship was equipped with a printing press,

type, and acids for engraving plates. Gleason could utilize his early training as a photoengraver to help produce the shipboard publication. Alas, only one issue of *The Wunderlust* was published and the grand voyage never occurred. The *Intrepid* was sold to pay off incurred debt.

Gotta Sail!

Still in a mood for the sea, in 1924 the Gleasons rented a hillside studio located in San Pedro from where they had a panoramic view of the Los Angeles harbour to the south. Joe became involved in the local art community and became president of the newly formed **Artists Club of San Pedro**. Commissions began to roll in from commercial ship lines and private yacht owners who wanted paintings of their vessels.

As art sales rose, Gleason could finally afford buying his own boat. He began with a 10-foot punt, followed by a 22-foot sloop, named the *Dorothy*, and later, in 1953 he bought a 26-foot yawl and promptly re-named her the *Dorothy G*. The family took frequent weekend sailing trips, often to Catalina Island where Gleason found excellent subject matter to paint. One of his best collectors was **William Wrigley, Jr.**, U.S. chewing gum industrialist, who owned controlling interest in the **Santa Catalina Island Company**.

Life in Hollywood

In 1925 the family purchased a Spanish-style house at 2411 North Edgemont in the Los Feliz Hills of Hollywood. They were indeed happy at “Casa Feliz,” as they aptly named their home. There was much laughter and frequent entertainment, often provided by the visiting artists, actors, dancers, poets, musicians, writers, sailors, athletes, and art collectors.

The Gleason’s second daughter, **Lillian Joy**, was born on May 1, 1927. She was named after Dorothy’s mother, **Lillian Gertrude Prest Ferguson (1869–1955)**. Interestingly, Lillian Ferguson was also an artist. She studied at the **Académie Julian** in Paris under **Jules-Joseph Lefebvre (1836–1911)** and later in New York with **William Merritt Chase (1849–1916)**. The family had now settled into a community that reflected their many interests.

The Depression and Moviemaking

When the Great Depression of the 1930s struck the nation, one of the few industries that actually managed to earn profits was that of moviemaking. The economy was shattered and people were out of work, but a 25-cent ticket to the movies provided an immediate form of escape.

Pirate movies and adventures on

the high seas were especially popular. Joe Duncan Gleason found his work as a set artist in demand with the two biggest studios, **Metro Goldwyn Mayer** and **Warner Brothers**. In addition, Gleason’s remarkable athletic abilities and strength merited him jobs in the movies as a stuntman, and because of his slim stature, he occasionally doubled for actresses in perilous situations.

Gleason’s reputation as an esteemed marine artist warranted a solo exhibition for his paintings of ships and the sea at the **Stendhall Art Gallery** located in the **Hotel Maryland** in Pasadena. The exhibition ran in conjunction with the 1934 **Pasadena Tournament of Roses** whose theme that year was “Tales of the Seven Seas.”

Gleason worked on at least a dozen major movies with some of the biggest film stars of the day. His first production was with Cecil B. De Mille in the making of *Yankee Clipper* (1927) starring **William Boyd** (Hopalong Cassidy); and with **Warner Bros.** his first film project was *Captain Blood* (1935) starring the dashing **Errol Flynn**. Gleason and Flynn worked together again on other movies, including *Charge of the Light Brigade* (1936), *The Adventures of Robin Hood* (1938), and *Dodge City* (1939). The artist and the actor shared a love, which was the sea. They became friends and fellow members of the **Society of Cape Horners**, an



Down to the Sea, c. 1947
Oil on canvas 20" × 24"
© 2012 The Kelton Foundation



Avalon Bay from Mount Ada, Santa Catalina Island, c. 1934
Oil on canvas 16" × 22"
© 2012 The Kelton Foundation



Start of the Race, c. 1955
Oil on canvas 25" × 30"
© 2012 The Kelton Foundation

informal group of seafarers, many who sailed around Cape Horn, and were interested in maritime history. The group met at Gleason's Los Feliz studio.

About creating art for moviemaking, Gleason said, "Movie work is fascinating, exciting, but each assignment is on the boards for only a few weeks and is gone. A good painting is more lasting and seems somehow more valuable."

The '40s and '50s

During World War II Gleason worked for the war effort by serving in the U.S. Coast Guard Auxiliary and in the Coast Guard Reserve. In 1943 he received recognition for contributing 1,000 hours of volunteer service. In 1944 Gleason was appointed vice-commander of the Auxiliary, and in that same year his painting of the clipper ship, *Coriolanus*, was presented to **President Franklin D. Roosevelt** as a gift from Gleason's good friend, **Donald Douglas (Douglas Aircraft Company)**. The painting hung on board **Air Force One** during Roosevelt's presidency and is now at the Presidential Library in Hyde Park, New York.

In 1946 Gleason made frequent visits to **Sawtelle Veterans Hospital** in west Los Angeles and made sketches of the wounded veterans as his contribution to help boost their morale. While

Joe sketched, Dorothy kept everyone entertained by playing the piano.

Both Joe and Dorothy became involved with the **Los Angeles Power Squadron** in 1952 in the effort to promote safe boating. Gleason rose to the ranks of senior lieutenant, and Dorothy became president of the Squadronettes. For eight years Gleason edited the Squadron's publication, *Range Light*, and contributed images and articles. Joe Gleason was also appointed chairman of the committee to promote the creation of a state park on the west end of Santa Catalina Island.

Ending Thoughts

Regarding the direction of art, Gleason wrote in a letter dated April 27, 1950 to fellow artists:

"The showing of Traditional Art is a worthwhile project at this time, when the public is confused and indignant at the trend of public galleries in showing radical paintings to the exclusion of the Traditional Art inspired by the beauty and grandeur of the world we live in."

Gleason protested an exhibition policy the **Los Angeles County Art**

Museum had that segregated art by establishing two separate juries, "one for the Radical and one for Traditional Art." In 1950 the **Stever Art Gallery** in Pasadena sponsored an exhibition with the title "Conservative Versus Eccentric Art." Gleason opposed the term "conservative" to describe representational art, and preferred "traditional," which he defined as "a building up of Art through successive generations, and based on the fundamentals of beauty."

Joe Duncan Gleason applied a conscious sense of exuberance, perpetuity and strength to everything he did. He explained his motivation, "It is the craving to do something big which has power that makes me long to paint the sea. I particularly like vigorous subjects. The power of the ocean appeals to me more than its colour or drawing. These are only accessories to the fact. While painting the sea, one may give full play to their imagination, as its constant movement is kaleidoscopic." ■

Notes:

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

*The author wishes to thank the daughters of Joseph Duncan Gleason, **Eleanor Gleason Muller and Lillian Gleason Garrison**, for their personal recollections, family archives, and for the gracious tea and hospitality. Further appreciation goes to Eleanor's children, **Diane Grossman Clinton and Robert Duncan Grossman**, for their recollections and valuable research.*

*Research sources for this article include the books: Beloved Sister—Letters by James Henry Gleason from California and the Sandwich Islands 1841–1849, compiled and published by **Dorothy Gleason, The Arthur H. Clark Company, Glendale, California, 1978**; Duncan Gleason: Artist, Athlete, and Author, by **Jane Apostol**, published by the **Historical Society of Southern California** in Los Angeles, 2003; Joe Duncan Gleason—Rediscovering California's Marine Art Master, published by the **Newport Harbour Nautical Museum** in conjunction with a four-month exhibition of paintings by Gleason, curated by **Marcus De Chevreux and Jacqueline Williams Snyder** (daughter of Lillian Gleason Garrison), May 17 – September 30, 2003. Many images were provided through the courtesy of **The Kelton Foundation** and the **Blue World Web Museum**, www.blueworldwebmuseum.org.*