The ARTISTS OF OLD FLORIDA

1840 — 1960

Alfred R. Frankel

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Acknowledgements

This book began, back about 1981, with my friendship with Tampa antiques dealer Michael Turbeville. Mike and I shared the fun of discovery as we searched the state for forgotten Florida art and antiques. Mike would call me, “Hey Doc was that artist you liked so much Asa Cassidy?” It’s been show and tell with our finds ever since. I thank him for his friendship and the shared adventure.

I thought I was alone in my interest in Florida art until one morning; perhaps twenty-five years ago, when I got a call from Sam Vickers of Jacksonville. Sam and his wife Robie were the first to appreciate the importance of art to the state of Florida. I want thank them for their establishment of an important collection of Florida art and their continued encouragement for this book.

I continued research, building knowledge and wondering if anyone would be interested. In 2007 I heard from Ft. Lauderdale attorney and Florida art collector, Scott Schlesinger. “I’m interested in Florida art too. Come on down and let’s talk!” I met Scott and his enthusiasm was amazing. If it weren’t for Scott I might still be quietly doing my research, the pages just building up, unseen and unread. Thank you Scott: for your ready smile, and your continued support for this book.

For years I researched Florida artists in the microfilm files of libraries across the state. When I wanted to begin putting it all together, Gail White of Largo, Florida, showed me how. Gail taught me how to establish an Excel data base and began typing. Without Gail’s help The Artists of Old Florida would still be a dream.

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I want to dedicate this book to the memory of my parents, Ceil and Bernard Frankel, who gave me life, love and Florida, and to my sister Bonnie Frankel Staskowski.

Alfred Frankel

Cover, Joy Postle, *Snowy Egrets, Yellow Jasmine and Air Plants*

Foreward

The National Endowment for the Arts tells us, “A great nation deserves great art.” The same can be said for a great state. Florida has an art history that qualifies as great, but it’s a history that’s forgotten: lost in a storm of development, tourism, neglect, and the slow drizzle of time. From 1930 to 1960, in terms of number of artists and art associations alone, this state was home to the largest art community in the country. But it is, for the most part, lost. My purpose in writing this book is to push back the clouds of time and shed a little sunshine on that lost art.

I have always loved art. When I was a boy growing up in Brooklyn, my uncle Jack, a Sunday painter, lined the walls of his home with artworks. I loved to visit, fascinated by the color and the smell of oil paint. Art began to have value for me then.

My family moved to Hollywood, Florida in 1949. Hollywood was a special place. Florida was still relatively undeveloped. The war was over, the country proud of its place in the world, and all of Florida so innocent. There were only 25,000 people living there when I began the seventh grade at Hollywood Central School. After the streets of Brooklyn, I thought I had moved to heaven. Tropical flowers, hibiscus, coconut palms, delivering the *Hollywood Sun-Tattler*, the fragrant sweet air, the cool after a summer shower, beach parties in high school, football on Friday nights next to full tomato fields, submarine races at Dania Beach--all of this sank into my subconscious, and I was happy. Florida was my home. My New York accent disappeared, replaced by a gentle southern “howdy,” “yes ma’am,” and “y’all.”

Later in college at Rensselaer Polytechnic Institute, an engineering school in upstate New York, there was little time for art, but on the walls of my room hung prints of Winslow Homer’s *Eight Bells*, Andrew Wyeth’s *Christina’s World*, and the inevitable Van Gogh’s *Starry Night*.

After medical school in Albany, New York and a year in Vietnam with the Marine Corps as a navy doctor, I moved back to Brooklyn to begin training as an orthopedic surgeon. Needing to decorate an apartment on the limited salary of a resident, I began to search the antique shops of upstate New York for inexpensive art and antiques. Collecting art and antiques was one of the few things that helped take me away from the stress of a busy practice in orthopedic surgery.

Envying the life style of doctors working in the emergency department, in 1980 I decided to return to Florida and a new career in emergency medicine.

My love of art, especially American art, continued here in Florida. In 1981, at the old Larry Engle antique show, I met Tampa antiques dealer Michael Turbeville. Mike sold me my first Florida painting. By Sam Stoltz, it depicted a flamingo and an egret in flight, side by side, over the Everglades. I loved it.

Later I purchased wonderful Florida paintings by Dewing Woodward, Emmaline Buchholz, Asa Cassidy, and Howard Hilder. But always questions. Who were these people? When and where did they work? Where were they from and where did they study? What kind of people were they? In 1980 there were no books on the history of art in Florida to answer these questions. If I wanted to know more, I would have to find the answers myself.

And so it began: my search to understand art development in Florida and learn about the artists who worked here in the years before I graduated from South Broward High, in Hollywood, in 1956. This book is about what I learned.

I learned that Dewing Woodward was one of the great ladies of Florida art. Before moving to Miami, Woodward was, for eleven years, an assistant art critic at the Academie Julian in Paris. She and Jonas Lie, president of the National Academy of Design, believing in the importance of artists working outdoors, directly from nature, started the Blue Dome Fellowship of Artists in Woodstock, New York in 1915. In 1919 Woodward brought the Fellowship to Miami, the first professional art association in Florida. When she died in 1950 the *Miami Herald* called her “one of Miami’s first ladies of art.” Today she is forgotten.

Emmaline Buchholz was instrumental in founding the Gainesville Association of Fine Arts in 1923, and in 1927, the Florida Federation of Art. She was the Federation’s first president and the First Lady of Florida Art. Emmaline painted the portrait of George Washington, after Gilbert Stuart that today hangs in the Florida House of Representative chamber in Tallahassee. Buchholz High School in Gainesville is named for her husband. Emmaline is forgotten.

Asa Cassidy is another lost Florida artist. A New York City lithographer, Cassidy moved to Sarasota in 1924 to devote his life to art. A friend of D. W. Griffith, Cassidy designed all the posters used to advertise the classic film, *The Birth of a Nation*. In Sarasota, Cassidy painted a number of aerial views of Sarasota land development. His painting *Spirit of Sarasota* hung in City Hall for years. In 1938 Cassidy published a book of poems, *The Rubbernex in Florida*, describing his families fun filled tour of the state. Some of these poems are used

to introduce chapters in this book.

Back in the 1920's Englishman Howard Hilder traveled the east coast from Newport, Rhode Island, to Charleston, South Carolina, down to Miami and Coconut Grove, painting as he went. Hilder had studied at the Academie Julian in Paris with William-Adolphe Bouguereau. A popular artist in Newport, Hilder was beloved in Charleston, and in Miami, considered the dean of the local art scene: called by the *Miami Herald*, "The Chopin of Painters." Today Hilder's magical work has been forgotten.

Like Woodward, Buchholz, Cassidy, and Hilder there were literally thousands of academically trained artists working in Florida from 1840 to 1960, the years focused on in this book. The art they produced is all that remains of a time before real-estate development began to erode the state. The art is beautiful and the history interesting but sadly, most people know nothing about it.

If you ask a Frenchman about his cultural heritage he's likely to mention the Louvre, Meissonier, Manet, or the Impressionists. The English will boast of the Tate, the Victoria and Albert, Gainsborough, or Reynolds. Italian and Spanish pride can be seen in the Uffizi in Florence and the Prado in Barcelona, each with great art works by Michelangelo, Botticelli and Goya. From New York to California American museums celebrate regional art from the Hudson River School, the Ashcan School, the Boston Ten, the Taos School and California artists. They've never heard of Florida art. You will find world class art in Florida's museums but almost nothing by Floridians.

Florida is the fourth largest state in the Union: surely our artists work can rival that produced in New York, Texas or California. But on the surface that doesn't seem to be the case. Ask a Floridian about his artistic heritage and you may hear about the Highwaymen. The Highwaymen are important, but there is a great deal more.

This state's art history begins in the early nineteenth century with portrait artists seeking commissions in St. Augustine, Tallahassee, and Pensacola. Later Artists Row behind the Ponce de Leon Hotel in St. Augustine attracted artists including Martin Johnson Heade and Laura Woodward. In the early twentieth century art clubs were started from Jacksonville to Tampa, St. Petersburg and Sarasota, down to Ft. Meyers, Miami and Key West. Many clubs were outgrowths of the woman's movement. The Florida Federation of Art, founded in 1927 by artists from Gainesville and Orlando, continued to exhibit the work of Florida artists for over fifty years.

After Henry Flagler and Henry Plant built their hotels and railroad lines, artists from all over the country began coming to Florida on vacation, recording their impressions in watercolor or oil on canvas. Many stayed and bought homes, others returned year after year. Who of all these artists can we claim as Florida artists?

The 1989 University of Florida exhibition catalog, *Florida Visionaries: 1870–1930,* tells us about the work of Martin Johnson Heade, George Inness, Louis Remy Mignot, William Morris Hunt, Herman Herzog, Winslow Homer, Thomas Moran and others. Of these men, only Heade (1819–1904) and Inness (1825–1894) lived and worked in Florida for years. Inness spent his last winters at Tarpon Springs, and Heade lived in St. Augustine from 1884 to his death. They clearly count as Florida artists. But Hunt and Homer were New Englanders, Hunt a Bostonian and Homer a Boston-born resident of Maine. Yet the Florida work of such distinguished artists must surely be documented and Florida allowed to claim them as artists, if only in a limited way.

Herman Herzog, born in Germany, immigrated to Pennsylvania and later came to Florida for the winter seasons. His exquisite Florida paintings document a wilderness that is disappearing. Herzog is an important Florida artist—therefore all those who came to Florida regularly, and worked and painted here, are Florida artists.

Anyone who is listed as an artist in a Florida city directory was working here as a professional artist, and must be included. Anyone, amateur or professional, who belonged to a Florida art club, or who exhibited regularly in Florida art exhibitions, is considered a Florida artist for this book. Exhibitors at Florida state fairs and county fairs are included as well. Tourists who came to Florida once or twice and briefly recorded their impressions are not.

Why an interest in Florida art? Van Gogh said: “I dream my paintings and then paint my dreams.” Keats reminded us: “Beauty is truth, truth beauty,” and Nietzche thought: “Art is metaphysical.” Art opens our dreams to reality, reveals the beauty of our state, and hints at the ultimate meaning of life.

Greek civilization is remembered for its literature, architecture and art: Homer, Plato, the Parthenon, and the *Winged Victory of Samothrace*. The Middle Ages and the European Renaissance are defined by Romanesque and Gothic architecture and the paintings of Leonardo, Michelangelo and Raphael. Art is an important historical record.

What does it mean to be a Floridian? Abstract concepts, like a region or

nation, can't be known directly, but need to be approached and constructed by symbolic means.[1] On a national level, dozens of visual icons serve memory and form an American identity--such paintings and sculptures as John Trumbull's *Declaration of Independence*, Emanuel Leutze's *Washington Crossing the Delaware*, George Caleb Bingham's *Jolly Flatboatmen*, Grant Wood's *American Gothic,* Norman Rockwell's *Four Freedoms*, Thomas Hart Benton's Midwestern murals; Daniel Chester French's *Lincoln*, Augustus Saint-Gaudens's *The Puritan*, the Marine Corps (or Iwo Jima) Monument, and the Vietnam Memorial Wall. All of this is somehow what it means to be American. Art can give us a sense of who we are as Floridians.

We are more than Gators, Seminoles, or Hurricanes. We have an artistic heritage that identifies us, waiting to be discovered. George Snow Hill was Florida's Thomas Hart Benton, Joy Postle our Audubon, and Joe Selby our Antonio Jacobsen. F. C. von Hausen was, like John Singer Sargent, a society artist. Von Hausen painted Palm Beach's elite for fifty years. Lillian Wells of DeLand had a Renoir-like palette. Catherine Haynes Stockwell was a prolific Florida impressionist. In sculpture we have C. Adrian Pillars's *Winged Victory* and George Ganiere's *Spirit of Florida*. I hope that Floridians will begin to discover our own visual icons and, finding them, have a deeper sense of who we are.

American art is defined, in many ways, by its "schools." There was the Hudson River School; the schools in Lyme, Connecticut, in Ogunquit, Maine, in Rockport and Provincetown, Massachusetts, in Taos, New Mexico, in Brandywine, Pennsylvania, and in Charleston with the Charleston Renaissance. Florida's wonderful winter weather created an artist's paradise. In 1950 it was estimated that among the permanent residents of Sarasota there were more than 1,300 artists and their families. In 1960 Sarasota, not including the Ringling School, had fifteen different art schools. It was nearly the same in St. Augustine, Miami, Palm Beach, St. Petersburg, and Key West. Artists came here to enjoy Florida's winters while celebrating the state's beauty in their work. Art historians may want to consider a Florida School of Art.

Florida art can be thought of as a large pyramid. At the top are the famous artists who came here in the late nineteenth and early twentieth centuries. Books have been written about Heade, Walker, Herzog, and Hunt. These artists account for possibly 1 percent of that pyramid of Florida art history. It is the purpose of this book to tell the story of the 99 percent who remain unknown.

I am a physician; as a student I studied anatomy. *The Artists of Old Florida* is an anatomy of Florida's art history, a review of the corpus of Florida art. I hope

that others will study, compare, and critique. *A Dictionary of Florida Artists, 1840-1960,* containing biographies of more than five thousand Florida artists, is being readied as a companion volume. I hope these books will be a research tool for students of early Florida art and art history, a resource that will allow someone researching a painting done here in Florida to open these pages and see whether more is known about the artist and his work.

Alfred R. Frankel

St. Petersburg, Florida, 2015

"Go, peer into the fairy temple of a Florida jungle when the moon rides high and its light purls in silver cascade through waving moss, adagios and the staccato of glistening leaf; listen to the obbligato of drowsing insect, the plaint of the wild bird, the pensive query of the owl, and try to paint it. Wait there until this theme is finished and the moon 'gone west.' Wait there and watch for the first breathing of the dawn that creeping touches with magic, the little fleecy clouds that Venus, brilliantly crystalline, shines through. Hear the crow from his high bough announce the sun's first ray, see the white ibis spread his snowy wings to the promise of new day, watch the jeweled gossamer weave saw-grass and willow into day dreams, see the stately palm shiver as it wakes-and try to paint it. Sometimes the opportunity comes to all to see these things-one brief moment-the precious time is passed-gone. It is the mission of the artist to see these things and probe and search wherein their magic lays-these sun spots in the gray, and make them permanent. Therein lies the value of the artist to the community…."

Howard Hilder,

Miami Herald, February 17, 1920

Thomas Moran (American, 1837 - 1926), Ponce de León in Florida, 1877 - 1878, oil on canvas, 64 ¾ x 115 7/8 in., Acquired for the people of Florida by The Frederick H. Schultz Family and Bank of America. Additional funding provided by The Cummer Council. Cummer Museum of Art & Gardens, Jacksonville, Florida.

Well come on Ma! Get ready Rex,
And all you little Rubbernex!
Let's get away from slush and snow
To where the summer breezes blow
And flowers bloom and trees are green!"
"Why! Florida's the place you mean!"
Pa: "Yes, Florida, the brightest gen
In nature's brillinant diadem.
Her lure enthralls me and I fain
Would revel in her charms again-
Would breathe the perfume of her air
And bask in laughing sunshine there.
The beauty of her beaches white
And glamorous magic of her night
Have cast a spell that calls me on.
Said Ma, "Then, Pa, why not be gone?"

–Asa Cassidy, *Rubbernex in Florida*, 1938

Chapter 1

Art Development in Florida

Long before Leonardo or Michelangelo, long before man arrived, the land sat in the hot sun disturbed only by nature's music: the sound of birds, the step of the panther, the rustle of soft wind and the patter of rain. Pine trees reached up to kiss the sun and palm trees swayed to the stroke of the sea breeze. The land was empty of human voice. Then, as softly as the breeze, Indians came on their long trail. Down from the Bering Strait, down to the peninsular jutting into the ocean, down to the land the Spanish called La Floride, down to the river Indians called Swannee. It was these Paleoindians, while hunting for mastodon and bison, who carved the first man-made art in Florida, wonderfully worked spearheads known as Clovis points.

When Ponce de Leon sailed into St. Augustine in 1512 their descendants, the Timucuan and Calusa Indians of North and South Florida, were unaware of the larger Western world, let alone that Raphael had just completed his masterwork *The School of Athens*, and Michelangelo his *Pieta, David* and Sistene Chapel ceiling.

De Leon was followed in 1562, the year Michelangelo died, by the Frenchman Jean Ribaut who in 1564 brought with him the first Western artist to work in Florida, Jacques Le Moyne de Morgues. Le Moyne was making drawings of native Florida Indians as Michelangelo's design for the dome of St. Peter's in Rome, was being constructed.

In 1630 the English established the Massachusetts Bay Colony. Art in British North America would reflect art in the motherland. The colonists were suspicious of art. Art's association with kings or popes was part of what they had fled from; art as an aesthetic expression of nature's wonder was foreign to their experience. They were people of the Word, not the Image.[1]

Throughout most of the seventeenth and eighteenth centuries, Florida remained a Spanish colony devoid of art, while to the north, in New England, self-trained artists or limners were traveling the countryside seeking portrait commissions. They were tradesmen, like shoemakers or blacksmiths. Itinerant portrait artists such as Winthrop Chandler and John Brewster Jr. traveled from town to town in Massachusetts or Connecticut or Maine, preserving the

memory and faces of generations of early New England families.

New England limners were native to the states in which they worked. When Florida became a United States Territory in 1822, artistic expression here began to mirror art development in New England. However, Florida's first artists, like tourists, came from New York, Philadelphia, Savannah, or New Orleans.

Edwin D. White, *Landing Of The Huguenots In Florida*. First exhibited Boston Art Club, 1859. Oil on copper, 7 by 12 inches.
Sam and Robie Vickers Collection.

The first artists in Pensacola and St. Augustine were self-trained local craftsmen or itinerant artists. Little is known about S. T. Drake or Mrs. Perry and their work in St. Augustine, or W. Champlin in Pensacola. Mrs. Perry taught drawing and painting, Drake and Champlin were house, sign, and ornamental painters.[4]

The National Academy of Design was founded in New York City in 1825 by

A. B. Durand and Samuel F. B. Morse. The following year a notice appeared in St. Augustine's *East Florida Herald* : "National Paintings . . . for the purpose of completing the decorations of the Grand Rotunda of the Capital, the Committee on the Library be instructed to inquire into . . . offering a suitable premium for each of the best four designs of paintings to be taken from some of the most interesting and remarkable events of the American Revolution . . . to be furnished by native artists…."[5] John Trumbull offered his twelve by eighteen foot oil on canvas, *Declaration of Independence.*

In Washington, D.C., Boston, New York, and Philadelphia, the United States was beginning to develop an artistic tradition based on American historical and landscape painting, but in the small cities and towns of New England, the Mid-Atlantic States and the South, portraiture was still the main source of livelihood for American artists.

In Florida there was interest in art. Advertisements in the *Pensacola Gazette* and Tallahassee's *Floridian* of 1828 offered prints of European and American art.[6] The first art exhibit to be held in Territorial Florida, opened in Tallahassee in January 1831 with forty-eight paintings and an exhibit of tigers, wild cats and monkeys.[7]

John James Audubon made the first of two trips into Florida in 1831, visiting at Bulow-Ville, East Florida, about forty miles south of St. Augustine. He wrote a letter to the *Philadelphia Gazette* commenting on Florida:

> The climate and productions of E. Florida are enough to astonish any observing traveler, and sufficient to try even my own constitution. During my stay on the Halifax, the first day, we had beautiful weather; and although it froze during the night the alligators and butterflies were frequently seen during the day. The woods are all green, yet it freezes; a phenomenon in nature of which I had no previous knowledge. I have drawn a new species of coot, and I believe, a new species of White Pelican.[8]

For more on Audubon's visit see Kathryn Hall Proby's *Audubon in Florida*.

In 1835 John P. Comparet was the first portrait artist in Tallahassee, selling raffle tickets for a chance on a portrait done in pencil or in oil.[9]

In nineteenth-century America skill in drawing was judged to be an important feminine attribute. And so it was in Florida. In 1836 Mrs. Orchard's Academy for Young Ladies in Tallahassee was teaching drawing, and painting. In Pensacola

Madame Achev was giving lessons in French and drawing, and in 1838 Miss Parrott's Seminary for Young Ladies of Tallahassee gave instruction in music, drawing, painting, and needlework.[10]

Artist George Catlin arrived in Pensacola in 1838. He had been out west, painting and documenting the life of American Indians. Catlin had come from Fort Moultrie, South Carolina, where he finished government commissions for portraits of Seminole Indian leaders Osceola, Micanope, and Neamathla.[11]

William Niblo Jr., a portrait artist from New York, came to St. Augustine for the winter season of 1837-38 with the hope of obtaining commissions. Niblo's studio in New York City was just north of the Apollo Gallery at 412 Broadway.[12]

The Apollo Gallery was opened in 1838 by New Yorkers concerned that artists had no place to exhibit or sell their paintings. The Apollo would evolve into the American Art-Union (AAU). The AAU aimed to educate the American public to national art. The AAU advertised in Florida newspapers, offering Floridians one of their first opportunities to appreciate and own American art. "The American Artists' Union, would respectfully announce to the citizens of the United States . . . that for the purpose of cultivating a taste for the fine arts throughout the country . . . For five dollars, a highly finished engraving beautifully painted in oil . . . will be sent."[13]

In November 1838 one P. Copman arrived in Tallahassee and met with some success, sponsoring a lottery of his paintings and working in the city until February 1840.[14] Portrait artist J. H. Mifflin from Augusta, Georgia, arrived in Tallahassee in January 1840 and spent a few months, followed by F. B. Ladd, a portrait and miniature painter from New York, whose stay was also brief.[15]

George Catlin. *Os-ce-o-la, The Black Drink, a Warrior of Great Distinction*. Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr. 1985.66.301

George Snow Hill, *Scotch Settlers in Florida*. Oil on board, 15 by 35 ½ inches.

In 1840 Territorial Florida was crowded with artists. While Niblo painted in St. Augustine, Copman, Mifflin and Ladd solicited work in Tallahassee. Two more artists arrived in Pensacola, a Signor Tarina and Wellman Morrison; all available for portrait painting.[16] None of their portraits have been found.

Frenchman Louis Daguerre invented the photographic image in 1839. His new daguerreotype technology spread quickly around the world, but would not reach Florida until 1843.[17]

A painter of miniature portraits traveling through Florida in January 1844 placed a notice in the *Florida Journal* in Apalachicola that ran for three weeks: "L. F. Penny, miniature painter, office over J. B. Starr's, 31 Water St. Will remain in Apalachicola for a short time. Those who wish to patronize him will please make early application."[18] Mantle Fielding notes that L. P. Penny was a miniature painter who flourished in Boston in 1845.[19]

In 1845 a Mrs. Armstrong "respectfully informs the citizens of Pensacola and its vicinity that she is prepared to give lessons on the piano forte. . . . She also teaches drawing and painting, and painting in the beautiful and fashionable oriental system with all the late French improvements on velvet, satin . . ."[20]

Just before Christmas 1848 a traveling artist, W. McK. Russell, arrived in Tallahassee. The editor of the *Floridian* noted:

> Mr. R. has established himself for a time in this city for the purpose of accommodating those who wish likenesses of themselves or their friends. He is a good painter, and highly deserving the patronage of the public, and warrants good likenesses or no charge. He has a few specimens at his rooms which the public are respectfully invited to call and examine.[21]

Russell remained in Tallahassee until spring.

The AAU hired Tallahassee lawyer F. H. Flagg as agent. Retailers advertised in the *Tallahassee Sentinel*: "Rose wood frames for the following engravings of the America Art Union: Jolly Flat Boatman, Voyage of Life, General Marion . . ." The AAU was popular, advertising in Florida newspapers until 1854, when it was shut down as an illegal lottery.[22]

In 1850 a Mr. Hornfleur was teaching art in his room at the City Hotel in Tallahassee, with two classes daily. That year the Pensacola Boarding and Day School for Young Ladies offered classes in drawing and painting. Professor W. Foster was in Jacksonville in January 1851, offering his course in a "Complete and simple style of painting flowers, fruit and birds."[23]

Louis Daguerre's new science reached Pensacola in May 1851 when I. S. Clark arrived from Mobile, Alabama.[24] The technology made portraiture inexpensive and easily available. Daguerreotypes ended the era of the traveling portrait artist. The artists that remained became daguerreotypists or continued to earn a living as house, sign, and ornamental painters. These painters included George W. Edwards in Pensacola, James Harkness in Jacksonville, and G. A. Ball in Tallahassee.[25]

George W. Hutton opened what may have been the first commercial art gallery in the state in 1857, when he advertised in the *Pensacola Gazette* "A Choice Collection of Oil Paintings, by Old and Modern Masters, Elegantly Framed."[26]

The AAU was successful in spreading knowledge and appreciation of art across the country. Its closure by the courts as an illegal lottery left a vacuum that was filled by the Cosmopolitan Art Association (CAA). In 1854 the CAA began offering Florida newspaper readers subscriptions to monthly magazines like *Harper'* and *Godey's Lady's Book* plus a ticket for distribution of marble busts of Washington, Franklin, and Daniel Webster and commissioned paintings by many of America's most distinguished artists.[27] The *Florida News* in Fernandina editorialized:

> The objects of the association are of so meritorious a character, that we have no hesitation in recommending all lovers of the fine arts, as well as good reading to become members. This they can do for the low subscription price of $3.00 for which they will secure . . . a quarterly of at least 60 pages, and each number containing engravings of several great paintings or works of art, and also the annual Engraving.[28]

In the years following the Lewis and Clark expedition, as the country expanded westward, artists followed, painting Native Americans and the beauty of the Indian Territories, the Mississippi, and the Rocky Mountains for an amazed Eastern population. George Catlin and Alfred Jacob Miller were out west in the 1830s. German-born Albert Bierstadt was painting in the Rocky Mountains and Thomas Moran in the Grand Canyon of the Yellowstone in the 1870s. Florida was part of that frontier, but the Civil War would, for a time, prevent painters from traveling south.

The Industrial Revolution, steel, oil, munitions, shipping, railroads, and the end of the war, created a new American elite, a small group of men--men like Vanderbilt, Carnegie, Rockefeller, Frick, and Flagler--men with fabulous wealth, who could collect art, build factories or Newport mansions, and, with their new

wealth, museums.[29]

It was now that America's first great art museums, the Metropolitan Museum of Art in New York City, Boston's Museum of Fine Arts, and the Corcoran Gallery in Washington, D.C., were founded.[30]

With the Civil War over artists could once again travel to Florida. Just as artists explored and painted the grandeur of the west, they came to Florida to paint the mystery and beauty of this new and exotic subtropical climate.

George Frank Higgins of Boston was one of the first. A member of the Boston Art Club, Higgins exhibited regularly in Boston in the decades following the war, at the Athenaeum, Leonard's, and the art galleries on Tremont Street. He visited Florida and the Jacksonville area frequently; a number of his Florida scenes can be found.[31]

William Morris Hunt was here in 1874; a Florida scene painted by him, exhibited in Boston that spring. Granville Perkins of Baltimore visited. Thomas Moran came in 1878 and 1879. When President Ulysses S. Grant toured Florida and the Caribbean in 1880, Frank Hamilton Taylor, a correspondent for *Harper's Weekly,* followed him, making drawings of the trip to be published in *Harper's* as woodblock prints. Herman Herzog, like Bierstadt born and trained in Germany, first came to Gainesville in 1885. He painted a series of dreamy, deeply evocative Florida landscapes in a classical European academic manner. From 1886 to 1904, Winslow Homer came to fish, hunt, and paint his famous watercolors *The White Rowboat, St. Johns River* and *Red Shirt*, *Homosassa, Florida*.[32]

Winslow Homer, *Red Shirt, Homosassa, Florida*. Gift of Ruth K. Henschel in memory of her husband, Charles R. Henschel. Image courtesy of the National Gallery of Art, Washington. Watercolor over graphite, 14 1/16 by 19 ¾ inches. 1975.92.13

George Frank Higgins, *Florida Retreat, 1860*. Oil on board, 11 ½ by 15 ¼ inches.

The immigration of Italians, Irish, and Jews, along with the migration of large populations from the farm into the city, had American's questioning who they were. There was a sense of naïveté in comparison to European age and elegance. For those with social aspirations art became an important symbol of sophistication and wealth. The expanding upper class looked to Europe for culture and status: all things French were the fashion.[3] One of the wealthiest, Boston's Isabella Stewart Gardner had a taste for Old Masters. Mrs. Potter Palmer, of Chicago and Sarasota, collected French Impressionism. J. P. Morgan was ransacking Europe for art. New York department store owner B. Altman had a Rembrandt room in his home. Mark Twain called the period the Gilded Age.

The glitter of the Gilded Age began coming to Florida in the form of wealthy Yankees here for their health or respite from winter weather. It began with Henry Morrison Flagler, Rockefeller's partner in Standard Oil, and his building of the Ponce de Leon Hotel in St. Augustine. Flagler was to Florida what Washington was to the United States, a father. It was his wealth, and his dedication to Florida development, that eventually pushed the Florida East Coast Railroad to Key West. Flagler's willingness to invest was the first important impetus to growth in the state.

Thomas Moran, *Coast of Florida- Near Mouth of St. Johns River, 1879*. Oil on canvas, 11 by 16 inches. Scott Schlesinger Collection.

The Ponce de Leon Hotel, designed by architects John Carrere and Thomas Hastings in the Spanish Renaissance Revival style, was at the time the largest concrete building in the world. It would influence architectural design in the state for the next fifty years. Talk about Florida art! There were seventy-five stained glass windows by Tiffany, lighting by Edison, a tropical garden on the roof, a large main ballroom, and an eighty-six-foot-high rotunda. The upper rotunda appears to be held up by supporting oak columns carved in the form of draped female figures. George W. Maynard, whose murals decorate the Library of Congress, painted four large panels in the ceiling: *Adventure, Discovery*, *Conquest*, and *Civilization.*

The hotel opened on the evening of January 10, 1888, and two days later a grand ball was held.

> The building and the grounds were brilliantly illuminated in honor of the occasion, and the Ponce de Leon shone resplendently. In addition to the electric lights in the court, there were hundreds of tiny globes of colored glass twinkling on the margin of every path way and flower bed, gorgeous Chinese lanterns were swung from every arch, and the central fountain was illuminated by colored electric lights.[34]

At the rear of the hotel stood a long two-story building that would serve as artists' studios. Called Artists Row, the studios were occupied by Martin Johnson Heade, Frank Shapleigh, Robert Germain, George Seavey, William Staples Drown, and Laura Woodward. Here, along Peacock Alley, the Gilded Age could shop for art.

Martin Johnson Heade moved to St. Augustine in 1883. A successful artist and a friend of Frederic Church, he met Henry Flagler and became one of the first artists in residence at the Ponce de Leon. His luminous paintings of Florida sunsets, the St. Johns River, Florida marshland, and magnolia blossoms are today icons of American art. Heade lived and worked in St. Augustine until his death in 1904. He remained relatively unknown until 1943, when the Museum of Modern Art in New York City exhibited his painting *Thunderstorm on Narragansett Bay*, found in a Westchester antique shop.

Martin Johnson Heade, *Magnolias on Gold Velvet Cloth*, c. 1888-90. Oil on canvas, 14 13/16 by 24 inches. The Museum of Fine Arts, Houston: Museum purchase with funds provided by the Alice Pratt Brown Museum Fund, and gifts of Isabel B. Wilson and The Brown Foundation, Inc.

Heade was one of a handful of artists who called Florida home. Theodore Weber was living in Pensacola in 1883–84 and painting scenery for the Pensacola Opera House. Mrs. James Douglas listed herself as an artist in the Jacksonville City Directory in 1892–93. The *Southern Business Guide* for 1893–94 lists two Florida artists in Jacksonville, Madame Owen and T. E. Sistrunk. In 1895 the *Florida Gazetteer and Business Directory* lists Mrs. S. J. Davis, Sylvan Lake; M. F. Hall, Jessamine; B. A. Radford, LaCassia; Miss H. Ross, Ocala; James F. Smith, Jacksonville; G. Tuferson, Titusville; and Miss Belle Weedon, Tampa.

George Inness, one of America's leading landscape artists, came to Tarpon Springs in 1890. He had studied with Jean-Baptiste-Camille Corot and Jean-François Millet in Barbizon. Here on the Anclote River, Inness found inspiration for some of his greatest paintings, *Moonlight, Tarpon Springs, Florida* in 1892 and *Early Moonrise in Florida* and *Home of the Heron* in 1893. His son, George Inness Jr., also an outstanding artist, would carry on the family work, painting in Tarpon Springs, exhibiting his work, and lecturing all over Florida until his death in 1926.

In 1893 the World's Columbian Exposition opened in Chicago, celebrating the four-hundredth anniversary of Columbus's discovery of America. The Exposition was a coming-out party for the country. The nation's best sculptors—Augustus Saint-Gaudens, Frederick MacMonnies, Daniel Chester French—were there to grace the public space with appropriate statuary. One of French's assistants was a young man from the Art Institute of Chicago, Adrian Pillars. Pillars worked with French on the completion of a sixty-foot gilded female figure, the allegorical *Republic*. A year later Pillars moved to St. Augustine and in 1901, to Jacksonville. Pillars would become Florida's first sculptor, in time sculpting the Florida statues of Confederate general Kirby Smith and the pioneer of air conditioning, Dr. John Gorrie, for Statuary Hall in the Capitol Building in Washington, D.C.

Art appreciation in Florida grew as Flagler's railroad made its way down the east coast. On the west coast, Henry Plant pushed the Jacksonville, Tampa and Key West Railroad through to Tampa. As the state began to develop, so too did art.

George Inness, *Early Moonrise, Florida, 1893*. Oil on canvas, 32 by 41 ½ inches. Museum of Fine Arts, St. Petersburg, Florida, Gift of Costas Lemonopoulos.

Professional artists in nineteenth-century Florida were, with a few exceptions, all male. But it was women who would develop art here. At this time women belonged to their husbands: they were property. In 1848 a small group of women led by Elizabeth Cady Stanton and Susan B. Anthony met at Seneca Falls, New York, meaning to change that. Over the years women earned the right to own property and to have their own bank accounts. Women's clubs formed to discuss common causes, to serve the community, and to stimulate social and political change—change that included art as well as suffrage. By 1900 the Florida Federation of Women's Clubs had hundreds of members in most Florida cities. It was the ladies of Florida's women's clubs that first voiced the need for art in the life of the community.[35]

The first art club in Florida was organized in February 1900 as an extension of the Woman's Club of Jacksonville. At meetings members were expected to present a drawing or painting, to be discussed and criticized. Their stated aim was to "improve the artistic and aesthetic sense and taste of the community." On November 9, 1900, the first exhibition by the Jacksonville Art Club was held at the home of its president, Mrs. J. N. C. Stockton, in Riverside. The exhibit included watercolors, oil paintings, sketches in black and white, and painting on china, all work done by member artists.[36]

Two years later, in 1902, the ladies of Tampa formed a Students' Art Club, again as an extension of a Florida Federation of Women's Clubs chapter. The club's motto: "Art enters into everything and brightens every feature of practical life." Most members were not artists, but all were serious students of art and art history. The course of study ranged from "The Old Masters" to "Patriotic and Current Art of America and Her Allies."[37]

In 1917 the Woman's Club of Tallahassee, in conjunction with the Florida State College for Women, formed the Art Club of Tallahassee, with Marie L. Williams head of the art department of the College for Women, chosen as president.[38] That year in Miami, the Miami Art Club, and the Coconut Grove Sketching Club were founded. Both were closely associated with women.

Daisy Erb came to Palm Beach about 1906. An amateur artist and chairman of the art committee of the Palm Beach Woman's Club, she joined with Josephine Lindley, Emma Moore, and others to form a Ladies Sketching Club. In 1918 the postimpressionist painter Jane Peterson urged the women to hold an exhibit at the Women's Club. Men were not eligible for membership. In order for them to be included, the Palm Beach County Art Club was formed (later renamed the Palm Beach Art League), with Daisy Erb and Augustus Goodyear Heaton as cofounders.[39]

In December 1919, just as the Southern States Art League was being chartered, Mrs. J. S. Garrison, who grew up in Tampa, helped organize the Pensacola Art Club. The first exhibit was held in rooms of the Pensacola Business and Professional Women's Club.[40]

Four Florida women stand out: Martha Dewing Woodward, Emmaline Hardy Buchholz, Ruby Warren Newby, and Myrtle Taylor Bradford. They were, in a sense, the Founding Mothers of Florida art.

Dewing Woodward, the daughter of John Vanderbilt Woodward, a cousin of Cornelius Vanderbilt, studied art extensively in Paris and at the Pennsylvania Academy of the Fine Arts. From 1882 to 1892 she was a one-woman department of art at the Female Institute of Lewisburg (later Bucknell University) and at the Women's College of Baltimore (later Goucher College). In Paris she was assistant art critic at the Académie Julian for eleven years. In 1905 Woodward returned to the United States and, with her friend Laura Johnson, established a home and studio in Shady-in-the-Catskills near Woodstock, New York. Here she taught art and, with Jonas Lie, president of the National Academy, founded the Blue Dome Fellowship in Woodstock.[41]

In 1919 Woodward closed her Woodstock studio and moved to Miami. The *Miami Herald* carried a small notice: "An exhibition of pictures by Dewing Woodward will be held in the assembly room of the Woman's Club Building, Twelfth Street at Avenue B, Wednesday the eighteenth and the days following until further notice."[42] The Everglades now became her focus. She often traveled in a Model T Ford to paint the birds and the rich foliage. In the years to come she would be a driving force for art in Florida. In Miami, Woodward continued the Blue Dome Fellowship, the first professional art association in Florida. It would become a who's who of Florida artists.

In 1921 three Gainesville women, Emmaline Buchholz, Nelly Trezevant, and Emily Fielding, were enjoying Saturdays studying famous paintings and biographies of artists and making scrapbooks of art. Buchholz was the only artist in the group. These meetings continued for two years, until the ladies had the idea of sharing their interest with the community. Through their efforts the Gainesville Association of Fine Arts held its first meeting in June 1923.[43]

Emmaline Hardy Buchholz was born in Greenville, North Carolina, and educated at Randolph-Macon Woman's College where, at the end of her second year, she won a scholarship to the Pennsylvania Academy of the Fine Arts. As a child she wanted to be an artist, and she later remembered how thrilled she was just to hold a brush. In Philadelphia she studied portrait painting with Hugh

Beckenridge and life study under Thomas Anshutz. Later she taught art at the Woman's College of North Carolina, and was supervisor of art in the Shreveport, Louisiana, public schools. Emmaline went on to the Art Institute of Chicago for further study, and there met Fritz W. Buchholz. They married and moved to Tampa and, shortly after World War I, to Gainesville. Here she devoted herself to her family, the community, and art.[44]

In November 1924 Dewing Woodward traveled to Gainesville to lecture and to present a picture to the Gainesville Association of Fine Arts. It is likely that she and Emmaline Buchholz then discussed the possibility of a statewide art federation.

Ruby Warren Newby grew up in Kansas City, studing art there and in Europe before moving to Kissimmee in 1920 and to Orlando in 1923. A year later, believing that Orlando needed some culture, Newby helped organize the Orlando Art Association. She was the force behind art development at Rollins College, growing with the art department from her position as sole instructor in 1924 to full professor and chairman of the department in 1931. Florida sculptor George Ganiere and artist Hugh McKean (later president of Rollins College) were both working with her as assistants.[45]

When the University of Miami opened in 1925, Dewing Woodward was shocked that there was no art course in the curriculum. She offered her services and became the first director of art at the university.

Myrtle Bradford came to Miami in 1925, joining her brother, C. A. Taylor, the builder of Star Island, as a director of the Third National Bank of Miami. Bradford was born in Indianapolis and earned a Bachelor of Fine Arts degree from Radcliffe. She studied art in Italy and Germany and later taught art at Butler University in Indiana for ten years. For many years she was known in the North as the Hoosier Flower Artist. In Florida she became a founding member and first president of the Miami Art League and created the Penny Art Fund to secure traveling art exhibits for Florida schools and clubs. The Miami Woman's Club established the Myrtle Taylor Bradford Gold Medal Award to be presented annually at the club's Artists and Writers Breakfast to the artist or writer in Florida who was judged to have done the most outstanding work for his or her community.[46]

In the fall of 1926 a statewide art organization was fermenting in the minds of Emmaline Buchholz and members of the Gainesville Association of Fine Arts. Simultaneously the members of the Orlando Art Association had the same idea. Ruby Warren Newby suggested a meeting, and an invitation was sent to

Gainesville. The Gainesville association had just voted to invite Orlando artists to Gainesville when the invitation from Orlando arrived. Gainesville accepted, and on April 7, 1927, at Orlando's Albertson Public Library a committee was appointed to form a Federation of Art Clubs in Florida.[47]

Lucretia Halstead Jerome, the first president of the Orlando Art Association, recorded her sentiments in the minutes of the first meeting of the Florida Federation of Art (FFA):

> It is with a feeling of awe and trepidation that I report the meetings of "The Florida Federation of Art"; awe, because I feel so small a thing to put into words the beginnings of such a large and inspiring undertaking; and trepidation that I will be unable to carry over to you and to future members the atmosphere of inspiration and thrill of working out together, dreams and ideals for the State's betterment in art education.

At four o'clock the meeting adjourned and a motorcade through Orlando and Winter Park stopped for "Five o'clock Tea" on the lawn of Mrs. Jerome's home in Merritt Park, "where a jolly, friendly atmosphere prevailed and a picture taken of those present by Mr. Hamilton of Winter Park."[48] Emmaline Buchholz was elected the first president of the FFA and Ruby Newby vice president.

Eve Alsman Fuller wrote the column "Art and Artists" for the *St. Petersburg Times.* Fuller was an eloquent spokeswoman for Florida art. In 1927, as the state recovered from the land speculation bust of 1926 and a devastating hurricane, she reported for the Florida Federation of Women's Clubs, Fine Arts Department, and asked important questions:

> The Department of Fine Arts; what is its function? What has it done? What are its ambitions? What does it mean to you? To me the arts mean life, and the very word fine means beautiful. Fine Arts, therefore, a department of beautiful life. . . .
>
> I believe that in all America, Florida offers geographically the best setting for beautiful living. Her climate, her flowers, her skies, her waters, her birds, her trees, her fruits are all naturally beautiful. . . . But with the bursting of a bubble sometimes referred to as the "boom" has come time for thought, for a chance to look at ourselves and our work. We are today experiencing a renaissance of culture in Florida, partly through general conditions but largely through the work of the women of the state, over a period of years, has this come about. It has been the women who have overcome the matter of distance from centers of culture. They have brought art exhibits, operas, lectures and artists to Florida. They have brought new ideas to the state and made them their own.[49]

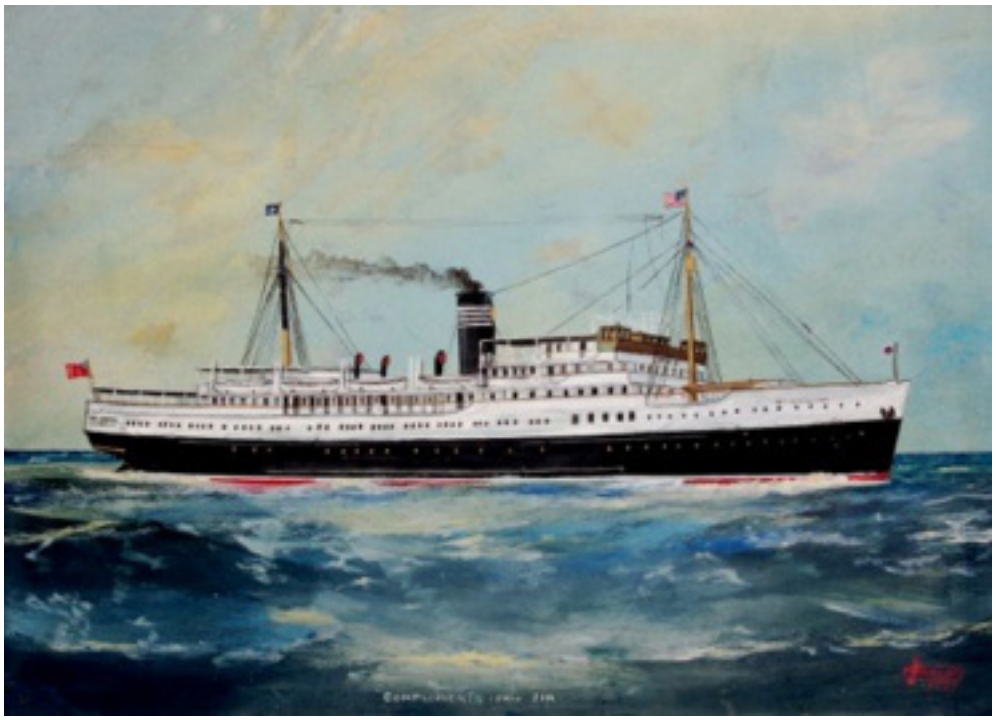
Florida Federation of Art, first organization meeting, Orlando and Winter Park, April 7, 1927 at the home of Lew Halstead Jerome in Merritt Park. Pictured, the executive board, back row left to right, Mrs. Lamoreau, Mrs. Keller, Miss Marsh, Mrs. Sears, Mr. Converse, Mrs. Thayer, Mrs. McTurk. Front row, Mrs. Jerome, Mrs. Converse, Miss Evans, Mrs. Newby, Mrs. Davidson, Mrs. Buchholz, Mrs. Marsh, Mr. Blake. Photograph courtesy of the George A. Smathers Libraries, Special and Area Collections, University of Florida. Florida Federation of Art Records.

Eve Alsman Fuller would soon be elected president of the FFA and serve for three years.

While the ladies worked and planned to develop Florida culture, one New York gentleman would begin plans to bring European art to Florida in a big way. John Ringling, the Circus King, loved Florida, especially the beaches around Sarasota. John and Mable Ringling also loved art. For years they had been buying art in Europe and storing it in New York. The mayor of New York, Jimmy Walker,

wanted to keep the art in the city, but in the summer of 1927, after two years of planning, construction was started in Sarasota. It would be five more years before the Ringling Museum was ready to open.

Joe Selby, the first successful black artist in Florida, had lost his leg in an accident on a freighter at sea. To earn a living, in 1920 Selby began painting portraits of the yachts, sailboats, steamships, and military vessels that docked at the Miami Pier. With the simple request "Let me paint a picture of your boat," for more than forty years Selby quietly painted himself into Florida art history as our first marine artist.



Joe Selby, *New Northland*, 1927. Oil on board, 11 by 14 ¾ inches.

The FFA held its first annual convention in March 1928, in Gainesville, at the Thomas Hotel. Major Thomas, who had helped bring the University of Florida to Gainesville, was host. There was an exhibit of paintings by Florida artists, and Dewing Woodward gave a lecture on color. Mrs. Buchholz on behalf of the education committee appealed to the FFA concerning art instruction in the

schools, and Daniel DeRoos was asked to draw up a tentative course of study and a manual on public school art. Donald Blake of Tampa was elected president for 1928–29.[50]

The FFA now had sixteen member clubs, including the Blue Dome Fellowship, Miami; Palm Beach Art League; Art Club of St. Petersburg; Tampa Art Institute; Students' Art Club, Tampa; Ringling School of Art, Sarasota; Orlando Art Association; Gainesville Association of Fine Arts; Keystone Heights Art Club; Fine Arts Society of Jacksonville; State College for Women, Art Department, Tallahassee; Galleon Art Club (later the St. Augustine Arts Club); Pensacola Art Club; Gainesville Little Theater; Mount Dora Art League; and Rollins Studio Club, Winter Park.[51]

The second annual meeting of the FFA was held in March 1929 at the Tampa Bay Hotel. George Pearse Ennis of the Ringling School of Art spoke, praising the quality of the art exhibit and commenting, "Every place is as great as its Art." Dewing Woodward was elected president, and plans were made for the 1930 session in Miami. At a meeting of the board of directors in May 1930, John Ringling was invited to become an honorary life member of the FFA. Ringling accepted.[52]

The Florida Federation of Art continued to meet annually, in different Florida cities, for the next fifty years. Circuiting exhibits of Florida artists traveled around the state every year. The Sarasota Art Association and the Daytona Beach Art League joined in 1932, the Clearwater Art Club in 1935, the Society of the Four Arts, Palm Beach, and the Clearwater Art Museum, in 1936, and the Art League of Manatee County in 1937. When the Avon Park Art Club and the Vero Beach Art Club were later formed, they too joined.

In 1929 the Roaring Twenties were silenced by the Wall Street crash. The ensuing Depression was a great American tragedy; the country had never seen anything like it. Breadlines replaced exhibition lines. A third of the nation's workers were eventually out of work. Food and shelter became primary; art was hardly a consideration. There was great pain everywhere, but in Florida the pain was less. Warm weather and sunshine made life easier; there were no large factories picketed by angry and hungry union men, and you could always catch fish.

The Ringling Museum was opened to the public for one day, March 31, 1930. Mable Ringling died in June. Grief weighed on John Ringling, and problems with the catalog prevented a formal opening. The museum was finally opened, on Sunday, January 17, 1932, without fanfare.[53, 54]

When Franklin Roosevelt was elected president in 1932, he was determined to put the country back to work, and the Works Progress Administration (WPA) was formed. The Federal Art Project became the visual arts arm of the WPA. Under the Federal Art Project were the U.S. Treasury Department's Public Works of Art Program, running from December 1933 to June 1934, and its Section of Painting and Sculpture, known simply as the Section. The goal was to give artists a paycheck and create public works of art.

The Florida Art Project (FAP) was one outgrowth of the WPA and the Federal Art Project. Started in 1935 with Eve Alsman Fuller as Florida state director, the FAP opened galleries to employ artists all around the state from Key West to Pensacola. Every major city had a Federal Art Gallery.

Key West had the most dramatic program in the FAP. In 1934 the city was broke. Florida governor David Sholtz appointed Julius F. Stone Jr. to take charge of a Florida Emergency Relief Administration (FERA) operation to rebuild the city and develop it as a tourist center. A group of artists were brought in to help clean up and decorate the city. It was art and artists that literally created a new Key West. F. Townsend Morgan was the first director of the Federal Gallery in Key West.[55]

Directors of other Federal Art Galleries included, in Pensacola, Manuel Runyan, Robert Burke, and Adam Empie; in Jacksonville and later Tampa, Josephine Hill; in St. Petersburg, Alan Shaw; in Daytona Beach, Don J. Emery; and in Orlando, Joy Postle.

The FAP sponsored a Florida Artists Series, with Florida art making the rounds of Federal Art Galleries. The objective was to present advances in Florida creative art, and to advance the work of the state's native artists employed by the Florida Art Project, as well as others within the state not affiliated with the project.[56]

When the Great Depression hit, school curriculum was cut, like a grocery budget, to essentials. Art was thought to be a frill and, like frosting on a cake, was eliminated from the educational diet. But in 1935, at a meeting of the Southeastern Arts Association in Charleston, South Carolina, art was now recognized as an important life-giving vitamin in a child's education. Schools began to reinstate art in the curriculum. The Federal Galleries sponsored not only traveling exhibits but training in art for children and adults. By June 1938, 239,755 persons in Florida had registered at Federal Art Gallery exhibits, and 82,407 children and adults attended art classes sponsored by the project.[57]

In 1938 a Florida Artists Series titled "A Survey of Activity in Retrospect"

toured the state's Federal Art Galleries. The exhibit contained watercolors by Emily Parks, Joy Postle, F. Townsend Morgan, Richard L. Merrick, Emigdio Reyes, Hazel Nulsen, William Schael, Marion C. Parker, John M. Klinkenberg, Robert W. Burke, and Henry L. McLellan Jr., black-and-white drawings by Carmel Wilson and Karl Moseley, and oil paintings by George Snow Hill, Richard L. Merrick, Sherrod McCall, Alan Shaw, Don J. Emery, Robert Delson, Doris Trevor, Anne E. Luke, Charles C. Foster, and Buford Mecklin.

In Miami, Denman Fink arrived to work with his nephew George Merrick on the building of Coral Gables, "the City Beautiful." As art director of the Coral Gables Corporation, he and the architect and artist Phineas Paist gave the city its Spanish look, including the Colonnade, the Venetian Pool, and the Police and Fire Station.[58]

Fink won the Treasury Department's Section of Painting and Sculpture competition to paint a large mural for the courthouse in downtown Miami. The mural, *Law Guides Florida Progress*, finished in 1941, depicts the development of Florida from the days of the Seminoles to the evolution of law and justice. Many local personalities served as models, including Fink himself and Phineas Paist. Fink also painted murals for the Eastern Airlines office, St. Francis Hospital on Miami Beach, the Lake Wales Post Office, and the Miami Beach Surf Club.[59]

Dewing Woodward was director of the Community Art Center on Alhambra Circle in Coral Gables. The center employed professional artists and offered free instruction to children. Here Woodward worked with her friend and colleague Helen Stuart Davis, a well-known sculptor and mother of the abstract painter Stuart Davis.[60]

Woodward's painting *Flamingoes* was exhibited at the Corcoran Gallery in Washington, D.C., as part of a WPA exhibition and was chosen by Mrs. Roosevelt for acquisition at the Sub-Treasury Building along with *Great Blue Herons*. Her WPA work included *Snowy Egrets in Bridal Plumage*, given to Florida State University, *Morning Song of the Pines*, at the Woman's Club at the University of Miami, and a seven-by-twelve-foot oil-on-Masonite mural of Seminole life, *Migration*, done for the Coral Gables Woman's Club.[61]

Artist Richard Merrick, nephew of George Merrick, was born in Coconut Grove in 1903, reportedly the first white child born there. In 1938 he was director of education for the Federal Art Project in Dade County, teaching weekly outdoor sketching classes. Merrick's specialty was etching. For many years he was associate professor of art at the University of Miami.[62]

Chester Tingler was employed by the WPA as supervisor of the mural art project for the Miami district. Tingler painted murals for the Miami High School library in 1937, for the Clewiston Airport, for Shenandoah Junior High in 1946, and for Ponce de Leon High School. In 1940 twenty-three of Tingler's oil paintings made a circuit tour of Florida as part of the FAP.[63]

Between 1938 and 1947 the Treasury Department's "Section" awarded commissions for seventeen murals in Florida post offices. Prominent among the award winners was George Snow Hill of St. Petersburg.[64]

In 1939 Ralph Hubbard Norton retired from his position as the head of Acme Steel Company in Chicago. Norton and his wife had been collecting art for years. A quiet couple, they moved to West Palm Beach and, with architect Marion Syms Wyeth, began plans for a museum to hold their collection. The Norton Gallery and School of Art opened in 1940. The Norton was, after the Ringling, Florida's second great museum.

Ralph Huntington McKelvey, a retired insurance executive from New York who had helped organize the Daytona Beach Art League and the Art League of Manatee County, wanted to put together an exhibition of paintings by Florida's professional artists for a tour of northern states. Artists in Sarasota, St. Petersburg, and Clearwater were enthusiastic. In 1941 the Florida Gulf Coast Group (FGCG) of professional artists was formed under the sponsorship of the Clearwater Art Museum. After the Blue Dome Fellowship, the FGCG (renamed the Clearwater Art Group in 1950) was the second organization of professional artists in Florida.

A few weeks before the Japanesse attach on Pearl Harbor, Hugh Browning Johnston, a twenty-one-year-old graduate of Sarasota High School, was killed in action while serving with the British army in North Africa.[65] Johnston's mother was a member of the Sarasota Art Association.[66]

World War II ended the WPA, the Federal Art Project, and the Treasury Department's art and sculpture "Section." The Depression ended, too, as the country went on a crash program to build the munitions that would support England and put an end to Hitler's control of Europe. Florida became a training camp for the military with the air force at Eglin Airfield in the Panhandle, the navy in Pensacola, Jacksonville and Key West, and the army at dozens of bases across the state.

Artists, like most Americans, were involved in the war effort. Wayne Seese, a new graduate of the Ringling School in Sarasota, left for the Marine Corps and the South Pacific. Syd Solomon enlisted as a private in the army and spent

the war sketching enemy positions from an airplane. Harrison Covington, later professor of art at the University of Florida and the University of South Florida, was a fighter pilot. Buell Whitehead of Fort Myers was in the army. Jack Wilson of Tampa, a commander in the navy, was editor of the *Naval Aircrewman's Gunnery Manual.* Hugh McKean of Rollins College in Winter Park, who had studied with Tiffany, was a lieutenant commander in the navy. Nike Parton served as a driver in the Women's Army Corps. Karl Agricola of Key West was in the Marine Corps. The list of Florida's artist veterans is long.

Art exhibition in Florida continued during the war. The FGCG under Ralph McKelvey's leadership exhibited work by Florida professional artists in museums from New Jersey to San Francisco throughout the war years.

The Florida Federation of Art and its member art clubs limped through the war. Membership was down by almost half, as gasoline rationing made it difficult to travel. There were entertainments for soldiers, exhibits of soldier art, and thousands of sketches of servicemen done by Florida artists to be sent home to mothers, wives, and sweethearts. Edith Richcreek of St. Petersburg would be remembered by the hundreds of veterans she sketched during the war. In Key West, Elvira Reilly was doing the same at the USO Club on Duval Street.

When the war ended, thousands of veterans remembered Florida and wanted to return. Many were artists or aspiring artists. With the G.I. Bill, veterans could go to school. In 1946 the Ringling School of Art had the largest enrollment in the school's history. Nike Parton, recently of the Woman's Army Corps, was there. Harrison Covington enrolled at the University of Florida. At the University of Miami, Denman Fink, now professor of art, was one of the busiest men on campus.

In December 1945, four months after V-J Day, the FFA held its annual convention at the Roney Plaza Hotel in Miami Beach. Ethel Schlamp of Miami was president, and Denman Fink, Myrtle Taylor Bradford, and Louise Zaring were on the jury of selection, with J. McGibbon Brown of Miami, chairman of the exhibition.[67] The principal address at the convention was given by Georgine Shillard-Smith of Clearwater and titled "What an Art Museum Contributes to a Community." Ralph McKelvey was elected president of the Federation for the coming year.[68]

Chayn-Winter, Miami, Fla. 1945. Oil on canvas, 30 by 40 inches.

By January 1946, John Ringling's estate was finally settled. Ringling's sister Ida Ringling North and her son, John Ringling North, after a long battle with Ringling creditors, sent a letter inviting the governor and his cabinet to visit Sarasota: "The undersigned, as executors of the estate of the late John Ringling, are happy to report to you that they now are ready to deliver the John and Mable Ringling Museum of Art and the home of John Ringling, Cà d'Zan, to the State of Florida."[69] [70]

The twenty-first annual meeting of the FFA was held in Tampa in December 1947. Hollis Holbrook, associate professor of art at the University of Florida, was president, and Harold Hilton of Jacksonville, an Englishman and the first president of the Florida Water Color Society, was elected president for the coming year. Member clubs were busy. In 1947 the Art Club of St. Petersburg had more than 300 members, and the Clearwater Art Club more than 200.[71]

The 1949 traveling exhibition of the FFA reached the Art Club of St. Petersburg galleries on Beach Drive in January. Edith Richcreek was president of the

St. Petersburg Club and president of the FFA. Janet King, the first art teacher at St. Petersburg High School back in 1926, and later president of the FFA, brought the Brush and Palette Club of the senior high for tea and a preview of the exhibit.[72]

In June 1949 five men—Hugh McKean, now chairman of the art department at Rollins College; E. R. Hunter, director of the Norton Gallery of Art in Palm Beach; Hollis Holbrook, head of the art department at the University of Florida; Hilton Leech, head of the Amagansett School of Art in Sarasota; and Ralph McKelvey—wanting to encourage high standards of professional art in Florida and to organize professional exhibits circuiting through the state, formed the Florida Artist Group (FLAG), with Hunter as president and McKelvey as director. Initially twenty-six Florida artists were represented. The first annual exhibition was held in Gainesville under the auspices of the University of Florida art department in April 1950.[73]

In 1951 Joe and Emily Lowe provided funds for the establishment of the Lowe Art Gallery and Museum at the University of Miami.[74] The Lowe, dedicated to serving the community as a teaching and exhibiting institution, opened to the public at noon on February 5, 1952, with a large and comprehensive exhibit of modern American paintings covering the period from 1900 to 1950.[75]

In March 1952 in Lakeland, Florida Southern College sponsored the Florida International Art Exhibition and attracted entries from all over the world.[76]

There were few black artists in Florida in 1953. It was a difficult time—two years before Rosa Parks would refuse to give up her seat on a bus to a white man, ten years before the Selma freedom marches, twelve years before Martin Luther King's "I have a dream" speech.

But Joe Selby was working in Miami and another African American artist, Augusta Savage, was working in New York City. Savage was born in Green Cove Springs near Jacksonville in 1893. In 1907 Augusta moved with her family to Palm Beach and, while still in high school, taught art for a dollar a day. After study at Florida A&M, she moved to New York City to continue her education at Cooper Union. Savage began a long career as a sculptor, becoming an important figure in the Harlem Renaissance.

Later at Florida A&M, prizewinning African American artists included Leedell Moorehead Graham, John Arterberry, and Gerald Hooper.

A dramatic chapter in Florida art history began in 1953 when Harold Newton, a young black from Fort Pierce, serious about becoming a professional artist, approached a white man, the artist A. E. "Beanie" Backus, for advice. At the

time everything was segregated—white and black bathrooms, water fountains, schools, restaurants, hotels, everything. Backus was unique for the period, a white man who seemed blind to color. He helped Newton and, a few years later in 1959, met Alfred Hair, who would become a Backus friend and protégé.

While Newton had the heart of an artist, Hair was more of an entrepreneur. Seeing the opportunity to become wealthy, he organized other black men as assistants and salesmen, producing paintings quickly and then selling them successfully door-to-door or on the highway, in the face of white discrimination and police hostility. Years later Jim Fitch would call the Fort Pierce artists—a score of men including Newton, Hair, Al Black, Willie Daniels, James Gibson, Livingston Roberts, and Roy McLendon, and one woman, Mary Ann Carroll—the Highwaymen.

Albert E. Backus. Oil on canvas, 24 by 36 inches. Scott Schlesinger Collection.

For more on the Highwaymen see Gary Monroe's *The Highwaymen, Florida's African-American Landscape Painters* and *Harold Newton, The Original Highwayman*.

The 1950s brought an explosion of art in central Florida. In 1952 the Brevard County Art Association was started in Eau Gallie.[77] By 1955 the Ridge Art Association in Winter Haven was exhibiting the work of Nunzio Vayana, director of the Ogunquit Art Center in Ogunquit, Maine.[78] The Melbourne Art Association began to exhibit.[79] The Lakeland Artist Guild was formed in 1956.[80]

Harold Newton. Oil on board, 20 by 24 inches. Scott Schlesinger Collection.

Alfred Hair. Oil on board, 20 by 24 inches. Scott Schlesinger Collection.

The Leesburg Art Association opened their first annual exhibit in 1956 in the Community Building in Venetian Gardens. Eleanor Burton, wife of artist Ben S. Burton, was president. Her paintings were chosen for that year's Florida Federation of Art circuits.[81]

The Ocala Art Group also began exhibiting in 1956, at Ocala High School. With General Kenneth Althaus as president, funds were being raised for an art building.[82]

In a meeting at the Eustis Public Library, the Eustis Art League elected officers for 1958. The Artists' League of Orange County began exhibiting that year and elected Ralph Bagley president.[83]

In the years that followed, the FFA continued to hold annual conventions in different Florida cities and to mount exhibits that traveled the state. The Florida Artist Group maintained its annual exhibits as well.

In 1960 Florence Seymour of Jacksonville was, like her good friend Emmaline Buchholz, one the great ladies of Florida art. In 1935 she arrived in Jacksonville, rented an apartment, and went to work for the Florida Art Project. Seymour was a member of the Fine Arts Society of Jacksonville, the Jacksonville Civic Art Association and the FFA. She helped start the art department at Jacksonville University and the Jacksonville Art Club. After fifteen years on the board of the FFA she became president in 1959.[84]

That year DeBary Hall, built in 1871 by Count Frederick deBary on the St. Johns River, stood empty. The land was sold off to developers, and the mansion was offered first to the Florida Historical Society, which could not accept it, and finally to the FFA. When Mrs. Seymour first saw it, she thought, "Here is history come alive!" The executive board of the Federation agreed, and in 1959 the DeBary home became the state's art center and the home of the FFA.

In the spring of 1959 another Jacksonville lady, Ninah Cummer, a woman who loved flowers and gardening and who founded one of the first garden clubs in Florida, wanted to leave a legacy to the city and the state. The Cummer Museum of Arts and Gardens was opened on November 10, 1961, Florida's third great art museum.

In January 1960 the Ringling Museum and Florida governor LeRoy Collins announced the opening of the Governor's All Florida Show. Collins in sponsoring the exhibition said: "The advantages I see to this show are manyfold. It will stimulate public interest in art, and especially Florida art. It will encourage

Florida artists by developing a market for their work and foster deserved praise and commendation. Art that depicts Florida landscape or still life with subjects indigenous to Florida will encourage greater pride in the state and advertise the state's attractiveness."[85]

Across the bay in St. Petersburg, another Florida lady had ideas about an art museum. The Art Club of St. Petersburg had been meeting in a city-owned building on Beach Drive since 1916. The Art Club moved away, and now the building sat empty. Margaret Acheson Stuart, a New York art lover who wintered in St. Petersburg, moved in, determined to build an art museum.[86]

Mrs. Stuart approached the city council, and two years later the old building was torn down and construction started on a new museum. On the evening of February 6, 1965, some two thousand charter members of the new St. Petersburg Museum of Fine Arts gathered on Beach Drive to mark the opening. It was an elegant affair, with the ladies in gowns and wraps, the men in black tie. The occasion was one of the greatest cultural and social events ever seen in St. Petersburg.[87]

In 1966 the FFA held their annual convention and the fortieth annual exhibit at the McAllister Hotel in Miami. There were now forty-five member clubs.[88]

The Florida Federation of Art continued to operate until 1977, when a letter was sent out to members: "Due to many unfortunate circumstances . . . no annual meeting of the FFA was held in 1976, new officers were not elected for this year and office equipment was liquidated to pay outstanding bills." After fifty years of passionately promoting the artist's expression of life's beauty on canvas, what Howard Hilder called "Sunspots in the gray," the Federation was gone.[89]

When Henry Flagler opened the Ponce de Leon Hotel in 1888 and Henry Plant the Tampa Bay Hotel in 1891, the hotels housed Florida's first art collections. Over the next hundred years the state saw tremendous growth and change, not all of it good. In the world of art, the change has been dramatically positive. Today, thanks to the generosity of John and Mable Ringling, the Ringling Museum is one of the world's great museums. Joe and Emily Lowe, Ralph and Elizabeth Norton, Ninah Cummer, and Margaret Acheson Stuart have endowed Florida with some of the best museums in the country. In 1987 Arthur and Martha Appleton and Edith Marie Appleton gave the state the Appleton Museum of Art in Ocala, and in 1990 the Samuel P. Harn Museum of Art opened at the University of Florida. Thanks to donations of art from Abraham Rattner, Allen and Isabelle Leepa, and the Tampa Museum of Art, the Leepa-Rattner Museum of Art opened on the Tarpon Springs campus of St. Petersburg College in 2002. The new Tampa Museum of Art

opened in 2010 with a Matisse exhibit, and finally in 2015 the Cici and Hyatt Brown Museum of Art opened in Daytona Beach; the first museum dedicated entirely to the artists of old Florida.

For Floridians who grew up in the 1950s and 1960s, the names of governors Fuller Warren and LeRoy Collins still ring in memory. Someday, as Floridians begin to understand the state's wonderful artistic heritage, the names of Florida artists will be remembered with the same fondness by all those who love Florida art. The Florida that welcomed the Seminoles in the eighteenth century is gone. All that remains of Florida's nineteenth and twentieth centuries is our history, our architecture, and our art. Let us preserve it!

Frank S. Hawkins, *For Sale 20 Acres*, St. Petersburg, 1968.
Oil on canvas, 23 ¾ by 36 inches.

***Old City Gate, St. Augustine*. Artist unknown. Oil on canvas, 22 by 36 inches. Lightner Museum, St. Augustine, Fl.**

"St. Augustine, I feel," said Sis,
"Is one place that we should not miss.
Its ancient walls with ivy grown
Impart a charm that's all its own.
Its gateways, forts and narrow streets,
Its legend old of Spanish fleets,
Adventure bold and Founts of Youth
Give me an urge to learn the truth."
"And truth," said Pa, "though heavens fall,
Proves it the oldest town of all
Within our great United States
If one believes historic dates,
For it was born, as I'm alive,
Way back in 1595."

--Asa Cassidy, *The Rubbernex in Florida*

Chapter 2

St. Augustine

When the Spanish first came to Florida in 1513 searching for gold and the Fountain of Youth; all they found were flowers. The Spanish brought colonists, cattle, horses, oranges, and their Christian faith. They named their first city for a man of faith, St. Augustine. Here in the "Oldest City" they celebrated the first Thanksgiving and the first Christmas.

The heart of the city still preserves the plan of a walled Spanish colonial city. Key points are the Old City Gates at the foot of St. George Street, the old fort--the Castillo de San Marcos, built in 1672, the oldest and the only masonry fort in North America--the Ponce de Leon Hotel, and the old Bridge of Lions. Architectural art defines the city.

Art on a smaller scale came slowly. The First Seminole War was over when Florida became a United States territory in 1821. Three years later S. T. Drake placed a notice in St. Augustine's *East Florida Herald,* thanking his friends for the "liberal patronage he has received from them during his residence in St. Augustine." Drake opened a "paint store" next to Pepoon's Grocery "to execute all orders in his line, such as house, ship and sign painting in the best manner." In 1825 a Mrs. Perry from Fayetteville, North Carolina, spent the winter in St. Augustine teaching music, French, drawing, and painting to young ladies.[1]

Also among the first artists to pass through the Old City Gate was the great ornithologist John James Audubon. In 1831 Audubon was the guest of General Joseph Marion Hernandez, Florida's first delegate to Congress, at his home south of St. Augustine, where Audubon finished his only bird painting done in Florida, *The American Coot*.[2]

William Niblo Jr., a portrait artist from New York City, arrived in St. Augustine in the fall of 1837. Niblo placed a notice in the *Florida Herald* from November 1837 to February 1838, announcing his availability for portrait painting.[12] Niblo is listed from 1841 to 1842 in *Longworth's New York City Directory* as an artist located at 576 Broadway, not far from the new National Academy of Design.[3]

The United States Army brought another artist to St. Augustine during the Second Seminole War. In 1838 Captain John Rogers Vinton would paint, from

an original sketch, a full-length portrait of Osceola standing, with his rifle at his side, on the banks of Lake Monroe, his friend Coacoochee reclining near him. In 1843, as the war finally ended, Vinton painted a Seminole warrior, Justennuggee Chupko, armed with a "black powder muzzle loader" watching the burning of a plantation near New Smyrna Beach in *The Ruins of the Sugar House*. Niblo and Vinton were two of the last artists to arrive before the Seminole Wars and the Civil War foreclosed significant advances in art for almost fifty years.[4]

For most of the Civil War, St. Augustine was occupied by Union troops. When the war ended, northern veterans remembered the beauty, warmth, and sunshine of Florida; they were some of Florida's first tourists. Many would return to build homes. Warm winter weather attracted other Yankees--the sick, the consumptive, and soon the healthy and the wealthy.

Comfortable hotels were built, one of the first being the Hotel San Marco. Louis Comfort Tiffany passed through in 1882 and 1883, leaving behind a painting of the Sequi–Kirby Smith House. Tourists began to attract artists seeking portrait commissions and relief from winter snows.

Now to Florida came Henry Morrison Flagler, the man who helped John D. Rockefeller build Standard Oil. Flagler, J. P. Morgan, and Rockefeller were known as the robber barons. Here was one of America's richest men, coming to Florida for his health. Flagler's wife Mary had severe, life-threatening bronchitis, possibly tuberculosis. It was Mary's lungs that first brought the Flaglers to Jacksonville for the winter of 1876–77. Bored with the city, Flagler visited St. Augustine and didn't like it.[5]

In the 1880s most of Florida was still a wilderness. People were poor and the state in financial trouble. To avoid bankruptcy, the government of Florida sold four million acres to Hamilton Disston at 25 cents an acre.

Henry Flagler noted the Disston enterprise in Florida with interest. He was fifty-three years old when his wife Mary passed away in 1881; perhaps he was reminded of his own mortality. In 1883 Flagler returned to Florida with a second wife. It was time to enjoy life: "For fourteen years I have devoted my time exclusively to business, and now I am pleasing myself."[6]

Florida became Flagler's hobby. It was Flagler who tamed the wilderness and brought Florida into the twentieth century, extending the Florida East Coast Railroad from Jacksonville to Key West and building a chain of grand hotels. He began his work in St. Augustine with the Ponce de Leon Hotel.

In 1883 Martin Johnson Heade, sixty-four years old and a newlywed, came to make the city his home. Heade was a highly respected artist in his day, but during his lifetime never achieved the fame of his friend Frederic Church, or George Inness or Winslow Homer. It was only after a World War II exhibits of his work at the Museum of Modern Art and the Metropolitan Museum, in New York City, that he would be recognized as a true American genius.[7]

Heade bought a home on San Marco Avenue and had the art-consuming tourist community to himself until 1885, when two more artists arrived and began advertising in the *St. Augustine City Directory*. The first was W. Staples Drown, the son of a local Presbyterian minister.

> Mr. W. Staples Drown, formerly of Boston, having decided to permanently locate his winter studio in St. Augustine, Florida is prepared to receive pupils in drawing and painting. Mr. Drown hopes to give to his pupils all of the usual studio advantages, and . . . to give them winter sketching lessons from such interesting and quaint subjects as are found in and about the old city of St. Augustine. Mr. Drown refers to Mr. J. Appleton Brown of Boston, and also to many former pupils both in the North and the South.

Martin Johnson Heade (American, 1819-1904), *The St. Johns River*, c. 1890s, oil on canvas, 13 by 26 inches. Purchased with funds from Membership Contributions, AP. 1966.29.1. Courtesy of the Cummer Museum & Gardens, Jacksonville, Florida.

The second was Lyt. E. Johnson, “portrait and landscape artist.” Nothing more is known about him.

In 1885 architect Thomas Hastings arrived in St. Augustine with Henry Flagler. Hastings had graduated from the École des Beaux-Arts in Paris the summer before. Flagler wanted him to build a new hotel. Hastings tells the story:

> On the first of May in 1885 I arrived in St. Augustine with Henry M. Flagler, who was a great friend of my father’s. I was then only twenty-four years of age. When Mr. Flagler led me to the spot where he wanted the Ponce de Leon to stand I was much discouraged for it was low and marshy, in fact, a continuation of Maria Sanchez Creek. However, that was the site he had selected so the ground was filled in and along with designing the hotel I also planned the landscape gardens in and around them. I spent much time roaming around St. Augustine endeavoring to absorb as much of the local atmosphere as possible. I wanted to retain the Spanish character and so designed the buildings in keeping with the architecture of the early houses here with their quaint over-hanging balconies. I went out to Anastasia Island and dug around to find the coquina shell which I mixed with cement to form the exterior of the building.[8]

W. Staples Drown, *Old Spanish House, St. George Street, St. Augustine, Fla. 1890.* Oil on canvas, 14 by 18 inches.

The Ponce de Leon was not really built but created. Hastings, with the architect John M. Carrere, designed the hotel in the Spanish Renaissance style. The largest concrete building in the world, it has more than five acres of solid stone and an exterior faced with emblematic bas-relief terra cotta decoration. The courtyard, covering 10,000 square feet, has a great fountain shaped as a Spanish sword thrust into the earth, with lions on the handle and frogs and turtles spouting water at the base--this leading to a welcoming archway entrance, the great rotunda and the grand dining room. Louis Tiffany created stained glass windows, George W. Maynard and Virgilio Tojetti painted murals, and Thomas Edison lighted the building.

Tojetti was an Italian artist who had trained in Paris with Jean Léon Gérôme and William Bouguereau. He immigrated to New York City, where he painted murals for the Waldorf and Savoy Hotels. His work in the Ponce de Leon included the ceilings of four alcoves decorated with fifteen-by-twenty-six-foot canvases.

> These pictures are on a background of turquoise blue rivaling an Italian or Florida sky, with here and there a fleecy cloud that adds to their beauty. While about the canvasses are numbers of exquisitely painted cherubs, their faces expressive of love, joy, gladness and interest in their sports as they weave garlands of beautiful flowers, or half concealed in harmonizing draperies, woo each other, the birds and butterflies about them with bright glances, sweet music and flowers.[9]

George W. Maynard was an American portrait and mural painter who had studied in Antwerp and Florence and traveled in Europe with Jean-François Millet. He worked with Augustus Saint-Gaudens and John La Farge on the paintings for Trinity Church in Boston and painted four large murals for the Library of Congress, the allegories *Fortitude*, *Valor*, *Courage*, and *Achievement*.

Maynard brought similar ideas to the Ponce de Leon. On the ceiling of the rotunda, symbolic figures populate panels titled *Adventure*, *Discovery*, *Conquest*, and *Civilization*, alternating with *Earth*, *Air*, *Water*, and *Fire*. On the vaulted ceiling of the dining room, between Tiffany stained glass windows, Maynard painted *Spring*, *Summer*, *Autumn*, and *Winter*.[10]

On January 12, 1888, the hotel opened. The *Florida Times Union* headlined: "Ponce de Leon: The Great Oriental Group at St. Augustine. The Wonderful Aesthetic Project of the Millionaire Henry M. Flagler, Realization of the Poet's and Architect's Dream."[11]

Behind the hotel Flagler build a low green two-story building containing seven artist's studios, soon to be known as Artists Row. It was here, for more than a decade, that some of Florida's greatest art would be produced.

The artistic enterprise began modestly during that first winter season of 1888. The *Florida Times Union* noted:

> The occupation the coming winter of these studios by artists of reputation and merit will make old St. Augustine a veritable art center, at least of the South. Mr. W. Staples Drown, a landscape painter of merit, who for the past few years, has been identified with old St. Augustine and has original production of old buildings now torn away or burned, will occupy one. Mr. M. J. Heade, a landscape painter of this city, will occupy another, and Mr. Robert German, who has won a great reputation for his crayon portraits, will occupy a third. Besides the above there are expected the following artists from Boston, Mass., who have or will engage studios in this building; Mr. George Seavey who has a wide reputation for the beautiful flower productions of his graceful brush; Mr. F. H. Shapleigh whose name alone is sufficient to convey an idea of the beauty of his landscapes.[12]

Frank Shapleigh, *Cathedral, St. Augustine*. Oil on canvas, 9 ¾ by 16 inches. Scott Schlesinger Collection.

And so it began; the first great influx of American art into a state that was still wilderness.

Two years later in 1891 the *St. Augustine News* noted:

> That the artists are gathering from near and from far is literally true. Mr. M. J. Heade has abandoned his picturesque studio on the grounds of his lovely home in North City, and moved most of his treasures into No. 7, of the Ponce de Leon studio, that his friends and patrons may have less difficulty in finding him. Miss Laura Woodward, who paints such dainty bits of sea and shore hereabout, has set up her choicest gems in Studio No. 5. Mr. W. Staples Drown, who grows in favor with each succeeding year, returns from conquests in the North to his old quarters. Mr. Robert German, justly celebrated for his admirable drawing of crayon heads, will, for the first time in almost two years, return to Studio No. 4. During the long illness that kept Mr. German at the Alcazar, he produced many watercolors that are greatly prized by their fortunate possessors.[13]

A visit to Artists Row was one of the features of a visit to the old city. Everybody went there, again and again. To give people a chance to visit the studios, a reception was held on Friday night throughout the season. Here the Gilded Age was on display.

The *St. Augustine News* and the *St. Augustine Tatler* described the scene. Here are some of their observations:

> The artists occupying the Ponce de Leon studios donned their evening dress, their smart gowns, decked out their studio in their best attire and bade the fashionable world come and see. In answer to this a gay throng of well-dressed, cultivated people, representing the wealth and cultivation of the continent, came, saw, and admired. Between the hours of eight and eleven the studios were thronged, and judging from the remarks made, the pictures and the kindness in affording them an opportunity to see them, were much appreciated by the visitors.[14]

> A steady stream of visitors poured in, and at times the rooms were so full the pictures could not be seen to advantage.[15]

> Mr. George W. Seavey's studio was the first visited, and his beautiful draperies, quaint bric-a-brac and artistic pictures made a scene of wonderful brilliancy. . . . On a background of shades of gold rested a great bank of white and crimson chrysanthemums that for artistic arrangement, truthful drawing and delicacy of coloring was unsurpassed. Mr. Seavey's pictures of roses were also greatly admired.[16]

George Seavey*, Gypsy George, 1888*. Oil on canvas, 14 by 33 inches.

Frank Shapleigh, *The River At St. Augustine, Fla*, 1881. Oil on board, 7 ½ by 12 ½ inches. Scott Schlesinger Collection.

> Mr. F. H. Shapleigh's studio was very attractive with its quaint old piano and cabinets, its delightful pictures and pretty decorations. Mr. Shapleigh's studio is replete with studies of the picturesque streets of this city; the quaint old houses are faithfully delineated in artistic fashion. One just completed, of the harbor with a schooner at the pier, is a charming bit of color.[17]
>
> Mr. William Staples Drown has been a St. Augustinite and is familiar with

all the points about the city, and has reproduced many of them with the best effects. One of the most noticeable of his later pictures is one of the old parsonage, on St. George Street, that is artistic and truthful in drawing and coloring, and received a great deal of attention.[18]

W. Staples Drown. Oil on canvas, 14 by 18 inches. Scott Schlesinger Collection.

Mr. Robert German's pictures were well arranged and were studied with great care. One, a bit of the bay, a sand flat, the man steering with the tide, and the whole touched with a varying light that is often seen but seldom depicted. The picture is full of feeling and expression. A watercolor, marked sold, is a bit of local coloring that make some turn to it again and again. Mr. German paints in a high key and attains wonderful atmospheric effects.[19]

Miss Laura Woodward has upon her easel a large picture in oil of "The Bluffs" at Dunnellon, an order from Hon. John F. Dunn, who was one of the principal factors in developing that part of the State. The spot selected for the picture is where the beautiful Blue River empties into the darker waters of the Withlacoochee. Mr. Dunn is very fond of these bluffs, and Miss Woodward, who has made some beautiful pictures of Florida scenery, will add luster to the fame of Dunn's Bluffs.[20]

Laura Woodward, Palm Beach, 1892. Watercolor, 9 by 14 inches. Scott Schlesinger Collection.

Miss Woodward has been to Lake Worth, and some characteristic pictures of coconut groves, of the beautiful lake, the surrounding tropical scenery, would alone repay one for a visit to her studio.[21]

Mrs. Heade assisted her artist husband in receiving his guests and lent grace to a very artistic studio. Mr. Heade has a number of new flower pictures, and one, a study of Cherokee Roses, is beautiful beyond comparison.[22]

Mr. M. J. Heade seems so much a part of St. Augustine that his studio attracts whether you will or not, and when there, with the superb roses to the right of you, with magnolias to the left of you, and with magnificent orchids before you, it is very hard to go. Years ago Mr. Heade wandered through the woods of Brazil, saw the orchids in their native wilds, and learned their natures and habits, else he could not depict them so

> perfectly, with surroundings so exactly suited to them that fancy take the beholder to their homes. After Mr. Heade had returned he was called the "orchid painter." Then he devoted himself to landscapes.[23]
>
> Several important purchases were made. Nothing could be finer than the courtly manner with which they were greeted, and then, too, how beautiful to see them (the artists, we mean) preserve their gravity and their tempers while their work was under discussion. But really many of the visitors know nothing about pictures. . . . The real true artists themselves do not appear at all, good, jolly fellows they are. The men and women you meet are very pleasant, very polite, but to see the real fellow you must go in daytime, when they are at work, or one is and another sits by and tells stories, good stories, too. Their blouses are loose and old. I don't believe they are velvet, although they ought to be.[24]

Other artists were there as well. A Miss Butler was at the studios doing "dainty souvenirs, artistic calendars and portraits in crayon and pastels." Mrs. Corman had a studio at the Ponce de Leon in 1890, and returned in 1891 to spend the winter painting at Lakewood. William Aiken Walker was there, staying at the Magnolia Hotel. He made St. Augustine his home for years. Walker painted southern life, the cotton fields, the pickers, black men and women and their quarters, "with truthfulness and power," exhibiting some of his work in a store window in the downtown business area.[25]

In 1892 the old hands Heade, Drown, Shapleigh, and Seavey returned. Laura Woodward spent the summer and fall of 1891 out on Anastasia Island studying the effect of light and shade on the water. In January 1892 she opened her studio with paintings of Lake Worth and the Indian River and *Sou-easter*, depicting a storm at Anastasia. Now other women would join her.[26]

Mrs. Kemp-Welsh opened a studio for the first time. Described as a "pleasant little gentlewoman, who comes to Florida for the first time, and sees the magnificent buildings and picturesque spots about the city with new eyes, and has transferred her conception of them to canvas with wonderful fidelity," she displayed at her studio on Artists Row paintings of buildings such as *Memorial Church* and *The Tower of the Ponce de Leon* and landscapes including *The Road Through the Swamp* and *A Misty Morning*. Miss Ellen Robbins of Boston worked in the studio when Kemp-Welsh was on painting trips. For a time Robbins had her own work on exhibit there. Later she opened a studio at the Barcelona Hotel.[27]

Maria Cecilia a'Becket arrived at a studio on Artists Row for the winter season, and in early January 1892 was hanging and varnishing her paintings. Miss a'Becket had studied in Rome and with Charles Daubigny in Paris, and she was "enthusiastic" about the impressionists. Said the *Tatler*:

Ellen Robbins. Watercolor, 14 by 22 inches. Shanon and Phil Materio Collection.

> The artist whose spirit inspires the work here has just completed two views of Florida scenery that are beautiful and expressive beyond compare. Looking at them, one is no longer in a studio, but wandering by the little stream under the great live oaks, the scent of the magnolia in the air, wild flowers about one's feet, moss descending from the trees sweeps the face as one turns at the murmur of the stream, wandering on through brake and palm, all the senses are enjoying it, when suddenly you are brought back to the work-a-day world as Miss a Becket comes up with a picture of *The Sandhills Across the Sebastian*.

Popular socially, a'Becket was hard to find in her studio, and when there the artist was "loath" to part with her paintings.[28]

In 1893 Felix de Crano, from Philadelphia, occupied one of the studios for the first time.

> Although Mr. de Crano has been here but a short month he has caught the spirit of the quaintness and coloring in and about the city, as the number and variety of pictures he has already painted show; one of the Old Fort is especially beautiful, the artist sketching it as the last rays of the sun lit up the towers and embrasures like burnished gold, while

a passing cloud bathed the base and bay around it in deepest purple. It is a charming picture. Others of Treasury and Charlotte streets, a bit of the Worth House, and a delightful sketch of the flats around the hospital, show that the artist has the happy faculty of transferring the beautiful effects of light and shade to canvas, idealizing the subject.[29]

Felix DeCrano, *The Bayfront, St. Augustine*, 1893. Oil on board, 13 by 21 inches. Lightner Museum, St. Augustine, Fl.

Otto Merkel, a German artist, arrived for the winter of 1893 and opened a studio on the corner of Cordova and Cuna Streets, where he painted "bits of the city very artistically, besides numbers of beautiful portraits, especially of children."[30]

At the first artists' reception of the 1894 season at the Ponce de Leon, ladies and gentlemen wandered from one studio to another, chatting with artists and friends and admiring paintings:

> It was a pleasant surprise to Mr. George W. Seavey's friends to find Studio One opened. Seavey arrived the previous evening. . . . his door stood hospitably open, his art treasures, rare china and brasses, handsome draperies, and beautiful pictures artistically arranged, each looking as thoroughly at home as though the spot now occupied by them had been their home for years. Mr. Seavey's pictures are exceedingly beautiful this season, keeping pace with the cultivated chrysanthemum flower that grows in size and beauty each season. His larger studies are great clusters of long-petaled, fringy blooms . . . perfect in color and arrangement.[31]

Maria Cecilia a'Becket was back, occupying the next studio. The *Tatler* wrote that she "paints 'as she sees.' How beautifully she has been endowed to see the grandeur of nature everywhere and to be able to express so well with brush and knife the impressions she receives." Later that season the paper called her a "brave little woman whose artistic genius and earnest desire to aid others, who like herself are struggling to support themselves with the work of hands and brain, is all too strong for the body containing them," and suggested that she "is perhaps in advance of her age in many of her conceptions, pictures, themes and thoughts. She has been doing good work recently despite physical weakness and pain."[32]

William Aiken Walker was also back in the city for 1894, staying at the Magnolia Hotel.

> Mr. W. A. Walker, whose especial forte is reproducing typical southern scenes, cotton fields with bursting bolls, the picker, in his patched and faded garments, singing over their work or toting great baskets of cotton to the press room, the coloring and expression faithfully reproduced, his homely cabin, with their lean-to chimneys; children, chickens, pigs perfectly at home with their surrounding, are wonderfully suggestive of plantation life. Mr. Walker has devoted many years to the study of the Negro, and has succeeded admirably in portraying them. Mr. Walker's brush is a rapid one, for his collection is large and varied. A number of those to be seen at Tugby's on St. George Street are "orders" showing the appreciation his work receives.[33]

William Aiken Walker. Oil on board, 8 ¾ by 11 ¾ inches.
Scott Schlesinger Collection.

F. Arthur Callender was in St. Augustine for the first time, occupying a studio in the Bridier cottage opposite the Ponce de Leon grounds on King Street, and soon moved into Artists Row to share a studio with W. Staples Drown.[34] In February the *Tatler* reported, "Callender is just completing a 'Banana Blossom' in its peculiar form and coloring and a sketch of the old fort with a sunset effect that shows excellent work," while in March his work on view included:

> a picturesque bit of the Ocklawaha, exceedingly tropical and suggestive, the dark, sluggish water with its lily pads beneath, the overhanging moss descending form cypress trees, with their strangely weird branches, where only at the extreme tops, the pretty fringy leaves are found. A St. Johns twilight is a beautiful picture, a perfect color scheme, recalling the first impressions of this beautiful river. Bits of this city's quaint old streets and buildings, bright and sunny, pretty souvenirs of the city . . . then there are tender marines of our beautiful bay island and fort.[35]

The next studio, Otto Merkel's, contained a collection of the artist's work in both water and oil, fruit and flower studies, local landscapes, crayon heads and portraits in oil. The most noticeable work was recently finished portraits in oil of Mr. and Mrs. Henry M. Flagler. Flagler's portrait was "an excellent likeness, a little severe perhaps, but no doubt as the artist saw him."[36]

In January 1895 Laura Woodward was down at Lake Worth, where she stayed during the building of the Royal Poinciana Hotel. Woodward had for five years given her entire time to depicting Florida scenery in both water and oil.

> Miss Woodward is a pupil of nature, reproducing pretty bits so truthfully that they are at once recognized. At the same time much of her work idealizes the subject, are tender and with excellent atmospheric effect. Her delineation of the beauties of Lake Worth, Indian, Banana and St. Lucie rivers, of the beach, ocean and bay here, scenes on the St. Johns and Ocklawaha rivers, are all true in drawing and color.[37]

In 1896 the painters occupying the Ponce de Leon studios continued their regular Friday evening receptions. Heade, Staples Drown, and Felix de Crano were back, along with several new artists. Prosper L. Senat, in Studio No. 5 for the first time, was exhibiting watercolors of St. Augustine, Ormond, and Rockledge.[38] Miss Kate O'Hara of New York was there, specializing in portraits, and H. Anthony Dyer in landscapes. Dyer accompanied Staples Drown on a sketching tour to Ormond Beach. The *Tatler* said Dyer's:

> sketches on the Halifax and Tomoka are artistic, suggestive with superb light and shade, and atmospheric effects. The semi-tropical scenery, weirdness and charm that country possesses is all there. One picture of the Tomoka showing both banks of the river with their moss draped cypress and more brilliant palmetto is a delicious color scheme; it is high noon; the stillness is felt. It is evident that Mr. Dyer makes a study of the effect of the time of day, the picture tells the hour almost.[39]

Heade, de Crano, Drown, and Otto Merkel opened their studios in 1897 and 1898. They would continue Friday evening exhibits for years to come, but the electric excitement first brought to the city by Thomas Edison, Tiffany, and the painters of Artists Row was ebbing.

Mrs. Evans from Chicago had a studio on Artists Row in 1899 and 1900, where she painted, etched plates of local scenes, and made impressions with her own small press. C. Grafton Dana, who had first been in St. Augustine fifteen or twenty years earlier, returned in 1900 and 1901. A Bostonian, Dana spent ten years in Paris studying with Bouguereau and Albert Fleury. John H. Dolph, celebrated for his paintings of cats and dogs, was there for the first time in 1901, as was Luella Carter, "a skillful and successful painter of portraits."[40]

By 1900, twelve years after the opening of the Ponce de Leon Hotel, the high point of Gilded Age art in Florida was past. Queen Victoria died in 1901, marking the end of an era. But in Florida, with the founding of the Art Club of Jacksonville in 1900 and the Students' Art Club in Tampa in 1902, the modern era of art was just beginning.

Henry Flagler extended his railroad and hotel empire down the east coast, carrying artists and wealthy winter visitors to the Ormond Beach Hotel in 1890, the Royal Poinciana in Palm Beach in 1894, and the Royal Palm in Miami in 1897. Laura Woodward left St. Augustine for Palm Beach in 1894. C. Grafton Dana moved south to the Indian River Hotel at Rockledge in 1902.[41] In the winter of 1903, William Aiken Walker left St. Augustine to cruise for three months down the east coast of Florida from Daytona Beach to Key West.[42]

The artists' vision in St. Augustine didn't end; it changed, as some artists moved south and others arrived. Technology began to play a role. Oil paintings were "still" pictures, but in 1903 the first commercial moving picture arrived with a ten-minute western, *The Great Train Robbery*. The railroad brought Broadway musicals and minstrel shows to St. Augustine. At Ormond-Daytona Beach the car races were attracting huge crowds. All were distractions from the artists' studios and Friday evening receptions.

In 1903 a pair of portrait artists, Mr. and Mrs. Henwood, came up to St. Augustine from the Ormond Beach Hotel, where they had been doing commissions, taking one of the Ponce de Leon studios. The Henwoods were the first married artist couple to arrive in Florida. Other arrivals on Artists Row included Ruel Crompton Tuttle, of Windsor, Connecticut, and Mrs. Leslie Cotton, who did a portrait of Mrs. Flagler.[43]

In 1903 Martin Johnson Heade was still "tall and erect and clear of eye at eighty-three, active and strong, and ever ready for action." He "continued to paint and write until a few weeks before his death on September 4, 1904." Theodore E. Stebbins Jr., in his book *The Life and Work of Martin Johnson Heade,* tells us a bit about the man.

> Heade's life in Florida apparently had little effect on his irreverent attitudes or his outspokenness. He may have mellowed under the pressures of age and his newfound prosperity, but his core beliefs did not change. He still could write from Flagler's resort town, the year before his death, "I am not likely to be placed in the rank of 'boot lickers' to the rich." Heade--always feisty and always the gentleman--attacked "the inconsistency and hypocrisy of pretenders," suggested that selfishness should be "knocked away and replaced by something more in accord with the golden rule," bemoaned the slaughter of ornamental birds, and lambasted "game hogs," "market shooters," and private clubs that monopolized large tracts of land for their exclusive use. He once proposed having the State [of Florida] "buy up all the wild land and never sell more than 5000 acres to any one man . . ."
>
> . . . At the height of his Florida career, he wrote his friend Eben Loomis, "I painted divers and sundry pictures . . . and I don't know where none of em is--don't care! When I get the money in . . . the thing ends, all interest vanishes. The fact is I doan know that I ever painted anything that was *worth* remembering."
>
> Heade always cared deeply about what he once called "the poetry of my existence." His fierce pride and his independence can be seen in his writings, his paintings, and the way he lived his life. He made up for a lengthy apprenticeship, twenty years of searching that others might have thought wasted, by carrying on a lively, individual, realist style longer than any of his contemporaries. Well after Church and Bierstadt and the other painters he had known in New York had either given up or had been carried from the field, Heade soldiered on, undaunted,

> making inventive, haunting paintings until the dawn of the twentieth century.[44]

In 1904 Mrs. Lyonella Murat Day McConnell opened St. Augustine's first art museum on Magnolia Avenue as the Villa des Arts, known today as the Fountain of Youth. Here Mrs. McConnell displayed a letter written by Ponce de León telling of his discovery of the Fountain in 1513, a painting by Peter Paul Rubens, and paintings attributed to Rembrandt and Raphael.[45]

Frank Shapleigh died in 1906, Felix de Crano in 1908, Staples Drown in 1915, and George Seavey in 1916. The first painters to work in Artists Row were all gone except Laura Woodward, who would carry on in Palm Beach until 1926.

A few artists continued to occupy studios at the Ponce de Leon after Heade's death. Exhibits moved to an "art room, leading off the eastern corridor," where a number of shows were held each season. Miss Gene Ross, a silhouette artist, was there in 1916. Mrs. Max McMurray spent the winter season of 1918 in a studio, and a New York artist, Caroline Van H. Bean, a member of the National Association of Woman Painters and Sculptors, was there doing portrait drawings, silhouettes, sketches, and landscapes. One of the old timers at the Ponce de Leon, Otto Merkel, opened a studio at 279 St. George Street and, in 1919, even ran small advertisements in the *St. Augustine Evening Record.* During this period Miss Bertha Lyon, an artist from Michigan, had a home and studio at 339 Charlotte Street. In 1920 she announced her availability for lessons in outdoor sketching and china painting.[46]

Heinrich Pfeiffer arrived in the city in September 1920 to open an art gallery. He found just the place at the Pinkham dock, located on the bay just south of the old wooden toll bridge, today the Bridge of Lions, connecting St. Augustine to Anastasia Island. It was here in Pfeiffer's Gallery on the Bay that art would begin a slow resurgence in the city.

A representative of the *Evening Record*, hearing rumors that paintings of high quality could be seen at the gallery, paid a call:

> Mr. Pfeiffer is an optimist and his pictures show it. Such sunlight, such joy on canvas is rare indeed. There is no attempt to idealize the subjects. He paints them true to nature, without embellishments. . . . Pfeiffer is contemplating making this his winter home and he will be a big asset to the city for paintings of this character by a master and sent all over the country will be a wonderful advertisement as they impress on the observer the charm of the Ancient City. . . . Mr. Pfeiffer has just shipped

> to the Pennsylvania Academy of Fine Arts several paintings for their annual exhibition. One of these is a large picture of St. Augustine from Anastasia Island. His class of students can often be seen in the vicinity of his studio recalling similar scenes in New England art colonies. A visit to the Gallery on the Bay means real joy to those who love beauty, color, sunlight and St. Augustine.[47]

Another new artist that year was portrait artist and sculptress Adele Barret of St. Louis. Mrs. Barret purchased Martin Johnson Heade's home on San Marco Avenue.[48]

Arthur Vidal Diehl came to St. Augustine in 1920 to open a studio at 15 St. George Street. Born in London, England, the son of an opera company director, Diehl left study at Oxford University to travel in Europe and study art in Milan, Italy. He exhibited at the Royal Society before leaving for the United States in 1891. When World War I started Diehl tried to enlist in the British Army but was turned down as too old. He had studio's in New Jersey and Provincetown, Massachusetts, before finally moving to St. Augustine. [49]

Arthur V. Diehl, St. Augustine. Oil on board, 6 by 12 inches.
Scott Schlesinger Collection.

The St. Augustine art community began to organize in January 1924 when a small group of writers and artists, residents and winter visitors, met to form an art club. Led by local author Mrs. John Jex and the editor of the *St. Augustine Record* and amateur painter Nina Stanton Hawkins, the group formed the Pen and Brush Club of St. Augustine, rented the lower floor of the Fatio House--the oldest hotel in America--and began decorating it. Adrian Pillars, who was Florida's first sculptor and who lived in St. Augustine, was a charter member.[50]

Almost immediately the club name was changed to The Galleon, a Palette and Pencil Club, or simply the Galleon Club, because the Galleon was "a symbol of advancement to better things." On January 20, 1925, art classes began with Adele Barret as director of the school. Adrian Pillars taught clay modeling and sculpture, assisted by Frank Micka, who had studied painting in Paris and sculpture with Gutzon Borglum. At least one student, Elsa Anshutz Zieg of Pittsburgh, cousin of Professor Thomas Anshutz of the Pennsylvania Academy of the Fine Arts, was an accomplished professional artist.[51]

The secretary of the Galleon Club was the young daughter of Henry Flagler's chef at the Ponce de Leon Hotel, Hildegarde Muller (later Hildegarde Muller-Uri). Known for her woodblock prints, she was, many years later, elected president of the Florida Federation of Art.

In January 1925 Mrs. Felix de Crano opened an exhibit of her late husband's work at the Ponce de Leon studios: "Bits of St. Augustine which have long since passed away live on. . . . Old coquina houses which have been destroyed by fire, glimpses of Treasury St. as it used to be, and views of Maria Sanchez creek in the long ago are portrayed here. . . . In his treatment of light Mr. de Crano's work shows the influence of the French Impressionists. The broken light of his seascapes is particularly reminiscent of Monet."[52]

In February Mrs. George Witten of New York, an artist and a charter member of the Galleon Club, turned her studio on St. George Street near the City Gates over to Elsa Anshutz Zieg and Hildegarde Muller-Uri. The women were seen painting about the city and soon held two teas "with strawberries and cream with cake" at their new studio, At the Sign of the Palette.[53]

The Galleon Club mounted an exhibit of the work of commercial artist Winifred Baker Gillett, followed by the paintings of Ohio artist Alice Schille. Miss Ida Maynard Curtis of California opened an exhibit at the Villa Flora. Her collection included scenes from the garden of the St. Augustine Public Library, General Kirby Smith's old home, and a small picture showing the fountain of the Ponce de Leon Hotel.[54]

In 1926 Mrs. Mary F. R. Clay, a portrait artist, opened a studio in the tower room of the Barcelona Hotel. Mrs. Clay had a summer studio in Gloucester, Massachusetts. Mrs. Anna B. Leonard, noted for her china painting, opened a little studio shop on St. Francis Street near Cordova. She had summer shops in Edgartown, Massachusetts, and in New York City.[55]

The Galleon Club moved out of the Fatio House; meeting for the next few years at Adele Barret's home, Dream Harbor, on San Marco Avenue. One of the last meetings was held in mid-February 1929. The program included Hildegarde Muller-Uri singing "Florida Lullaby," a harbinger of the future as the club was, for the next two years, inactive .[56]

On New Year's Day 1931, C. Adrian Pillars, who had a home and studio in the Nelmar Terrace section of St. Augustine, unveiled his statue of W. B. Barnett, the noted Florida banker, in the lobby of the Barnett National Bank of Jacksonville. Pillars would soon move permanently to Jacksonville because a, "wider field of action for his work made it imperative he locate in a larger city."[57]

Ralph H. Hillbom, St. Augustine panorama, 1929. Ponce de Leon Hotel on left, the Alcazar on right. Oil on board, 18 ¼ by 32 ½ inches. Lightner Museum, St. Augustine, Florida. Gift of Shirley Scott Thompson.

The Depression brought art back to the city. Robert W. Torchia in his book *Lost Colony, The Artists of St. Augustine, 1930–1950*, tells the story.

> In the spring of 1931 Hildegarde Muller-Uri and the amateur painter J. Dexter Phinney organized the St. Augustine Arts Club by gathering a core group of members from the nearly defunct Galleon Club. Hawkins joined and proved herself a valuable asset by making sure that the *Record* reported on all of the new organization's activities. Phinney, who owned a jewelry store and was a member of the Jaycees, was ideally qualified to initiate what became the Arts Club's distinguishing characteristic: its strong alliance with the Art Galleries of St. Augustine and the city's business community. The Galleon Club had always catered to the interests of art professionals and dilettantes, but Phinney was a pragmatic, civic-minded individual who recognized that the new club offered a means to transform St. Augustine into a major winter art colony, and thereby restore the city to its former status as a popular winter tourist attraction. On November 13 Phinney, Adele Barret, and her husband Arthur B. Barret, a past president of the Galleon Club, persuaded the St. Augustine and St. Johns County Chamber of Commerce and the Junior Chamber of Commerce to support their application to city authorities to use the former waterworks building in Davenport Park as a clubhouse and exhibition gallery.[58]

The community needed to attract tourists. In December 1931 the city approved Davenport Park as the new home of the St. Augustine Arts Club. Ralph Hillbom, a commercial artist and the first president of the club, commented in the *Record*: "Let me remind the citizens whether they are artists or not, that this is a very unusual opportunity, one which starts as a means of cultivating things of beauty, history and the like, and results in a fine business proposition, that of increasing our number of visitors, and we hope, home-seekers."[59]

The first meeting of the sketch class of the St. Augustine Arts Club was held on a Monday night in mid-January 1932. Sixteen artists were present.[60] The Arts Club had separate classes of membership for associates or patrons, nonartists, and active or exhibiting members. By February there were seventy members, of whom thirty-two were active artists.

The first exhibit opened in February with Nunzio Vayana, from the art colony at Ogunquit, Maine, as guest of honor. Works on display included an oil by M. Seymour, *A Bit of Old St. Augustine*; scenes in and around St. Augustine by O. B. Smith; original pen and ink sketches by H. S. Wylly for a book on St. Augustine; *Fort San Marco* and *The Cavalier*, loaned by Mrs. de Crano; and several pictures by W. Staples Drown.[61]

Nunzio Vayana. Oil on canvas, 20 by 24 inches. Shanon and Phil Materio Collection.

The club joined the Florida Federation of Art, and the FFA's fifth annual circuit exhibit arrived at the Davenport Park clubhouse in March 1932, followed by an exhibit of almost one hundred paintings by Nunzio Vayana.[62]

Addison Burbank, a Miami artist whose painting *Ponce de Leon's Discovery of Florida* was chosen for the Florida exhibit at Chicago's Century of Progress Exposition in 1933, was in St. Augustine searching for subjects for his painting, and commented to an art club member: "Mrs. Burbank and I had the pleasure of visiting the Arts Club Friday evening and viewing the splendid work of yourself and fellow members. Will you tell Mr. Phinney his paintings, the field and school especially, are little gems. We of the Miami Art League envy you your beautiful home and splendid facilities for study and play. St. Augustine is a mine for artists, and we hope the Arts Club will prove the nucleus of a famous art center."[63]

In January 1933 the Arts Club sponsored an exhibit by visiting artists including the internationally famous Cincinnati painter Charles A. Meurer. Meurer was accompanied by Louis C. Vogt, known for his paintings of outdoor street scenes. Meurer and Vogt began working as a team, putting onto canvas the historical landmarks of St. Augustine. Edith Walker of Chicago was likewise in the exhibit. Later both she, as Edith Walker Oliver, and Vogt would have long art careers in St. Augustine, Oliver noted for her small etchings and Vogt for bright impressionistic scenes around the city.[64]

Vera Scheibner was another artist working in St. Augustine around this time. In 1931 she was invited to exhibit her oils and watercolors with the Gainesville Association of Fine Arts. "The artist from the Ancient City has an interesting studio at

No. 20 Aviles Street, in one of the original buildings for which St. Augustine is noted." In April 1933 she was exhibiting her work on the "first dock to the left, just across the West King Street bridge." Specializing in waterfront and shrimp boat scenes, Mrs. Schriebner had on exhibit thirty-seven paintings, including *Washday*, a scene of a fisherman beside a shrimp boat washing his clothes. Despite intermittent rain, her exhibit was popular, attracting a crowd of residents and visitors. At three o'clock a trio of musicians with violin and two guitars sang and played for an hour.[65]

Vera Scheibner, *Rainbow at Salt Creek, St. Augustine*.
Oil on canvas, 11 by 18 inches.

When the Florida Federation of Art annual came to St. Augustine in April 1933, two local artists had been chosen for the circuit, Hildegarde Muller-Uri and Celia Cregor Reid. Reid, noted for her woodblock prints, moved to St. Augustine in 1926, joined the Galleon Club, and was one of the Arts Club's most dedicated supporters.[66]

The Arts Club held its first outdoor exhibit, an art mart, in January 1934 in the garden of the Spanish Treasury House on St. George Street. In February the outdoor exhibit opened again, at the Old Slave Market, the paintings displayed along the walk from the slave market on King Street up to Cathedral Street.[67]

The Arts Club had a positive effect on growth in the city. Art studios were scattered about the downtown area: Robert Hamilton at 20 Aviles Street, Hildegard Muller-Uri in the Hotel Marion on Bay Street, Heinrich Pfeiffer at 16 Marine Street, and R. B. Rogers at 35 Aviles Street. More were on the way.[68]

John Hare, a watercolorist from New York City, arrived in 1935, staying out on Anastasia Island for the winter season. Mrs. Kenneth Brown Ransley, from Georgia,

opened a studio at 10 Granada Street. Ransley had studied at the Art Institute of Chicago and done portraits for the Chicago Century of Progress Exposition. Tod Lindenmuth and his wife Elizabeth Boardman Warren, both artists, arrived and joined the Arts Club. The couple would eventually become permanent residents of St. Augustine and make important contributions in the art community. Walter W. Thompson of New York came to the city, opening a studio in the Old Spanish Kitchen at the Fatio House. In February the Arts Club held an exhibit of his work.[69]

Tod Lindenmuth. *Old Kitchen and Slave Quaters at Old Fatio House, Aviles St. St. Augustine, Fla.* Oil on board, 10 by 12 inches. Scott Schlesinger Collection.

Elizabeth B. Warren, St. Augustine. Watercolor, 14 ½ by 20 ½ inches. Shanon and Phil Materio Collection.

Celia Cregor Reid was elected president of the Arts Club for the 1937–38 season. Her woodcut *Salty Sun* was selected for the Philadelphia Print Club's annual exhibition. Reid's prints were chosen for exhibit by the Birmingham Museum, the Southern States Art League, and the High Museum in Atlanta.[70]

Ceilia Cregor Reid, *Sunshine Gardens, St. Augustine.* Watercolor, 7 by 9 inches. Phil Materio Collection.

There were twenty-five visiting artists in the city for the 1937 season. Victor Cassenelli, a well-known landscape and portrait artist from Michigan, began wintering in St. Augustine that year. The Lindenmuths returned and opened a studio in the Fatio House, as did Mr. and Mrs. H. W. Hamilton from Hyannis, Massachusetts, while Heinrich Pfeiffer was back in a studio on Bay Street.[71]

By 1938 Artists Row at the Ponce de Leon had been transferred to Aviles Street in the old Spanish quarter, the mecca for local and visiting artists. Against a background of walls centuries old, vivid and colorful paintings lined the street. A reporter for the *Record* noted:

Walking down old Aviles Street, one can easily imagine oneself strolling through the Latin Quarter of Paris. This week, as I went the rounds of the art colony there, I found the artists all busily at work on the masterpieces they are going to show Sunday at the galleries at the Davenport Park Clubhouse. . . . On one corner of the street three artists were arguing the merits of town versus beach. Some of them were very secretive and turned their drawings towards the wall when approached, but we'll hazard to guess that Tod Lindenmuth is doing a blockprint and one of his colorful oil paintings; Elizabeth B. Warren, her inimitable watercolor sketches. . . . John C. Hare has been out sketching on the beach, contrary to his usual industrious working at the studio, therefore our expectations are great. John Gassoway [Gasaway] is another of our best loved artists, whose street and beach scenes are the constant joy of art lovers. Eyre Holmes, we found directing his succcessful life class, so maybe we can expect a life drawing, which is his speciality. Many are looking forward with pleasure to Hildegarde Muller-Uri's large canvases hanging importantly at the exhibition. . . . Victor Cassenelli and Mrs. Cassenelli were both hard at work on equally attractive oil paintings. So look for Signor Victor Cassenelli's crimson and golden sunsets. . . . We also had the pleasure of seeing Heinrich Pfeiffer's excellent oil paintings, always a revelation.[72]

Victor Cassenelli, *Aviles Street, St. Augustine*. Oil on board, 10 ½ by 14 ½ inches.

In the fall of 1940 bombs were falling on London. The St. Augustine draft board began sending out questionnaires to young men of the area. Camp Blanding, an important military training camp due west of St. Augustine, was busy, and the increasing presence of Army officers in the city was noted by the *Record*.[73]

Art would continue for a time. At the Florida Federation of Art's annual meeting in Bradenton in December 1940, a number of St. Augustine artists exhibited. Celia Cregor Reid submitted a woodcut, *Day in Spain*, portraying the St. Augustine Fiesta. Heinrich Pfeiffer had two oils, *Ft. Marion Park* and *Florida Landscape*. H. W. Hamilton entered two watercolors, *Old Fatio House Kitchen* and *Ft. Marion Cedars*. Victor Cassenelli offered *A Florida Scene* and Hildegarde Muller-Uri *Old Spanish Quarter*, a painting of the Sanchez House. Also exhibiting were Tod Lindenmuth and his wife Elizabeth Warren, who had just purchased a home in St. Augustine, and Eyre Holmes, Langston Moffett, Harriet Newhall, Louise J. Shanks, and Charlotte Dale.[74]

In 1940 the Arts Club petitioned the city for the use of exhibition space in the Alcazar Hotel and opened the 1941 season there with an exhibit of seventy-five paintings. But Pearl Harbor changed everything. The club began entertaining servicemen stationed near St. Augustine, sponsoring the USO and regular USO-YMCA dances on Saturday nights. Artist teas continued, now at the club gallery at 230 Charlotte Street.

The *Record* no longer carried lists of exhibiting artists; the lists were now the names of St. Augustine men wounded or killed in action. "Sergeant George Henry Bruer has given his life for his country"; "Private Reginald Bradley, of this city, died of wounds in France"; "Corporal Lonnie Humphries, killed in action in France"--all in January 1945. In February 1945, while marines were landing on Iwo Jima, to boost morale Camp Blanding participated in a National Army Arts Contest. One of the judges at the contest was William L'Engle. Born in Jacksonville and raised in St. Augustine, L'Engle and his wife Lucy Brown, were prominent members of the St. Augustine winter art community.[75]

That same month, on February 25, the Arts Club opened an exhibit at the Charlotte Street gallery that included flower studies done by Martin Johnson Heade and given by Heade to Miss Wilma Davis of St. Augustine when she was a student at Stetson University. Davis had now presented them to the St. Augustine Historical Society. The *Record* reported: "Of interest was the copy in miniature of the picture 'Storm over Larchmont,' which recently created so much comment in New York and brought the work of Heade back into prominence." The paper

was referring to Heade's masterpiece *Thunder Storm on Narragansett Bay*, first exhibited at the Museum of Modern Art in 1943 after being rediscovered in an antique shop in Larchmont, New York![76]

In December 1945 the St. Augustine Arts Club purchased land for a building. Robert Torchia explains:

> The Arts Club had long been eager to purchase its own property and initiate a building fund. The group "made the most signal advance since its creation" in December 1945, when it purchased a plot of land bordering Marine, Charlotte, and Cadiz Streets. The property (directly behind the Hotel Marion) had been owned by Muller-Uri's parents, Henry and Wilhelmina Muller, owners of the Hotel Marion, and enthusiastic supporters of the club . . . who offered the property at below market value and favorable terms.[77]

Now the art community would get to work raising funds for a new building, sponsoring white elephant sales, a Night in Paris costume ball at the YMCA in February 1946, and a costume ball with two orchestras in March.[78]

With the end of the war, artists once again began to arrive in the city. Two of the first were Carl Austen and Xavier Barile.

Austen, from Chicago, first visited St. Augustine while stationed as a G.I. at Camp Blanding in the early 1940s. He moved to the city in 1945 and exhibited a dozen paintings at Bay Antiques on Aviles Street in May. The *Record* noted that "the versatility of Austen's work impresses one as much as his craftsmanship. He ranges from strikingly lifelike and dignified portraits to the ribald and cynical." A friend, Norman MacLeish, compared his work favorably with that of Reginald Marsh. Austen exhibited two paintings, *Bon Vivants* and *Cocktail Hour*, in the Arts Club's M. J. Heade exhibit in February 1945.[79]

In February 1946 the *Record* noted:

> One of the most striking canvases is Carl Austen's "The Battle of St. George Street." This Hogarthian night scene of lower St. George Street in war time is, we hope, slightly exaggerated in the way a writer exaggerates in order to get his effect. Soldiers and sailors in all states of drunkenness and attitudes throng the street while various performances take place at the house windows. "The Enormous Room" by the same painter, shows an army barracks filled with cots and a few boys preparing for bed.[80]

Xavier Barile, originally an immigrant from Italy to New York City's Greenwich Village, came to St. Augustine from Pueblo College, Colorado, where he was head of the art department. Barile said he came to the city because it was so beautiful. He began conducting indoor classes at the Arts Club on Monday evenings and opened a studio at 60 Marine Street.[81]

Harold Etter arrived in 1946. Etter had enlisted in the Army Air Force in 1942 and spent the war at Hendricks Field, Sebring, Florida. After his discharge he opened a studio on Aviles Street in St. Augustine, the Brush and Palette Shop, and began teaching at the Arts Club studio.[82] The *Record* describes one of Etter's classes.

> You used a hatchet on his head . . . you've cut off his ear with a razor . . . you've broken his jaw with a hammer! These sanguinary charges bombarded our shocked ears while we were passing No. 230 Charlotte Street, the other evening. . . . We stopped, and turned abruptly into the curtained building. . . . We were keyed for a shock, and we got it. In the brightly lighted gallery of The Arts Club, was no scene of carnal horror. We found ourself staring at a personable youth on an illuminated dais, who stared back at us with supernatural calm. He was surrounded by a score of seated people, ranging from the teens to the dignity of white hair. All had drawing boards on facing chairs and, oblivious to our nervous entry, worked away with solemn determination. . . . we recognized artist-instructor Harold Etter . . . going from board to board and using these incisive phrases to correct his pupils' faults. . . . "I try to teach them a basic knowledge of drawing, based on observation, or how to see an object . . . as form and structure."[83]

Just as Provincetown artists had come to St. Augustine before the war, in 1947 the influx continued with artists from the Rockport Art Association in Massachusetts. Prominent among the Rockport artists who spent winters in St. Augustine were Harold Stanwood Maddocks, Ruth Hammond, Louis Kronberg, and Anthony Thieme. Maddocks had been instrumental in founding the Rockport Club; Hammond, a highly reputed watercolorist and art teacher, had been coming to St. Augustine for several years; Kronberg was known as the American Degas; and Anthony Thieme was, by 1948, a famous and distinguished American artist. At the Arts Club's fourth exhibit of the 1948 season, said the Record, "The masterful canvases of Anthony Thieme dominate, and we would wish to know how hand and eye can so coordinate, seeing so truly, doing so beautifully."[84]

Harold Sleichter Etter*, Anderson Circle, St. Augustine*.
Oil on board, 15 ¾ by 19 ¾ inches.

In 1949 the St. Augustine Arts Club changed its name to the St. Augustine Art Association. The growth and work of the organization attracted nationwide attention in *Art Digest*. The St. Augustine Art Association was the only Florida art club to list its exhibitions in this national art magazine.[85]

Anthony Thieme. Oil on canvas, 20 by 24 inches. Scott Schlesinger Collection.

Felix Lightner, publisher of the *Antique Trader,* purchased Flagler's Alcazar Hotel in 1946 and opened the Lightner Museum in 1948. In 1950 the Art Association, continuing to raise funds for a new building, sponsored the First Annual Beaux Arts Ball in the casino of the Lightner Museum on Saturday night, February 18, 1950. The affair was a brilliant costume ball. Trumpets announced the arrival of the King and Queen, who descended the staircases on either side of the old Alcazar ballroom floor. There was dancing, a floor show, and at midnight a grand march of ninety-six costumed guests before a panel of judges. Association artists donated paintings as prizes for the best costumes.[86]

Throughout the 1950s the Art Association sponsored a series of five monthly art exhibits during the winter season. On the first Sunday of the month from December to April, in galleries at the Lightner Museum or outdoors in the Plaza Park, the exhibits opened to large crowds:

> There is a spirit of excitement accompanying the discovery of whose painting has been judged best, and the inevitable criticism of the judges by some of those present. On the following Sundays there is a comfortable crowd which includes those who did not get to the opening and others who enjoy coming every week for the experience of viewing what three score and ten artists have placed before them. There is more sitting and studying and absorbing than there is on the first Sunday. There is also more quiet conversation, opportunity of renewing acquaintances . . . there is never a dull moment between 3:30 and 5:30 at the art gallery on Sunday, no matter what Sunday it may be.[87]

Prizes for the exhibits were given by local businessmen, some in honor of Art Association artists. Harold Wayne, a lay member of the Association, wanting to encourage artists, offered a monthly award for the best painting of a selected beauty spot in the city. Hildegarde Muller-Uri and Elizabeth Warren won in January 1950 for paintings of the Plaza. In March 1951 the Louis Kronberg award for the best watercolor went to Celia Cregor Reid for *Spring Salaam* and the Beatrice Bartlett award was won by Heinrich Pfeiffer for *Florida River Scene*. There was a Merchant's Award, a Florida Power and Light Award, an Adele H. Barret Award, and many others.[88]

Judges at these early 1950s monthly exhibits included a who's who of Florida artists: Hugh Ferguson McKean from Rollins College; Louis and Elsie Freund and Edith Harvey from Stetson University; Dr. Robert Carson and Hollis and Vivian Holbrook from the University of Florida; Fred Dana Marsh, Harold Hilton, Don J. Emery, Emmaline Buchholz, Tibor Pataky, and Edith Fairfax Davenport.

On Sunday, January 31, 1954, a dream of the St. Augustine Art Association came true when the doors of the new art center were opened on the corner of Marine and Cadiz Streets. Standing near Mayor Aubrey Davis as he cut the ribbon at the opening ceremonies were Association president Howard B. Bonfield and artists Hildegarde Muller-Uri, Celia Cregor Reid, and Heinrich Pfeiffer.[89]

By 1954 the Art Association had seen tremendous growth. There were 769 artist and art patron members, with representatives from twenty-nine other Florida cities, twenty-three states, the District of Columbia, and Canada.[90]

The growth may have been too much for some St. Augustine artists. In February of 1954, a prominent group of them took the first steps to start a new organization of "competent artists and craftsmen," founding the Artists' Guild of St. Augustine. Officers were Captain G. A. Youle, president; Tod Lindenmuth, vice president; and Mrs. Wheeler Wyatt, treasurer. Adele Barret and Mrs. Benoni Lockwood were elected honorary presidents. At least one month's residence in St. Augustine during the year was required for qualification. The charter adopted by the founding members of the Guild included the right to be governed in a democratic manner and the right to vote for officers. The constitution noted that the object of the Artists' Guild was: "the encouragement of artists and craftsmen of St. Augustine and the provision of facilities for their mutual association, exhibitions of their work," and that "the Guild will not provide cash prizes and will not solicit them from anyone."[91]

In March 1954 the Art Association, as if in response to the Artists Guild, revised its charter, increasing the number of trustees from seven to nine; including provisions for the automatic retirement of trustees after three years' service, the election of trustees, and the placing in the hands of the membership of "certain matters which are rightfully theirs."[92]

The Artists' Guild held its first exhibit, of Ruth Hammond's Florida scenes, at Harold Etter's Aviles Street Gallery. Hammond's exhibit was followed with the paintings of E. B. Warren and Tod Lindenmuth.[93]

Emmett Fritz came to St. Augustine in 1950. In April 1954 his work was recognized with first prize and the Charles Cedric Wolfe Award for the oil painting *Romantic Yesterday*. In February 1955 Fritz won the Exchange Bank's second award for oil with *Spanish Street Reflection*.[94]

The famed watercolorist Eliot O'Hara was a frequent visitor in St. Augustine. Elected to the National Academy and a member of several Florida art associations, O'Hara painted and taught watercolor up and down the east coast

of Florida, from Coral Gables and Hollywood to Jacksonville and St. Augustine. He first gave a lecture on watercolor painting at the Ponce de Leon Hotel in 1952. During the winter season of 1955, O'Hara returned for a series of lectures that included the screening of a series of educational motion pictures on watercolor painting that he had made for the *Encyclopaedia Britannica*. The new Art Center was filled to capacity for O'Hara's talks.[95]

Emmitt Fritz. Oil on board, 18 by 24 inches. Shanon and Phil Materio Collection.

In 1956 Ponce de León and Pedro Menéndez returned to St. Augustine in the form of two huge bronze statues donated to the city by Walter B. Fraser. The sculptures, eight and a half feet in height, were designed and executed by Vincent J. Maldarelli, a noted Italian sculptor, and placed at the outer north entrance to the city, at the intersection of the the new highway, U.S. 1, and San Marco Avenue.[96]

In 1956 there appeared to be a competition between the two art clubs, with opposing exhibits and social events. The Art Association opened the 1956 season in early January, and later that month the Artists' Guild opened their first exhibit at the Aviles Gallery. William Krondorf, Muller-Uri, Celia Cregor Reid , and Emmett Fritz painted for the Association, with the Lindenmuths, the L'Engles, Harold Etter, and Adele Barret painting for the Artists' Guild.[97]

Eliot O'Hara. Watercolor, 15 by 21 inches.

The Art Association changed the rules for awards. No one could win a first or second prize in any one medium more than once in any season. Third awards could be won in any number of exhibits.

The wounds that created the division in the art community were finally healed the following year. The Artists' Guild "had fulfilled its purpose and there was no reason to continue." The $1,400 remaining in the Guild treasury was given to the St. Augustine Public Library to expand the Alice Lawton Collection of Art Books, and a final farewell exhibit was held at the Aviles Gallery with many paintings from the artists' own collections. The Guild disbanded on January 31, its members rejoining the St. Augustine Art Association.[98]

Perhaps the Association was celebrating the reunion when it began, in 1957, what would become a tradition, "Dinners for 100." An American dinner was served, with Yankee pot roast, parsley potatoes, baby carrots and peas, cole slaw, and apple pie with cheese. And it would continue, the Art Association now a family at dinner, its monthy exhibits, "teas," attended by hundreds of art lovers.[99]

In the spring of 1958 the Art Association sponsored a float in the Easter Parade and opened an outdoor exhibit of painting along Aviles Street as part of the Easter weekend celebration. The *St. Augustine Record* observed:

> Almost unnoticed down in the old part of the city is a sedate rose-colored building that plays host to 6,000 visitors a year, yet receives little attention from local residents. The building is the home of the St. Augustine Art Association on Marine Street. The association has quietly grown from a small group of writers, musicians and artists in 1924 to a vigorous group of over 400 members--including 235 artists--today! Yet most of its members come from out of town. This is actually one of the association's proudest achievements. Most tourists come for only a short stay, but many who visit the association become members and stay for weeks or months to paint the city's charm.[100]

Today it is more than 170 years since art first came to the city. The Ponce de Leon Hotel is now Flagler College, an outstanding liberal arts school, and Artists Row houses the school's art department. The St. Augustine Art Association is still alive in the community, available to all "artists and art lovers." Art galleries can be found in the downtown area on King and Aviles Streets and in the Alcazar Hotel, but a short walk up King Street past the Ponce de Leon will bring you to the city's new art district, the Art Galleries of St. Augustine, consisting of seventeen art galleries representing more than forty St. Augustine painters, sculptors, and craftsmen. On the walls of the galleries, along with the work of contemporary artists, can be found artwork by Emmett Fritz, Tod Lindenmuth and his wife Elizabeth Warren, Hildegarde Muller-Uri, Nunzio Vayana, Anthony Thieme, and even examples of the cherubs painted by Virgilio Tojetti for the ceiling of the Ponce de Leon.[101]

St. Augustine remains a special city. Here, coming out of the mist and sweep of years, the ideas of Ponce de León and Henry Morrison Flagler took root. Here, with its Old World charm, its restful buildings and quiet steets, the artist's nature could play. Here, resting their canvases beneath silver palms and Spanish walls, they could come away refreshed.

Herbert N. Rudeen, *Loading Lumber In The Port Of Pensacola.* Oil on canvas, 17 ½ by 24 inches. Pensacola Historical Society.

Chapter 3

Pensacola

When Don Tristán de Luna arrived at Pensacola Bay in 1559, with more than 1,400 people on eleven ships, to begin a settlement, a hurricane destroyed the colony. More than one hundred years later, on February 6, 1685, the Spanish fleet returned. Juan Jordán de Reina, an officer traveling with the expedition, wrote in his log: "I hoisted anchor and sailed west by southwest. After proceeding about six leagues, I turned west-northwest and saw a bay, the best that I have seen in my life. . . . This bay the Indians call Panzacola. . . ."[1]

When the Spanish "rediscovered" Panzacola, the only art they found was Indian pottery. That would change with the construction of three forts, or presidios, the last of which, the Presidio San Miguel de Panzacola, was built in 1754 on the site of Seville Square in present downtown Pensacola. The presidios were the first examples of Spanish art in West Florida. Sometime during their construction, the Indian name Panzacola became Pensacola.

In 1825 the Pensacola Navy Yard was opened, and Congress appropriated $6,000 for a lighthouse. That year W. Champlin placed advertisements in the *Pensacola Gazette* informing the citizens of Pensacola that he was available for "anything done in his professional line of painting, such as chairs, carriages, ornamental or sign painting, etc, etc." Champlin was the first artist in Pensacola.[2]

The first artworks easily available to the citizens of Pensacola were prints offered for sale in their newspaper. The *Pensacola Gazette* of the period ran advertisements for the *Philadelphia Album and Ladies Literary Gazette* offering copies of the engraving *The House in Which Franklin Was Born*. The *Souvenir*, a literary journal, advertised copperplate engravings. These advertisements ran frequently, indicating there was some appetite for art in the city. The Pensacola Bookstore sold prints of *Henriette, Queen of England* and *Charles the First, King of England.*[3]

In 1837, Madame Achev began giving lessons in French and drawing in a home on the corner of Palafox and Romana Streets.[4]

George Catlin, later famous for his portraits of North American Indians, arrived in Pensacola in February 1838. He had been on the trail, painting and

documenting the life of American Indians, since 1832. Catlin had just come from Fort Moultrie, South Carolina, where he met and painted portraits of the Seminole Indian leaders Osceola, Micanope, Yehowlogee and Neamathla. He completing the painting shortly before the famous chief died, of a throat infection and, in Catlin's opinion, "a broken spirit."

In his book *Letters and Notes of the Manners, Customs, and Condition of the North American Indians,* Catlin describes Pensacola and the Seminole Indians he found there.

> In my headlong transit through the Southern tribes of Indians, I have "popped out" of the woods upon this glowing land. . . . The sudden transition from the ice-bound regions of the North to this mild climate, in the midst of winter, is one of peculiar pleasure. . . . One's cloak is thrown aside . . . and arrived on the ever verdant borders of Florida the bosom is opened and bared to the soft breeze from the ocean's wave. . . . On the beach a family of Seminole Indians are encamped, catching and drying Redfish. . . . The direful "Trump of war" is blowing in East Florida, where I was steering my course, I shall turn my steps in a different direction.[5]

George Catlin, *White Sand Bluffs, on Santa Rosa Island, Near Pensacola*. Smihsonian American Art Museum. Gift of Mrs. Joseph Harrison, Jr. 1985.66.354.

Two more artists arrived in Pensacola in the summer and fall of 1840. The first, Signor Tarina, placed notices in the *Pensacola Gazette*: "Signor Tarina, portrait painter, from Italy, has arrived from Mobile, to make his stay here for the summer, and offers his services to the ladies and gentlemen of the city and environs. Specimens of portraits may be seen at his residence at Collins' Hotel, and Signor F. can also refer to many persons, here, whose likeness he has already taken." Since the notice refers to "Signor F," the correct name may be Farina. When Tarina or Farina left Pensacola, artist Wellman Morrison arrived. Morrison began advertising in the *Gazette* on September fifth. Morrison's notice read simply: "Wellman Morrison, portrait and miniature painter. Rooms over J.O. Smith's Drug store, on Palafox Street, where specimens of painting can be seen."[6]

Morrison worked in Pensacola for a year and a half, his advertisements running in the *Gazette* from September of 1840 to January of 1842, with the only change being in his address, from rooms over Smith's drugstore to Mark Miller's store on Palafox Street.

Articles on art are rare in nineteenth-century Florida newspapers. In an April 1840 issue the editor notes Pensacola's recent guest, George Catlin, and his success in London: "Catlin the artist is exhibiting his gallery of paintings in London, and seems by the papers there to have produced a considerable sensation. Catlin . . . seems to have amused John Bull not a little." The *Gazette* published a story on the French artist Jacques-Louis David and his paintings *The Oath of the Horatii* and *Le Sacre*, depicting the coronation of Napoleon. Later the *Gazette* discussed the English artist and cartoonist William Hogarth.[7]

A Mrs. Armstrong put a notice in the *Gazette* in July 1845 saying that she "respectfully informs the citizens of Pensacola and its vicinity that she is prepared to give lessons on the piano forte. . . . She also teaches drawing and painting, and painting in the beautiful and fashionable oriental system with all the late French improvements on velvet, satin etc."[8]

A. H. Runyan advertised briefly in the Pensacola *Florida Democrat* in 1849 as a house, sign, and ornamental painter on Palafox Street. Runyan sold his stock to George W. Edwards, whose work included gilding, glazing, and coach and furniture painting. A. H. Runyan may be related to the Runyan family that moved to Pensacola in 1880, bringing with them an eight-year-old boy who would become a leading artist in the city, Manuel Gonzalez Runyan.[9]

The daguerreotype reached Pensacola in May 1851 when I. S. Clark arrived from Mobile, Alabama. Clark's notice in the *Gazette* reads: "I. S. Clark, daguerreotypist, has taken rooms at Mrs. Collins', and will remain for a short

time, where citizens and strangers can have a sitting for miniature portraits, and receive them beautifully cased in morocco. . . . How highly appreciated must be the perfect likeness of a friend or relative."[10] The new technology put portrait artists out of work.

The first public exhibit of art in Pensacola opened in February 1857 when George W. Hutton placed an advertisement in the *Gazette*:

A Choice Collection of

OIL PAINTINGS, BY OLD AND MODERN MASTERS, Elegantly Framed

The subscriber has just opened a splendid collection of oil paintings, in superbly rich gilt frames, at his sales-room on Government Street, fronting the public square, affording a fine opportunity to the citizens of Pensacola for furnishing their parlor walls with works of art, seldom offered in this place. The attention of connoisseurs, the patrons of the fine arts, and the public generally, are invited to this collection, now opened for examination.[11]

Joseph Kohler came to Pensacola in 1869 and opened the Southern Pottery Works at the north end of 8th Avenue. For the next forty years he would produce utilitarian and decorative pottery in the city.[12]

In 1881, J. W. Perkins and Theodore Weber advertised in the first edition of the *Pensacola Commercial*, Perkins as a "Plain and Ornamental House and Sign painter" and Weber as an "Artist Painter, Decorating and Fresco Painting a Specialty."[13]

Offenbach's comic opera *The Rose of Auvergne* was performed in Pensacola in March 1881, and the following month there was a proposal for an opera house in the city. The *Commercial* endorsed the project and announced that D. F. Sullivan, Esq. had determined to erect on his lot, corner of Government and Jefferson streets, a grand Opera House.[14]

Theodore Weber, *Summer*. Sketch for parade float for Pensacola Mardi Gras. Watercolor, 15 by 20 inches. Pensacola Historical Society.

Yellow fever hit Pensacola in the fall of 1882. "Fever Notes" in the *Commercial* gives some idea of what that meant: September twenty-fifth, 19 cases, 8 deaths; September twenty-sixth, 60 cases, 2 deaths; September twenty-seventh, 60 cases, 6 deaths. Contributions for the sick came from around Florida and the entire South. The American Hook and Ladder Company of Jacksonville sent $25 to be used for the benefit of the suffering firemen of Pensacola.[15]

One fireman, John Klumker of Pensacola's Germania Fire Company, was also an artist, and possibly the first native artist of the city. The *Commercial* noted his work:

> Mr. John Klumker . . . during his idle moments has been devoting some time and attention to works of art. He has exhibited to us a specimen of his work which we most emphatically assert bears the unmistakable impress of genius; so far he has only undertaken crayon drawings, which he will take pleasure in exhibiting. We in common with others who have examined his work, commend him as an artist of merit to which he lays no claim. . . . Mr. K.'s studio is in the Hall of the Fire Company over the engine house of the "Louise."[16]

John Klumker, self portrait. Pencil and charcoal, 8 ¾ 14 ½ inches. Pensacola Historical Society.

The fever did not stop plans for the opera house. It opened with a performance of Strauss's *The Merry War* on January 4, 1883. The *Pensacola Commercial* reported:

> Last night a new era dawned upon the history of Pensacola in the opening of our new Opera House . . . the youth and beauty of Pensacola monopolizing the dress circle and the boxes on each side of the stage . . . the building lighted by a 2000 light gas machine . . . The scenery in the able hands of our townsman, Mr. Weber, assisted by an artist from Chicago, Mr. Joe Hart . . .[17]

Ada Wilson, silhouette of Emma Chandler. 7 by 9 inches. Charles Booher Collection.

Theodore Weber, *In The Vale of Enchantment*, Sketch for float in Pensacola Mardi Gras Parade. Watercolor, 15 by 20 inches. Pensacola Historical Society.

Emma Chandler moved to Pensacola as a teenager. In 1884 she opened the first art school in the city. Later she was appointed supervisor of art in Pensacola, working in that capacity from 1913 to 1927. One of her students was young Manuel Runyan. During the Depression, Runyan would become the first director of the Federal Art Project in Pensacola.

Ada Wilson, portrait of Manuel Runyan. Watercolor, 2 by 3 ¾ inches. Pensacola Historical Society, Charles Booher.

The *Florida State Gazetteer, 1911–1912* lists four artists in Pensacola: Runyan, Chandler, Janet Harris, and Charles Rousse. There were eight artists listed for the entire state of Florida.

Art in the South began to develop formal structure in 1919 when the Carolina Art Association, trying to stimulate art in neighboring states, made plans for a Southern Federation of Arts (later the Southern States Art League). One of the originators of the plan was Mrs. J. S. Garrison of Charleston, an artist since the age of four, who had grown up in Tampa. In 1919, when her husband was transferred to the Pensacola weather bureau, Mrs. Garrison began to enlist Pensacola artists interested in forming an art club.[18]

The first exhibition of art by Pensacola citizens was held on December 10, 1919, in rooms of the Business and Professional Women's Club. Exhibitors included Mrs. Garrison, Manuel Runyan, and fourteen others. Joe Kohler, who closed the Southern Pottery Works and moved to St. Petersburg, exhibited his pottery, hand painted by Runyan and Evelyn Cole. That week, Thursday was declared Artists Day, and in a meeting of the artists at the exhibit, the Pensacola Art Club was formed. Runyan was elected president.[19]

The following year the Art Club held an informal reception and exhibit in the hall of the Army-Navy Club. Edmund Osthaus, famous for his hunting dog portraits and hunting scenes, exhibited several oils. Osthaus, who loved to hunt and fish, maintained a hunting lodge near Marianna until his death there in 1928.[20]

A student played an important role in stimulating art interest in Pensacola. Eleanor King was still in high school in 1928 when she hosted the Art Club's annual Artist's Tea at her home. King began teaching a class in art for younger students. Her work led to the formation of a Junior Art Club, with King as director.[21]

Emma Chandler, *Pensacola Bay, 1906*. Watercolor, 8 by 13 inches. Pensacola Historical Society, gift of Mildred Chandler.

Emma Chandler, *Fort Pickens, 1902*. Watercolor, 7 ¼ by 12 inches. Pensacola Historical Society.

Manuel Gonzales Runyan, Pensacola. Watercolor, 12 ¾ by 15 ¼ inches. West Florida Historic Preservation, Inc.

Manuel Gonzales Runyan. Watercolor, 5 by 12 inches. West Florida Historic Preservation, Inc.

For years the Pensacola Art Club met, on the third Thursday of the month, at a different member's home. The purpose of the club was to study art and to give artists, and those interested in art, a place to meet and discuss their work. The club had both men and women members, although most members were female. It was a different time, a time for tea and cakes while paintings were scattered about the living room. Two women, members of the Art Club, presented a tableau vivant of a Norman Rockwell *Saturday Evening Post* cover, depicting an old farmer with a hickory stick, stopped in his attempt to drive a young artist out of his flower garden by his interest in her painting. There were lectures given by members on the relationship of art to the "city beautiful," lectures by Manuel Runyan on painting and perspective, and lectures on famous artists.[22]

Fred Hassebrock, Hallmark School, Pensacola. Oil on board, 16 by 20 inches. Charles Booher Collection.

In 1931 Nellie Ball had a studio at the San Carlos Hotel on North Palafox Street, and the Art Club met there. Margaret A. "Annie" Cromarty, Ada Buchere Wilson, and Manuel G. Runyan, all members of the Art Club, exhibited their work at the Society of Independent Artists exhibit in New York City. The pictures included Miss Cromarty's painting *Banana Blooms* and Mr. Runyan's Pensacola scenes *Fishing Boats at Rest* and *Boat Landing*.[23]

At an Art Club meeting delegates were chosen to attend the American Federation of Arts convention in Brooklyn, New York. Emma Chandler, Margaret Cromarty, Eleanor King, and Manuel Runyan went. The Art Club held its annual spring exhibit, free to the public, at the San Carlos Hotel. There were seventy-three paintings by the seniors, including flower studies by Runyan, Eleanor King's landscapes, Nellie Ball's *Scenic Highway*, beach scenes by W. J. Pierce, Pensacola wharf scenes by Fred Hassebrock, and dogwoods, yellow jessamine, roses, and honeysuckle by Margaret "Annie" Cromarty.[24]

Joy Postle arrived in Pensacola in 1931 and was given a commission to paint murals in the lobby of the San Carlos Hotel. A reporter for the *Pensacola Journal* described her work:

> I don't know what the San Carlos paid Joy Postle, but whatever it was, it was worth it. She has put the very spirit of Pensacola into the San Carlos Hotel and has painted some Pensacola scenes that are more than lovely. There is one that makes you catch your breath. You just know that she painted it early one morning some weeks ago, just after she had been there to see this bit of water and cliff and woodland in all their breathless beauty. . . . right above the news-stand, is old Pensacola, way back in 1743. Nearby, just as a bit of contrast, there is Pensacola beach on Santa Rosa Island as it is today. With gay modernistic umbrellas and lounging ladies . . . there are other historical and woodland pictures here and there.[25]

The San Carlos, on the corner of Palafox and Garden Streets, after standing empty for years, was torn down in 1993. Postle too would depart the Pensacola scene, moving on to Orange County and Orlando, where she would become famous for her bird paintings.

The 1932 spring exhibit of the Art Club opened in the windows of a large empty storefront on Palafox Street. The *Pensacola Journal* in its review of the exhibit alluded to Manuel Runyan's studies in New York with William Merritt Chase:

> One recognizes the water and woodland scenes of M. G. Runyan by a delicate detail and conservative handling of pigment and subject indicating the school of art that Chase, his master, made famous. In the paintings of Eleanor King . . . there is a woodland scene as delicate and charming as anything could be, and at the rear of the exhibition hall is her painting of Miss Margaret Axelson and Miss Annie Cromarty. . . . This is the picture that won first prize for portraits at the Gulf Coast exhibition in Mississippi and just came home last night. . . . Joy Postle has an arresting picture of a scene near Seminole, Alabama. . . . Fred Hassebrock and Richard Schweinfurth both have pictures. There is one of Scotland House and the Muldon home.[26]

More than 600 visitors viewed the exhibit.[27]

Eleanor King, *General Jackson Besieging Media de Luna of San Carlos*. Oil on canvas 30 by 30 inches. Pensacola Historical Society.

In 1932 Eleanor King was one of the youngest artists in Pensacola. After graduation from Pensacola High School, she worked as a commercial artist, designing maps and booklets for local businesses and painting murals for private homes.[28] Her *Portrait of Miss Cromarty and Miss Axelson* was accepted for the Southern States Art League annual exhibition. Her portrait of Nancy White, daughter of a navy flight surgeon in Pensacola, was accepted for exhibit by the National Academy of Design in New York City, and two of her Florida landscapes were sent for exhibit at the Cincinnati Museum. King painted a large mural, *General Jackson Besieging Media de Luna of San Carlos*, for a state competition for artwork to be placed in the Florida Pavilion at the Century of Progress Exposition in Chicago in 1933–34. One of the youngest artists to enter, she did not win, though her painting made the finals, where King lost to Miami artist Chester Tingler. The *Pensacola Journal* noted:

> Miss King is in receipt of a letter from Mr. Tingler asking her to help him with his painting in the matter of uniforms and accoutrements, both of American and Spanish soldiers. . . . In response . . . the young artist has made it clear that, should she assist in this work, she would expect recognition. She spent many months over her painting, and had the personal assistance of Julian Yonge, authority on Florida history. . . . It was never clear to Pensacola how it could be possible to present Florida historically without giving Pensacola a leading place in portraiture. . . . Is Mr. Tingler to paint a picture of Pensacola's past? And if he is, will this young artist assist him? Pensacola will learn of this with interest, and every effort should be made to assure that both she and Pensacola are properly recognized in the painting that is to depict the early history of Florida.[29]

Eve Alsman Fuller, state director of the Florida Art Project arrived in Pensacola in February 1934 to discuss the opening of a Federal Art Gallery as part of the Works Progress Administration (WPA).[30]

The Pensacola Woman's Club organized a Department of Art within the club, with Susie E. Marble as chairman. The ladies planned a survey of local talent to discover local artists and their work, to stimulate interest in art, and to study Florida art and artists. Mrs. Marble visited the studios of M. G. Runyan, Henry McLellan, the Misses Axelson and Cromarty, Miss Anderson, Miss King, and Mr. Holley at the vocational school.[31]

The Art Club opened its spring 1934 exhibition at 120 Palafox, with more than one hundred paintings on exhibit.[32]

Eleanor King married a gentleman from Tallahassee and was living there in 1935. Now Mrs. Lawrence Salley, she opened a studio in the capital and began exhibiting her work around the state. Her paintings *Asters* and *A Girl in Bandana* appeared at a Palm Beach Art Club exhibit in March 1935.[33]

Eleanor King, *Andrew Jackson Receiving Florida From Spain, 1821.* Oil on canvas, 30 by 30 inches. Pensacola Historical Society.

The Federal Art Project in Pensacola began on January 2, 1936, when galleries in the Thiesen Building were dedicated.[34] The Pensacola Art Club opened its Spring Annual in a building next to the Isis Theatre. Emma Chandler, who had opened her art school in the city in 1884 (and who was now listed as living at Guild's Bluff, Chattanooga, Tennessee), was a member and exhibiting with the club for the first time.[35]

The Depression put most artists out of work. The WPA and the Florida Federal Art Project would put them back to work producing important art for federal and state buildings. The Pensacola Federal Gallery opened its first exhibit in June 1936 with forty-four paintings by local professional artists, all now working for the federal government as paid employees. Manuel Runyan was director of the project and Charles L. Holley was in charge of the commercial art section. The gallery presented exhibits of WPA art produced in Florida and other states. Free classes in commercial art and elementary design were open to Pensacola citizens.

The gallery sponsored an exhibit of Florida historical items from the collection of T. T. Wentworth Jr.[36]

A traveling exhibit of work by Florida artists arrived at the Federal Gallery in April 1938. Called "A Survey of Activity in Retrospect," it included work by artists from all parts of Florida. Joy Postle, now living in Ocala, was represented with a watercolor, *Needle Gar*. George Snow Hill of St. Petersburg had an oil, *Green Benches*. Alan Shaw, director the the Federal Gallery in St. Petersburg, exhibited *Country Side*. Richard Merrick, director in Miami, was represented, as was Charles Foster of Jacksonville, with an egg tempera work, *Saturday Soul Saving*. Pensacola was represented by Henry McLellan, Manuel Runyan, Miss Sydney Williams, a student at the Federal Gallery art school, and Robert W. Burke, who contributed several watercolors. An interesting feature of the exhibit was a model of the Matecumbe Key Memorial designed by Lampert Bemelmans, a Miami sculptor. The memorial, built in memory of the veterans who were killed by a 1935 hurricane that swept through the Florida Keys, was made of native keystone and inlaid with a map that traced the path of the storm.[37]

In 1938 Robert Burke was director of the Federal Gallery. Burke had completed commissions for the White House, the duPonts, Howard Hughes, and Amelia Earhart. His painting *Wing and Wing*, of the Pensacola fishing boat *Dolphin*, was one of the prizes at the Beaux Arts Ball that year.

Other artists working at the Federal Gallery and contributing prizes included Flo-Flo Dunwody and Henry McLellan. Dunwody, a North Carolinian, had been in Pensacola for a year. McLellan, who had worked as an artist for the *Miami Daily News* and the *Fort Worth Star Telegram*, taught day and night classes in life drawing and commercial art. Barbara Saunders joined the staff of the gallery in 1938, teaching commercial art and fashion design. A native of Pensacola, she had graduated from the High Museum of Art School in Atlanta and studied at the Ringling School of Art in Sarasota.[38]

The Pensacola Art Institute was formed in 1938 as a division of the Federal Art Gallery, with a membership interested in supporting and sponsoring cultural events in the city. The Institute, along with the Pensacola Art Club, sponsored art exhibits at the Federal Gallery and the Beaux Arts Ball.[39]

In 1939 Adam Empie, who had been director of the Federal Gallery in Miami, became director of the Pensacola Federal Gallery. Harriet Blackshear taught interior decoration, Louis Krupp taught outdoor sketching, Cynthia Collins, fashion drawing, and Dorothy Eastman, design classes. Eastman, new in town from Cincinnati, designed costumes for "Flags over Pensacola" and Spanish

costumes for the Beaux Arts Ball. Henry McLellan's son Henry H. McLellan Jr., Juanita Armayor, and Mary Lou Robson all taught art classes, and Eugene P. Hanafin Jr. gave classes in advanced photography. Martha Andrews taught an extension course in sculpture in Milton. She and Harriet Blackshear and Emma Wilson traveled to Santa Rosa schools, bringing folios of artwork from the Federal Gallery and introducing thousands of students, from the first grade through high school, to the importance of art.[40]

Robert W. Burke, 1938. Watercolor, 10 by 11 ½ inches.
Charles Booher Collection.

The Florida Art Project sponsored art exhibits at the Northwest Florida Arts and Music Festival in De Funiak Springs. One of the exhibit presented works of art from the Florida building of the New York World's Fair including sculpted portrait busts of John Gorrie, Stephen Foster, Osceola, and General Andrew Jackson. In 1940 a special feature of the festival was a presentation of a series of lantern slides depicting statewide activities of the Florida Art Project and a demonstration in portrait painting. Pensacola artists exhibiting included Louis Krupp, Emma Wilson, E. Martin, Edith Otteson, J. Patty, and director Adam Empie.[41]

Henry McLellan. Etching, 13 by 14 ½ inches. Pensacola Historical Society.

Flo Flo Dunwody, Bayou Texar, Pensacola. Watercolor, 4 ¾ by 4 ¾ inches. Charles Booher Collection.

In the spring of 1940 the Federal Art Gallery, now called the Pensacola Art Center, WPA, moved to the Chamber of Commerce building. The Center opened an exhibit of watercolors, architectural paintings, and oil paintings by Fred Hassebrock. "Some of the paintings were made from the wharf, some show scenes on Bayou Grande in its different moods . . . while others are pictures of homes and public buildings around Pensacola." The Art Center opened an extension at the Shakespeare Club in Milton, with the club agreeing to exhibit paintings. Eleanor King Salley was back in town from Tallahassee with a one-woman exhibit.[42]

Pensacola was gaining recognition in the art world. Louis Krupp and sculptress Martha Andrews, both instructors at the Federal Gallery, were honored with inclusion in *Who's Who in American Art.* Krupp, known for his portraits and landscapes, studied at the Art Institute of Chicago and the Art Students League in New York City. Andrews, who studied at North Carolina State College and with the sculptor Gutzon Borglum, had a studio in the city and taught at the Pensacola School of Music and Fine Arts. Her portrait busts of locals included Pensacola mayor H. Clay Armstrong and the former director of the Pensacola Federal Gallery, Robert Burke. Andrews's sculpture was included in the Florida exhibit at the New York World's Fair.[43]

With the beginning of the London blitz, Americans rallied to the aid of the British. In Pensacola four families took in six British children for the duration of the war. The city prided itself on being the Annapolis of the Air and the Cradle of Naval Aviation. The war prompted major changes at the Pensacola Naval Station. In the first nine months, hundreds of aviator instructors were trained. As the navy expanded, the Dorothy Walton House and Museum, on West Romana Street, home to the Pensacola Historical Society and T. T. Wentworth's collection of Pensacola artifacts, was crowded with visiting servicemen.[44]

The stress of war experienced by naval and civilian families in Pensacola was eased in a small way by art. Louis Krupp, Betty Scruggs, Emma Wilson, and Freda Walker continued art classes at the Art Center. Children's artwork was displayed. The Florida etchings of Polly Knipp Hill of St. Petersburg and the paintings of Gerald Busch of Tallahassee were exhibited. Manuel Runyan exhibited as well. The Graff Ballet performed, and the Art Center was opened on Sundays, with food, radio, phonographs, piano, and games for servicemen.[45]

When the war ended, art in Pensacola, as everywhere, slowly recovered. Guy Pinkard began teaching art at Tate High School. The Pensacola Art Club opened its first spring outdoor exhibit in April 1949. The club continued with an outdoor exhibit in 1950 as part of the Fiesta of Five Flags. Fred Hassebrock organized sketching

parties, and Manuel Runyan was exhibiting in his studio on South Palafox.[46]

In May 1951, hundreds flocked to Plaza Ferdinand VII to see the third annual outdoor exhibit of the Pensacola Art Club. Two exhibiting members of the Club were Professor and Mrs. Habel. Professor Habel taught mathematics at the junior college. The Pensacola Junior College had just begun an art club, the Mutineers, and three of their members, Richard Reese, Billy Chavers, and Pat Morrin, contributed work. The Pensacola Art Club, started back in 1919, was beginning to feel the effects of time, age, and the war. Its membership was weakening, and the third outdoor exhibit would be the last.[47]

A few years later, Professor Habel's wife, Evelyn, would help revive art interest in Pensacola. Ladies belonging to the Pensacola chapter of the American Association of University Women wanted art back in the city. The women thought that:

> Pensacola needed a place where paintings could be displayed, a place where art and talk about art would predominate . . . in short, Pensacola needed an art center. The women got together with other art-conscious citizens and chartered the Pensacola Art Association in June of 1954 . . . and Mrs. E. A. Habel became the first president. . . . By December . . . the workers had engaged a director, E. R. Hunter, formerly director of the Atlanta Art Museum. They had obtained a small showing room in the Court of Record building, conducted a membership drive, and put on their first exhibit. After working feverishly for two years, Mrs. Habel and her volunteer workers finally reaped their reward. In 1956 they obtained the present building, 407 S. Jefferson, from the city council. . . . the very existence of the Pensacola Art Center . . . is the product of the efforts of this shy, soft-spoken leader, Mrs. E. A. Habel.[48]

For a time, if you wanted to see art in Pensacola, you would have to go to jail. The building the city council provided was the Old City Jail, located in the heart of the downtown Historic District. "Cell blocks and plumbing were ripped out but the heavy barred doors, complete with riot portholes, were left, giving the new galleries and display rooms unique appeal."[49]

Herbert Rudeen moved to Pensacola in 1955. A Chicago artist who trained at the Art Institute of Chicago and in Paris, Rudeen did illustrations for books, childrens magazines, specialty magazines, and commisioned paintings. Rudeen joined the Pensacola Historical Society and donated his painting of DeLuna' Landing on Santa Rosa Island. He was later commisioned by the Society to paint seven scenes of Penacola history. [50]

In April 1956 the Art Association sponsored the second annual Youth Art Exhibition. The grand prize, a year's scholarship to study art. Artist Emil Holzhauer gave a gallery talk.[50] Holzhauer, who had studied in New York City with Robert Henri, was involved in the New York avant-garde art scene until 1940. He taught art at the Pensacola Art Center from 1955 to 1961.[51]

In 1957 the Junior Woman's Club began presenting annual outdoor art festivals in Plaza Ferdinand. Nova McNeal was a featured artist at the club's 1958 annual, painting portraits of the passing crowd.[52] In 1959 the navy loaned the Art Center a hangar at Corry Field to house the 10,000-square-foot *Life Magazine* exhibit of full-size color transparencies of fifty of the world's greatest masterpieces. The Pensacola Art Center opened its third annual Pensacola Art Festival in Plaza Ferdinand. Three hundred paintings by 120 area artists were presented.[53]

Herbert N. Rudeen, *Trading With The Creeks At Panton-Leslie*. Oil on board, 17 ½ by 24 inches. Pensacola Historical Society.

The future of art in Pensacola is epitomized by artists Barbara and Joseph Durrett, who came to the city in 1959. Barbara was born and raised in Pensacola and trained in art at the Atlanta Art Institute, where she met her husband. They graduated in 1954. The Durretts lived in a converted house for railroad section hands, with the Louisville and Nashville track on one side of the yard and the Gulf of Mexico on the other. The couple worked together, Barbara painting and Joe drawing scenes of Pensacola that were silk-screened and then sold in shops in New York and Chicago. Joe taught at the Pensacola Art Center.[54]

Other artists teaching at the Center included Carl Duke, who was on the faculty at Pensacola Junior College, his wife, Jo Lynn Duke, and Myrtle Stevens, an art teacher at Warrington Junior High School.

In the years since Emma Chandler opened her art school in 1884, art in Pensacola had grown up, along with Chandler and her student Manuel Runyan. Runyan was a Pensacola original, his life story serving as bookends to the art history of the city. The *Pensacola News Journal* tipped its hat to the aging artist:

> Manuel G. Runyan is one of those rare personalities who see and appreciate beauty. . . . Coupled with his appreciation . . . is Runyan's rare abiltiy to capture the beauty he sees with his facile paint brushes. In the little studio attached to his home are hundreds of fine watercolors, oil paintings and even sculpture wrought by the agile fingers of the 80-year-old artist. Born in Geneva, Alabama, Runyan came to Pensacola when he was eight, and showed artistic promise even then. . . . he was allowed to spend all his spare time learning to draw and to paint under Miss Emma Chandler, a teacher who came here from New York. He has never ceased to paint in all these years. . . . for many years he went to homes to teach music; the violin, guitar and piano, as there was no music taught in the schools in those days. . . . Runyan had a studio on Government Street for 25 years, until it was torn down. . . . He has been in his present location 4 years and, even at 80, is still busy teaching art. . . . Runyan has done his best to preserve local scenes for posterity.[55]

Manuel Runyan's studio on East Government St. 1941.
Pensacola Historical Society.

The Pensacola Art Association became the Pensacola Museum of Art in 1982. The museum collection includes works of some of America's best artists--Thomas Hart Benton, Alexander Calder, John Marin and Milton Avery. In 1973 a group of artists formed Pensacola Artists Incorporated and purchased the historic Germania Steam Fire Engine and Hose Company Building, once the home for Pensacola artist-fireman John Klumker. Today the 1873 building is home to Quayside Art Gallery, a cooperative organization of more thean 200 artists. In 1999 the Belmont Arts and Cultural Center was opened to bring the work of local, regional, and national artists to the Greater Pensacola community. The Pensacola Museum of Art, the Quayside Art Gallery, the Belmont Center, the University of West Florida Art Gallery, and the Art Gallery at Pensacola Junior College all testify to a vibrant art community in West Florida.

Barbara Durrett. Oil on board, 4 by 10 inches. Michael McMillen Collection.

Frederick Friesseke, Jacksonville Waterfront. Oil on canvas, 26 by 32 inches. Scott Schlesinger Collection.

Well here we are at Jacksonville,
Where one could many pages fill
In praise of her attractions great.
For Jacksonville's the golden gate
Into the kingdom of the sun,
The land of citrus, health and fun.
Here many ling'ring on the way
Just linger on, content to stay
And doing so, make few mistakes
For Jacksonville has what it takes
To soothe the soul and please the eye
With joys of water, earth and sky.

-Asa Cassidy, *The Rubbernex in Florida*

Chapter 4

Jacksonville

In Washington, D.C., a bronze statue in Lafayette Park depicts Andrew Jackson, the first military governor of Florida, and the seventh president of the United States, following his victory at the Battle of New Orleans. The 1853 statue, with Jackson sitting grandly on his rearing horse, was the first equestrian statue erected in the United States and a symbol of American pride. Here in Florida, the city named in Jackson's honor had been burned three times by Union gunboats, and burned again in the great fire of 1901. But each time, the city had reared up, like Jackson on his horse, to once again stand proudly on the banks of the St. Johns River.

Jacksonville's art history begins well after the Civil War with two children who would become artists. Frederick Carl Frieseke was seven years old when his father moved to Jacksonville in 1881 to open a brick manufacturing yard. Frieseke would become an important expatriate American Impressionist, spending most of his life in France. He lived in Jacksonville for just four years, never returning, but the years left an enduring impression. From 1921 to 1926 he painted from memory those days in Jacksonville.[1]

Bion Barnett Jr. was born in Jacksonville in 1887, the son of Bion Hall Barnett the founder of Florida's Barnett Bank. Barnett Jr. grew up in Jacksonville, studied at the Art Student League in New York and in Paris at the Academie Julian; the Academie Colarossi; and the Academie de la Grande Chaumiere. He became a full member of the Salon d'Automune; the Societe National des Beaux Arts; received a silver medal at the Paris Exposition and was elected a Chevallier de la Legion d'Honneur.[2]

Frieseke's work can be found in museums all over the world. Barnett's work, like so many Florida artists, is forgotten; his paintings hard to find.

The first artists working in Jacksonville can be found easily in old city directories. Beyond that, nothing is easy. Little is known other than their names. Some were shell artists, some worked with crayon, and some were likely professionally trained painters. Their work is lost. It remains for researchers to define these early Florida artists. Who was Madame Owen-Mallard who had a studio on West Ashley Street from 1892 to 1893? Who was Mrs. James Douglas, an artist with a studio at 5 East Bay from 1891 to 1894?

C. Adrian Pillars was the first professional sculptor to work in Jacksonville.

In 1893 Pillars assisted Daniel Chester French and Lorado Taft at the Columbian Exposition in Chicago. The following year he came to Florida and St. Augustine. In 1901, in order to find a larger market for his work, Pillars moved to Jacksonville. Later, in an open competition, he won a $10,000 commission from the State of Florida for statues of two Floridians, Dr. John Gorrie and General Edmund Kirby Smith, to be placed in National Statuary Hall in the rotunda of the Capitol Building in Washington, D.C.[3]

Jacksonville held what may have been the first art exhibit in the city at the Trade Building in March 1900, with citizens loaning pictures from their homes.[4] Jacksonville has the honor of claiming the earliest art club in Florida. The Jacksonville Art Club, founded in November 1900, was the first organization in the state dedicated to art appreciation and instruction. Formed as a section of the Woman's Club of Jacksonville by a small group of women who enjoyed painting and wanted to learn more about art, the club sponsored regular meetings of an art class, with Mrs. Jay Durkee and Mrs. Arthur Perry giving lectures on art history for the first ten years. Miss Anne Locke continued the classes into the 1920s.[5, 6]

In the early years Jacksonville public buildings had little in the way of art. In 1913, when students at Duval High School, working with the Woman's Club of Jacksonville, arranged an exhibit of 250 paintings, again loaned from private homes, they charged a small admission fee to be used to help the school purchase badly needed pictures. In 1916 the Mothers' Club of the Jacksonville Central Grammar School, trying to raise money to purchase art for the school, imported an art exhibit consisting of photographs of paintings hanging in the "great galleries of the world." Floridians who couldn't get to Europe were able to see these great works for the price of a movie.[7]

Adrian Pillars finished his sculpture of General Kirby Smith for the Capitol rotunda in Washington, D.C. and on April 3, 1917 the three-foot-high wax model sat in his Jacksonville studio on a base draped with a Confederate battle flag. In a moving late-afternoon ceremony, with Kirby Smith's son and many Confederate veterans present, the model was unveiled. It was later shipped to the Gorham Company in New York, where the bronze statue was cast.[8]

In the fall of 1917, under the direction of Durett W. Stokes, Jacksonville's first art gallery was opened in the Baldwin Building on West Bay Street. Among the artists exhibiting were Ann Cadwallader Coles of Jacksonville, F. McIntosh Arnold of Orlando, and Bion Barnett Jr.[9] Ann Coles is listed in the Jacksonville City Directory as an artist, 1909, 1912 -1913 with a studio at 1445 Oak.

Stokes opened the Southwood Galleries hoping to establish an art center where new paintings could be seen every month. The *Tampa Tribune* reviewed his work.

> Among the splendid contributors to the Students' Art club's second annual exhibition of Florida art…is Mr. D. W. Stokes of Orange Park, who sent five large canvases. Although receiving requests every day for exhibitions, and now busy getting ready paintings to be sent to New York and Boston, Mr. Stokes gave to the exhibition here a splendid selection for the sake of Florida art. The two largest canvases are, 'The Heart of the Blue Ridge,' and 'The Home of the Mountain King.' The former portrays the grandeur and majesty of the mountains against a wonderful golden sunset. He has caught the indescribable changing blue haze that shifts from blue to green with a depth of shadows that gives a sense of unseen valleys far beneath. 'The Home of the Mountain King' is a masterful painting of a dark wood with the sunlight stealing through just enough to throw into relief a giant forest tree. Many visitors to the exhibit have admired these paintings and expressed a wish to own them.[10]

A year later Mrs. Marydelle Hoyt, chairwoman of the art class of the Woman's Club, was in New York for an art exhibition. She was able to persuade artists to send their work to Jacksonville. In March 1920 the women, under Hoyt's leadership, opened their First Annual Exhibit, placing on view the work of Robert Henri, George Bellows, Marsden Hartley, Louis Kronberg, Emil Carlsen, and Ernest Lawson. Local artists included Bion Barnett Jr. and Hardy Croom Jr. On the two Sundays of the exhibit, attendance was over five hundred.[11]

The Annual Art Exhibition of the Woman's Club of Jacksonville opened in March 1923 at the club's home on East Duval Street. American post-impressionist Jane Peterson exhibited along with Jacksonville artists Louese Washburn, Edith Harrison, and Rose Tharpe. Washburn had trained at the Pratt Institute in Brooklyn, New York, and specialized in Florida flowers. Harrison, a Floridian who had studied at Cooper Union in New York City and also in Provincetown, Massachusetts, and in Woodstock, New York, was a landscape painter. Tharpe, from Indiana, had attended the John Herron Art Institute and graduated from the Art Institute of Chicago. These three women wanted their own art club: they founded the Fine Arts Society of Jacksonville. Their purpose: "To promote good fellowship among artists and art lovers of the community, to extend courtesy to visiting artists, to stimulate and develop the art culture of the city and state, and to encourage an appreciation of Florida's typical scenery." The society met every Friday evening at the YWCA. Membership was open to all, including men.[12]

Edith Harrison, *Ocklawaha Steamer*, 1954. Oil on canvas, 22 by 28 ¼ inches.

Rose Thorpe, *The Blue Cloud*. Oil on board, 9 ½ by 12 inches. Vickers Colletion.

Louese Washburn, *North of Jacksonville, 1904*. Oil on board, 11 by 13 inches.

The Woman's Club of Jacksonville joined with members of the new Fine Arts Society to put on a Fifth Annual Exhibit at the Woman's Club building. Sixty out-of-town artists exhibited, including such famous names as Joseph Stella, Yasuo Kuniyoshi, Walt Kuhn, Pablo Picasso, Charles Demuth, Maurice Prendergast, Diego Rivera, and John Dos Passos. Modernism arrived in Jacksonville eleven years after the Armory Show in New York.[13] A review in the *Florida Times Union* noted:

> It is not so long ago that a canvas entitled "A Nude Descending Staircase" set the art world by the ears and faint echoes of the titters and giggles occasioned by its angulation and novel coloring have not entirely died away. . . . The names of Cezanne, Gauguin, Van Gogh, and others that fathered the movement of modern art have found places among the justly great. . . . If one were to recall they were all hooted because of their divergence from accepted paths. At any rate accept the fact that they are misunderstood. What are the modernists in art after, and do they reach that for which they are striving? A question that a visit to the 5th annual exhibition of contemporary art, now housed at the Woman's club, will afford means of determining.[14]

Adrian Pillars*, Spiritualized Life, Winged Victory*, dedicated Christmas Day 1924, Memorial Park, Jacksonville, Florida.

Adrian Pillars was commissioned to honor Florida's 1200 soldiers, sailors and marines, who died in World War I, with a monument. He called the statue, *Spitualized Life, The Winged Victory*. The Jacksonville *Times Union* quotes Pillars.

> The bronze grouping was conceived in an effort to create some form of memorial which would be an eternal reminder of the boys who sacrificed themselves in the World War. I desired the memorial to present the idea of life, its struggle, and victory. While struggling to make a composition visualizing this, I found a poem by Allan Seegar, a soldier-victim of the war. 'I Have a Rendezvous With Death.' I saw those boys giving up their homes, sweethearts, wives and mothers to go overseas and through the supreme sacrifice, make secure the happiness and safety of their loved ones. With this vivid picture in mind, I constructed a sphere to represent the world, engirdled with masses of swirling water, typifying the chaotic earth forces. In this surging mass of waters, I shaped human figures, all striving to rise above this flood, struggling for mere existence. [15]

One of Pillars' daughters posed for the child figures on the globe. The statue,

now in Memorial Park in Jacksonville, was dedicated on Christmas day, 1924.

The 1925–26 season opened in December with two exhibits. The first, held at the Woman's Club and sponsored by the Fine Arts Society, presented the work of local artists including Edith Harrison, Louese Washburn, and three art instructors from the high school, Nan Wiley, Lucia Simpson, and Helen Middleton. Enoch Vognild was spending the winter in Jacksonville and exhibited with the ladies.[16]

Vognild was a Chicago artist who worked in Florida, first in Miami, 1917-1924, and then in Jacksonville. The *Times Union* said of his work: "Probably the group that attracted most attention yesterday was that by Enoch Vognild of Chicago, who is spending the winter here. Mr. Vognild, though a northerner, has caught the Florida spirit and his Florida landscapes show a feeling and charm not often seen in landscape paintings today. Mr. Vognild has only recently come to Jacksonville, he is not unknown in Florida, for he spent several months at Miami and was instumental there in awakening a keener appreciation for American art." [16] Vognild listed in the Jacksonville City Directory in 1926 as a portrait artist with studio on Johns Avenue.

Later in the month the first circuited art exhibit to be offered in Jacksonville arrived from New York's Macbeth Galleries. The exhibit continued the earlier modern trend with works by Robert Henri, George Luks, Ernest Lawson, and Frederick Frieseke.[17]

In May 1925, Allen Diehl Albert Jr., nationally known for his work in city planning and city beautification, took over the presidency of the Fine Arts Society. With Albert as leader, the society had three goals: to establish an art school, to mount a new exhibit each month, and to hold monthly educational and social meetings.[18]

Englishman Harold Hilton moved to Jacksonville in 1925 to cruise Florida waters and paint Florida scenery from his home on the St. John's River. Hilton worked as a store clerk while studying art at London's Polytechnic School. After immigrating to the United States he continued his studies at the Art Institute of Chicago. During the First World War he was chief designer for the Federal Sign System and worked as a painter for the U.S. Army camouflage unit. His work in Jacksonville included murals for the George Washington Hotel auditorium, the Indian Room of the Seminole Hotel, and the Peacock Club. He was known for his decorations for Jacksonville's annual "Ye Mystic Revellers" Coronation Balls. Hilton painted a mural for the La Concha Hotel in Key West and murals for the ceilings of the Florida National Bank and the Du Pont Building in Miami . The Du Pont ceiling: a Florida

tarpon fishing scene, *The Silver King*. He was the first president of the Florida Watercolor Society and president of the Florida Federation of Art.[19]

In April 1929, Marydelle Hoyt put on a pageant at her estate, Pirate's Point, on the south bank of the St. Johns River, opposite Jacksonville. *The Spirit of Art* was a three-part lyrical poem-play written entirely by Mrs. Hoyt. The choir of the Church of the Immaculate Conception provided singing. The first act took place in Egypt with dancing Egyptian artists, heralds, and gods, the second in Italy during the Middle Ages with heralds announcing the appearance of the Old Masters, and the third in modern Jacksonville with "little Miss Dorothy Sims" as the Spirit of Jacksonville. The *Florida Times Union* commented: "Mrs. Hoyt is a versatile artist. . . . she sets the highest ideals for herself, and refuses to lower them for any reason. Her pageant of yesterday was one of the most artistic and beautiful affairs of the kind, ever seen in the city."[20]

In May the Fine Arts Society sponsored an exhibit at the Woman's Club of the works of George Pearse Ennis, who would be appointed the first director of the Ringling School of Art in Sarasota. The president of the society, J. B. Harrison, commented that "he was disappointed that the residents of Jacksonville did not show a more responsive feeling in the increasing of membership of the society; he felt an organization of this kind, of refinement and culture, should at least have as many members as like organizations in Tampa, St. Petersburg, Orlando and Miami."[21]

Memphis Wood moved to Jacksonville in 1929 from Hickory, North Carolina, to begin teaching art at Julia Landon High School. Wood became a well known artist and art teacher in the public schools of Jacksonville, teaching art at Landon High for thirty years, and at Jacksonville University, where, for five years, she was chairman of the art department.[22]

By 1931 the Fine Arts Society of Jacksonville was in its seventh year and a force in the cultural growth of the city, with paintings exhibited regularly at the Chamber of Commerce building. The spring exhibit included 175 pictures. The society held its regular meetings in the club room of the George Washington Hotel. Marydelle Hoyt was president and Harold Hilton secretary.[23, 24]

In 1935 at the age of nineteen Florence Seymour arrived in Jacksonville and the following year took a job at the Jacksonville Federal Gallery working with director Josephine Hill. She and Frances Finnie White painted the murals *Cinderella*, *Red Riding Hood*, *Alice in Wonderland*, *Little Miss Muffet*, and *The Pied Piper* for the Central Grammar School (later Corine Scott Elementary School). [25] Seymour worked as an assistant to the sculptor C. Adrian Pillars.[26]

Under the leadership of Josephine Hill, the Florida Art Project (FAP) and the Federal Gallery provided jobs for Jacksonville artists who were out of work during the Depression. The gallery gave instruction to children, high school students, and adults in oil painting, pastels, outdoor landscape painting, printmaking, commercial design, and fashion illustration.[27]

Jacksonville was feeling the growing financial and social stress of the Depression when the Fine Arts Society dissolved in 1937.

Thanks to the FAP art would continue in the city. The Federal Art Gallery exhibited work by artists employed by the FAP including F. Townsend Morgan's etching of downtown Jacksonville and paintings by Robert Delson. Delson, art commissioner of Chicago during the Century of Progress Exposition, studied at the Art Institute of Chicago and worked professionally as a designer, painter, and sculptor in New York City and Chicago. He moved to Jacksonville from Washington, D.C. to work as a consultant to the Federal Gallery. [28]

F. Townsend Morgan, *Jacksonville.* Etching 7 ½ by 9 ½ inches.

Bion Barnett Jr. lived in Paris until 1940 when German occupation forced him to return to the United States. Barnett married Yvonne Charvot, the daughter of French artist Eugene Louis Charvot. [29] In 1940 Josephine Hill organized a Civic Art Institute to bring circuiting art exhibits to Jacksonville with Barnett Jr. president, Robert Delson director, and Florence Seymour membership chairman. The organization folded in 1943.[30]

During World War II the art section of the Woman's Club of Jacksonville continued to sponsor art exhibits and booked the Florida Federation of Art's annual circuit in 1944. In 1945 leadership of the art committee of the Woman's Club passed from Marydelle Hoyt to Florence Seymour. The following year members of the art committee organized the Arts Exhibition Club of Jacksonville and joined the Florida Federation of Art. Seymour was the first president.[31]

The Arts Exhibition Club wanted to offer art lessons but found conflicts in by-laws of the Florida Federation of Art. Florence Seymour approached President Garth Akridge at Jacksonville Junior College, raised the possibility of beginning a fine arts department at the college, and suggested Nicholas Volpe as instructor. Volpe, who came to Jacksonville after World War II, was appointed to the position. He would be the first Dean of Arts at Jacksonville College (now University), and the second president of the Arts Exhibition Club. Later he moved to California and a career as portrait artist for the Academy of Motion Picture Arts and Sciences, painting portraits annually for winners of the Oscar. Before he left Jacksonville, Volpe drew a charcoal portrait of Seymour.[32]

In 1947 the American Association of University Women sponsored a 150-work IBM exhibit; Watercolors of the Western Hemisphere, at the American Legion Auditorium with members of the Arts Exhibition Club giving daily gallery talks.[33] The Arts Exhibition Club later shortened its name to the Jacksonville Arts Club.[34]

In 1948, with Jeannette Washburn as president, the Arts Club began a two-year fund drive with artists donating their work to raise $25,000 for the purchase of the Francis Fleming home on Riverside Avenue.(Francis P. Fleming was Governor of Florida, 1889-1893) A first meeting was held at the Fleming home in September.[35]

A one-man show of paintings by Florence Seymour was sponsored by the art division of the Woman's Club in November 1948. The exhibit included twenty-five of Seymour's paintings.[36]

In February 1949 a second IBM exhibit opened at the Arts Center. By May more than six thousand people had attended seven Arts Club exhibits, contributing funds to purchase the Fleming House property. Riverside Avenue became the permanent home of the Jacksonville Arts Club.[37]

Charles Brown, a well-known Jacksonville artist and potter, said of the Arts Center: "Three years ago we had to hunt for a building for our show. Now we have a building and the public is becoming more art conscious. We now have

better paintings, better shows. We have made progress." Mrs. Frederick Waas, Jacksonville's "Woman of the Year in Art," in charge of the spring exhibit, said of the show: "It is a far cry from the ones we've had in any old place we could hang our pictures. I think it is the best one we've ever had. It is so entirely different. There are so many new artists. It stimulates interest. So, too, does our new center."[38]

In 1956 another art club was organized in Jacksonville, the Jacksonville Artist's Guild, with Mrs. William H. Meisel as president and Florence Seymour as advisor. The Guild offered free art classes in the morning and adult classes in figure drawing from life at night, and sponsored a junior club with classes in sketching and painting. During American Art Week the Guild sponsored an outdoor exhibition in Hemming Park.[39]

Florence Seymour painted a large mural for the enlisted men's lounge on the U.S.S Antietam. For the presentation of the painting, Seymour was invited to the ship and was piped aboard as the painting was brought through a bomb hatch. The mural is reportedly now in the Philadelphia Naval Museum. [40] Seymour was named one of the Royal Poinciana Queens, at the annual celebration and banquet of the Miami Art League. In 1959 as president of the Florida Federation of Art she was instrumental in the Federation acquiring the DeBarry Mansion in Deland as headquarters. [41]

Seymour was passionate about her work. While president of the Federation she helped organize the Sanford Art Association; gave art demonstrations all over the state; spoke at schools and on radio about the FFA; visited every club in the state; originated the Govenor's Award for Best Florida Landscape in the annual exhibit, and brought the total membership of the association to 5,000. As an artist she claimed to have sold over 3,000 paintings in her lifetime.[42]

Memphis Wood (American, 1902-1989), *Grinding Sugar Cane*, 1939, oil on canvas, 20 by 30 ¼ inches. Purchased with funds from the Morton R. Hirschberg Bequest, AP.2005.2.1. Courtesy of the Cummer Museum of Art & Gardens, Jacksonville, Florida.

In 1955 Memphis Wood was honored with inclusion in the Ringling Museum Exhibit, *Fifty Florida Painters.*She later received the Arts Assembly of Jacksonville's 1980 Award, and the Florida Art Education Distinguished Service Award for outstanding service to the arts. In 1982 the City of Jacksonville held a Memphis Wood Day. The *Jacksonville Monthly* called her the "grand dame of art in Jacksonville."[43]

The Jacksonville Arts Center, home to the Jacksonville Arts Club, became the Jacksonville Museum of Art in 1959.

In the spring of 1959 came the announcement that would give Jacksonville an important art museum modeled on the great American museums in Boston, New York, Philadelphia, and Washington. Women had first brought art to Jacksonville in 1900, and now another Jacksonville lady—a member of the Woman's Club of Jacksonville, a passionate gardener, and a founder of the first garden club in Florida, Mrs. Ninah M. H. Cummer, widow of Arthur Gerrish Cummer, who had made a fortune in the lumber business—left her estate to establish the DeEtte Holden Cummer Museum of Arts and Gardens.[44]

***Biscayne Bay, January 16, 1871*. Artist unknown. Oil on canvas, 8 by 11 inches**

> "Miami, Miami," shouted the conductor: "Miami," echoed the brakeman, and with the musical name still ringing in our ears we tumbled out to introduce ourselves to the thriving young city, on the shores of Biscayne Bay. As the stage rolled on and we peered out into the moonlight sky our eyes opened wider and wider in wonder. Rows of well built cottages, with beautifully kept gardens, met our gaze. The next morning when viewing the grounds of the Royal Palm our astonishment knew no bound. . . . a grove of over seven hundred coconut palms wave gracefully in the sun-kissed breezes. . . . It were as though the little city . . . had been touched by Circe's magical wand.
>
> —*St. Augustine Tatler*, January 15, 1898

Chapter 5

Miami

Mayami or “Sweet Water” was the name first given to the area by native Indians more than a thousand years ago. Lush subtropical jungle, bright sunshine, fish, fresh water, the scent of jasmine—it was entrancing. An artist would have been hard pressed to capture the beauty. Years later, many would try.[1]

Mayami was an uninhabited jungle when Seminole Indians began to arrive. When, for five million dollars, Spain ceded Florida to the United States in 1821, Mayami became Miami, and Bahía Vizcaína- Biscayne Bay. In 1871, with the Indian Wars over, William Brickell arrived from Cleveland and purchased large tracts of land near the mouth of the river. That winter two of the first paintings of Biscayne Bay were done by an unknown artist who may have arrived with the Brickell party.[2]

Hilder, Howard, Dade County Hammock. Gouache, 15 ½ by 18 ½ inches.

In 1891 Brickell was joined by Julia Tuttle. Henry Flagler visited in 1895, and plans were made to extend the Florida East Coast Railway to Miami and to build the Royal Palm Hotel at the mouth of the Miami River. When the railroad arrived, Miami was a village. There were no museums, no symphonies, no theater, no ballet, no culture.

The first artist to advertise in the Miami City Directory was Miss Louise N. Carpenter in 1904. James R. Scott and Mrs. Scott advertised in the city directories from 1911 to 1914 with a studio on Avenue C. Nothing is known about them or their work.

One of the first visiting artists to spend the winter in Miami was Ruth Northrup Sulzner of Connecticut, who came in 1911. The *Miami Herald* wrote that "Miss Sulzner expects to give her attention exclusively to modeling. . . . Last summer she studied in Paris at the Academe Collar Rossi School of Modeling. Miss Sulzner has been doing some interesting work since she has been in Miami and her little studio is a most attractive place. She is particularly fond of modeling animals. . . . Miss Sulzner will exhibit some of her work at the Fair."[3]

The Dade County Fair in March 1912 had a baby contest in the grandstand of the baseball park, where Mrs. Henry Flagler presented the winning babies with prizes. Exhibits at the fair included an art show, with Mrs. William Dunsworth winning first prize in oil and Miss MaGahey in watercolor.[4]

The first artist with academic training to arrive in Miami and make it home was a Vanderbilt. In 1916 Dewing Woodward, the daughter of John Vanderbilt Woodward, a cousin of Cornelius Vanderbilt, moved to Miami. Woodward had spent years studying and painting in Paris and at the art colony in Arles. For eleven years she was an assistant at the Académie Julian in Paris. Returning from France in 1915, she and artist Jonas Lie founded the Blue Dome Fellowship in Woodstock, New York. The Fellowship was "an association of artists and students for mutual benefit in the study of light and color under the open sky." The Barbizon School south of Paris was the first academic school of art to paint *en plein air*, out of doors. Now, in the person of Miss Woodward, the French Academy and the Barbizon School had come to Miami.[5]

In the winter of 1917 a group of local women formed the Miami Art Club. The women were not all artists, but collectively they represent the beginning of serious art appreciation in the city. Simultaneously a number of Coconut Grove women, members of the Housekeepers Club, met at the home of Mrs. S. G. H. Jones to discuss permanent organization of a club to get up sketching parties. The Sketching Club held its first formal exhibit at the Housekeepers Club on January 25, 1917.[6]

Three well-known Chicago artists, H. H. Betts and Mr. and Mrs. Enoch Vognild, were wintering in Miami and exhibited a large group of their canvases. The *Miami Herald* described the exhibit:

> The first impression, as one steps into the small, softly lighted room, is that of being in the presence of the work of three people who have learned to love and to express the sunshine and the glory that is in Miami as few of us ordinary mortals have been able. Here, from four walls crowded with small and large canvases in oils, has been caught the brilliancy of color, the light saturated atmosphere, the big vivid skies, the "sight of salt water unbounded," the feeling, in short, of this glorious tropical country.[7]

Dewing Woodward, Paris, 1898. Oil on canvas.

Englishman Howard Hilder came to Miami in 1917. Hilder spent his summers in Newport, Rhode Island, traveling down the East Coast with the cooling weather. He was a favorite in Charleston, South Carolina, where the newspaper noted: "Mr. Hilder is a poet as well as an artist. . . . Charleston is to be congratulated in having found favor in his eyes and we, his friends, in the fact that he will soon again be with us." Called the "Chopin of painters" for his brilliant technique and the poetic feeling he expressed in his painting, Hilder became the dean of the Miami art colony. The *Miami Herald* recognized that:

> Mr. Hilder's service to Florida, not only in expressing so truly and skillfully the rather difficult beauties of her tropic jungles, but in bringing these same beauties before the people of the United States as widely as the crowds at his northern exhibitions would indicate, is unquestioned. Mr. Hilder expects to return next winter to Miami and Coconut Grove to continue his work. It is hoped he will exhibit next year as extensively and successfully as he did this.[8]

Howard Hilder, *Sink Hole*, *Tannus Hammock, Dade County, Florida*, Seldom Visited By Man, Makuba, Coconut Grove, Fla. March 2, 1920. Gouache, 9 ½ by 11 ¼ inches.

On Sunday, January 4, 1920, Dewing Woodward placed a small advertisement in the *Miami Herald* announcing the Blue Dome Fellowship, which became the first association of professional artists in Florida. Howard Hilder was one of the first to join. In February Woodward held an exhibit of her work at the Woman's Club building on Twelfth Street.[9]

Miami Herald, January 4, 1920

During the postwar boom years other artists visited Miami. John Singer Sargent was painting at Viscaya in 1917, and Stephen Parrish, the father of Maxfield Parrish, was painting on the Miami River in 1920. On New Year's Eve 1920 the famed developer of Miami Beach, Carl Fisher, entertained a large party of friends and business associates at the opening of the Flamingo Hotel. Louis Agassiz Fuertes was an honored guest, having done the murals for the lounge and writing rooms of the hotel.[10]

The developing Miami art scene was not all about the Woman's Club, Chicago, or Newport. Joseph Selby, a black ex-deckhand, was limping about the bayfront docks with crutches and one leg, the result of an accident at sea. "Let me paint a picture of your boat," he would ask the wealthy yachtsmen who brought their boats to Miami. From then until his death at Jackson Memorial Hospital in 1960, Joe Selby continued to paint portraits of the yachts and ships that came to Miami. Over the years Selby quietly painted himself into Florida

history as an important nautical artist, his work following in the tradition of America's great ship painters, the Bard brothers and Antonio Jacobsen.[11]

Joe Selby, *New Northland*, 1927. Oil on board, 11 by 14 ¾ inches.

In 1922 George Merrick began transforming the three thousand acres of orange grove and pine forest his father had left him into Coral Gables, the City Beautiful. The city was one of the first planned communities in America.[12] Merrick enlisted the help of two artists, Denman Fink and Phineas Paist. Paist had studied art at the Pennsylvania Academy of the Fine Arts and received the Cresson Traveling Scholarship for study and travel in Europe. He came to Miami as the associate architect to Paul Chalfin on the building of James Deering's estate, Viscaya. Fink, the brother of Merrick's mother Althea, had studied art in Boston, at the Museum School with Frank Benson, and in New York, at the Art Students League with George Bridgeman. The two artists were responsible for the design plans for the city of Coral Gables, including the Colonnade, the Venetian Pool, and all entrances, fountains, and plazas. Fink and Paist later became the first professors of art and architecture, respectively, at the University of Miami. Paist's work on Viscaya and Coral Gables left an indelible Spanish stamp on the architecture of Florida.[13]

In 1933 the State of Florida commissioned a Florida Building at the Chicago Century of Progress. Phineas Paist was the architect of the building and Denman Fink received a commission for lunetes of the largest Florida cities.

Attributed to Denman Fink, Miami Skyline, circa 1920. Oil on canvas, 20 by 32 inches

In 1923 a group of artists formed the Miami Beach League of Artists, a name soon changed to the Tropical League of Fine Arts. The League held its first exhibit at the Chamber of Commerce. Six hundred Miami and Miami Beach residents and visitors thronged the Chamber building to view 118 paintings by twenty-seven artists including Howard Hilder, Dewing Woodward, Enoch Vognild, Betty Twitchell, and Natalie Newell. Hilder exhibited *Wind Horses*, a "magnificent portrayal of the sea on a stormy day." Newell, who listed herself as an artist in the Miami City directory, one of the first artists to do so, exhibited her painting of a flaming poinciana tree on Alhambra Circle in Coral Gables, "a subject for admiration, a true bit of Florida beauty caught by the brush."

Pineas Paist, *Moonlight Dance At The Deering Estate*, 1930. Oil on board, 48 by 60 inches.

Attributed to Natalie Newell. *Royal Poinciana's Alhambra Circle, Coral Gables, 1923*. Oil on board, 19 ¼ by 22 ¾ inches.

Betty Twitchell spent several years on Miami Beach creating delicate collages of Florida scenes. The *Herald* commented, "Mrs. Twitchell's group of Japanese pictures made of grasses and flowers arranged with most exquisite care, were very popular. The originality of the pictures as well as their beauty received much comment."[14]

Betty Twitchell. Collage, 4 by 4 inches.

In March, to raise money for a permanent gallery, the League sponsored a costume ball at the Miami Beach Casino. President and Mrs. Harding, Mr. and Mrs. William Jennings Bryan, Florida governor and Mrs. James M. Cox, and General John "Black Jack" Pershing headed the guest list. The annual art exhibit opened at the Housekeepers Club in Coconut Grove with Stephen and Maxfield Parrish exhibiting along with the local artists. The League of American Pen Women sponsored an Artists' Tea in the palm garden of the Royal Palm Hotel. Guests of honor were Howard Hilder, Enoch Vognild, and Miss Alice Dutton. Hundreds attended the affair.[15]

The Tropical League of Fine Arts sponsored a second exhibit at the Miami Beach Chamber of Commerce in 1924. The *Miami Herald* editorial page, for the first time, took note of art in Miami:

> It has been generally assumed that Miami is a gathering place for writers who are seeking atmosphere, not to mention climate. That it is also a favorite place for artists is not so well known, but this fact was quite strikingly demonstrated at the exhibit of the Tropical League of Fine Arts, held at the Miami Beach Chamber of Commerce. The exhibit contains a surprisingly large number of canvases of exceptional merit. There were comparatively few which were not the evident work of real artists. More than twenty artists were represented, the paintings included, landscapes, portraits and still life. It was an altogether creditable exhibit that would have been thoroughly acceptable in a much larger city. A rather interesting feature of the display was the large number of southeast Florida scenes which were shown. One of the exhibitors made the statement that this section is very rich in opportunity for the artist. The scenery lacks some features of other sections, but the landscapes are so colorful and have such fine lines that both composition and color are comparatively easy. The pines and palms lend themselves remarkably to artistic reproduction. The water of bay and ocean bring color suggestions that are distinctive. Both foliage and flowers have tints that are not found in any other section. There is every reason to believe that this part of the country will become increasingly a Mecca for artists.[16]

In 1924 Miami painters, sculptors, poets, authors, and musicians met at the home of Mrs. Florence Busch on Palm Island to launch the Florida Fellows of the Fine Arts, later renamed the Florida Society of Arts and Sciences. Howard Hilder was elected president and Marjory Stoneman Douglas, protector of the Everglades and author of *The Everglades: River of Grass*, vice president. Miami sculptor Theodore Spicer-Simpson and Mikhail Rundaltsov of the Russian Imperial Academy of the Fine Arts were members. The *Miami Herald* wrote: "The Society is not local and so does not belong to Miami, Coconut Grove or Miami Beach alone but embraces Florida in its entirety. . . . It came into being because of the conviction of Mr. Hilder and others that the material and physical development of Florida called for equal development along intellectual lines." Rundaltsov would later paint the portrait of John S. Collins, founder of Miami Beach.[17]

Henry Salem Hubbell, one of America's great portrait artists, visited Miami Beach for the first time. When the secretary of the Chamber of Commerce heard that Hubbell would arrive, he immediately invited him to exhibit his paintings. Hubbell accepted and began a long career in Miami Beach as an artist, as well as becoming a regent of the University of Miami. His home, Casa Casuarina on

Ocean Drive, is today a focal point in the Art Deco district of the Beach.[18]

Howard Chandler Christy, famed for his Christy Girl, a prototype of the ideal American woman, was in Miami for the winter season. Christy painted a large portrait of Mrs. Carl C. Fisher, wife of the developer of Miami Beach.[19]

The members of the Tropical League and the Florida Society of Arts and Sciences voted to unite their organizations under the Florida Society banner; Mrs. Augustus Saint-Gaudens was president that year. By 1928 the Society had two hundred members, including Louis Comfort Tiffany, who had a winter home on Brickell Avenue.[20]

Howard Hilder, *The Rose Mahon*, Miami, 1924. Oil on canvas, 31 by 47 inches.

These early years were a high time in Miami. Money and music ruled, land values in Miami and Miami Beach skyrocketed, there were lavish parties, champagne flowed, with the Jazz Age in full swing. It all ended in September 1926 when a hurricane hit Miami with winds of 120 miles per hour. The city was flattened. A second blow came with the real estate market collapse. George Merrick lost control of Coral Gables, his dream temporarily stalled. He and his wife moved into a fish camp on Matecumbe Bay.[21]

By 1928 Miami had recovered to the point where Coral Gables artists could hold an exhibit of their work at the elementary school. Artists exhibiting included the pioneers of the city, Althea Fink Merrick, Denman and Robert Fink, Richard Merrick, and Phineas Paist.[22]

The recovery ended with the stock market crash and the beginning of the Great Depression, a third of the nation's workforce was idled. Bread lines formed, and there was great social upheaval and pain. But in Florida and Miami the pain was less. Warm weather and sunshine made life easier here. Art development would continue.

In February 1929 the Miami Woman's Club hosted its first art exhibit, an Artists' Salon. Ethel Schlamp was chairman of the art committee, with Myrtle Taylor Bradford assisting. Mrs. Schlamp had studied at the Art Institute of Chicago and had come to Miami in 1925. Bradford, an artist of international repute, was identified with her native state of Indiana as a painter of flowers. She later served as Florida state art director for the American Artists Professional League for eighteen years and established Miami's annual Artists and Writers Breakfast.[23]

The Florida Society of Arts and Sciences exhibited pictures in the Civic Theater building at North Biscayne Boulevard and 16th Street. Mrs. A. E. Rickmers was president. Other officers and directors of the Society that year included Henry Salem Hubbell, Mrs. Charles Deering, Louis Comfort Tiffany, Marjory Stoneman Douglas and Phineas Paist.[24]

In 1930 Mrs. Schlamp founded the Miami Art League with thirteen members. Myrtle Taylor Bradford was elected first president. Ethel Schlamp served as president of the League for nine years, during which time she managed twenty-two major art exhibits under the aegis of the Woman's Club, the Miami Boat Show, and the Poinciana Festival.[25]

The Woman's Club opened its second exhibit with a talk by Rose O'Neill, the famous children's book illustrator and creator of the Kewpie doll. In March 1930 the third annual convention of the Florida Federation of Art arrived in the city.[26] Dewing Woodward, now the retiring president of the Federation, had a one-woman show at the Colonnade building in Coral Gables.[27]

The Florida Society of Arts and Sciences changed its name to the Art Institute of Miami, with Henry Salem Hubbell, Mrs. Deering, Howard Hilder, Denman Fink, and Phineas Paist as directors. Under the sponsorship of the Art Institute, the First Annual Miami Biltmore Exhibition of Painting by Miami Artists opened in March 1933. Jean Jacques Pfister exhibited and gave a demonstration of painting.

In the middle of the Depression, the painting was raffled off for the benefit of the Milk Fund.[28] The Depression is likely the reason this was the first and last of the Art Institute's exhibits.

Jean Jacques Pfister immigrated to the United States from Switzerland in 1898. After study at the Mark Hopkins Institute of Art in San Francisco, the Art Students League, and the Grand Central School of Art, in New York City, he opened a studio in Laguna Beach, California in the early 1920's. Pfister moved to Florida in 1932 as assistant professor and head of the art department at Rollins College in Winter Park.[29] A member of the Florida Federation of Art and a director of the Blue Dome Fellowship, the *Miami Herald* said of him:

> A devoted Miamian... has spent a great portion of his American residence traveling across country to put on canvas the contours of hundreds of American mountains, is perfectly content with Florida's flatlands.... For as long as we've been doing art shows in Miami we've been seeing Jean Jacques Pfister's big lovely canvases of mountains and lakes in muted blues and greens.[30]

It is unclear when the Blue Dome Fellowship first began to sponsor annual art exhibits. In 1936 Jonas Lie was president of the National Academy of Design and exhibiting with the Fellowship at the Miami Beach Library.[31]

Jean Jacques Pfister, *Fairchild Gardens, 1949*. Oil on board, 14 by 18 ½ inches.

When Franklin Roosevelt was elected president, he began to address unemployment with the Works Progress Administration (WPA), a federal jobs program that included the Florida Art Project (FAP), a plan to put the artists who had been active in Florida back to work. In 1937, William S. Wood was supervisor of the Miami Federal Art Gallery, Richard Merrick director of education for the FAP in Dade County, and Chester Tingler supervisor of mural art in the district.[32] Dewing Woodward was president of the Community Art Center and Round Table in Coral Gables and directed a federal project, the Index of American Design, which had its headquarters in Miami.[33]

Ernest Lawson, a member of the Ashcan School and one of the leading figures in contemporary American art, came to Miami for the winter season of 1937. Lawson was chairman of the judging committee at a FAP-sponsored exhibit held at the Biltmore Hotel in Coral Gables. The *Miami Herald* reported:

> Mr. Lawson arrived in Miami from New York a short time ago to serve as chairman of the judging committee at the recent federal art exhibition at the Miami Biltmore Hotel. He will be a visitor for the season. . . . [He] recently gave a one-man show at the Ferargil Art Gallery . . . in New York. Most of the paintings displayed there were of Florida subjects and were painted here from June to October. . . . [Lawson says Florida] "is exotic: there's a fury of color and the feeling of everything growing almost while you watch. It's a new note and I'm thrilled with it." In "With the Wind," as fine a painting as Lawson ever did, his color weaves in and out under the southern light. He continues his essay on light in "The Palms," brilliant in effect and inspiring decoration. Lawson it would seem never grows old in his work. Today he is very ill, and 63, but his work shows the same youth that made William M. Chase exclaim in 1896: "Lawson is the greatest of American landscape painters."[34]

Ernest Lawson. Oil on canvas, 40 by 50 inches. Scott Schlesinger Collection.

In 1938 the Miami Woman's Club sponsored its Tenth Annual Exhibit. The *Miami Herald* noted: "Florida is now able to participate in the national program sponsored annually by the American Artists Professional League of New York. Florida has about 1,000 federated artists and twenty-four federated groups."[35]

In 1938 Henry Salem Hubbell organized "The Group" around a nucleus of a half dozen established artists in the Miami area, including Denman Fink of the University of Miami, Charles Vezin, former president of the Salmagundi Club of New York and the Art Students League, Carl Spencer Campbell, painter of still life, Jean Jacques Pfister, and Ernest L. Ipsen, nationally prominent portrait artist.[36]

When the Blue Dome Fellowship opened its annual exhibit at the library on Miami Beach in February 1939. The *Miami Herald* wrote:

> The exhibition has been called one of the most interesting ever staged in the Miami area, bringing to the fore the work of a group of nationally known artists. . . . Much interest has been shown in the works of Ernest

> Lawson, one of the foremost landscape painters in this country. . . . The same may be said for the exhibits of Charles Vezin. . . . Both of these artists are masters of color and their canvasses seem literally to be alive. Winfield Scott Clime produces mood in his landscapes as well as lively color and rare beauty. The portrait painters in the group . . . Henry Salem Hubbell, Ernest Ipsen and Denman Fink are names to conjure with. . . . Fink is impressive with his decorative sense of values and this is best shown in his mural done for St. Francis Hospital. Hubbell on the other hand, seems to prefer to handle his medium in a more delicate form. . . . His portraits of men show strength and great determination. . . . In sculpture . . . Ralph Hamilton Humes and Gustav Bohland. . . . Humes shows bronzes of birds and animals done with a masterly hand and with an approach for reality.[37]

In December 1939, without money for canvas or paint, Ernest Lawson walked into the surf at Miami Beach. His body was later recovered, an apparent suicide. The Florida Federation of Art noted his passing "as a bitter loss to Florida and America . . . one of America's great painters."[38]

Jean Paleologue moved to Miami in 1940. Paleologue was born in Romania as Prince Paleologue, a direct decendant of the last Christian Emperor of Byzantine. He worked in England as a magazine illustrator and poster designer before moving to Paris in 1893. Here, under the acronym, "Pal," he designed hundreds of posters depicting the sensuous ladies of the Moulon Rouge and the Folies Bergere. In 1927 Paleologue immigrated to the United States and, in 1927, opened a studio in St. Petersburg, Florida. He received a commission from the State of Florida for twenty-one canvases to be used as posters, and in newspapers, to advertise the state. He moved to Miami in 1940. The *Miami Herald* commented:

> Today in his little studio at 14 S. W. 6th street., Paleologue gives hours to instruction of young students, does portraits on commission, and works on a hundred and one projects…. He showed us some lovely landscapes of Miami scenes that he did in a technique he has developed during the last year using transparent oils on dry enamel and 'wiping out' for white effects. He is also newly interested in a different kind of monotype, which he does in oil colors on a zinc plate. A number of these are on exhibition at the Washinton Art Studio, in Miami Beach.[39]

The London Blitz and the bombing of Pearl Harbor did not put an end to art expression in Miami. Artists young enough were called into the armed forces, but many remained. The Group, the Blue Dome Fellowship, and the Miami Art League all continued to exhibit, their motto "The show must go on, even in wartime."[40]

Jean Paleologue, *Miami, Fla., 1942*. Oil on board, 27 ½ by 37 ¼ inches.

Marion and E. B. Terry came to Miami in 1944 and opened the Terry School of Fine Arts on West Flagler Street. The school began an art project to paint the portraits of the roughly five hundred servicemen from Dade County who died in the war.[41]

With the war over, Christmas of 1945 saw one of the best group shows at the Miami Beach Art Center on Collins Avenue, featuring work by the Fatiquant family, Richard and Sybil and their daughter Myra, Dewey Albinson, Kelly Gorton, and her husband, Robert Fuller. The Miami Art League began to exhibit, and the Coconut Grove Housekeepers Club followed with paintings by Ernest Ipsen, Jesse Whitsit, Horace Brown, Clarence Dean, and others. The Blue Dome Fellowship held their members' first postwar exhibit in February 1946. The Poinciana Festival opened in May at the auditorium in Bayfront Park. Designed to celebrate

the beauty of Florida landscape, the festival featured sixty-seven Miami artists showing 101 paintings.[42]

Elmo Gideon arrived in Miami in 1946 an Army Ranger with decorations for valor, three hundred dollars in his pocket, and the GI Bill. He briefly attended the Terry School of Art before beginning a productive career as an artist and commercial artist. On Miami Beach Gideon received commisions to produce original works for the Fontainebleau Hotel, the Ocean Reef Hotel, and the Americana Hotel; in Miami his paintings were at the Rooney Plaza Hotel, the Key Biscayne Hotel, Dunes Motel, Doral Beach Hotel, Voyager Hotel, Burdines and Richards Department Stores, Tip Freeman Pictures, and the Montmartre Hotel. Gideon created thousand of paintings and sculpture for private collections.[43] In 2001 the Miami-Dade County Office of the Mayor and Board of County Commissioners declared "Elmo Gideon Day" with an official Proclamation, "We call upon the good people of Miami-Dade County to join in recognizing this extraordinary artist and citizen for all of his invaluable contributions to this community as well as the culture of South Florida."

Elmo Gideon, *By the Seashore*. Oil on board, 36 by 48 inches.

Returning veterans came to the University of Miami to study under the G.I. Bill. Some of them were there to study art. Denman Fink, the first professor of art at the school, was one of the busiest men on campus, supervising the increased classes in oil painting, watercolors, charcoal drawing, and etching.[44]

The postwar years saw the opening of private art galleries and art schools: the Washington Art Gallery on Miami Beach with Eric Carlberg as director, Max Pochapin's Hall of Art on Lincoln Road, the Miami Beach Art Center Galleries next to the library with Marie Schenck as director, the Eve Tucker Galleries on Alton Road, and Emile Roure's Miami Art School on Biscayne Boulevard.

Miami blossomed with galleries, art marts, and exhibitions large and small. In November 1946 the fourteenth annual celebration of American Art Week in Miami included exhibits by the Miami Art League, with seventy-five of the ninety-two League artists exhibiting. Rosebud Clephane was chosen Artist of the Year by the Miami Woman's Club at their annual forum. Clephane had received her art education at the Corcoran Art School and the Cape School of Art in Provincetown and had studied privately with Wayman Adams in New York and in Italy.[45]

Denman Fink. Photograph courtesy of HistoryMiami.

Other prominent artists working in Miami at this time included Franz Josef Bolinger, Carl Folke Sahlin, Frances Brand, Pearl Hill Worthington, Veronica Corrington, Leone Bollin, Robert Sargent Draper, Ethel Tennyson, J. McGibbon Brown, Clara Prince, Marion Tarpley, James Lunnon, Paul Laessle, Elizabeth Murdock May, Alfredo Musella, Louise Zaring, Doris Ottinger, Doris Rosenthal, and John Klinkenberg.

In January 1948 the Gables-Grove Artists group was organized, with a first meeting at the Coconut Grove studio of artist Panos Booziotes on Grand Avenue.[46] Booziotes had immigrated from Greece to Chicago in 1914. After several years of study at the Art Institute of Chicago he moved to Winter Park, Florida, where he taught in the art department at Rollins College. Booziotes worked as a staff artist for the Orlando Pottery before moving to Miami in 1938.[47]

The following year the Coral Gables Art Club was organized by a small group of local amateur and professional artists. Leone C. Bollin was elected president. Mrs. Bollin had been painting South Florida scenes for years and was known for her paintings of Seminole Indians.[48]

Panos Booziotes. Oil on board, 9 by 12 inches.

In 1949 James Lunnon was president of the Blue Dome Fellowship. An Englishman, Lunnon had been pilot number 5 in the Royal Flying Corps during

World War I. Later he studied at the Académie Julian in Paris, becoming an outstanding portrait artist. Lunnon moved to Miami about 1935 to work for the Max Fleischer Studios in Miami producing color cartoon films.[49] In April 1949 he called a meeting of the key men and women concerned with promoting the arts in the Greater Miami area, with the idea of combining all cultural activities in one building complex designed to house art, music, dance, and theater. That dream would not be realized for some years.[50]

The University of Miami Art Gallery, with Allan McNab as gallery director, had one of its first exhibits in April 1951, with Italian Renaissance paintings loaned by New York's Metropolitan Museum of Art. The first exhibit was held at the university in three rooms in the Merrick Building.[51]

In 1951 the New York philanthropists Joe and Emily Lowe provided funds for the establishment of the Lowe Art Gallery and Museum at the University of Miami. Emily Lowe was a well-known artist who exhibited extensively in this country and in Paris. Joe Lowe was the president of the Popsicle Company of America. Robert M. Little was chosen as the architect of the new museum.[52]

The Lowe opened to the public at noon on February 5, 1952, with a large exhibit of modern American paintings covering the period from 1900 to 1950. Artists included Hans Hofmann, Willem de Kooning, Arshile Gorky, Max Weber, Stuart Davis, Georgia O'Keeffe, Reginald Marsh, and Andrew Wyeth. Paintings by founder Emily Lowe were also included in this first exhibit. Two weeks later the Lowe followed with nineteenth- and twentieth-century French paintings. May opened with the first art exhibit by University of Miami faculty and students. The Lowe was the first art museum in South Florida dedicated to serving the community as a major teaching and exhibiting art museum.[53]

In September 1952 the Miami Art League had a Founders' Dinner to celebrate the organization of the League twenty-two years earlier. Those honored included Ethel and Phillip Schlamp, Myrtle Taylor Bradford, Carl Campbell, and Marie Schenck.

The Lowe Gallery was thriving when the First Annual opened in January 1953. The *Miami Herald* commented:

> The first Lowe Gallery annual, now hanging in the main gallery, should be a fairly fascinating show for art viewers here who like to contemplate developments, for it represents a sort of milestone in artistic affairs. . . . The show is unusually interesting because, as will be apparent to long time viewers of the scene, ten years ago, or even five, such an

> extensive and varied exhibition of skillfully made pictures couldn't have been got together in Miami. Ten years ago such a group exhibit would have run two thirds to hibiscus, Poinciana and palm trees, still lives with Chinese figurines, and moons over Miami, not all of them skillfully made. This time, no hibiscus at all, and only, we believe, one palm tree, and it incidental to a hurricane![54]

In the ensuing years the Miami artist community continued with annual exhibits of the Blue Dome Fellowship as late as 1959, as well as the Miami Art League exhibits at the Dinner Key Auditorium in conjunction with the Miami Boat Show, the Poinciana Festival exhibits, and exhibits sponsored by the Terry Art Institute, the Miami Art School, the Coral Gables Art Club, the Miami Springs Art Club, and of course the Lowe.

Dewing Woodward, who had given so much to Miami, died in 1950 at the age of ninety-four. The *Miami Herald* called her the First Lady of Miami Art. Denman Fink, who helped create Coral Gables and the University of Miami, died in 1956. The *Herald* said, "Denman Fink has folded up his easel and laid aside his design board for the last time. . . . The community has lost one of its outstanding citizens."[55]

The golden age of Miami art had ended.

Ulrick W. Fischer. Palm Beach, 1937. Oil on canvas, 30 by 36 inches.

"The town I scarce can wait to reach,"

Said Sis to Ma, "Is West Palm Beach."

"*She means Palm Beach, Pa.*
She wants to see

The millionaire colony."

"Behold yon row of golden shacks,

Where swallow-tails and naked backs

Just roost a hectic month or two

Then take their flight to pleasures new.

Where money grows in wads and bunches

From watered stock and Wall Street hunches.

Where debutantes and titled catches

Meet and wed and part in batches."

—Cassidy, *The Rubbernex in Florida*

Chapter Six

Palm Beach

For centuries the barrier island sat in the hot sun inhabited by alligators, turtles, deer, wildcat, coon, and possum. There were no palms, just a long stretch of white sand beach. It was providence that brought palm trees to the island in 1878 when a wrecked Spanish brig, the *Providencia*, washed ashore with a load of coconuts from Trinidad. The few families in the area planted the nuts, and in a decade they transformed the island into one huge coconut grove. When a post office opened in 1886, the first settlers named the area Palm Beach.[1]

In 1888 Henry Flagler rang a bell calling the artists to meet at his new hotel in St. Augustine. Laura Woodward, from Orange County, New York, was one of the first artists to respond, opening a studio at the Ponce de Leon. Not satisfied with the landscape in St. Augustine, and looking for a more tropical scene, she traveled south to Lake Worth and Palm Beach.

Laura Woodward, *Lake Trail along Lake Worth, Palm Beach*. Watercolor, 11 by 16 ¼ inches. Collection of Edward and Deborah Pollack.

Five years later, after seeing Woodward's brilliant paintings of the area, Flagler made the decision to bring his Florida East Coast Railroad south to Palm Beach.[2] "A stretch of the whitest of white sand, two lines of steel rails, a few acres of pineapples, a couple of houses, and 'scrub' on every side!"[3] Here Flagler began the construction of the Royal Poinciana Hotel.

Laura Woodward. Watercolor, Shanon & Phil Materio collection.

In an interview in the *Palm Beach Times*, Miss Woodward tells us about that time:

> I was disappointed in St. Augustine. . . . It was not the South as I had imagined it. But in St. Augustine I was told of the beauty of Palm Beach. In those days it was a hard trip of several days from St. Augustine, but when I finally arrived I found the semi-tropical foliage of which I had dreamed. It was the most beautiful place I had ever seen—long before the great hotels had gone up, long before the jungles had been improved. They call it improving. I did not paint much at first. I was seeing all the little details, all the differences from the north. I decided then, however, that if a hotel

was ever put up here, which would warrant my opening a studio, I would be the first to come. I would come as quickly as I could get here.

Then the Royal Poinciana was built. I came down. It was in March [of 1894]. I told Mr. Flagler that I wanted to open a studio then and there in the Royal Poinciana. He said that I could do it, but that I should have to rough it until the hotel was completed. Indeed we did rough it. Then I painted. . . . There were footpaths through the jungle. My sister and I explored every one; I knew every foot of it. I even knew the times when it would make pictures; the times when the shadows and the sun would be just right. In the north I could paint outdoors only in the summer, and there in winter use the studies which I had made for further work, and for material for my classes.

Here, however, I could paint all the year around. I have given all of myself to my work. . . . I count it a great blessing that I had such work in my life.[4]

In 1892–93 the *St. Augustine Tatler* commented on her work:

Laura Woodward's paintings of Palm Beach and South Florida are exquisite; the coloring warm and brilliant, the drawing true. Perhaps the greatest charm of Miss Woodward's pictures is their naturalness. They tell of hours spent studying nature in all her varying moods.[5]

Woodward sent her beautiful pictures of Florida scenery from Texas to Maine, from Florida to Oregon . . . all perfectly natural and truthful in color and drawing. Every lover of the State owes her a debt of gratitude for familiarizing the world at large with the nature of the State.[6]

Laura Woodward, Red Hibiscus. Watercolor, 11 ¾ by 17 inches. Collection of Edward and Deborah Pollack.

Palm Beach, after the opening of the Royal Poinciana and the Breakers in 1896, was not yet an artist colony, but other artists did arrive. Enoch Root, a Palm Beach pioneer since 1892, who had spent years studying art in Europe and teaching at the Chicago Academy of Design, had a group of cottages on his estate reportedly occupied by a "little colony" of visiting artists who remain unnamed.[7]

Ben Austrian, *Near Jupiter, Florida, 1915*. Oil on board, 10 ½ by 13 ½ inches.

In 1906 Ben Austrian visited the Breakers Hotel, found few patrons, and moved on to the Ponce de Leon in St. Augustine. Later he would return to Palm Beach and open a winter studio at the Breakers. Austrian loved to paint chickens, rabbits, and puppies. His brooding hens and scurrying chicks were well known. In Florida his work was mostly landscapes or lone palm trees set against a tropical shoreline. Austrian died unexpectedly at his home in Reading, Pennsylvania, on December 9, 1921.[8]

Daisy Erb, an amateur artist, came to Palm Beach about the time Ben Austrian arrived, and purchased the Enoch Root estate. Erb is quoted in the *Palm Beach Times*: "I have painted the foggy, misty scenes of the Maine coast in which most artists find such joy . . . but I love the tropical scenes and the hot colors of Palm Beach." It was Daisy Erb who led the early development of art in Palm Beach. Erb was chairman of the art committee of the Palm Beach Woman's Club. She and a small group of friends including Josephine Lindley, Emma Moore, Miss McKinney, Mrs. James Asher, Mrs. Bartholomew, and Mrs. Pierre Wilson formed a Ladies Sketching Club. The women would go out regularly on sketching and painting trips.[9]

Daisy Erb, Gouache, 20 by 24 inches.

In 1918 artists Jane Peterson and Isabel Veron Cook were visiting in Palm Beach. Peterson was one of America's leading woman painters and for years a winter visitor in Palm Beach, where she was known both socially and as an artist. An instructor at the Art Students League in New York City, Peterson revealed in her paintings a fascination with the cockatoos, parrots, cranes, flamingos, and peacocks that inhabit South Florida.[10]

Peterson urged the women to hold an art exhibit. The exhibition, at the Woman's Club, for the first time brought together in a common effort the artists who before had merely met to sketch informally. Men were not eligible for membership in the Woman's Club. In order that they might be included in the organization of artists, the Palm Beach County Art Club was formed (name later changed to the Palm Beach Art League) with Daisy Erb and Augustus Goodyear Heaton as cofounders.[11]

Portrait artist and engraver Augustus Goodyear Heaton had studied at the École des Beaux Arts in Paris and taught at the Art Students League in New York City and the Philadelphia School of Design for Women. Heaton was a member of the Salmagundi Club in New York and the Philadelphia Sketch Club. His engraving for a fifty-cent postage stamp won a bronze medal at the 1893 Columbian Exposition in Chicago. Heaton had an international reputation. When the Florida Federation of Art was founded in 1927, he joined, and remained a member until his death in 1931.[12]

Josephine Lindley.Watercolor, 5 by 8 inches.

Jane Peterson. Oil on canvas, 13 ½ by 15 ½ inches.
Shanon and Phil Materio Collection.

Another distinguished artist living in Palm Beach at this time was C. Bosseron Chambers. Considered the ranking American painter of religious pictures, he won fame for his painting *Light of the World*, of which several hundred thousand reproductions were made.[13]

Addison Mizner came to Palm Beach with Paris Singer in 1918 and began construction of the Everglades Club on Worth Avenue. When it was completed, the club attracted an affluent crowd, all potential portrait commissions. From J. P. Morgan's partner E. T. Stotesbury to E. F. Hutton's wife Marjorie Merriweather Post, the wealthy came for the winter season to enjoy the sun, the beach, and gambling at Ed Bradley's Oasis Club.[14] These wealthy visitors attracted artists.

F. C. von Hausen was one of the first to arrive. Trained in Vienna at the Royal Academy of Art, the young portrait artist left his home in 1914, just before the onset of World War I, and came to the United States. A friend suggested that Palm Beach, with its wealth and culture, would be a good winter place to work. He arrived in 1922 in a Lincoln touring car, opened a studio on Worth Avenue, and stayed for more than fifty years.[15] Von Hausen painted in the tradition of romantic realism. His portraits of Addison Mizner and Henry M. Flagler remain as icons of Palm Beach history.[16]

F. C. Von Hausen, *The Lady With Red Hair*, Palm Beach, 1954.
Oil on canvas, 40 by 50 inches.

In 1924 Augustus Goodyear Heaton was president of the Palm Beach County Art Club. Other men working in Palm Beach as professional artists at this time, and members of the Art Club, included Sherman Kidd, Theodore Rowley, and C. Percival Dietsch.

C. Percival Dietsch studied at the New York School of Art under William Merritt Chase. He later attended the American Academy in Rome for four years and became a fellow of that institution. In 1906 Dietsch was awarded the American and the Rinehart Prize in Sculpture at the San Francisco Exposition. A painter as well as a sculptor, he was noted for the sensitivity and feeling of his sculpture, and his oils were described as clear and concise.[17]

When Henry M. Flagler died in 1913, he stipulated in his will that his great home in Palm Beach, called Whitehall, remain just as it was for a period of ten years, its contents not to be removed. In 1924 Whitehall became available.[18] Many groups sought its ownership, but on New Year's Eve of 1925, thanks to the efforts of Addison Mizner and Joseph Ritter, the fledgling Society of Arts and Sciences based in Miami was able to prevail. On that night Whitehall was opened for the first time since Flagler's death at an exclusive dinner. The *Miami Herald* recorded: "The New Years Eve dinner and dance introduced the more public features of Whitehall. . . . About the dinner tables, placed in the Louis XIV ball room, were many Palm Beach society leaders with guests . . . patrons of the Society of Arts and also leaders in the cottage colony."[19]

Plans were made for a formal opening of Whitehall's library, music room, and great south porch for the exclusive use of the Society of Arts and Sciences and for the exhibition of rare paintings, etchings, sculpture, "everything that a society of arts would encourage." On January 13, 1925, the assembly rooms of the Society of Arts at Whitehall were opened with forty canvases by the Spanish artist Federico Beltrán Masses, the first major art exhibit in Palm Beach.[20]

The Society of Arts and Sciences never established itself as a permanent force in Florida's cultural development, but the name and the idea struck a note. Eleven years would pass before another "Society of the Arts" would be considered.

While the initiative at Whitehall failed, other artists were working to make Palm Beach a center for artists. C. Percival Dietsch built a studio on Peruvian Avenue near Mizner's Everglades Club in 1924. In 1925 Edward Kaufer, a leading miniature painter, started construction of a studio just east of "the Baumgarten shop." J. J. Hollenbeck, another pioneering Palm Beach artist, was there as well.[21] The artists had a plan to secure adjacent lots, so that their landholdings would form a hollow square between Peruvian and Worth Avenues. Arched entrances were to be provided from both streets, connected by a winding street with all available space devoted to studios, shops, and apartments in a "genuine center for artists and kindred talents." Today the shopping squares located between Peruvian and Worth Avenues are the well-known Via Mizner and Via Parigi.[22]

J. J. Hollenbeck. Oil on board, 14 by 16 inches.

J. J. Hollenbeck. Oil on board, 19 ¾ by 23 ¾ inches.

At the end of each season the Palm Beach Art Club would exhibit members' work at the Woman's Club House. Initially the exhibits were financial failures, but no Palm Beach artists were living in humble garrets. In 1922 a first art catalog was printed for a ten-day exhibition with twenty exhibitors and eighty-four paintings. In 1927 the club changed its name to the Palm Beach Art League and the following year joined the Florida Federation of Art. Daisy Erb was recording secretary of the Federation in 1929.[23]

Art marched forward in Palm Beach when, on January 2, 1936, a Boston lady, Maud Howe Elliott[24] a daughter of Julia Ward Howe, who wrote "The Battle Hymn of the Republic," met with a group of winter residents to form an art association. They called it the Civic Arts Association, but Dr. Daniel McCarthy, a retired Philadelphia physician, artist, and community leader, suggested that its name be the Society of the Four Arts and that its purpose be the advancement and enjoyment of "the Four Arts." The Society was incorporated on February 8, 1936, "to cultivate and encourage a taste for music, drama, literature, and the arts through presentation of musical performances, dramatics, concerts and intellectual and instructive exhibitions . . . [and] a gallery for the display of objects of art and historical interest."[25]

The first exhibit, of Old Masters borrowed from Palm Beach homes and New York galleries, was held at Edward Bradley's Oasis Club. Later exhibitions were held at the Embassy Apartments on Royal Palm Way, built by Paris Singer and Addison Mizner as an addition to the Everglades Club.[26]

In 1938 the Society moved into a new building designed in the Italian Renaissance style by Maurice Fatio. Located on Ceiba Avenue just off Royal Palm Way, the building was decorated with murals by Albert Herter, son of the famous New York furniture designer Christian Herter. The murals, executed in oil on canvas and placed on either side of the doorway, are in delicate pastel tints illustrating, in classic design, art on the left and music on the right.[27] The first exhibit in the new building opened on New Year's Day with Origins of Modern Movement, works on loan from members' collections. Artists in the exhibit included Gauguin, Ingres, Léger, Matisse, Modigliani, Monet, Picasso, Prendergast, Pissarro, Renoir, Sisley, Toulouse-Lautrec, Utrillo, and Van Gogh.[28]

Artist Mary MacKinnon Johnson wrote a foreword in the catalog of this first exhibit.

> Today art is alive. New forms have come of its color and pattern to influence and enrich our cultural and practical life. Dedicated today,

> the first in a series of new buildings, the Society of The Four Arts, now beginning a third season . . . presents a retrospective survey of modern art. As inclusively as is possible in a loan exhibition, forerunners and founders of the movement . . . are represented. . . . For the first time in this part of the country we may see the origin and development of work by artists who have caused conjecture and excited comment wherever their compositions have been shown.[29]

MacKinnon, from New York City, had worked as a fashion and advertising artist for *Harper's Bazaar*. After marriage to Frederick Johnson, she moved to Palm Beach, where she was active in the social life of the community and an artist who specialized in fashionable portraits of Palm Beach society.[30]

With the founding of the Society of the Four Arts, the Palm Beach Art League closely associated with Society activity and, with few exceptions, attended and exhibited at Society exhibits as a group, holding monthly meetings at the Society galleries.[31] In April 1938 the Society of the Four Arts and the Palm Beach Art League cohosted the annual convention of the Florida Federation of Art. The accompanying All Florida Artists exhibit included works of professional artists, amateurs, and students from the University of Florida, Florida State University, Rollins College, Stetson University, the Ringling School, and the art classes of C. Percival Dietsch.[32] Seventy-five exhibiting artists, visiting artists, and members of the Society of the Four Arts were present at a party in the Society's new home.[33] Featured at the affair were the eight paintings chosen from the exhibit by a special state committee to represent Florida at the Third Annual Exhibit of American Art in New York City.[34]

The Second Annual Exhibit of the Society opened in December 1938. Dr. Daniel J. McCarthy was president. The best work in show award went to Harold Vosseler for *Boatyard*. Murray Hoffman and Jane Peterson received honorable mentions.[35]

Palm Beach in 1940 was growing into an art colony, a winter mecca for visiting artists.[36] The season opened with an exhibit of Contemporary American Art sponsored jointly by the Society of the Four Arts and the Clearwater Art Museum. Artists in the exhibit included Clarence Carter, born in Dade City, Jerry Farnsworth and Jon Corbino, who would both open studios in Sarasota, Doris Lee, who worked in Key West and Clearwater, and Andrew Wyeth, today most famous for *Christina's World*.[37]

In 1940 Dr. Daniel McCarthy, to stimulate interest in watercolor, organized the Florida Water Color Society. Harold Hilton of Jacksonville was elected president

and Jane Peterson and Hilton Leech vice presidents. Andrew Wyeth, who had family living in Palm Beach, was one of twenty-five members. The group had its first exhibit in the Society of the Four Arts Gallery. Wyeth's painting *Black Hunter*, of a Negro laborer, was noted as "one of the most striking pictures in the exhibition." Other artists were Clarence Carter, Doris Lee, and John Steuart Curry. A large portion of the exhibit was "Floridian."[38]

By far the largest single step for art was taken when Ralph Hubbard Norton retired as head of the Acme Steel Company in Chicago in 1939 and moved to West Palm Beach. He and his wife, Elizabeth Calhoun Norton, had been collecting art for years. A reserved couple, the Nortons were not active participants in Palm Beach society. Quietly they made plans for a new museum to house their paintings.

The Nortons wanted to build a gallery adjacent to Society of the Four Arts property in Palm Beach and offered their collection to the Society. Discussions were held with the Four Arts board of directors. It is not clear why, but the Society did not accept the offer. Perhaps the idea of a permanent collection owned by a single collector, in a separate building, did not fit into the Society's view of itself.[39]

With architects Marion Sims Wyeth, Frederick Rhinelander King, and William Johnson, and in cooperation with the Palm Beach Art League, the Nortons made plans to put their gallery in Pioneer Park, in West Palm Beach.

The Norton Gallery and School of Art was opened to the public on February 8, 1941. Paul Manship, an internationally famous sculptor who did the bronze statue *Diana and Actaeon* and three allegorical bas-reliefs in limestone for the façade of the building, was at the dedication along with Daisy Erb, cofounder of the art league in 1918. The *Palm Beach Post* headlined on its front page, "Great Art Center Throws Open Its Doors, Heralds New Epoch in Cultural and Educational Development of the Florida East Coast."[40]

The Norton, like the Ringling Museum, was given in the same great tradition as the Gardner Museum in Boston, the Frick Collection and the Whitney in New York, the Carnegie Museum in Pittsburgh, and the Phillips Collection and the Corcoran Gallery in Washington. The gift included works by Gainsborough, George Romney, Sir Henry Raeburn, and John Singleton Copley. There were fifty-five American, forty English, and twenty-five European oils, as well as thirty watercolors—and eighteen Old Masters! [41]

On a less exalted plane, well-known Palm Beach artists of this period included

Josephine Lindley, Mary MacKinnon (Johnson), Malcolm Humphreys, Willafred Bercry (later Mrs. Humphreys), Florence Wilkins Furst, Channing Hare, James Mallory Willson, Adele and Albert Herter, Goldie Paley, Murray Hoffman, Nicholas Macsoud, William Van Dresser, Frances and Harold Vosseler, John Hawkins, and Katherine Gibson Morton.

Lindley was a member of the original sketch club back in 1918. Now a member of the Florida Federation of Art and the Palm Beach Art League, she listed as a professional artist in the 1938 West Palm Beach city directory. James Mallory Willson, a year-round Palm Beach resident, won first prize for best painting in the Society's annual exhibit.

Vosseler's *Worth Avenue*, was reviewed in the Palm Beach Post. [42]

> Frances Vosseler won 2nd oil award for her portrayal of the Worth Avenue scene at the height of the season. Delightfully decorative, "Worth Avenue," pictured with its strolling groups peering into shop windows, children skipping blithely along and even a wee dog trotting after his mistress, is nostalgic, sensitive and emphasized with sudden splashes of color….

Frances Vosseler, *Worth Avenue*, *Via Mizner*, 1949. Oil on canvas, 14 by 18 inches.

John (Jack) Hawkins designed Broadway scenes for Rogers and Hart, W.C. Fields, Ziegfeld, George White and Ruth St. Dennis. Working in Palm Beach for over thirty years, his career included an eighteen year association with the Worth Avenue Galleries. Hawkins paintings are intricately designed and brilliantly executed fantasies in oil and watercolor with semi-mystical content.

The *Palm Beach Daily News*:

> The artist is an enthusiastic underseas swimmer, and the rare coral formations, aquatic vegetation and strange color tones he has seen in tropical waters have had a profound effect upon his work. He possesses an ability to capture on canvas much of the dreamlike quality that make the difference between the world of air and the world of the sea. [43]

John Hawkins, Palm Beach. Watercolor, 16 by 20 inches.

Katherine Gibson Morton, *Worth Avenue*. Watercolor, 5 ½ by 10 ½ inches.

The Second Annual Florida Water Color Society exhibition opened in March 1941. Exhibitors included Harold Hilton, John Cuthbert Hare, Selma Lee, Hilton and Dorothy Sherman Leech, and James Mallory Willson. Alice Ravenel Huger Smith of the Charleston Renaissance was a member.[44]

The Battle of Britain was now being fought in the skies over London. Londoners kept on with their entertainments. Hotels, restaurants, and nightclubs stayed open; life went on for the British. When the Japanese bombed Pearl Harbor on December 7, 1941, life continued with similar élan in Palm Beach. The Third Annual of the Florida Water Color Society was held on schedule from December 14 to January 13, 1942, and the Society of the Four Arts Fourth Annual in March. It was a difficult time, but the Society pledged to keep art alive during the war.[45]

The *Palm Beach Post* gives a sense of the time:

> Owing to the fact that a number of artists members are in service or defense work, and that most of those here are too actively engaged in wartime activities to devote as much time as usual to their painting, the scope of the 1943 show is perhaps a little more limited, though the jury of selection has kept its standard definitely high. Despite

> preoccupation of people here with the war, the remoteness of Florida from actual conflict and big defense centers has undoubtedly had its influence in maintaining art on a more or less traditional keel here.[46]

The Society's Fourth Annual attracted artists from all over the state. Bion Barnett Jr. of Jacksonville, son of the founder of Barnett Bank, was there, along with Theodore Coe of Tampa and Louis Kronberg, known as the American Degas, exhibiting *Dancing Lesson*. Hilton Leech from Sarasota was there, along with Eliot O'Hara, a famed watercolorist who taught his craft along the east coast of Florida, and Celine Baekeland of Miami, the wife of Bakelite inventor Leo Baekeland.[47]

There were a number of military camps in the South Florida area, including Camp Murphy at the Boca Raton Air Field and the Miami Beach Air Base. The Society sponsored Saturday night dances for officers of the camps and in 1943 and 1944 a "Soldier's Art Show, Art in the Armed Forces in Florida."[48]

At the annual members' show of the Society in 1943, the judging committee included Corporal Robert Swan of Camp Murphy and Corporal Sascha Brastoff of Special Services, Miami Beach Air Base Command. Swan had a Bachelor of Fine Arts degree from the Art Institute of Chicago and had lectured there on the history of art for several years. Brastoff was a sculptor who had studied at the Cleveland School of Art.[49]

By 1943 the Society would claim, "Outside of the great metropolitan centers, it is to be doubted, if anything approaching the scope and membership of the Society of The Four Arts, is to be found anywhere in the country and for a community of the size of Palm Beach, it is truly remarkable."[50]

The Society of the Four Arts continued to expand its programs in art, literature, drama, and music. The yearly show in January 1945 featured 120 paintings, with a few in the modern, abstract style.[51] In February 1945 the Norton Gallery and School of Art celebrated its fifth anniversary, and in March the Palm Beach Art League opened its Twenty-eighth Annual Exhibition.

1946 saw the opening of the Four Arts' Eighth Annual Exhibit with 230 compositions, among them works of pioneering artists Daisy Erb and F. C. von Hausen. Hopkins Hensel, a young protégé of Channing Hare and considered Palm Beach's most promising artist, won first prize for the second consecutive year.[52]

A fund-raising campaign enabled the Society to purchase the old Embassy Club and Apartments on Royal Palm Way. The new property, where the Society had held its first exhibits back in 1936, was opposite the gallery built by Maurice

Fatio on Ceiba Avenue in 1937. The Embassy was restored and renovated to encompass a large auditorium and spacious galleries. Modern art was the trend when the Society opened its new home on December 10, 1947. Workmen were still in the building when the annual members' exhibit began.[53] The Museum of Modern Art in New York City lent ten important paintings, the Pierre Matisse Gallery fourteen, and the Paul Rosenberg Gallery eleven, for a School of Paris exhibit.[54]

Doris Reno, art editor of the *Miami Herald*, cried, "It is with mixed reactions of delight and rebellion, based on envy, naturally, that the art lover visits the Palm Beaches these days, for here in two small communities of 40,000 (West Palm Beach) and about 10,000 (Palm Beach) population, one finds art . . . that our own Greater Miami area of approximately 300,000 population has as yet scarcely aimed toward."[55]

Orville Bulman, *Waiting for Ben West*. Oil on canvas, 22 by 24 inches. Collection of Edward and Deborah Pollach.

Orville Bulman was a free spirit who first came to Palm Beach in the winter of 1946 to recuperate from motorcycle injuries. The son of a wealthy Grand Rapids, Michigan family, he studied briefly at the Art Students' League and at the Norton Art School with Eric Lundgren. In 1949, as a member of the Woodstock (New York) Art Colony, he met Doris Lee, her husband Arnold Blanch, and Adolph Dehn. They would all have important Florida connections and remain life long friends. In March of 1950 artist and gallery owner J. Clinton Sheppard gave Bulman his first one-man exhibit. Nineteen of twenty paintings sold on the first day. Bulman would continue with annual sold out

exhibits at the Worth Avenue Gallery and eventually open his own gallery at 15 Via Parigi.[56]

Alfred H. Barr, director of the Museum of Modern Art, described the 1950–51 Members' Annual. "A gay show filled with talent and honestly selected and arranged. It was not an easy show to judge, because I found so much talent." Of the fifty-two exhibiting artists, more than half were local or Floridian.[57]

The Society of the Four Arts opened its 1952 season with an exhibition of eighteenth-century masterpieces. More than fifty paintings were gathered, including works by Fragonard, Watteau, and Boucher, loaned by private collectors and by the Metropolitan Museum in New York.[58]

In 1955 the Society brought a priceless collection of the works of Van Gogh to South Florida. This was followed in 1956 by an amazing group of sixty-nine canvases, sculptures, etchings, and woodcuts by Paul Gauguin, opening at the Four Arts in February and then moving to Miami and the Lowe Gallery at the University of Miami in March.[59]

The Society's annual contemporary painting and sculpture exhibits continued to have a high percentage of Florida artists. In the December 1955–January 1956 contemporary paintings exhibit, there were 131 Florida artists, including 44 from the Palm Beaches and 34 from Miami.[60]

Prominent Palm Beach artists exhibiting at this time included Sylvia Chilton, Ricardo Magni, Theodora Tilton, Annette Krauss, Willis Woods, sculptress Ann Norton, Gertrude Schweitzer, Hopkins Hensel, Minerva Walker Goldsmith, and Russell Conn.[61]

In 1960 a Boston politician with Palm Beach connections was running for president of the United States. He and his wife Jacqueline spent a lot of time in Palm Beach. The Kennedy family had a long history there, with a home on the north end of the island. In the early years Joseph Kennedy was a frequent guest at Bradley's gambling casino. On December 28, 1938, he arrived in Palm Beach with his twenty-one-year-old son John Fitzgerald Kennedy. In February 1955 Mrs. Rose Kennedy posed with Van Gogh's *The Drawbridge* for the *Palm Beach Post* at a Society of the Four Arts exhibit.[62]

Jacqueline Bouvier Kennedy brought taste, culture, and an understanding of art to the White House. The Society of the Four Arts and the Palm Beach Art League, in their encouragement of the arts here in Florida, reflect the same values. When the country lost President Kennedy, the refrain "Don't let it be forgot, that once there was a spot, for one brief shining moment that

was known as Camelot" echoed the time. If there was a Camelot in Florida Art, it was here in Palm Beach.

Russell Conn, *Kennedy Gate, North Ocean Boulevard, 1961*.
Watercolor, 14 ¾ by 21 ¾ inches.

Tampa Life cigar box label. Lithograph 4 by 7 ½ inches. Courtesy of the Henry B. Plant Museum.

Over in Tampa town the huge winter hotel was gay with general-officers and their staffs, with women in pretty dresses, with newspaper correspondents by the score, with military attaches of foreign powers, and with onlookers of all sorts; but we spent very little time there.

--Theodore Roosevelt, *The Rough Riders*

Chapter 7

Tampa

When Teddy Roosevelt and the Rough Riders arrived in Tampa in June 1899, two symbols of the city were there to greet them. Both were forms of art. Henry Plant's Tampa Bay Hotel was a marvel of Moorish architecture, and Vincente Martínez Ybor's Cuban cigars, wrapped and boxed in the finest lithographic art available, the best cigars in the world. ¡Perfecto!

Art officially came to Tampa eight years earlier, on February 2, 1891, with the formal opening of the great hotel. Advertising brochures of the period announced to potential guests, "Those who are great lovers of the beautiful in art will find here treasures in statuary, tapestries, paintings and engravings, crystal framed mirrors and vases." The walls were lined with oil paintings and the sitting area decorated with lavish sculpture.

In the four days the troopers stayed in Tampa it is unlikely they saw much of the art in the hotel, but Martínez Ybor's cigars had to be popular. Painter and sculptor Frederic Remington was with the men, and later he would record their gallantry on canvas. When another symbol of the city, Plant's steamship *Mascotte,* returned from San Juan Hill with the dead and wounded, it was too late for many to contemplate beauty.

Frederick Remington, *Bonaparte Mizell*. Inkwash on paper, 14 ¾ by 17 ¾ inches. Sam and Robie Vickers Colletion.

Three years later the citizens of Tampa began a formalized appreciation of art. In Tampa, as in Jacksonville and Palm Beach, it was the ladies who led the way. The Students' Art Club of Tampa, founded in 1902, was the second art club in Florida. Mrs. Mary Lee Douglass was the first president. Most of these women were not artists, but they understood the importance of art in their lives. The club took as its motto "Art enters into everything and brightens every feature of practical life."[1]

The Students' Art Club, a member organization of the Florida Federation of Women's Clubs, began an organized approach to art appreciation with regular lectures given by members. The women developed a course of study: in 1902, The Beginning of Art; in 1903, Italian Art--The Old Masters; in 1904, European Art; and on through the years to French and Spanish art and, in 1918–19, patriotic art of America and her allies.[2]

Programs for each lecture included aphorisms about art that suggested the club's purpose: "Art is the effort of man to express the ideas which nature suggests to him of a power above nature," for instance, and "Genius begins great works; labor alone finishes them."

The first artists to be listed in the Tampa city directory are found in 1893. C. B. Nolan and J. C. Field were both photographers. Belle Weeden is listed as a Tampa artist in the 1895 *Florida Gazetteer and Business Directory*; later she would continue to teach art in Tampa as Belle Weeden McNair. A. B. Smith is listed in 1907, and Mrs. Rena Von Becklenburg in 1908. All had studios on

Franklin Avenue. Lottie Watkins joined the Students' Art Club in 1906 and began advertising as an artist in the city directory in 1912. Little is known about these pioneering Tampa artists.

It was Spanish moss that brought artist Elise Wilhelmina Frank to Tampa in 1911. Born and educated in Holland, Elise saw an article in the *Kansas City Star*, "The Truth about Florida." The author, a Kansas City businessman named Morris, offered to send anyone who was interested a specimen of moss. Elise took up the offer, and soon received an envelope containing some and a picture of the Tampa Bay Hotel. "I wanted to see Spanish moss growing on a tree. I was so interested that I saved the little bit sent to me by Mr. Morris and kept it locked in my trunk. Six months later I went on a trip to Florida, got sand in my shoes and stayed here in Tampa, painting Florida as I see it."[3] Miss Frank went on to design Bayshore Drive, and in 1930 she founded the Elise Frank School of Art on Davis Island. She taught art in Tampa for nearly seventy years.

In 1912 an artist arrived in Tampa who would contribute considerably to the cultural life of the city. Norman Borchardt had just finished three years of study at the Art Institute of Chicago and was in Tampa when the Students' Art Club invited him to speak. Borchardt became a nationally known illustrator, and chairman of the art department at the University of Tampa from 1934 to 1946.

Elise Frank, *Hillsborough River*. Oil on board, 8 ½ by 11 ½ inches.

The Students' Art Club met weekly. The Burgert Brothers, photographers, put on a stereopticon show and papers were presented on the lives of famous artists. In 1914 the members prepared a float for the Gasparilla parade. The club remained exclusively a woman's preserve.

Walter Collins came to Tampa in 1918. A professional artist who had studied at the Académie Julian and the Académie Colarossi in Paris and at the Art Students League in New York, Collins opened the Walter Collins Art School in 1919 at the Tampa Bay Casino, a cultural center in the downtown area. He was a frequent guest at Students' Art Club meetings and later helped organized the Tampa Art Institute and the art department at Florida Southern College in Lakeland. In March of 1933 there were daily headlines on the front page of the *Tampa Tribune* when Collins's bullet-riddled body was found in a parked car near his home in Seffner. There were suspects, but the Collins murder was never solved.[4]

The Tampa Museum of Fine Arts was organized in the fall of 1920 "for the purpose of promoting an art museum for the city of Tampa and vicinity where can be gathered in time a permanent collection of paintings, sculpture and objects of artist merit, to be a means of bringing to Tampa traveling exhibits of approved worth. . . . Tampa has reached that stage of cityhood which calls for important achievements in fine arts and this organization . . . proposes to supply that need."[5]

Tampa's first art exhibit, sponsored by the Tampa Museum of Fine Arts, opened at 8 p.m. on November 22, 1920, in the Red Cross room at City Hall. Walter Collins was responsible for securing the exhibit of thirty oil paintings loaned by the Cincinnati Art Club. The exhibit, free to the public, ran for two weeks. The *Tribune* commented, "The exhibit has been a gratifying success and it is felt that the Tampa Art Museum has made a splendid start, and will eventually become one of the most important features of the city." The exhibit then traveled across the bay to St. Petersburg.[6]

Herbert Norman Gallie, a Scot who studied at the Royal Academy in London, was one of Tampa's foremost artists in this period.

Harry Bierce, a New Yorker, came to Tampa to work as an illustrator for the *Florida Growers Magazine*. In 1921 he was listed as an artist in the Tampa city directory. Bierce, who had been assistant archeologist for the State of New York, would become a well-known figure in the Tampa art community. In 1939 he designed and built the talking figure of Ponce de Leon seen at the entrance to the Florida state building at the New York World's Fair. Bierce painted two large murals for downtown Tampa's public library and, in 1947, murals for the Valencia Gardens restaurant.[7]

Harry Bierce, *Lupine Time*. Exhibited Students Art Club, Tampa Public Library, May 1922. Oil on canvas, 16 ¼ by 26 inches

Donald Blake was in Tampa by 1922, after training at the Pennsylvania Academy of the Fine Arts and working as an illustrator for *Collier's* and *McCall's* magazines. In 1929 Blake would become the second president of the Florida Federation of Art, and later teach at the Ringling School of Art in Sarasota.[8]

The Students' Art Club's first exhibit, exclusively of Florida art, was held in the Tampa Public Library on May 2–9, 1922. The exhibition, "to encourage artists who are painting in Florida, by bringing their work before the public," included Tampa artists Lottie Watkins, Loulie Anderson, Meredith Baynard, Harry Bierce, Donald Blake, Norman Borchardt, Clara E. Maynard, Merton Mann, Mrs. S. W. Graham, and Herbert Gallie.[9]

The success of this show was due largely to Gallie, Bierce, and Blake. Through their personal acquaintance with other Florida artists they were able to secure paintings for this first-ever all-Florida art exhibition.[10] For a common presentation of their works, artists came together from such widely separated points in the state as St. Augustine, Jacksonville, Green Cove Springs, Dunedin, Lakeland, Plant City, St. Petersburg, Orange Park, Winter Park, and Orlando.[11]

In February 1923, as part of the Gasparilla Festival, the Tampa Museum of Fine Arts sponsored an exhibition of paintings by the New York Society of Artists, in the Fine Arts Building at the Florida State Fair. The Students' Art Club opened their Second Annual Exhibit of Florida art in City Hall. Tampa artists exhibiting included Joe B. Acken, Loulie Anderson, R. Benzinger, Walter Collins, Mrs. Graham, J. Dunbar Houghson, Elizabeth Lucas, Belle Weeden McNair, and Lottie Watkins.[12]

Joe Acken was a popular figure in the Tampa Bay area and secretary of the Tampa Museum of Fine Arts. In 1922 Mrs. J. Liberty Tadd, director of the Florida Winter Art School in St. Petersburg, hosted a party in his honor. Disabled, Acken sat under an oak tree in Plant Park nearly every day from 1914 to his death in 1930, when a memorial bench designed by Franklin O. Adams was placed there in his honor. The bench carried the inscription "Hate hypocrisy, love all beauty and face each day smiling."[13]

Donald Blake became the first male member of the Students' Art Club in 1924. The club was a member of the Florida Federation of Women's Clubs and, as such, could not admit men. For Blake to become a member, the club left the women's organization to become simply an art club, open to all.

The Tampa Art Institute was organized in 1924 as an amalgamation of the Tampa Museum of Fine Arts and the Students' Art Club. The Students' Art Club became a "bureau" of the Art Institute.[14]

The Third Annual Art Exhibit, now sponsored by the Art Institute, was held at City Hall from March 24 to 31, 1924. "One of the most admired canvasses is that of Mrs. R. L. Anderson (Loulie) of Lake Thonotosassa, who has chosen moonlight on that beautiful lake as her subject. . . . Helen Stewart of Tampa, always clever in her work in watercolor, comes with fresh new color and vision." Charter members of the Institute included Loulie Anderson, Louise Jordan Hemenway, Dovie Howland, and Hazel Ward.[15]

The governor of the Art Institute, Mrs. L. V. Spencer, defined its purpose in the annual program for 1924–25. "The Art Club is purely educational in its last analysis. . . . Through a study and knowledge of art . . . a taste for art, and finally an artistic discrimination or critical sense, to be applied in our everyday life in making our homes more harmonious and attractive, our cities more beautiful and artistic, and finally through this influence to acquire a higher and purer national standard of art and beauty."

Tampa's Fourth Annual was held at City Hall in February 1925, sponsored by the Art Institute, now a member of the American Federation of Arts.[16]

In 1925 the French-born artist Alfred Bowman, having traveled about the country from New York to San Francisco, decided Tampa was the place to be, and opened a commercial art studio on Granada Way. For the next thirty years he would continue as a Tampa artist.[17]

Theodore Coe. Oil on canvas, 25 by 30 inches.

American impressionist Theodore Coe, from East Sandwich on Cape Cod, had been working for years with such artistic luminaries as Edmund Tarbell, Dodge MacKnight, and Charles Woodbury, traveling down the East Coast with the advancing winter weather to spend time in Tampa. A friend of John Henry Twachtman, Coe had studied at New York's Cooper Union, in England, in Italy, and in Paris at the Académie Colarossi. Internationally known, he had exhibited in leading art galleries in New York and Boston. The *Boston Herald* wrote of his work:

> Did you ever go into a jeweler's and have him spread out emeralds, rubies, sapphires, topaz, lapislazuli, opals, aquamarines, and the whole range of precious stones? Coe gives one that same pleasure, and the added pleasure of form, shifting light, bending winds, varying seasons.

> He paints in oil with all the splash and abandon of an aquarellist. He plays as lightly and gaily with this heavy and forbidding medium as Twachtman. His art is scintillating, impulsive, happy, temperamental, brilliant, unique.

Coe's vivid palette was considered ahead of its time. In 1926, at the age of sixty, he moved to Tampa permanently to continue his work and begin a new career in art restoration. Coe was responsible for the restoration of a portrait of St. Petersburg founder Colonel John C. Williams, hanging in the office of the mayor of St. Petersburg. Years later the Tampa Art Institute and the St. Petersburg Museum of Fine Arts would hold retrospective exhibits of his work.[18]

Theodore Coe. *Bayonet Point*. Tampa, 1940. Oil on canvas, 16 by 20 inches.

The Fifth Annual Exhibit of the Tampa Art Institute opened on the second floor of City Hall on March 1926, with music, vocal solos, and poetry. The *Tampa Tribune* offered a bouquet of praises:

> Perhaps in the heart of a Florida artist burns the same flame of genius that makes a Rembrandt or a da Vinci. Perhaps that flame needs only a little encouragement and praise to fan it to its full heat and make it burst

> forth in a glorious glow of color. . . . Under the subdued glow of shaded electric lights has been gathered a collection of fifty-two paintings by Florida artists, paintings that range from peaceful landscapes to the most intricate studies of plant and human life. . . . Nature's paint box must surely have been placed at the disposal of Florida artists, to bring about the profusion of colors depicted in the many floral studies offered at the exhibition. From the crimson poinsettias and the equally brilliant hibiscus to the delicately shaded sweet peas and orchids, the artists have been faithful in detail and coloring to such a degree that one could almost smell the fragrance while admiring the painting.[19]

When the Art Institute opened its exhibit at City Hall, Elise Frank placed an advertisement in the *Tampa Tribune*: "Announcing the opening of the Elise Frank Studios on March 16. An exhibition of painting by Miss Elise Frank will be held at the studio Tuesday, March 16, to Saturday, March 20. The public is invited to visit the studio from 10 a.m. to 9 p.m. at 1114 Grand Central Avenue" (today Kennedy Boulevard).[20]

The 1920s, the Roaring Twenties, had a positive if not intoxicating impact on art across the nation. Here in Tampa, it was "a swell time." That would all end for the city with the collapse of the real estate boom in 1926. The party was over. After 1927 it is hard to find headlines regarding art in the *Tampa Tribune*.

Walter Collins organized a large exhibit of paintings for the South Florida Fair in February 1927. Twenty-seven paintings from the Southern States Art League were on view, including Marie A. Hull's prizewinning *Golden Fog, Tampa Bay* and Emma S. Gilchrist's *Through the Palms*. The Florida State College for Women in Tallahassee and the University of Florida also exhibited.[21]

In March 1928 Loulie Anderson and Hazel Ward represented the Tampa Art Institute at the first annual meeting and exhibit of the Florida Federation of Art, held in Gainesville. Before moving to Tampa, Anderson, a native of Tennessee and an alumna of the Art Institute of Chicago, was director of the art department at Mississippi Synodical College. She served as president of the Tampa Art Institute and secretary of the Florida Federation of Art.[22] Helen Ward's painting of the *Alert*, a Tampa tugboat on the Hillsborough River, won the Tampa Board of Trade first prize at the meeting. Ward had come to Tampa from Chicago in 1923 and, like Anderson, studied at the Art Institute of Chicago.[23]

Loulie Anderson. Watercolor, 16 by 20 inches.

The Institute was incorporated in 1929 as an all-volunteer organization. The two main annual projects, in addition to regular exhibits, were putting on an art exhibit for the Florida State Fair and assisting in Tampa's fine arts festival as part of Gasparilla.[24]

The Depression hit Tampa hard, but the art life of the community continued. The Students' Art Club held elaborate annual receptions at members' homes on Bayshore Boulevard; raising funds to buy George Inness Jr.'s painting *Sun Shower.*[25]

In 1931, when the Florida Federation of Art Annual Circuit exhibit came to Tampa, Donald Blake was ex-president of the Federation and now president of the Tampa Art Institute. The Federation's exhibit of forty paintings was the most extensive collection of paintings by Florida artists ever assembled in Tampa and included works by Emmaline Buchholz of Gainesville, Edith Fairfax Davenport, Ruby Warren Newby, and Lu Halstead Jerome of Orlando, Margaret Davidson of Mount Dora, Mark Dixon Dodd, Janet King, and S. Peter Wagner of St. Petersburg, and Edith Smith Harrison and Harold Hilton of Jacksonville.[26]

Asa Cassidy moved to Tampa from Sarasota in 1931 and opened a studio on Platt Street. A New Yorker before coming to Florida, Cassidy owned one of the oldest lithographing companies in the country. He designed all the advertising art used to promote D. W. Griffith's film *Birth of a Nation.* Cassidy sold his company to devote his life to portraiture and oil painting. After some time in the Bahamas, he moved to Sarasota, and finally to Tampa. "Florida wasn't new to me. My father

and mother lived in St. Petersburg in 1900 and my brother shared squatter's rights to what is now Treasure Island with an old fisherman." Cassidy painted portraits of Mary Pickford, Enrico Caruso, and naturalist John Burroughs.[27]

Asa Cassidy. Oil on canvas, 20 by 30 inches.

The Florida Education Association was in Tampa for its annual convention in March 1933. Blanche Cahoon, supervisor of art in the Tampa public schools, gave a talk on the importance of art education in the schools. Cahoon had a continuing positive influence on art education and exhibition in Florida and was later elected president of the Tampa Art Institute.[28]

The Florida Art Project of the Works Progress Administration (WPA) opened in Tampa, with Josephine Hill Smith as director.

The Students' Art Club opened its fall season in 1940 with a luncheon at the Columbia Restaurant, the subject Pan American Friendship. The Misses Mercy and Mary Ybor sang.[29] A year later the subject had changed to Art in National Defense.[30] The women could read the *Tampa Tribune* as it told of Hitler's advances in Europe.

After Pearl Harbor, the Tampa art world continued quietly, with regular meetings of the Students' Art Club as part of the Tampa Art Institute. Artist Lella Aulls was elected president. Hundreds of guests were at Mrs. James Mooney's home on Bayshore for the 1941 annual reception. Norman Borchardt, art instructor at the University of Tampa, was a guest speaker. Malcolm Fraser and Jean Jacques Pfister came to town from Orlando to lecture and exhibit their

work. In 1942 Mrs. O. K. Howland received the prize for the best painting of the year. Donald Blake had a one-man exhibit at the Tampa Art Institute gallery.

In 1944 the Tampa Art Institute's general theme was Art for Victory. The Institute's exhibits at the municipal auditorium included work by Dr. Douglas Angus, professor of English at the University of Tampa, and original paintings by Arthur Schneider, who made his winter home in the city. Schneider, a protégé of A. M. Willard, famous for his painting *The Spirit of '76,* was the organizer of the Cleveland School of Design.[31]

A discussion of postwar plans for the art community and an analysis of the effects of the war on the world of fine arts was a feature of a meeting of the Tampa Civic Art Commission at the University of Tampa in March 1945. Mayme Sellers Leonetti was principal speaker.[32] Leonetti, who had studied at the Art Students League in New York, was president of the Tampa Art Institute in 1946.

When the war ended, there were no dramatic changes in art appreciation in Tampa. Exhibits sponsored by the Art Institute and the Students' Art Club opened and closed with little fanfare. The *Tampa Tribune* was relatively quiet in its reporting on art. In 1948 the Students' Art Club opened a show at the municipal auditorium. Twelve members exhibited, including Elise Frank.[33]

World-class modern art first came to Tampa with the opening of a traveling exhibit from New York's Museum of Modern Art. The exhibit included work by Cézanne, Renoir, Van Gogh, Rousseau, Matisse, Picasso, Klee, Dalí, Miró, Chagall, and Marin. Thirty-five years after the Armory Show in New York, modernism arrived in Tampa.[34]

Revolting against what some felt was an undue bias toward modernism by the Tampa Art Institute, Tampa artists led by Lawrence Porth formed the Tampa Realistic Artists and held their first annual Bullfrog Creek "Paint-nic" at Bullfrog Creek in Ruskin.[35]

Lawrence Porth began his career as an artist during World War I when he met Norman Rockwell, who was stationed with him as a seaman in training at Charleston, South Carolina. Rockwell saw Porth's work and encouraged him to pursue his art seriously. After study at the Art Institute of Chicago, Porth won a scholarship to the Louvre in Paris, where he learned to restore Old Master paintings. On his return to the United States, he taught at the Art Institute of Chicago. He came to Florida in the 1940s and began working at the Ringling Museum as a restorer. Later he moved to Tampa as art instructor at the Elise Frank School of Art. Porth (or van Porth, as he sometimes styled himself) lived on the

Hillsbrough River in Sulphur Springs, where many of his paintings were done. He painted in a realistic style that was not popular at the time with the avant-garde of art in Tampa. He was criticized by one Tampa journalist as only a competent technician, a mere illustrator. The same was said, of course, of his friend Norman Rockwell.[36]

Lawrence Porth, *After the Rain, Sunrise My Back Yard*. Exhibited Florida International Art Exhibit, Florida Southern College, Lakeland, 1952. Oil on canvas, 24 by 30 inches.

The Florida State Fair, held annually in Tampa, was always a major exhibition site for Florida art, attracting artists from all areas of the state. Year after year hundreds of paintings were entered. Norman Borchardt, now professor of art at the University of Tampa, was the superintendent of the fair's department of fine arts.

Dixie Cooley of Tarpon Springs won the grand prize.[37] Cooley, a native of Georgia, graduated from Sophie Newcomb College and studied at the Art Students League in New York City. Peyton Boswell Jr., art critic and editor of the *Art Digest*, wrote of her work: "Dixie Cooley's watercolors of the Deep South . . . are sincerely portrayed. These freshly painted landscapes are marked by an even tempo of steady workmanship and a consistency of execution. She paints appealingly picturesque scenes in a direct manner. The South is sunny, the day is sunny, and so are Mrs. Cooley's watercolors."[38]

Ris Armstrong, who owned a small farm in Riverview, won the grand prize in 1950 with a painting of a group of Brahman cattle grazing in a quiet Florida

hammock.[39] Armstrong, a third-generation Floridian, studied at Florida State University when it was Florida State College for Women, and at the Ringling School of Art in Sarasota. She credited Donald Blake with contributing much to her technical skill.[40]

In 1951 the Art Institute opened the season with an exhibit of the works of the husband-and-wife team Helen Frank Protas and Jay Protas of Sarasota.[41] That winter the Art Club of St. Petersburg crossed the bay to be guests of the Students' Art Club.[42] In May an inter-American art show was held at the University of Tampa with Cuban and American artists exhibiting.[43] That summer the Institute sponsored free art instruction twice a week in Plant Park. Lawrence Porth, Flo Bottari, Joseph Escuder, and Neva Byrd Sherman were instructors.[44]

Flores Tina Bottari was born in Tampa in 1914 and graduated from H. B. Plant High School. She received an A.B. degree in education from Florida State College for Women. Bottari taught art at Plant High School from 1942 to 1947, and in 1948 succeeded Blanche Cahoon as supervisor of art for Hillsborough County schools.[45]

Joseph Escuder, originally from Spain, moved to Tampa from New York City in 1947. The *Tampa Tribune* said of his work, "While nature is his source, and his work is mainly subjective, there is a warmth and vitality about his work that is arresting."[46] Escuder was well known for his stained glass panels in the Plant City Courthouse.[47]

Neva Byrd Sherman studied art at the University of Tampa and with William Pachner at the Florida Gulf Coast Art Center in Belleair. She served on the board of the Florida Federation of Art and on the executive committee of the Tampa Realistic Artists. Sherman was a member of the Tampa Art Institute and the Creative Arts Group of the Tampa Bay Area. In 1957 she assisted Myrtle Taylor Bradford of Miami on American Art Week for the American Artists Professional League in Florida. Her paintings won first prizes at the Florida State Fair and in Florida Federation of Art exhibits.[48]

Norman Borchardt and Lawrence Porth organized the 1952 annual art exhibit at the Florida State Fair; gathering the works of artists from around the state, including Harrison Covington of Gainesville, Louis Freund of DeLand, Syd Solomon from Sarasota, and A. E. Backus of Fort Pierce. Chris Clark, an instructor in portraiture at the Ringling School, served as judge.[49]

Christopher Lee Clark, a native of Tampa, studied at the University of Florida and the Art Students League in New York. He taught at the Ringling School for three years and after World War II briefly ran the Island City School of Art in Key West. In 1951 Clark reopened his Tampa studio on Eagle Street. One of the city's favorite artists, he won the S. H. Kress award at a Florida Federation of Art annual exhibit for *Crapshooters*. Clark painted portraits of many prominent Tampa citizens, did the murals for the Surf Club in Miami, and was featured in the *Saturday Evening Post* and *Forbes* magazine.[50]

Neva Byrd Sherman, *Seminoles,* 1951. Oil on board, 22 by 28 ¼ inches.

Another artist son of Tampa was Joseph Testa-Secca. Testa-Secca earned his B.A. from the University of Tampa and a master's degree from the University of Georgia. During World War II he served as a medical illustrator with the navy. Returning to Tampa, Testa-Secca opened a studio in Temple Terrace on the Hillsborough River. Bullfights were a favorite theme, his *Wounded Bull* winning an award at a Society of the Four Arts exhibition in Palm Beach. Walter Chrysler purchased his *Fencer* for the new Chrysler Art Museum in Provincetown, Massachusetts. Testa-Secca created the glass mosaic murals that enhance the entrance of the Administration Building at the University of South Florida. He was artist in residence at the University of Tampa, an instructor at the Tampa Art Institute, and a painter of national repute.[51]

One of Joe Testa-Secca's pupils was John Langford. A New Yorker, Langford moved to Tampa in 1940. He won awards from the American Association of University Women and the Tampa Art Institute and exhibited his work from

New York to San Francisco. In 1952 he opened the Langford Gallery at 314 West Lafayette Street to provide an outlet for artists and a place for people interested in art to visit.[52]

In 1952 the Tampa Art Institute members' show opened with an exhibit characterized by the *Tampa Tribune* as "varying from extreme realism to the completely non-objective." Tampa artists exhibiting included Art Institute president Helen Mahood McGehee, Larry Rutigliano, Olivia Whitaker, and Alfred Bowman, who was exhibiting a series of watercolors that looked "strongly reminiscent of a Sheeler industrial subject."[53]

Helen McGehee studied art at Randolph-Macon Woman's College and privately with her mother, Sallie Lee Mahood, and with William Pachner. Her work was exhibited widely in the East and Southeast. She won the Mississippi Art Association Gold Medal in 1932, the Virginia Museum of Art Award in 1949 and in 1954, the Florida State Fair prize for landscape.[54]

Larry Rutigliano was born in Tampa in 1925. He studied with José de Creeft and Stuart Davis, and in New York City at the New School for Social Research with Mario Carreno and at the Traphagen School of Design. While in New York he studied department store display as well as painting and sculpture. He used an unusual combination of media, applying plaster to burlap, and painting and etching the surface, like an Italian fresco. Known in Tampa as a stage and lighting designer, he also worked as display director for a Cuban department store in Ybor City. In 1955 Rutigliano was honored with inclusion in the Ringling Museum of Art exhibit Fifty Florida Painters.[55]

Olivia Whitaker, long active in Tampa art circles, was a past president of the Tampa Art Institute and one of the members most responsible for its growth. Primarily a self-taught artist, she studied with Asa Cassidy, William Pachner, and Joe Testa-Secca.[56] Whitaker's subject matter was realistic, but designed with strong qualities of cubism and abstractionism. She experimented with combinations of oils, casein, plastics, crayon, and ink.[57] Whitaker won many first awards at exhibits of the Tampa Art Institute, Florida Federation of Art, and Florida State Fair.

1953 saw the Art Institute open its annual at the municipal auditorium with an exhibit of works by local artists, including Helen McGehee, Olivia Whitaker, Neva Byrd Sherman, Aileen Soskis, and Jack Wilson.[58]

Aileen Hall Soskis graduated from Sophie Newcomb College in New Orleans in 1938 with a major in design. She later studied with William Pachner at the Florida

Gulf Coast Art Center in Belleair. Soskis won many prizes, including the purchase award of the Tampa Art Institute for *Railroads* and first prize for *The Wreck* at a Florida State Fair.[59] Art critic Peri Tucker of the *St. Petersburg Times* commented, "Mrs. Soskis' work is the more definitely 'jelled.' She seems to see everything with a grave sort of gladness and has sifted out all details that would clutter up her calm world. The resulting compositions appear simple though actually they are meticulously thought out patterns, made up of a patchwork of subtle color changes held together by a few important lines."[60] In 1955 she was honored with inclusion in the Ringling Museum exhibit Fifty Florida Painters.[61]

The Ringling Museum included a third Tampa artist, Felice Batell, in its landmark exhibit. Batell was born in Valencia, Venezuela, in 1903. In the mid-twenties she studied at the Akademie der Künste in Berlin, and a few years later at the Parsons School of Design in New York City.[62] She too was a pupil of William Pachner in Belleair.

Jack Wilson was born in Lakeland but grew up in Tampa, where he graduated from Plant High School in 1931. Wilson studied at the Ringling School of Art in 1931–32 and went on to become a professional medical illustrator, working at Johns Hopkins, Duke University School of Medicine, and the Medical College of Georgia.[63] After service in the navy during the war he returned to Tampa to paint the portraits of some of Tampa's and South Florida's most noted families, including a five-by-seven-foot canvas, *Portrait of Mrs. Corral and Her Seven Daughters*, and *The Lykes Children*.[64]

The Art Institute, with a membership of almost 500, sponsored outdoor art exhibits three times a year in Plant Park, a total of ten annual exhibits, sketch classes on Wednesday evenings at the University of Tampa, summer art classes for children, and a Beaux Arts Ball.[65]

In the spring of 1953 the Cuban Club of Ybor City sponsored two art exhibits, to promote the Latin Quarter as an inspiration for painters, and to encourage young artists to exhibit their work. *El Columbia Patio* and *Fiesta* won first prizes for Loulie Anderson and Billie Van Landingham. Contributors of oil portraits at the Cuban Club included José Peres, Sergio Meza, Frank Sabella, Onelio Cabez, Joseph King, Louis Salazar, and Mrs. C. Curbelo.[66]

Cecil Cross was exhibiting with fellow Tampa Art Institute members Whitaker, McGehee, Rutigliano, and Escuder in Tampa's Capital Theater in February 1954. The *Tampa Tribune* noted:

> Cecil Cross hasn't had too much space in our paper but nonetheless she is well known in art circles, both as a promising artist and a grand character. Aged 75, Cecil's white bobbed head has been seen ducking in and out of Bill Pachner's painting class for the last eight years--ever since the classes began. In fact she hasn't missed a single class in all that time with the exception of two months when she was handicapped by a broken wrist. Cecil began painting as a small child but never took her art seriously until she met Pachner. Now she no longer considers painting as a hobby but as her life's work. She enters all the shows, sometimes manages to get hung, and has developed a style all her own that is unmistakable.[67]

The Art Institute held a tea in 1954 to honor four members who won awards at the annual Florida Federation of Arts exhibit. Annick Du Charme's oil was judged best in the show and Chris Clark's second best, while Olivia Whitaker took second prize for best modern painting.[68]

Paul Tollefson, the fourth honoree, had graduated from the Royal Swedish Academy in Stockholm and studied art in Paris and Spain. He came to the United States from Norway in 1936 and in 1955 moved to Tampa to make Ybor City his home. Tollefson had gone to sea on a training ship at the age of eleven and remained a sailor throughout his life. "Tollefson's paintings derive much of their strength and form from his lifelong association with the sea. . . . Abstract expressionist in style; his paintings are strong in design and often done in the colors of a winter storm."[69] He won awards at Florida State Fairs in 1956–57, from the Florida Federation of Art, from the Society of the Four Arts in Palm Beach, and numerous times from the Tampa Art Institute. Tollefson signed his work "Lobo."[70]

In 1956 the Tampa Realistic Artists, first organized in 1949 as a reaction against the Art Institute, reorganized at Lawrence Porth's home with Porth elected president.[71] The artists opened what they hoped would be a permanent gallery on Nebraska Avenue with an exhibition of fifty paintings.[72] Still struggling to find exhibition space, artists announced they would be opening a gallery on the first floor of the old Mirasol Hotel on Davis Island with an exhibit of the work of Annette Saylor, Chester Thrasher, and Ted Powell.[73] Saylor was new to Tampa. Thrasher, from Ohio, spent six months a year in Florida painting landscapes and studied with Chris Clark. Ted Powell, from St. Petersburg, was founder of the Creative Arts Group of the Tampa Bay Area.[74]

The Tampa Art Institute and the Realistic Artists were not just exhibiting local artists but actively inviting artists from around the state to show their work. Edith Richcreek and George Bartlett, from St. Petersburg, exhibited at the Davis Island gallery.[75] The Florida Artist Group show at the Art Institute featured modernist Syd Solomon of Sarasota demonstrating his technique. Tampa members exhibiting included Aileen Soskis, Hal Pobuda, Lora Zornow, Paul "Lobo" Tollefson, Jules Winston, and Joe Testa-Secca.[76] At the Third Annual Sunshine Festival David Phillip Anderson of St. Petersburg won first prize with his oil *Kismet*.[77] The Spring Members' Show opened with Joe Testa-Secca winning first prize for *Toro* and Paul Tollefson second prize for *Totem*. Testa-Secca and Tollefson were both from Tampa, but increasingly the local exhibits featured artists from the greater Tampa Bay area.[78]

Seventy-one artists passed the jury of selection for paintings in the 1958 Florida State Fair. In February a motorcade left Craft Village on Fourth Street in St. Petersburg, bound for the fair and a reception by the Tampa Art Institute. The list of exhibitors at the fair was a who's who of Florida artists of the 1950s.[79]

The Institute held a membership tea and reception to observe the thirty-fifth anniversary of the organization. The 150 artist members were expected to contribute to the exhibit, My Favorite Picture.[80] The Art Institute was now offering professional art instruction by William Pachner of Clearwater, Harold Nosti of St. Petersburg, and Joe Testa-Secca.

Everyone had positive comments about the 1959 Florida State Fair. Joe Testa-Secca called it "one of the better shows in the Southeast," and Harold Nosti said, "The show is good, the best yet." Ralph Brown, who taught children's art classes locally, said, "I've been coming for nine or ten years and this show is tremendous." Testa-Secca won top prize with *Toro y Picador* and William Pachner second prize for *Variations on the Avignon Pietà*. The Fair exhibit included many priceless paintings from the Potter Palmer art collection--works by Picasso, Degas, Monet, Toulouse-Lautrec, and Matisse. Bertha Honore Palmer had helped build the city of Sarasota and the Temple Terrace neighborhood of Tampa. Her art collection today forms the core of French impressionist paintings at the Art Institute of Chicago.[81]

The Tampa Realistic Artists had almost one hundred members in 1959. The debate between realism and abstract modernism continued. The Realists stated their case in the *Tribune*:

> We believe that representation is an integral element in a painting although the character of the representation used may vary according

> to the development of the Art and the purpose of the artist. To us, Art is Truth. As professional artists, it is our contention, that truth in art can be measured by the artist's ability to prove his work through the communication of his ideas visually as representation, without need of explanatory verbal or written material.[82]

Lawrence Porth, assisted by Walter Penrose, Frank Spillers, and Elise Frank, arranged the Students' Art Club's 1960 annual reception and exhibit.[83]

The Tampa Realistic Artists elected Dr. Charles S. Giles, associate professor of fine and industrial arts at the University of Tampa, president. Giles had graduated from the Vesper George School of Art in Boston, studied at New York University and Rutgers, and received graduate degrees from Florida Southern College in Lakeland and the University of Florida. A member of the American Artists Professional League, he was listed in *Who's Who in American Education.*[84]

In May the Tampa Art Institute opened its annual members' show with twenty-seven totally abstract or nonobjective painting. Saul Arnold won first prize for his untitled painting in abstraction, Angela LaValle second for *Juggler*.[85]

Tampa's private galleries were flourishing. John Langford, who had been exhibiting the work of local artists for eight years, moved his gallery to 1001 Grand Central Avenue (Kennedy Boulevard). The new Langford Gallery allowed increased space for exhibits. In the opening 1960 exhibit were the current Florida State Fair fine arts competition winners, including Hilton Leech, Olivia Whitaker, Paul Tollefson, Helen McGehee, David Anderson, Patricia Granger, and Saul Arnold.[86]

Two years earlier Aileen Soskis had opened The Gallery on 15th Street in Ybor City, where she exhibited her own work and the work of Tollefson and Pachner. In 1960 she opened for the winter season with a new exhibit of works by Tampa artists including Pachner, Tollefson, Larry Rutigliano, Helen McGehee, Daisy Koenig, Cecil Cross, Saul Arnold, and Fonchen Lord of Lakeland.[87]

The debate between abstract and realistic painting heated up when a group of forty artists met to form the Tampa Academy Art League. The realist artists felt themselves excluded from exhibits at the Florida State Fair, at the Art Institute, and even by the *Tampa Tribune* in favor of abstraction. They began holding exhibits about town in the Seminole Bank on Hillsborough Avenue, at the Tampa Garden Club, in the Springs National Bank in Sulphur Springs, outdoors at Lowry Park, at the Chamber of Commerce, at the Vela Vale Art Center on Florida Avenue, anywhere they could find exhibition space.[88]

Back in 1920 the *Tampa Tribune* noted, "Tampa has reached that stage of cityhood which calls for important achievements in fine arts." That observation did not take material form until 1979, when the Tampa Museum of Art was erected on the Hillsborough River.

In 2008, after a decade of struggling to arrange financing, construction started on a new museum. The people of Tampa wanted to make a statement, erecting an architectural landmark, an icon that would center culture in the downtown area.

San Francisco architect Stanley Saitowitz designed the building as a modern sculpture; a simple rectangle with a large square recessed balcony and a shimmering pierced-aluminum exterior. Another modern sculpture, Alexander Calder's huge mobile in the atrium, *Les trois barres* (The Three Bars), was kept secret until opening day.[89]

On the evening of February 4, 2010, the museum opened with a black-tie reception. Tampa Mayor Pam Iorio told the three hundred invited guests, "This belongs to you. This is your museum. . . . I hope you have many great memories here for years to come." Cornelia and Richard Corbett, Celia and James Ferman, and Carol and Frank Morsani, the largest private contributors to building the museum, were honored.[90]

The museum sits like a silver birthday cake celebrating one hundred years of Tampa art. Today, the walls of many Tampa homes are decorated with the work of Tampa artists long forgotten. Someday the new museum will be ready to exhibit the artistic heritage of the city.

Anna Elizabeth Allen. *The Pier, St. Petersburg*, circa 1935.
Oil on board, 18 by 24 inches.

St. Petersburg we're here to shout
Knows what the shoutin's all about
The people here know how to live
And what to offer, what to give
To make their visitors all feel
The welcome they receive is real. . . .
This splendid million-dollar pier,
This grand hotel before us here
Are built on sand dredged from the sea
When water front was deemed too small,
St. Pete said, "This won't do at all.
Our city well deserves the best
That gold can buy or mind suggest.
We'll steal the bottom from the bay
To give our guests more room to play."
Then engineers with zeal inspired
Work'd day and night and never tired,
Nor counted cost, nor toil, nor time
Until the work complete, sublime
Was finished and dear old St. Pete
Was knocked completely off his feet.
He scratched his nose, he rubbed his eyes
And nearly fainted with surprise
For there before his very door
Was all he ever craved and more.
A bathing beach, and all that means
A lovely park and flowering greens.
Amusements too of every kind
That decent folk may hope to find.
A place to dance, a place to dine,
A place to drive in warm sunshine.
A place to rest, a place to fish,
A place for everything you wish,
On any day throughout the year
And that's the recreation pier.

—Cassidy, *The Rubbernex in Florida*

Chapter 8

St. Petersburg

When the Russian nobleman Pyotr Alexeyevitch Dementyev came to Florida in 1882, his onetime neighbors in the imperial capital at St. Petersburg had enjoyed access to the Hermitage State Museum for a generation. One of the finest museums in the world, the Hermitage boasted masterpieces by Rembrandt, Michelangelo, Leonardo, and a thousand other artists whose work defined the Renaissance, and the high culture of Western civilization.

Here in Florida little had changed since Ponce de León's arrival in 1513. Dementyev, who changed his name to Peter Demens, found a nearly perfect Eden. Pinellas County was all pine land, grazing cattle, and luminous but empty beaches when Demens brought the Orange Belt Railroad to Tarpon Springs in 1887.[1] The only art here was nature's untouched landscape.

It was Demens's railroad that first brought European art and culture to Florida in the form of an aging, idealistic, aesthete, American artist, George Inness.[2] Inness had grown up in Newburgh, New York, and, rejecting the life of a grocer, left for New York City to become an artist. With the backing of a wealthy New York patron he was able to travel to Italy and France. In the Fontainebleau forest outside Paris he worked with the great men of the Barbizon School. Jean-Baptiste-Camille Corot, Théodore Rousseau, Jean-François Millet, and Eugène Delacroix became teachers and friends. Inness was also familiar with the work of a new group of French artists, the impressionists, who at the time were being ridiculed across the Continent.

When Inness arrived in Tarpon Springs, he had an international reputation, acknowledged as one of America's greatest landscape artists. It was here in Tarpon Springs that Inness painted some of his best paintings. He was accompanied by his son, George Inness Jr., who would later have wide influence on art development in Florida. From St. Petersburg to Tampa, from Orlando to Jacksonville, the younger Inness carried his work and the message of the importance of art to the community.

The Orange Belt Railroad was extended south from Tarpon Springs to a high point of land at the southern end of the Pinellas peninsula. Here city founders

Peter Demens and Colonel John Williams debated the naming of the new city. A coin flip, or a petition sent to the Post Office Department in Washington, settled the question. Demens named the city St. Petersburg after his childhood home in Russia. There were no onion-domed churches here, only the simple bricks and mortar of the Detroit Hotel. The Hermitage was only a memory.

A few years later in 1902 a young newspaper reporter came to St. Petersburg from North Dakota. His name was William Straub. If history is to honor the first artist in St. Petersburg, the honor must go to Bill Straub, the first editor of the *St. Petersburg Times*. Straub was a talented artist. His cartoons and drawings graced the masthead of the *Times* and the front page for many years. His painting of the waterfront, done in 1903, defines the early appearance of the city.[3]

William Straub*, St. Petersburg Waterfront*. From a 1913 brochure, *The Sunshine City,* issued by the St. Petersburg Board of Trade.

One of the first art exhibits in St. Petersburg was the display at the St. Petersburg Mid-Winter Fair on February 16, 1906, of works of local amateur artists. Artists included Grace Clark, Annie Bradshaw, James McCardell, and Belle Smith.[4]

Miss Frances Williams, former director of art for the Pennsylvania Chautauqua, opened an art school in the Harrison Building offering instruction in drawing and painting. Williams, who studied at the New York School of Art with William Merritt Chase and Robert Henri, had just returned from art study in Europe. Williams placed advertisements in the *St. Petersburg Times* in January and March of 1908. There is no further record of her art school.[5]

Eight years later J. Liberty Tadd, director of the Public Industrial Art School in Philadelphia, arrived in town and leased the American Woman's League building on the waterfront for a new art school. Located at 1st Street and 2nd Avenue on

what would later be Beach Drive, the Florida Winter Art School of St. Petersburg opened on November 1, 1916. The establishment of the school was "regarded as a big thing for St. Petersburg." Tadd ran the school with his wife, Margaret, until his sudden death in 1917. Mrs. Tadd carried on until 1919, when their recently widowed daughter Edith Tadd Little took over.[6]

Discussing these early days, Margaret Tadd said: "There was no art here. We had always been accustomed to it and we felt that a city was incomplete without art and art appreciation. The only thing to do was to bring it here." As directors of the Florida Winter Art School, they sent out invitations to influential people in the city for the organization of an art club. Instead of the thirty they had hoped for, nearly ninety responded.[7]

Early in December 1919 artists and many people who were just interested in art, held a first organizational meeting at the Huntington Hotel. More than seventy-five attended. Speakers who favored an art club, believed it would provide entertainment for the many artists who vacationed, or worked, in the city during the winter months. Mrs. Tadd offered the Florida Winter Art School as a meeting place for the new Art Club of St. Petersburg, and George Bartlett was elected president. The first two exhibits were of oils by Albert Bierstadt and a group of landscapes painted by Walter Collins of Tampa.[8]

Censorship was an issue when the Art Club exhibited a nude painting. Two ministers and a real estate agent formed a committee of three to protest the artist, Walter Collins for "his cruelty in exposing undraped figures of the here to fore divine." That, said one committee member, "would be horrible for a young bride and groom to witness." After the story appeared in the newspapers, the art school was flooded with people wanting to see the prohibited masterpiece. Several nudes from the Cincinnati Art School were exhibited the following week in Tampa and in St. Petersburg without incident.[9]

At a meeting of the St. Petersburg Woman's Club at the Florida Winter Art School in 1920, Edith Little talked about St. Petersburg as the City Beautiful, and wondered if the city might have an annual festival similar to New Orleans's Mardi Gras. The club went on record as approving a Festival of Pageants (later the Festival of States) to begin the following year. Club membership that year was 450.[10]

J. Liberty Tadd and Edith Tadd Little were alumni of the Pennsylvania Academy of the Fine Arts, so it was no accident when the Academy lent thirty canvases to the Florida Winter Art School for a major exhibit in January 1921. The Pennsylvania Academy is the oldest art school in the United States, founded in 1805 by, among others, Charles Willson Peale. One of the paintings lent was Peale's famous *The Staircase Group*.[11]

S. Peter Wagner. Oil on canvas, 19 ½ by 27 ½ inches.

The Art Club put on an exhibit of the works of S. Peter Wagner of Washington, D.C., and H. H. Green, from Buffalo, New York. Wagner, by profession an architect as well as an artist, was spending his first winter in St. Petersburg. He would return to St. Petersburg for more than thirty years, holding annual exhibits at the Art Club gallery and become a well-known figure in Florida's art community. Green exhibited original canvases of sporting scenes and points of interest in St. Petersburg and Tampa, used as covers for city and county advertising folders.[12]

Tarpon Springs was known to the world as a center for the sponging industry, but to artists it was the home of George Inness Jr. Edith Tadd Little and her students made what was an annual trip; traveling first by car and then by boat up the Anclote River to Inness's studio. Inness showed a number of his paintings, illustrating with them his ideas on composition. He explained that the effect of light and atmosphere he produced in his paintings was due not to paint but to the absence of paint, not to color but to the suggestion of color. Inness whistled and tapped on the clouds of his painting and frequently used musical terms to describe his ideas about painting.[13]

> I do not paint out of doors any more. I am not strong enough, and things change too quickly. I walk out of doors a great deal and study the changes in light, color and atmosphere, and then I come in and paint what I feel. I make notes in my note book of the appearance of the sky and clouds. I note the position of the sun and look at my watch. The better the notes, the better the tune. I whistle when I paint, and here I drum.

The high point of the 1922 social season started when John Phillip Sousa and his band were greeted on their arrival by boat from Tampa; more than thirty cars paraded with the band down Central Avenue. On Saturday night after a concert at the La Plaza Theatre, a black-tie reception for Sousa at the Winter Art School included an exhibition of paintings by Captain George Harding, an official artist for the Allied Expeditionary Force during World War I; paintings by George Inness Jr. and Jane Peterson. [14]

Spring saw the beginning of a regular Art and Artists column in the *St. Petersburg Times*, written by a young woman, Eve Alsman, who would later marry Walter Fuller of St. Petersburg. The Fullers were major landowners who would develop the City of Venice and the Jungle area of St. Petersburg. Eve Alsman Fuller was later elected president of the Florida Federation of Art from 1930 to 1934 and appointed state director of the Federal Art Project in Florida as part of the Works Progress Administration (WPA) in 1936.[15]

Eve Fuller was an eloquent spokeswoman for Florida art. Her voice is heard in a review of the paintings of Christian Walter in the *St. Petersburg Times*:

> The loveliness of Florida skies, the amazing purity of color in the water, the sugar whiteness of beach sands caused Christian Walter, prominent American landscape artist, to linger for two weeks in St. Petersburg and paint the local scenes. . . . Noticeably beautiful are the orchid tints of the skies, caught by Walter in every picture. There is the entrance of Bayboro, where squat commercial buildings are foreign looking, in the last light of the day. White cirrus clouds merge to smoky mauve at the horizon and gradually melt into the blue-green water, which can't quite give up the tint of the sky. Do you remember how the sand makes a sort of ridge about the beach at Pass-a-Grille before it reaches the water, tiny, sandy swells? The artist caught that very curve in his *Picking Shells on the Beach*. And he also catches the curve of the shore shape itself, where it makes a little arm out in the Gulf—that rendezvous for those perky, long-legged water snipes. . . . Quite the loveliest thing is a moon scene, the moon half hidden by a mist, and the sand piled up on the beach like little abrupt cliffs of snow….[16]

The persistent efforts on behalf of art by Mrs. J. Liberty Tadd and her daughter Edith Tadd Little brought real benefits to St. Petersburg. Members of the club gave lectures on art at St. Petersburg High School, and groups of children, sometimes as many as two hundred, were taken to the art exhibits and given short talks on the paintings. On weekends the club would put on ten

free exhibits each season; thousands would pass through the Winter Art School.[17]

Edith Tadd Little was an important force for art appreciation in St. Petersburg and in the state for many years. She was still teaching at the school in 1933. Later she moved to Winter Park, where she again had great influence on the art community.[18]

The 1924 season was marked by a parade of artists visiting the city. It began with an exhibit by Alice Ravenel Huger Smith of Charleston. Smith exhibited regularly in Florida, and later became known as one of the founding artists of the Charleston Renaissance. The people of St. Petersburg loved Smith's beautiful watercolors of the Carolina coast. The *St. Petersburg Times* called her paintings "the most beautiful watercolors ever shown here."[19]

Next came an exhibit of works by Frank Benson and William McGregor Paxton, both later famous as American impressionists and members of the Boston Ten. They were followed by a group of artists from New Rochelle, New York, including Norman Rockwell with several of his *Saturday Evening Post* cover paintings, and then by S. Peter Wagner. At the end of the month the Art Club still found time to make its annual visit to the studio of George Inness Jr. to view his new painting, *The Only Hope*.[20]

A story in *American Art Magazine* in December 1924 compliments the city:

> St. Petersburg, Florida, a small but famous southern resort city, has made such rapid strides in its advancement in the world of art during the past few years that it has won for itself, among other well known sobriquets, that of the largest art center south of Atlanta. The Art Club of St. Petersburg is the real force for the extension and growth of the art phase of St. Petersburg society. During the winter months when thousands of visitors flock to this little city to enjoy its famous sunshine and mild climate, the art club is most active.[21]

Mark Dixon Dodd moved to St. Petersburg from New York City in 1925 to open the Mark Dixon Dodd School of Art. Dodd was born in St. Louis and received his first training there at the St. Louis School of Fine Art. He later studied at the Art Students League in New York and under Charles W. Hawthorne at Provincetown on Cape Cod. Dodd spent the rest of his life in St. Petersburg, painting murals for the Mediterranean Room at the Huntington Hotel and designing homes in the Driftwood subdivision of the city, each home presented with one of his paintings.[22]

Mark Dixon Dodd*, The Pier*, St. Petersburg. Watercolor, 14 ½ by 17 ¾ inches.

Janet King was a young woman when she came to St. Petersburg from Canada in 1915. By 1925 she was well established in the local art scene; a charter member of the Art Club; and exhibiting her work at the Pasadena Woman's Club. In 1926 Captain George Lynch, superintendent of the St. Petersburg school system, announced that the city would be the first in the state of Florida to have an art department in its schools. Janet King would find a home at St. Petersburg High School, teaching art there for twenty-two years. In 1956 she was elected president of the Florida Federation of Art.[23]

Janet C. King, *Hibbs Boats, Bayboro, St. Petersburg, Fla*., 1929.
Oil on board, 16 7 by 20 inches

Young George Snow Hill, the son of Captain George Hill, a longtime resident of St. Petersburg, was studying art in Paris. A story in the *St. Petersburg Times* with a "June 13,1925, Paris" byline, reads in part:

> George Snow Hill, alias "Whiskers" has long been famous in the Latin Quarter because of the thick black growth which hangs below his chin. But the chances are that he will be much more so now because of "Le Balson" [*sic*] . . . to be seen among the vast showings of the annual Salon des Artistes Francais now housed in the temporary barracks of the Tuileries Gardens. "The Balcony" is a little gem. . . . it is only a sample of the wide choice of subjects made by this young American who sees with an artist's perspective the value of quiet, unobtrusive corners and the subtle moods of the commonplace. . . . Mr. Hill is very young. . . . like many another American he came over to do a little work and study, and now he calls it home. All of Paris in a magnificent stretch can be seen from the great window of his charming studio,

where he lives with his big white cat. . . . Mr. Hill has not wandered far for his subject. He has found some fascinating bits of life on roofs, women hanging out washing, a cat and its mistress watching the street below, workmen out on scaffolding, every one showing remarkable observation, fresh feeling and often a real sense of humor. . . . What especially distinguishes the work of this artist is his delicate coloring. His tones are subdued and give almost a pastel effect with subtle pink and silver gray tones predominating, making harmonies in the style of Whistler. His portrait of a dancing girl in rose and silver on a dark background brought forth most favorable comment at his recent exposition at the Galleries Simonson and with many other canvases gives promise of an interesting future for at least one American artist living in Paris.[24]

George Snow Hill, self portrait in Paris. Etching 2 by 3 inches.

In Paris, George Hill would marry Polly Knipp, a young woman he met as an undergraduate at Syracuse University. Around 1931 the couple moved to St. Petersburg, where both would have long and fruitful careers painting the life and times of the city.[25]

While the artistic careers of the Hills were just beginning in Paris, Pinellas County mourned the death of George Inness Jr. at his summer home in Cragsmoor, New York, on July 27, 1926. The *St. Petersburg Times* observed:

> It was the blessing and good fortune of Florida and especially of Pinellas county that just as the late George S. Inness, Jr. made his home through

> the winters of 30 years in Tarpon Springs, so his genius, his light and the forceful visions of his brush are to remain here, a lesson and a gift to the state as long as canvas bears the strain of time and color and oil survives for the enlightenment of mankind. . . . For he was, as so many great minds are, democratic, full of soul, as he was full of the visions of art.[26]

A good example of the vision of art, and of its influence on St. Petersburg and its people, was the work of C. Perry Snell and his transformation of barren sand spits on the bay front into the beautiful landscape of Snell Isle. Snell imported reproductions of the most famous Venus statues of Europe—the Venus de' Medici in the Uffizi Gallery and Canova's *Venus Italica* in the Pitti Palace in Florence, the Venus de Milo and Thorvaldsen's *Venus with Apple* in the Louvre, the Capitoline Venus in Rome, the Callipygian Venus in Naples, a Danaid Venus, and more—and used these classical sculptures to decorate the streets and buildings of the island. Snell also imported many original works of art, including *The Four Seasons*, figures carved out of Carrara marble by Giulio Aristide Sartorio. The statues, along with reproductions of the Sphinx and carvings of lions, tigers, and panthers, were placed as street markers. The largest collection was located at Snell Isle Plaza, with more than thirty sculptures—vases of flowers and fruit, large urns, and cupids. Snell employed W. C. Shackleton, sculptor, designer, and stoneworker, to assist him with the project. Shackleton did all the decorative work in Granada Terrace and the Venetian landing on the bayou. When an Italian masterpiece was found to have a piece missing, Shackleton replaced it. Also working with Snell were Edith Tadd Little, in charge of decorating, and Verner Wennersten, a wrought iron artist who spent fifteen years as an apprentice in Switzerland. Wennersten worked in the Jungle Crafts Shop at Jungle Prado, and did the ironwork for Perry Snell's home and the Walter Fuller home.[27]

Mr. Snell," said the *St. Petersburg Times*, "has realized that one can be lifted above mere sordid existence into the realm of the beautiful and ennobling things of life by attractive surroundings. . . . one finds at Snell Isle . . . the future greatness of a city but also the happiness and prosperity of its people."[28]

Another artist working with Snell was Ortan H. Copson an Englishman who lived in the St. Petersburg subdivision of Pasadena. Snell used tiles decorated by Copson for his Spanish or Moorish styled homes on Coffee Pot Bayou. In London Copson was employed as an artist for Queen Victoria's publisher, Raphael Tuck and Sons and worked as a decorator of porcelain for such famous potteries as Royal Worcester, Minton and Doulton. He came to the United States and Grand Rapids, Michigan in the 1890's, to work as a furniture decorator. In Florida, in the 1920's, Copson continued as a pottery decorator, first for the Manatee River and

the Graack Potteries in Bradenton, and later for Joseph Kohler's Florida Pottery and the Crescent Tile Company in St. Petersburg. The *St. Petersburg Times* noted Copson's work in an Art Club of St. Petersburg exhibit. "Octar (sic) Copson, English artist, who has made his home in St. Petersburg for the past few years, is a new exhibitor with the local gallery, although he has been a member of the Art Club for some time. Mr. Copson's work displays decided English style and tradition, although many of his subjects are Floridian. One of the most delightful of his eight pictures entered is a slight sketch in oil made of the curving beach at Pass-a-Grille.[29]

Orton H. Copson, St. Petersburg. Oil on board, 13 ½ by 17 ¾ inches.

The Art Club opened its first annual exhibition of paintings by local and visiting artists in February 1927. Artists included Elsa Anshutz Zieg, Orlando V. Schubert, Frank Duhme, Cornelia Clampitt, Mark Dixon Dodd, Janet King, Otto Lashe, Florence Tricker, S. Peter Wagner, and Rosa Wagner. Rosa Wagner had been teaching with Edith Tadd Little at the Florida Winter Art School. The club was now meeting in a building leased by the City of St. Petersburg, on Second Street North and Beach Drive.[30]

Elsa Anshutz Zieg was a cousin of Thomas Anshutz, the Philadelphia artist who succeeded Thomas Eakins as director of the Pennsylvania Academy of the Fine Arts. Zieg had been a director of the Associated Artists of Pittsburgh. Her first exhibit in St. Petersburg was at the Gypsy Inn. She continued to paint in St. Petersburg for many years.[31]

Orlando Schubert was a Cleveland, Ohio artist who wintered in St. Petersburg. Well known for his painting of *Perry's Battle on Lake Erie*, Schubert first came to the city for the winter of 1919 and, from his trips to tarpon fishing grounds, did paintings of the "silver king" in action. When he died in 1937 Schubert's landscapes were donated to the newly formed Clearwater Art Museum, as a nucleus of the museums collection.[32]

Orlando V. Schubert*, Florida or Bust, On to St. Petersburg.*
Watercolor, 9 by 12 inches.

In 1927 Jean Paleologue opened a studio at 222 Sixth Avenue South and formed a class for the study of outdoor painting. From 1893 to 1900, working in Paris under the name "Pal," Paleologue gained fame for his posters depicting the Moulin Rouge and the Follies Bergère. He was commissioned by the Florida Department of Agriculture for similar artwork for the cover of a 1929 advertising brochure extolling the virtues of Florida. He died in Miami in 1942.[33]

Frank Duhme was an artist and a park warden out on gulfcoast beaches, who, in 1914, built a home in the jungle area of Bay Pines. Constant exposure to sea and sky, resulted in his painting of many masterful Florida scenes. Eve Alsman Fuller reviewed his work in the *St. Petersburg Times*:

> Painting is a natural happy and easy accomplishment for Frank Duhme which probably accounts for the variety shown in the four oil paintings in the exhibiton. 'Twilight' and 'Lupin Time' are much alike indepiction of deep, green, wet woods of Florida. The 'Still Life of Florida Flowers' is finished and brilliant and was outstanding in a recent exhibiton in Cleveland. But 'Autumn Evening' is real Florida, showing as it does the

peace and subdued brilliance of a path in a Florida hammock, late in the fall. The paintings of Mr.Duhme are pleasant adornments in the homes of many residents of Florida and his exhibitions in the north are always popular. He is a popular painter with much ability, he might easily be a great painter if he made the effort.

Duhme continued to paint for the next fifty years; at one point he worked as a writer and radio commentor for WTSP.[34]

Frank Duhme. Oil on board, 30 by 38 inches.

Jean Paleologue, advertising brochure, State of Florida, Bureau of Immigration, 1929.

By 1928 there were five art schools in St. Petersburg: the original Florida Winter Art School run by Edith Tadd Little, the Beaux Arts School opened by Elsa Anshutz Zieg, the Paleologue School, the Mark Dixon Dodd School of Art, and the Wilkinson School of Music and Applied Arts run by Janet King.[35]

The Florida Federation of Art, founded just two years earlier in Orlando, brought their third annual exhibit to St. Petersburg in 1929. Some of the best artists in Florida exhibited more than thirty oil paintings. Local artists included Janet King, Mark Dixon Dodd, S. Peter Wagner, Rosa Wagner, and Elsa Anshutz Zieg.[36]

Mark Dixon Dodd*, St. Petersburg, 1935*. Watercolor, 10 ¼ by 14 ½ inches.

November 1929 brought Black Monday, the Wall Street crash, and the onset of the Great Depression. Artists like everyone else suffered, but art exhibits in St. Petersburg continued. The 1930 Art Club annual had fifty-nine paintings; some work refused for lack of space. Mark Dixon Dodd, now head of the fine arts department at St. Petersburg Junior College, exhibited watercolors of the Bayboro waterfront.[37] George and Polly Hill, among the most promising artists on the American scene, also exhibited. Polly showed her prizewinning etching *Green Benches*. Her etchings were chosen for inclusion in Fine Prints of the Year, an annual exhibition of the fifty best prints made in America. The *St. Petersburg Times* described her work.[38]

> Among the numerous prints is one of Mrs. Hill's latest etchings "Green Benches" which won first prize in the black and white division of the Florida Federation of Art exhibition last autumn at Sarasota. It has also been shown in Chicago and New York. Mrs. Hill enjoys putting people in

her etchings, provided the group is intent on doing things that interest them. She has depicted, with great success, other characteristic scenes in and around St. Petersburg, fishing from the bridge at Johns Pass, picnicking on the beach, so that she is accumulating a series of typical local scenes concerned with people, crowds of people, enjoying life in this locale.

Polly Knipp Hill, *Green Benches*. Etching, 8 by 9 ¾ inches.

Both Mark Dodd and George Hill won commissions for historical murals for the Florida building at the Chicago Century of Progress. Hill's murals, *The Disston Land Sale* and *Osceola and the Treaty at Moultrie Creek*, and Dodd's *Seminole War* were hung in the upper galleries of the Florida exhibit.

A public exhibition of artworks by members of the club was held in Straub Park in 1935 as part of the Spring Festival of States. Because of the Depression, membership was down. Many couldn't afford the six-dollar annual dues, but there were still 104 members, 75 of whom were active artists. A typical week of activities at the club included daily afternoon sketching trips about St. Petersburg with ten to fifteen members participating, Monday evening lectures and classes, and, on Thursdays and Sundays, art exhibits open to the public.[39]

As the Great Depression deepened, President Roosevelt created the Civilian Conservation Corps and the Works Progress Administration to help put needy people back to work. Artists were some of the neediest. Eve Alsman Fuller was appointed

state director of the Federal Art Project in Florida as part of the WPA. The goal was to give struggling artists gainful employment that served the public interest. In St. Petersburg the Florida Art Project (FAP) of the WPA was supervised by Alan Shaw, a talented artist who had worked in Hollywood motion pictures and in Texas oil fields before coming to St. Petersburg in 1930. He directed the FAP in St. Petersburg for six years and wrote occasional columns on art for the *St. Petersburg Times*.[40]

Alan Shaw, *Morning Mist*, 1934. Oil on canvas, 22 by 28 ¼ inches.

George Snow Hill worked for the FAP and was awarded commissions for a series of murals for the U.S. Coast Guard station in St. Petersburg; for U.S. post offices in the Florida county seats of Madison (*Long Staple Cotton*), Milton (*Loading Cotton*;), and Perry (*Cypress Logging*); for St. Petersburg City Hall; and for Peter O. Knight Airport—this last series, *History of Flight*, restored many years later and displayed today at Tampa International Airport.[41]

George Snow Hill, *Osceola and the Treaty of Moultrie Creek*.
Study for the Florida Pavilion, Chicago Century of Progress, 1933.
Oil on board, 30 by 30 inches.

George Snow Hill, *The Disston Treaty*. Oil on board, 30 by 30 inches.

The WPA and the FAP continued into 1941 with the opening of a gallery in the Jordan Park housing project and with exhibits by Edith Richcreek. Richcreek moved to St. Petersburg in 1924 from Brooklyn and was well known for her ability with quick portraits. During World War II she sketched thousands of servicemen. She was president of the Art Club of St. Petersburg in 1948–49.[42]

The FAP ended with the beginning of World War II. When the war was over, exhibits continued at the Art Club gallery on Beach Drive. In 1949 the club held its thirty-first annual spring exhibit. Some of the local artists were Elsa Anshutz Zieg, M. L. Kapelhoff, Echo H. Stuart, and Harriet Harrison.[43]

In 1950 the Art Club presented exhibits by six members of the Florida State University art faculty, including Professor Edmund Lewandowski, well known for his art on the cover of *Fortune* magazine; an exhibit of the watercolors of Charleston Renaissance artist Alice Ravenel Huger Smith, and a Christmas exhibit of work by local artists including Edith Richcreek, Winifred Offord Long, Theodore Zeidler, Riley Napier, Fred Oliver, and G. Goodsell Mack.[44]

Robert Sprague opened the Sprague School of Art in St. Petersburg on 9th Street North, with William Edwards and Paul Seavey as instructors. Sprague was a member of the art faculty at St. Petersburg Junior College. During World War ll he was chief of the art department for the U.S. Army Air Force at Wright Field.[46]

In 1951 Sprague organized an exhibit at the Junior College. Contributors included Mrs. Sprague, and Barbara Struble McConnell, William Pachner, and William Oravetz of the faculty of the Florida Gulf Coast Art Center in Belleair, Faye Henthrone of Clearwater, and Ethel Clonts, Marguerite Cunliffe, Norman Levesque, George Snow Hill, and Florence Milliken, all from St. Petersburg.[45]

Art Club officers in 1952 included Janet King as president, along with Edith Richcreek and May Spear Clinedinst. Clinedinst, a retired art teacher from Brooklyn, New York, studied at the Brookyn Museum and with John Carlson, Anthony Thieme, and Stanley Woodward. The National Association of Woman Artists sponsored a traveling American show of one hundred of her Florida and New England paintings. She was well known in Florida art circles and a constant prizewinner in Gulf Coast group exhibitions. Clinedinst is listed in *Who's Who in American Art.*[47]

The 1950s were an active time for art in St. Petersburg. Robert Sprague, with a number of other artists, helped organize the St. Petersburg Professional Artists Group, later renamed the St. Petersburg Art League. Emmett Sutton, another well-known artist in St. Petersburg, maintained a studio on 3rd Avenue North

for years.[48] Prominent Pinellas County artists who had important exhibits in St. Petersburg in the 1950s included Sutton, William Pachner of Clearwater, Ted Powell, and Paul Seavey of Dunedin.

A Pinellas Park mailman, Robert Bruce Reese, wrote columns on art, music, and poetry for the *St. Petersburg Evening Independent*. In 1951 he purchased property on 60th Street North in Pinellas Park, where he opened the Contemporary Art Gallery. Reese was a principal in the formation of the Creative Arts Group of Tampa Bay, an organization of artists, writers, poets, and musicians, and helped Tampa Bay artists with their work until his death in 2005. Jack Kerouac, author of *On the Road*, was a frequent visitor, and Jim Morrison recited his poetry there while a student at St. Petersburg Junior College in the early 1960s.[49]

May Spear Clinedinst, St. Petersburg, *Seminole Indian Village*.
Oil on board, 12 ¼ by 15 ½ inches.

Harold Nosti joined the Sprague Art School as an instructor in 1956. Nosti received a commission for a large mural for the St. Petersburg Beach city hall. He had numerous one-man shows and exhibited in national and regional competitions, winning many first awards at Florida Federation of Art annuals and the Florida State Fair.[50]

Art had taken on a life of its own in St. Petersburg. Artists no longer had to rely on the Art Club for exhibitions. When Riley Napier came to town and opened a studio and art school on 9th Street South, the city had many art venues. George Snow Hill and Mark Dixon Dodd were still working and had studios and galleries. There was Napier's gallery, the Sprague School on 9th Street North, and the Contemporary Art Gallery in Pinellas Park. And there was still the Art Club of St. Petersburg Gallery on Beach Drive.

Back in 1916, when J. Liberty Tadd and his family opened the Florida Winter Art School on downtown waterfront property at Beach Drive, Mrs. Tadd had said, "We felt a city was incomplete without art . . . the only thing to do was bring it here." The Art Club of St. Petersburg had flourished on Beach Drive for forty-five years. By 1961 the Art Club's membership was down, and the building, now over fifty years old, was dilapidated. But the land on which the gallery sat, next to Straub Park, still held promise. Bill Straub would have smiled at what followed.[51]

Into this now empty building moved a shy, slender New York art lover, Margaret Acheson Stuart. Margaret was the daughter of Edward Goodrich Acheson, millionaire inventor of graphite and carborundum. She loved art, she loved museums. To overcome her shyness, she had taken a two-year course at the American Academy of Dramatic Art in New York City. She appeared in a play on Broadway, and later was understudy to Lynn Fontanne. The shyness remained, and she became an expert in bookbinding and the repair of rare books. In 1930 Margaret Acheson married Lyall Stuart, a building contractor, and together they traveled to museums in Europe.[52]

Stuart had been coming to St. Petersburg for years. In 1961, at age sixty-five, she was still beautiful, an interesting and elegant woman with an idea.

> All my life I've been a great museum visitor, since I was a little child and was taken to the Natural History Museum in New York. I've gone to museums between trains. I've even kept a taxi waiting, when I had to catch a train, while I ran into the National Gallery to have one more look at a painting I liked. Sometimes, with certain paintings, I would find in a museum a quiet excitement. So, finally I said to myself, "If you miss it so much, why not have a museum in St. Petersburg?" That's how the idea came.[53]

In 1961 Stuart moved into the old Art Club building and began planning. She approached the city council, and two years later the old building was torn down and construction started on a new museum. Here, on the very property where

the Tadds had started their art school in 1916, there arose a great Renaissance Revival building, reflecting the influence and grandeur of New York's Metropolitan Museum. Margaret Stuart's idea would become reality.

At nine o'clock on the evening of February 6, 1965, some two thousand charter members of the new St. Petersburg Museum of Fine Arts gathered on Beach Drive to mark the opening. It was an elegant evening, with the ladies in gowns and wraps, the men in black tie. The occasion was one of the greatest cultural and social events ever seen in St. Petersburg. Surveying the scene, Margaret Stuart must have had a shy, impish gleam in her eye. Her forerunners, the Philadelphians J. Liberty Tadd, Margaret Tadd, and Edith Tadd Little, would have been pleased to see Charles Willson Peale's *The Staircase Group* on loan from the Pennsylvania Academy of the Fine Arts.[54]

The Tadds in their wildest dreams could not have imagined such a night.

Asa Cassidy. *The Spirit of Sarasota*. Oil on canvas, 29 by 43 inches. Sarasota County Historical Center.

Sarasota has its own song. Sing it for us Ma.
"The Pathway of life is a tangled maze
Sarasota, Sarasota
And blindly we grope our way,
Mirrored in your emerald bay
In search of a phantom called happiness
Ever shining in the sunlight
Eluding us day by day.
As the purple shadows play.
But God plann'd a spot in a southern clime
Sarasota, Sarasota
On the shore of a summer sea
Smiling earth and sky and sea.
And I found that spot, now I call it home,
Sarasota, Sarasota
For it's happiness to me.
You are happy, happy home to me."

--Cassidy, *The Rubbernex in Florida*

Chapter 9

Sarasota

The great bay slept quietly under the hot Florida sun. Deep in its depths the goddess Venus awoke slowly, rose to the surface and, dancing on the waves, looked about and thought, "How beautiful." Laughing, she ordered the Fates and Muses to attention. Here, she commanded, they would build a great city and name it for love. Here they would build a palace fit for a king and queen, a palace that would be filled with art and attended by all the animals of the earth.

Legend has it that the bay was named for the beautiful young Sara, princess in the house of de Soto who died and was buried in the bay with her Seminole love, Chichi-Okobee. Years later the Seminole Indians were gone. The great bay, now Sarasota Bay, hid a secret.

In 1885 a group of twenty Scottish families arrived. They did not even dream of art. Their interests were hunting, fishing and farming. A town gradually developed, with a population of seventy-five. In 1895, cattle and hogs still roamed Main Street. Sitting on the bay, the area had good fishing and slowly became known as a resort for winter tourists.[1]

Sarasota's evolution from a fishing village to an art center began with two art collectors with large, if not overwhelming, personalities--Bertha Honore Palmer, queen of Chicago society, and America's great Circus King, John Ringling of New York City. Ringling was dazzled by the area. He loved the beaches. Mrs. Palmer thought Sarasota Bay more beautiful than the lagoons at Venice. Venus had indeed been at work. These two remarkable people would launch a drama that only the Fates and the gods could command.

Mrs. Potter Palmer was as close to royalty as any woman in late-nineteenth-century America could be and still be an American. The wife of a businessman who developed Chicago's State Street and the famous Palmer House Hotel, Mrs. Palmer was the undisputed leader of Chicago society. In 1891 she and her husband traveled to France, where they visited with the expatriate artist Mary Cassatt. Cassatt introduced Mrs. Palmer to French impressionism and guided her purchases of art from Edgar Degas, Pierre-Auguste Renoir, and other impressionists who, at the time, were still struggling for recognition. In 1891

Bertha Palmer purchased twenty-five paintings by Claude Monet.

Mrs. Palmer was appointed president of the Board of Lady Managers at the World's Columbian Exposition--the White City, as it was later known. In 1893 she was responsible for organizing an exhibit of modern European paintings at the exposition. This was the first presentation of impressionism in America, two full decades before the Armory Show in New York City. When the queen of Spain traveled to Chicago for the exposition and heard she was to be the guest of Mrs. Potter Palmer, she remarked, "I cannot meet an innkeeper's wife." They did meet, and Mrs. Palmer was smiling and gracious in the face of the queen's sullenness. Five years later, when the Palmers were invited to a party in Paris in honor of the queen, Mrs. Palmer regretted: "I cannot meet this bibulous representative of a degenerate monarchy."[2]

It was this art collector and connoisseur who came to the small town of Sarasota in 1910 to purchase land for a cattle ranch. The Palmer Ranch consisted of 80,000 acres between the present U.S. 41, the Tamiami Trail, and Interstate 75. Mrs. Palmer chose a 350-acre site south of the city for her winter estate and called the property Osprey Point. When her home, The Oaks, was finished, she filled it with her artistic treasures. The impressionists Degas, Monet, and Renoir arrived in Sarasota in 1912.[3]

Mrs. Palmer's interest attracted people of wealth and influence. She had no idea that the city would one day become an art center. When she died in Sarasota in 1918, a large parcel of land was left to the state of Florida as the Myakka River State Park, but her art collection was left to the Art Institute of Chicago.

John Ringling needs no introduction. America's circus impresario and his wife Mable loved art. The Ringlings first came to Sarasota in 1909 and, like Mrs. Palmer, began buying land. Ringling's interest was the barrier islands of Longboat and St. Armand's Keys. Ringling built a home, Cà d'Zan, on Sarasota Bay and the Ringling Causeway out to the beach. The Ringlings toured Europe annually, collecting sixteenth- and seventeenth-century baroque art, statuary, and a large collection of the work of Peter Paul Rubens. They had begun to dream of building a great museum for their collection.

Ringling asked architect John H. Phillips to prepare some sketches. The Ringlings wanted to leave an art legacy. Friends like New York mayor Jimmy Walker tried to persuade them to build the museum in a major metropolitan center where large numbers of people could have ready access, but John Ringling loved Sarasota and wanted to give the people of the southeastern United States a place where they could see great art. The Ringling Museum was to be the first major museum in the South.[4]

While the Ringlings dreamed and made plans for a museum, Florida was enjoying a real estate boom. Sarasota developers needed to advertise, and the magazine and newspaper advertisements needed art that would attract customers. It was commercial art that first brought artists to the city.

Asa Cassidy, president of a New York lithography company and a poet of some ability, came to Sarasota in 1924. Cassidy had done all the advertising art for D. W. Griffith's silent film *Birth of a Nation*. He was Sarasota's first professional artist and one of its leading citizens. His painting of a 1920s bathing beauty riding the back of a tarpon in Sarasota Bay, titled *The Spirit of Sarasota*, hung in City Hall for years.[5]

In 1925 two young artists from Philadelphia arrived in Sarasota. Raphael Sabatini and Julian E. Levi opened the DaVinci Studio in the Blackburn Building on Main Street and began to decorate the city. They painted murals for McAnsch Square, Palm Avenue, a Sarasota beauty shop, and the Tip Toe Inn, just opening at Sixth and Pineapple, where their ten-foot panel was a central decoration. The front page of the *Sarasota Herald* announced: "Julian Levi, Sarasota artist, boasts that his left hand is worth $50,000. He can back up that statement by flashing on any doubter an insurance policy with figures reading for that amount."[6]

Artist Walter Beach Humphrey of New Rochelle, New York, arrived for the 1925-26 winter season. Humphrey was a friend and Dartmouth classmate of Sarasota realtor Roger Rise, who needed help with advertising art. Humphrey's work appeared in the *Saturday Evening Post*, and he had already gained a reputation for his Florida scenes. He designed the cover for the Florida magazine *Sunniland* and the cover of an advertising booklet for Venice-Nokomis, *The Spirit of the Pearl City on the Gulf.*[7]

Landscape artist Joseph Ness came from Atlanta to join with Asa Cassidy in opening the Cassidy-Ness Studio, also in the Blackburn Building. The *Sarasota Herald* described their work:

> The unveiling of the most comprehensive panoramic view of Sarasota Bay, the city of Sarasota proper, and those magnificent developments, Longboat Shores and Long Beach, the two principal developments of the A.S. Skinner organization on Longboat Key, was an attraction at the Skinner office, which drew hundreds of spectators yesterday. The painting, which has dimensions of six by twelve feet, is the first execution of the Cassidy and Ness Studios, the latest art company to establish in the city. The new company has given to the city one of the most magnificent paintings of the wonderful waterfront and keys which has ever been exhibited here.[8]

**Cassidy-Ness Panoramic View of Sarasota,
from a Sarasota County advertising brochure.**

A week later the *Herald* carried more on the work of Cassidy and Ness:

> A magnificent panoramic painting which will grace the sales rooms of Whitfield Estates in Bradenton was completed yesterday by the Cassidy and Ness studios and today the canvas will be hung for exhibition in Bradenton. . . . In the whole sweep of the canvas there are the Longboat, Anna Maria and Cortez Beach scenes from the mainland and along the border of the water is shown that vast stretch of land lying between Bradenton and this city. . . . Sun and clouds play over the whole vista, and there is not an item of beauty which has been excluded from the scene. The numerous inlets, canals and miniature waterways forming a network around the water's edge is brought out in remarkable effects, and in the depiction of the yacht basin the artists have given their talent full score. Mirroring a full sun, intercepted by banks of clouds which cast their shadow over the land, great effects have been achieved in recreating a scene of wonderful beauty and reality. . . . the magnificent stretch of bayside property has been brought out in striking color tones and contrasts. . . . The white of the buildings and broad drives contrasts strikingly with the deep green of the vegetation. The varicolored display of flowers and foliage margin the bay and the streets. Gently rolling land and shimmering waters are vividly pictured. The new million dollar hotel and the handsome club house are each shown to full advantage. Graceful sails are shown gliding hither and yon over the blue waters of the bay. Stately homes in various colors here

> and there dot the view, and more than once the eye is struck by some charming feature of beauty of the section which the skill of the artist has brought forcibly to the attention. This is the third commission they have executed. . . . Their two previous works were placed in Whitfield offices at St. Petersburg and Tampa.[9]

The Sarasota Woman's Club sponsored the first organized art exhibit in the city in March 1926. Once again, as in Jacksonville, Tampa, and Miami, it was the ladies who first sought to develop art appreciation. Anna Winegar, a nationally known New York artist who specialized in flower and garden art, exhibited twenty of her paintings.[10]

Two years after their initial conversations, architect John Phillips presented the Ringlings with a model of the museum. The charter was signed on June 16, 1927, and construction began that summer.

The Ringlings brought hundreds of paintings to this country. Most were held in storage in New York until the museum was ready, but many were kept at their home on Sarasota Bay. Baron Detlev von Hadeln, considered one of the greatest living authorities on Italian art, was visiting the Ringlings and interviewed by the *Sarasota Herald*:

> Mr. and Mrs. Ringling are to be the means of making Sarasota the art center of the entire South and one of the leading art centers of the world. . . . There is no exaggeration in my statement that it will mean bringing the Art Center of the South to Sarasota. . . . at present, after one leaves Washington . . . there is in the South no great Art Gallery or Museum. . . . Sarasota will entertain visitors from all parts of the world, great artists and critics of art who will come to view this magnificent collection.[11]

Noting the baron's comments, an editorial in the *Sarasota Herald* the following morning reflects the community's feeling:

> It is quite significant that there should be in this small city in southwest Florida a collection of art of sufficient magnitude and excellence to attract hither a man of his distinction. When he assures us that Sarasota will become the chief center of art in the south, he strengthens our faith in the future of our city. . . . We cherish the hope that it will in time make Sarasota not only a center of art, but of culture in general.[12]

John Ringling hired a young artist, Robert Webb Jr., to do interior decorative art work at his home, Cà d'Zan, on Sarasota Bay. As a teenager Webb had worked as a paint mixer for John Singer Sargent when Sargent painted the murals for the Boston Public Library. In Florida, Webb helped Addison Mizner with paint decoration for his Palm Beach homes. Working in Sarasota for several years, Webb did the paint decoration for the home of realtor A. B. Edwards, the Edwards Theater in downtown Sarasota (now the home of the Sarasota Opera), the El Vernona Hotel, the Sarasota Courthouse, and Cà d'Zan. Webb exhibited twenty-two of his original paintings and sketches in the mezzanine of the Edwards Theater.[13]

In March 1927 it was announced that Sarasota would be the official winter home of the Ringling Brothers–Barnum and Bailey Circus. The circus arrived in December and opened to the public for a fee of twenty-five cents for adults, ten cents for children, the money raised to go to the John Ringling Community Chest fund.

Venus still slept in Sarasota Bay and dreamed of the day the museum would open. By the end of 1928 the building was essentially finished, but problems with the catalog of the museum holdings prevented a formal opening.

In 1928 Elizabeth Sturtevant Theobald and her husband Samuel, both professional artists, arrived from New York to make Sarasota their winter home. The Theobalds would be the first of many artist couples to come to Sarasota. Elizabeth had been vice president of the National Association of Women Painters and Sculptors, and Samuel's work had appeared in leading magazines. Regarding the Ringling Museum, Sam Theobald was quoted by the *Herald*: "It will attract hundreds of art critics, artists and persons interested in the finer arts."[14]

The Florida Federation of Art (FFA) had been founded in Orlando in 1927, and Mrs. Marcia Rader, a Sarasota schoolteacher vitally interested in art education for children, was a member. Rader began teaching in Sarasota in 1918, and by 1924 she was principal of Bee Ridge High School, where she taught mathematics and later art. In 1929 she was serving the FFA as chairman of the education committee. Rader was active in Sarasota civic and social organizations, including the Woman's Club, working as art supervisor at Southside School, and as chairman of the Sarasota Red Cross.[15]

Eve Alsman Fuller, president of the FFA, came to Sarasota from her home in St. Petersburg to address the Woman's Club. The Federation was seeking to develop art clubs in Florida, and it is likely that she and Marcia Rader brought up the subject of an art club for Sarasota.[16] Rader hoped to organize groups for study at the Ringling Museum, for sketching, and for art exhibits, but an amendment to the bylaws would be required to authorize the creation of an art department. The

seeds of what would become the Sarasota Art Association were being sown.[17]

The Woman's Club approved the new Department of Fine Arts and plans were made for an exhibit at the club. The *Herald* announced, "Forty Pictures to Hang in 1st Sarasota Exhibit." The FFA brought their annual circuit to Sarasota. Eve Alsman Fuller was guest of honor, and Asa Cassidy, "of this city . . . and artist of note," was one of the judges. Marcia Rader was named chairman of the new art department of the Sarasota Woman's Club.[18]

On December 18, 1930, New York artist Truman Fassett literally flew into town from Lakeland, in his new Bird biplane. He had exhibited at the Milch Galleries in New York City, and some of his recent Sarasota scenes had been exhibited in Philadelphia. Fassett spent a day taking invited guests for flights over the city. He would become a leader in Sarasota social circles, active in the soon-to-be-organized art association, the Little Theatre, and a tournament-winning amateur golfer.[19]

The École des Beaux-Arts came to Sarasota in 1930 in the form of a distinguished Parisian alumnus. Professor Pierre Rochard opened his studio in the annex of the Mira-Mar Hotel. Rochard had exhibited at the Architectural League of New York and painted murals at the Waldorf-Astoria and New York's Metropolitan Opera House before coming to Sarasota.[20]

In 1930 the Ringling Museum's long engagement with the people of Sarasota and the State of Florida continued to sputter. The museum was still not ready for a formal opening. Mable Ringling died in June of that year. Grief weighed on John Ringling and problems with the catalog continued. The museum finally opened for one day on March 31, 1930, as invited guests and the public viewed the collection for the first time.[21]

Sarasota was in the midst of the Great Depression when the *Herald* carried the following:

> Old man Depression, that wry old bug-a-boo with his eternal grouch, is going to cheer up or get out next Tuesday evening, for the Whitfield Country Club is going to make it hard on hard times that night. Members of the club have been bid to a dance that evening to enjoy the Depression, and to learn how to have fun though broke. The dancers will put away their tails and tux, or hock them, and drag out their oldest and shoddiest costumes. Orchestra, waiters, and everything will be in keeping. . . . Come and bring your hard luck tales and clothes, and you will be so tired of depression that we will all shake that thing off forever.[22]

On March 2, 1931, the iron gates of the Ringling Museum opened again, but

only for one week, the duration of the Sara de Sota pageant. Ringling continued to pursue his dream--and that dream included a school. Dr. Ludd Spivey, president of Southern College in Lakeland, approached Ringling, looking for financial support for his institution. They met at Thomas Edison's eighty-second birthday party. Ringling suggested that Spivey become the director of his new school of art, to be known as the School of Fine and Applied Art of the John and Mable Ringling Art Museum.[23]

Ringling's original plan was to locate the school on the grounds of the museum, but the Depression put a financial strain on everyone, including Ringling. The Bayhaven Hotel a few blocks south of the museum was chosen, renovated, and formally opened on October 2, 1931. Local businesses were closed for two hours to allow employees to attend. Three thousand people came, out of a city population of seven thousand. Verman Kimbrough was chosen as the new resident director, and George Pearse Ennis was named head of the art faculty. There were about seventy-five students in the first class.[24]

Verman Kimbrough was a well-known opera singer. George Ennis was president of the American Water Color Society and a nationally known landscape and mural painter. Ennis attracted fame for his stained glass window designs for the New York Athletic Club, the Church of All Nations in New York, and the victory windows in the chapel at the United States Military Academy. Many people confused Ennis with George Inness Jr., who had done so much work for Florida at his home in Tarpon Springs. The two were good friends, and Ennis believed there was a relationship and that the names originally were the same.[25]

The second semester at the Ringling School began with twenty new students. Professor Max Bernd-Cohen joined the faculty. Bernd-Cohen had recently returned from six years in Europe. An artist with an international reputation, he was in demand as a speaker throughout the state.[26]

George Pearse Ennis was a guest of the Art Club of St. Petersburg, exhibiting more than twenty Florida scenes in the club's gallery. Ennis made these remarks on Florida and the Ringling:

> There is abundant material in Florida which has never been put on canvas or paper . . . there is a great deal that artists have never dreamed of. . . . One would have to travel through a dozen museums in Europe to get the architectural construction that is found in the museum in Sarasota. The pillars around the loggia, in pairs and in fours, offer more than 100 varieties and all were brought to this country from Italy. In paintings, the museum compares favorably with any museum in the

> United States and with many in Europe. Architecturally, it is more wonderful than any other in this country, because it has something that the others lack--age. This is because it has been constructed with age-old materials, such as the pillars.[27]

A headline in the *Sarasota Herald* on Sunday, January 17, 1932, proclaimed, "RINGLING MUSEUM OPENS MONDAY. No ceremony planned for day's event. Formal affair will be held later." John and Mable Ringling's inspiration, their great dream, was finally finished: the Ringling Museum, their gift to the people of Florida. Venus, the goddess of love and beauty, smiled!

Victor Cassenelli, a noted landscape and marine artist from Muskegon, Michigan, spending the winter in Sarasota, gave a talk to the Woman's Club on the subject "What Is Modern Art?" A few days later a notice appeared in the *Herald*: "Sarasota Art Association will meet at the chamber of commerce on Sixth Street. . . . The Sarasota Art Association is a member of the Florida Federation of Art. Among the members of the local association are members of the art faculty of the Ringling school and many well known Sarasotans." Marcia Rader's hope for art in Sarasota was becoming a reality.[28]

Aleen Aked, *Ringling Museum Courtyard*. Oil on board, 18 by 24 inches.

On February 18, 1932, the Ringling Museum opened its first exhibit of contemporary art, honoring the work of five faculty members from the Ringling School, George Pearse Ennis, Max Bernd-Cohen, Ben Earl Looney, Benjamin Turner Kurtz, and a young member of the Salmagundi Club and the American Water Color Society, Hilton Leech.[29]

Hilton Leech came to Sarasota in 1930 as an assistant to George Pearse Ennis, and he taught there until 1942, when he left for service during World War II. He and his artist wife, Dorothy Sherman Leech, opened the Amagansett School of Art in Sarasota in 1945. For years they were one of the leading couples in the art community of Sarasota.[30]

Hilton Leech, *Mangrove Birds*. Watercolor, 11 by 15 inches.

The initial meeting of the Sarasota Art Association (SAA) was held on a Friday evening in mid-February 1932. There was a great deal of enthusiasm.[31]

An editorial in the *Herald* extolled the virtues of a Fine Arts Club for Sarasota, mentioning the Ringling Museum and the light conditions. The editor concluded: "We are glad to be able to state, upon very good authority, that the club will be organized and functioning in a very short time with a substantial membership." Plans were made then for the association's first exhibit.[32]

On April 28, 1932, a "brilliant private reception" was held by the SAA to open the annual exhibit of the Florida Federation of Art. Mrs. Marcia Rader, president of the Art Association, Mrs. Daniel Chester French, Mrs. Truman Fassett, and Mrs.

George Pearse Ennis were on the receiving line. The exhibit organized by Truman Fassett, Asa Cassidy, and George Pearse Ennis was notable for the paintings *Barnyard Medley* and *Ole Mammy Jenny* by Emmaline Buchholz, founder of the Federation, and for *A Real Boy* by Asa Cassidy, considered one of the outstanding works.[33] Lois Bartlett Tracy from Venice, Florida, won first honors. Tracy would later become famous for her paintings of the Florida wilderness. In 1935 her *Florida Jungle* was voted most popular painting at the Florida State Fair, and *Tropical Tapestry* was hung in the Florida building of the New York World's Fair.[34]

When the Ringling art students held their second exhibit at the school one of the students exhibiting was Jack Wilson of Tampa. Wilson would go on to become a medical illustrator for the Johns Hopkins Medical School and the Georgia Medical College and, after World War II, an important portrait artist in Tampa.[35]

Lois Bartlett Tracy, *Fishnets and Sails*. Oil on board, 10 by 12 inches. Exhibited Sarasota Art Association, 1943.

In 1933 Donald Blake of Tampa, formerly an illustrator for *Collier's* and *McCall's* magazines and past president of the Florida Federation of Art, was appointed to the faculty at the Ringling Art School, in charge of the commercial art division. Blake had studied at the Pennsylvania Academy of the Fine Arts and ran his own commercial art studio in New York City.[36]

By 1933 John Ringling was not well. The Depression and the Florida land bust had taken a toll on him, and he had a stroke. Verman Kimbrough flew to New York City and Ringling's bedside to discuss the future of the art school. The Ringling School faculty sent a petition requesting that the school be divorced from Southern College and that Kimbrough be placed in charge. Ringling approved and a new charter was obtained making the school an independent not-for-profit institution under the name Ringling School of Art.[37]

Ringling had spent most of his life in the circus. To rise to the top of that world, he had to know it well. That included the less attractive side of the business--the sideshows and carnival barkers and bearded lady of the midway as painted by Reginald Marsh. But there was clearly something in the man's heart that drew him to the fine arts, something that drove him to convert the wealth he earned in the circus world into the finest art of the sixteenth and seventeenth centuries, into a dream of the noblest aspirations of man.

The Depression continued to hit Ringling hard. He lost most of his fortune and was barely able to hold on to Cà d'Zan and the Ringling Museum. The great man died on December 2, 1936, leaving the home he and Mable had built, their art museum, and their art collection to the people of Florida. In 1937 the state of Florida enacted a statute "accepting the bequest of the museum and home at such time as they are freed from debts and liens." The family executors, Ida Ringling North and John Ringling North, were left with only $300 in cash to administer the estate. The next ten years would see a continuing legal battle between the Ringling family, struggling to protect Ringling's will, and his creditors.[38]

Adolph Robert Shulz, founder of Indiana's Brown County art colony, had been visiting Sarasota since the 1890s. He was sixty-five years old when he joined the faculty of the Ringling School for the 1934–35 academic year. The SAA sponsored an exhibit of Shulz's Florida paintings in the library on Main Street. Shulz was enthusiastic about art development in the city and served as president of the association for the 1935–36 season.[39]

In January of 1937 the SAA greeted the tenth annual exhibit of the Florida Federation of Art and the annual exhibit of the Art Association at the Sarasota Terrace Hotel. Several hundred people attended the opening reception. Sixty or more paintings, watercolors, and etchings were on view. One of the exhibitors was Katharine Merrill, a nationally known etcher who had a studio in New York City before moving to Sarasota in 1935. Now vice president of the association, Merrill had a studio in the Mira-Mar Hotel on McAnsch Square.[40]

The Art Association sponsored a one-man show of the paintings by Loran Wilford. Wilford, who came to Sarasota in 1936, continued to teach at the Ringling School for the next thirty-six years. He became one of America's best-known watercolorists.[41]

Art Association founder Marcia Rader died in 1937. To honor its fifth president, the Florida Federation of Art announced it would confer a Marcia Rader Memorial Award, for the best nonprofessional painting, at the annual exhibition.[42]

The year 1938 began with the election of Verman Kimbrough of the Ringling School of Art as mayor of Sarasota.[43]

At the first meeting of the Art Association in the new year, Katharine Merrill approached John Ringling North and asked if it would be possible for the association to have its annual exhibit at the museum. North answered yes, he felt that John Ringling would have approved. The association sponsored biweekly motorcade sketching trips, the members meeting at the Mira-Mar Hotel and driving to the sketching grounds near a Civilian Conservation Corps camp.[44]

Guy (Guido) Saunders joined the Ringling School faculty as head of the school's costume design department. In Chicago, as head of the Department of Design at the Art Institute of Chicago, he designed costumes for the stage and ballet and supervised costume design and creation for the *Wings of a Century* pageant at the Chicago Century of Progress Exposition in 1935. Saunders was known affectionately to students as Pappy. For more than forty years he was a popular figure on the Ringling campus.[45]

The Art Association sponsored its first art mart in conjunction with the Junior Woman's Club at the John Ringling Hotel. Glamorous models and fashionable gowns were mixed with art for an Artists and Models exhibit. Paintings by Art Association members were placed about the rooms, as Sarasota's answer to Parisian models showed the latest fashions. Exhibitors included Laura Lock and sculptor Julie Manierre Mann. The Lock studio at 210 Main Street was used as an early meeting place and exhibition gallery for the Art Association. Julie Mann, from Chicago, had a studio on Indian Beach and won first prizes in sculpture at Florida Federation of Art exhibits.[46]

A number of small one-man shows were sponsored, including work by Julie Mann, Edith Roddy, and Florence Taylor Sherman. Roddy, a member of the faculty at the Ringling School of Art, was a graduate of the School of the Museum of Fine Arts in Boston. Sherman, who also studied at the SMFA, received the honors award for distinguished participation in art from the American Artists Professional League.[47]

Hilton Leech. *Fear Not*, 1955. Gouache on paper, 15 ½ by 28 ½ inches.

Thanks to John North, the eighth annual exhibit of the SAA and the first at the Ringling Museum opened in March 1938. Theodore Coe of Tampa and Ernest Lawson, N.A., of New York and Miami were jurors. Exhibitors included Katharine Merrill, Loran Wilford, John Gee, Lois Bartlett Tracy, Hilton Leech, Aleen Aked, and Donald Blake. Hilton Leech won first prize for *Village Lights*, and his wife Dorothy took second prize for a painting of her husband.[48]

Ralph McKelvey, director of the Bradenton Federal Art Project and secretary of the Art League of Manatee County, reviewed the exhibit for the *Herald-Tribune*, noting the Art Association's place in Florida art and the changing dimensions of contemporary paintings:

> The tradition that art on the Gulf Coast finds its richest expression in the work of the group of painters composing the membership of the Sarasota Art Association is well sustained in the 1939 annual . . . at the Ringling Museum . . . for Sarasota's prestige as an art center has grown in recent years, but it would be far too optimistic to concede the Sarasota group a place of pre-eminence in the art of Florida as a whole. The Blue Dome Fellowship of Miami and the Society of the Four Arts of Palm Beach would fancy themselves as serious contenders. . . . A lofty well-lighted room of the Ringling Museum affords a setting for the exhibition that . . . dignifies the undertaking but lends a background that is unique. On two of the four walls are paintings of the exhibition . . . on the far wall opposite the entrance one of those acreage paintings that featured the

> Paris salons of past years, the greatest canvas, in point of dimensions, of the Ringling collection. . . . One might wrest a poignant pang from contemplation of the contrast in size between these works of a past age and the characteristic modern paintings of the current show. The painters of today are not producing with the thought of garnishing the walls of cathedrals and palaces. Tight little apartments and the drawing rooms of country houses are the lodging places of today's art product.[49]

That spring Hilton Leech, the late Marcia Rader, and Katharine Merrill, were all named to *Who's Who in American Art.* Merrill's painting *Myakka Oaks* won first prize at the 1938 Florida Federation of Art Annual and was selected as one of two paintings to represent Florida in an IBM nationwide exhibit.[50]

The Ringling School of Art opened its seventh annual exhibit of student work and invited the community to what would be the first annual Beaux Arts Ball. Spurred on by "Pappy" Saunders, the spring costume ball would became a wild annual tradition with students like Tack Bonsack entertaining.[51]

The Art Association ended the year with a dinner at the Ringling Hotel. Famed artist Ernest Lawson was guest of honor, and the assembled members sang "Happy Birthday" to him, followed by a recitation of Kipling's "When Earth's Last Canvas Is Painted." The following year, Lawson would die tragically in the surf at Miami Beach for lack of funds to paint.[52]

Katharine Merrill*, Jungle Monarch*. Oil on canvas, 19 by 24 ¾ inches.

In 1939 the Art Association opened a permanent gallery on the first floor of the Florida Theater building facing Pineapple Avenue. The gallery was open daily from ten to five and Sundays from two to five. While Sarasota artists were exhibiting their work, and weekly sketching classes met at Laura Lock's art gallery on Main Street, the *Herald-Tribune* headlined warnings to the West from Adolf Hitler.[53]

Tack Bonsack, student at the Ringling School of Art, 1939-1941.
***Swamp Rats*, Florida Federation of Art 14 th Annual Exhibition, 1940.**
Watercolor, 18 by 21 ½ inche.

The Art Association concluded the season with a spring exhibit in its gallery at the Florida Theater building. Twenty artists exhibited, including Polly Sonntag with the circus watercolor *Winter Quarters*, Helen Johnston with flower portraits, Aleen Aked with *Under the Banyan Tree*, and sculptor Helen Q. Remsen with a Negro head, *Hoseah*.[54]

Aked, who was born in Yorkshire, England, moved to Canada in 1910. At fourteen she won a scholarship to Arthur Lismer's College of Art in Ontario. From 1929 to 1944 Aked spent winters in Sarasota and summered back in Ontario. Throughout her Florida career she exhibited regularly with the SAA, becoming president in 1942. Helen Remsen and her husband, Dr. Charles Remsen, moved to Sarasota and Bay Island in 1935. Remsen studied sculpture at the Grand Central School of Art in New York City and then with John Hovannes. She exhibited at the National Academy of Design and at the Pennsylvania Academy of the Fine Arts.[55]

Truman Fassett was president of the SAA in 1939 when the association moved into new quarters on South Orange Avenue. The first exhibit of the new season was Art in Our Town, a collection of Old Masters loaned by local collectors and contemporary art by Hilton and Dorothy Leech, Loran Wilford, Polly Sonntag, Clara Stroud, Edith Roddy, Katharine Merrill, Adolph Shulz, and Fassett.[56]

Fassett wrote a short column for the *Herald-Tribune* that detailed the city's new sense of pride as an art center. Fassett was also chairman of the board of the newly organized Sarasota Symphony.

> This exhibition is definitely an epoch in the history of Sarasota, marking the beginning of a new era in the development of the city. It represents, however inadequately, the character and standard of taste of our time and place. That this standard has astonished as well as delighted those who have seen the exhibition is proof of the need for this kind of enterprise. It has revealed an important aspect of our town about which we knew little and could confidently say less, although the city's more obvious advantages have been ably acclaimed time and again.[57]

In January 1940 the Art Association opened a large exhibit of paintings by members of Palm Beach's Society of the Four Arts, while Hilton and Dorothy Leech showed watercolors. In February the association continued with an exhibit of work by Rosamond Newberry, a newcomer to the Sarasota art group but well known as an artist in New England, and an exhibit by two young members, Stuart Lancaster and Wayne Seese, both students at the Ringling School of Art. Seese would soon join the Marine Corps.[58]

During the summer, almost as a harbinger of things to come, the airport out on the Sarasota-Manatee county line was expanded by 700 acres, to be used primarily as a commercial airport, but with the understanding it could be taken over by the U.S. Army Air Corps.[59]

In November 1941 the SAA looked forward to its twelfth season. Rosamond Newberry, now president of the association, commented, "Each year a larger membership both active and civic, and increasing attendance at the exhibitions offered, has proved that the public is genuinely interested in sponsoring the work of this organization."[60]

Students at the Ringling School of Art had begun preparations for the Beaux Arts Ball when a note appeared in the Sarasota press. Hugh Browning Johnston, son of Mrs. Helen Johnston and a graduate of Sarasota High School, had been killed in action while serving with the British army in North Africa.[60] On December

7 Rosamond Newberry was quoted in the *Herald-Tribune*: "Too much emphasis cannot be given to the fact that art is necessary in a community as books, theater and music. . . . Surely if London and Moscow under the blitzkrieg can continue to show and sell works of art, to sell out their theaters and carry on as usual, we can do the same." As these words were being read, the news came that Pearl Harbor had been bombed.[61] The newspaper, below the editorial "An Awakened America," noted the Art Association:

> We are reminded that tonight the Sarasota Art Association begins its season. . . . this organization has become a vigorous and successful institution with a growing membership . . . and a happy reputation for bringing to this city living American art. . . . Today in the horror, confusion and suffering of war-torn London we are told art carries on. Artists create and exhibit; sales are made and war-weary people seek out the galleries. Such is the vitality of art. Here is a great force, a great source of inspiration. . . . That is what we think the art association is doing for our citizens. . . . We wish the association continued success.[62]

Two days after Pearl Harbor the Art Association opened the 1941–42 season at the downtown gallery. Helen Remsen exhibited her sculpture, and a newcomer, Jerry Farnsworth, his portraits. Farnsworth, born in Dalton, Georgia, joined the U.S. Navy in World War I. After the war he studied on Cape Cod with Charles Webster Hawthorne. Here he met and married artist Helen Sawyer. Farnsworth and Sawyer would both become important American artists and valued members of the Sarasota art community, establishing the Farnsworth School of Art in Sarasota and in North Truro on Cape Cod.[63]

In January 1942 the Ringling School of Art faculty opened an exhibit of forty paintings by Donald Blake, Elmer Harmes, Hilton Leech, Guy Saunders, and Loran Wilford. The Art Association opened an Eliot O'Hara exhibit. O'Hara was not from Sarasota, but a celebrated watercolorist who worked and taught in Florida for many years. "O'Hara levels his brush at a subject like a newsman trains his camera. There is something about him that is positively Winchellesque. The palm trees rustle one to the other, into a perfect tizzy of windblown fronds, which neatly and with superb technique and color, Mr. O'Hara transfers to paper."[64]

The Red Cross took over the art gallery in the Cain Building in 1943. Partly because of gas rationing, membership dropped to forty-four. Many art associations were disbanding. The SAA commented in the *Herald-Tribune*:

> We hope to make our short season a stimulating one. Sarasota artists will show their recent work and we invite the artists among our service men stationed here with us. We will all miss the inspiration afforded by the presence of the members now doing war work afar. Our vice president, Hilton Leech, is making third dimension drawings and paintings of new models at the Curtiss-Wright plant in Buffalo. Dorothy Leech is also working there. Bill Tracy well known for his clever ceramics is teaching precision tooling. Charlotte Donnell is working in a factory in Ohio. Our president Aleen Aked is in Canada. (She was unable to get to Florida.) In the service are Jack Newberry doing camouflage work in Australia. Wayne Seese and Jack (sic) Bonsack are in the merchant marine. Others are somewhere with the armed forces.[65]

The story was incorrect on one point: artist Wayne Seese was in the Marine Corps, and in the Pacific.

Helen Sawyer. Gouache on panel, 19 ¼ by 28 ¼ inches.
William Hartman collection.

The February 1943 members' exhibit included thirty-two painters and six sculptors. Laura Lock exhibited several paintings in red, white, and blue. Lock would teach art in Sarasota for more than twenty-five years, holding classes morning and afternoon, Monday through Friday, at the Laura E. Lock Art School on Main Street, and later on South Palm Avenue.[70] Truman Fassett had three paintings, including *Dream Harbor*. Loran Wilford's *Tampa Scrub* and *Wilderness* were described as "sunny" scenes that "took one into the wilderness." Glenn Tilley Morse, a local minister and later president of the association, exhibited three paintings including *Going Fishing*. Katharine Merrill, now living in Lakeland and an art instructor at Southern College, but soon to move back to Sarasota, showed *Path through the Hammock*, one of the Florida scenes for which she was famous. Helen B. Johnston, the mother of the Sarasota pilot lost in North Africa, exhibited *Faun and Flora*.[67]

A year later on March 5, 1944, the Art Association opened its fourteenth annual in the gallery on South Palm Avenue. Jerry Farnsworth, who was working and teaching in the Laura Lock gallery on Main Street, exhibited *Sunday Morning*, a picture of a pigtailed girl reading the Sunday paper. Wells Sawyer, a member of the National Academy and Farnsworth's father-in-law, exhibited *Brother Pompey*.[68] Paintings of local scenes were plentiful and included *Seventh Street*, showing the railroad station and Bailey transfer trucks, and *No Gas*, a scene of cars in garages, fuel-less in wartime, by Sydney Dodd, the daughter of artist Mark Dixon Dodd of St. Petersburg. Edith Roddy showed the watercolor *Black Swans*, a scene at the pool of the Ringling Museum, and Robert Herzberg, who went every day to the circus to paint, exhibited *Elephants*.[69]

Wells Sawyer, *Byrds Bait, New Pass Bridge*. 10 12 by 13 inches. William Hartman collection.

In 1945, veterans were returning home. The Prew School on Morrill Street opened an exhibit of paintings by Pfc. Wayne Seese, done while he was serving with the Marine Corps in the South Pacific. The exhibit included ten pen-and-ink drawings illustrating a combat patrol: "Among the more interesting work was 'Pfc. Lieberman,' 'Figures in Passageway,' and 'Stormy Night with Ack-Ack,' where the mood of tragic conflict and agonies of waiting are implicit in the elements of design and color and are woven into a memorable pattern. Seese has come a long way."[70]

While Marines were landing on Iwo Jima, the Art Association sponsored an exhibit of contemporary American painting from New York City. Sarasota artists included in the exhibit were Jerry Farnsworth and Wells Sawyer.[71] Jon Corbino had a little canvas depicting circus riders outdoors. Many years later, drawn by his artist friends, Corbino would move permanently to Sarasota.[72]

With the end of the war the Art Association was in trouble. It had no gallery and less than $100 in the treasury. A 1949 SAA art exhibition catalog notes:

> Glenn Tilley Morse came to the rescue and consented to be president. He threw his heart and soul into reviving the association. . . . Glenn Tilley found a store at 220 South Palm Avenue which the gas company had vacated. In his words, "It was grimy and in bad condition. We took 135 nails out of the walls, repaired the plaster, and painted the walls. We made an attractive gallery in a most desirable location. We had a hard drive for members and donations."[73]

Morse was the grandson of artist and inventor Samuel F. B. Morse, who cofounded the National Academy of Design.

Annual exhibits continued as artists returned from the war effort. Thirty-seven local artists exhibited at the South Palm Avenue gallery in January 1946, and hundreds visited each day. Aleen Aked was back from her Canadian home with a Myakka scene and a flowering cactus bush. The Leechs, Dorothy and Hilton, were back as well, and Hilton was again teaching at the Ringling School.

The Ringling estate was finally prepared to deliver the $15,000,000 Ringling art museum to the state of Florida. The executors of the Will, Ringling's sister Ida Ringling North and her son, John Ringling North, sent a letter to Governor Millard Caldwell inviting the governor and his cabinet to visit Sarasota:

> The undersigned, as executors of the estate of the late John Ringling, are happy to report to you that they now are ready to deliver the John and Mable Ringling Museum of Art and the home of John Ringling .

> . . to the State of Florida. . . . For many years we have been looking forward to the day when we could announce to the people of the State of Florida that the will of our late brother and uncle has been fulfilled. We realize that over the years there has been considerable public concern and even impatience that this great public bequest should seemingly require so long a time for its consummation. This is quite understandable, so vital a public interest being involved; yet it should also be understood, in fairness to those charged with the execution of John Ringling's will, that the problem of administration and liquidation of the vast debt burdened holdings left by John Ringling was one of unparalleled magnitude and complexity. Left with only $300 in cash to start the administration of the estate, with the home about to be sold on execution sale, and faced with millions of dollars of tax liens and other liens and claims, as well as many other vexatious problems, the task of saving and preserving the estate has been a constant uphill struggle. Necessarily years had to elapse before these complicated affairs could be straightened out and the heavy debts and liens discharged. It is a source of special gratification to the executors that this objective has been accomplished sooner than might normally have been expected and that they have been able to preserve and protect the museum and home during the course of administration. We are deeply appreciative of the co-operation received from you, the cabinet and your counsel, and we shall continue to devote our unbending efforts to the completion of all details attendant upon the delivery of the Museum and home to the state.[74]

On February 9, 1946, the museum was dedicated. The next day the *Sarasota Herald-Tribune* noted on the front page:

> The State of Florida became one of the richest in the entire world . . . when in a brief ceremony, title to the palatial John Ringling residence, the beautiful Ringling Museum of Art and the millions of dollars of the world's greatest paintings housed within it, were turned over to Governor Millard Caldwell by John Ringling North. Gathered in the great courtyard of the museum, Governor Caldwell surrounded by his entire cabinet . . . formally accepted Florida's most valuable gift as approximately 200 citizens looked on.[75]

Governor Caldwell proclaimed, “In the name of Florida and in grateful memory to John Ringling, I accept the home and museum and the treasures he gave to the people, and promise that we will make the best use of them.”

Nine years and two months after the death of John Ringling, the museum housing the largest privately owned collection of Rubenses in the entire world, including more than seven hundred Old Masters, and for many years rated as second only to the Louvre in Paris, had survived. The ravages of the war in Europe and the loss or ruin of many of the world’s finest paintings had made the Sarasota collection priceless.

The Ringling was now in deteriorating condition. Paintings exposed to constant Florida heat and humidity were covered with mold and needed restoration. There were leaks in the ceiling. The museum needed serious help. Governor Caldwell approached Edward Forbes, a senior Harvard art history professor, for advice.

Museum curatorship in 1946 was still a relatively new science. In 1875, as Boston’s Museum of Fine Arts prepared to open, Harvard was the first university to create a professorship in art history, appointing Charles Eliot Norton to the position. Among his pupils were Bernard Berenson, the preeminent authority on Italian Renaissance art, and Edward Forbes, a grandson of Ralph Waldo Emerson who would bring Emersonian brilliance and passion to the study of art history and museum sciences.

In 1909 Forbes was appointed director of Harvard’s Fogg Art Museum, the laboratory of the Harvard Department of Fine Arts. Here he educated the first generation of American museum directors. Here in 1923 were offered the first courses in “Museum Work and Problems.” And here a young man from New Hampshire, A. Everett “Chick” Austin Jr., would matriculate.

Austin was a man of great personal magnetism and charm. Professor Forbes would become both mentor and father figure to him. When Austin left Harvard in 1927 to become director of the Wadsworth Athenaeum at Hartford, Connecticut, he was one of the few men in America qualified to run a museum. Of his classmates, Alfred Barr became the first director of New York’s Museum of Modern Art, and James Rorimer rose to be director of the Metropolitan Museum of Art. In the spring of 1946 Governor Caldwell, on the recommendation of Edward Forbes, appointed Chick Austin as the first director of the Ringling Museum of Art.[76]

A cooperative agreement was signed between the state Board of Control, Florida State University and the University of Florida, through which art students could use the facilities of the Ringling Museum. Chick Austin hoped to bring national art authorities to Sarasota for training courses, and to open for student use some work in the Ringling collection.[77]

After Ida Ringling North and John Ringling North, it was Chick Austin who saved the Ringling. It was Chick Austin who repaired the building, restored the seven hundred paintings, and revived the community's interest in the Ringling. It was Chick Austin who saw to the improvement of the grounds and the acquisition of thirteen acres between the Museum entrance and U.S. 41 for an esplanade. It was Austin who brought the Asolo Theater from storage in an Italian warehouse to the museum in 1951, and brought the performing arts to the Ringling. The list goes on and on. It was Chick Austin who said in 1947 that "a pulsating life has returned to the dreams of John Ringling."[78]

A large increase in rent forced the Art Association to move from downtown to less expensive quarters at the Sarasota-Bradenton Airport. At a meeting attended by the city's leading artists, the SAA, with Truman Fassett once again president, finalized plans for exhibition space and offices near the airport entrance. The new gallery, with more parking and more room for exhibits, opened with seventy paintings. While it was less convenient to get to, it had another advantage: proximity to the Ringling Museum.[79]

Truman Fassett summarized the situation:

> Sarasota is now an art center and must maintain an art association worthy of its fine artists and its unusual advantages. To this end we have our gallery at the Sarasota-Bradenton airport. Sarasota, in attracting artists, is competing with Florida cities which all offer climate and scenery. But Sarasota has two unique advantages over any other community in its appeal to artists, the Ringling Museum of Art and the circus winter headquarters. . . . Sarasota's scenic beauty, the museum, circus quarters and an active art association have brought about a steady growth here of privately owned, recognized art schools and a rapid development in art interest.[80]

A membership drive was begun, and the season officially opened with 250 people attending the Christmas exhibit. Paintings purchased included *On the Gulf*, *Fisher's Cove*, and *City Pier* by Shirley Clement Schaefer, *Out of the Night* by Jane Ziegler, and *Circus* by Dorothy Leech.[81] Shirley Clement, as she signed her paintings, was related on her mother's side to Henri Matisse. For years to come she would be a regular in Florida art exhibits.[82] Jane Ziegler had just moved to

Sarasota after a successful career as an actress and music teacher. In 1950 at the All Circus Exhibit at the Ringling Museum of Art, her prizewinning painting *Winter Quarters* was chosen for reproduction in *Circus Magazine*.[83] That winter more than eight hundred artists would come to Sarasota to paint, sculpt, and take part in art activities.

Chick Austin's reputation brought the first big exhibition of modern art ever to be seen in Florida, Masterpieces of Modern Painting, to the Ringling Museum in April 1948. That season more than 82,000 people passed through the Ringling![84]

In the fall of 1948 the Ringling School of Art faculty exhibited at the Art Association galleries. New instructors exhibiting included Frank Stanley Herring, former instructor at the Grand Central Gallery in New York City, and Edward Leonard, a portrait painter and Salmagundi Club member from New York.[85] Leonard would soon open his own art school, the Artists Guild, just south of Sarasota in Venice.[86]

Shirley Clement, *Byrds Bait Shop, New Pass, Sarasota, 1948*.
Watercolor, 9 ¾ by 12 ½ inches.

William Hartman, *Colored Church*, 1947. Watercolor, 18 by 24 inches. William Hartman collection.

When Howard Penrose, a member of the Sarasota Art Association, died he left the Association $3,700. Members wanted to spend the money on current expenses, but Glenn Tilley Morse insisted the money be the nucleus of a building fund. In 1948, under the leadership of association president Frances Cummings, a building project was begun that raised $10,000 in contributions from members and from the sale of donated paintings. Just before Christmas the association's artist membership, thirty-three artists, offered their paintings for sale at the Cain Building to raise funds to furnish and equip the new gallery. The city donated land between the Chidsey Memorial Library and the Municipal Auditorium. The new Sarasota Art Association Galleries opened the first unit of the building with a reception and exhibit on Sunday, January 30, 1949.[87]

March 1949 saw the opening of what would be the first of several circus shows sponsored by the Art Association. Paintings had to have the circus as subject matter for inclusion. William Grant Sherry was having a one-man exhibit at the Ringling Museum. Sherry had left home at the age of twelve to join the Ringling Circus, later becoming a trapeze artist. Largely self-taught as a painter, Sherry was accompanied at the exhibit by his wife, actress Bette Davis.[88]

Alice Revenel Huger Smith, *Clowns,* 1954. Oil on board, 20 by 24 inches.

In 1950 it was estimated that some 1,300 artists and their families were permanent residents of Sarasota.[89] More than two hundred of them were veterans. The old airport studio, vacated by the Art Association when it moved next to the Municipal Auditorium, now became a haven for returning artist veterans looking for reasonable rent. Among those who had studios at the airport were William Holm, William Hartman, John Hardy, Ben Armstrong, William Tracy, Syd Solomon, Leslie Posey, Jerry Farnsworth, Elmer Harmes, and primitive artist John Franklin.[90] Some of the men may actually have been living at the airport, as Holm, Hardy, Solomon, and Armstrong all gave "Florida Art Colony Furniture, Airport," as their address in the 1949 Art Association catalog.

William Holm, *Hurricane Coming, Siesta Key,* 1950.
Watercolor, 20 by 28 inches. Scott Schlesinger Collection.

Benson Bond Moore came to Sarasota in the early 1950's. A veteran of a different sort, he had already done thousands of illustrations of wild life for newspapers across the county, and many paintings for the Smithsonian Institute. Moore was born and raised in Washington, D.C. and lived there for seventy years. A nationally known artist, his etchings of birds were compared to Audubon's and his small landscapes to Corot. Moore is represented in the permanent collections of the White House, the Library of Congress, the Smithsonian, and the New York Public Library. He was one of founders of The Ramblers Sketch Club, a group of Washington painters that evolved into the Washington Landscape Club. After the death of his wife, Moore moved to Sarasota where he continued to paint until his death at the age of 92 in 1974.[91]

Clergyman-artist Glenn Tilley Morse died in June 1950. A beloved member of the Art Association, he left a final bequest of $1,000 to help finish the new building. In 1951 the four walls of the Patio Galleries were completed and opened to the public. [92]

Benson Bond Moore*, Evening on Sarasota Bay*.
Oil on board, 9 by 12 ½ inches. Scott Schlesinger Collection.

The 1951–52 Art Association season was busy. In December there were one-man shows exhibiting the work of Judy Axe, Sally Boyd Dillard, John Hardy, Jack Cartlidge, Harry Hersey, and Loran Wilford, and a Christmas Sale Show; in January an Experimental Show and the Second National Members' Annual Watercolor, Oils, and Sculpture exhibits; in February the Sidewalk Show, Photographers Show, and Illustrator Show; and in March the Flower Show (in conjunction with the Garden Club), the Beachcomber Show, the Spring Open Show, and finally the Ringling Museum Circus Subjects Show.[93] The 20,000 people living in Sarasota could relax with the Boston Red Sox, in town for two months, or listen to the West Coast Symphony, or enjoy an art exhibit at their pleasure.

And now it continued, every year during "the season" from mid-October to mid-May, as the doors of the Art Association stood open to receive all who enjoyed art--residents, winter residents, their guests, and passing tourists. The

Christmas shows, national members' annual shows, sidewalk shows, circus shows, all continued. There was even a summer Festival of the Arts in July. Sarasota had become one of the most significant art colonies in the country.

In the early 1950s there were so many artists in Sarasota that it's difficult to name them all. They included Helen Frank Protas, Stella Coler, Oreta Williams, Martha and William Hartman, Wilford Berg, Helen Stagg McKim, Marcel Sessler, Julius "Jay" Protas, Douglas Stewart, George Mandus, Al Buell, Harold Slingerland, Sally Boyd Dillard, Elsa Selian, Florence Etter, Nike Parton, Andrew Sander, Joe Peyton, George Fox, Elden Rowland, Eugene White, Robert Anderson, Robert Chase, and Helen Auchterlonie.

Oreta Williams, Sarasota. Oil on canvas, 24 by 36 inches.

Chick Austin installed the Asolo Theater in temporary quarters inside the museum's auditorium. On the night of February 26, 1952, he inaugurated the Asolo Theater with an English performance of Mozart's opera *La Serva Padrona*. The *Herald-Tribune* commented that the occasion "leaves no doubt in one's mind concerning the genius of A. Everett Austin, Jr." and called it "by all odds the most artistic, most interesting and most colorful, gala night in the history of Florida."[94]

In 1953 seven women joined together to exhibit as the Petticoat Painters. Martha Hartman helped put the group together and offered exhibition space at the Hartman Gallery on Seventh Street. The seven were Mildred Adams, Shirley Clement, Dorothy Sherman Leech, Helen Protas, Elsa Selian, Sally Boyd Dillard,

and Rose H. Spitzer. The *Herald-Tribune* commented on the ladies' work: "The title of this display suggests playfulness and something akin to the exhilaration of the Follies Bergere. But while there is no folly, since most of the fair sex practitioners are quite sure of themselves, there is a bit of whimsy." The women would continue to hold annual exhibits for years and their numbers would grow.[95]

Wilford Berg. Oil on canvas, 9 by 13 inches. William Hartman, Jr. collection.

The Seventh Street Painters was organized in 1953 with artists again exhibiting at the Hartman's Seventh Street Gallery. Members included Harold Slingerland, Jane Ziegler, Douglas Stewart, Julius Protas, Paul Shwab, Elsinore Budd, Mrs. M. D. Ottinger, Martha and William Hartman, Bill Waller, Rose Marie Gridley, and Marcel Sessler.[96]

In 1952 Ralph McKelvey was appointed the first full time director of the SAA. McKelvey had been coming to Sarasota since 1931. Reviewing the 1952–53 season, he remarked on the parade of exhibits: "Like the Pony Express of early American days with quick changes of horses at intervals, the year's program dashes by with new shows in preparation for immediate hanging on completion of the preceding show."[97]

Helen Protas, self portrait, *Voodoo*. Oil on board, 21 by 26 inches.

Ralph McKelvey, *Long Boat Island, 1931*. Oil on canvas.

By 1955 great success had come to one Sarasota artist. Syd Solomon was now known as the Sage of Phillippi Creek. From his small studio at the airport he had moved to a little hill on a bend of Phillippi Creek, where he built a home from part of an army barracks, of pecky cypress, half Swiss chalet, half Maine hunting lodge, surrounded by a bower of mango, guava, tangerine, exotic trees, and flowering shrubs, with an outdoor studio under canvas. Solomon had enlisted as a private in the U.S. Army Corps of Engineers, and spent the war doing camouflage and sketching enemy areas from airplanes. In February 1955 he was about to open his eleventh one-man show in New York City. A progressive artist whose work was very modern, he said, "I set down what I feel about nature, and I feel a strong need to work from nature without copying her. Round here they consider me rather modern, and in New York they seem to look upon me as rather conservative. . . . three-fourths of the work in my New York show at Associated American Artists . . . grew out of glimpses of this little creek which I find so fascinating."[98]

In 1956 the Ringling presented seventy-five works by another modernist, Pablo Picasso, on loan from New York's Museum of Modern Art. The art community celebrated the ninety-third birthday of Wells Sawyer, who was now considered the dean of Sarasota artists. Louis Kronberg, a longtime friend of Sawyer's, arranged a prize to be known as the Wells Sawyer Special Award for the annual Circus Show. Kronberg, called the American Degas for his paintings of ballerinas, was a frequent visitor to Florida and Sarasota.[99]

Controversy erupted when Jules Masin was chosen as the sole judge for the February 1956 Explorations in Art show sponsored by the Art Association. Masin, a professor of art at the University of Miami, found only fifteen paintings, from a total of sixty submitted, acceptable for exhibition. Jack Cartlidge won first prize with *The Rite* and Syd Solomon second prize with *Six Birds*. Masin said, "We encourage work that is genuinely experimental or exploratory in media technique or aesthetics, reaching toward new means of artistic expression." Modernism was in, not with a whimper but a bang.[100]

In 1958 the association sponsored the first annual All Florida Sculpture Show. The Petticoat Painters, now numbering eighteen professional women artists, opened their fifth annual at the Hartman Galleries.[101] In 1959 Emile Gruppe and John Chetcuti, both nationally known artists, were working as instructors at the Longboat Key Art Center, and the Ninth Annual National Exhibition of Paintings and Sculpture, sponsored by the Sarasota Art Association, opened at the Ringling Museum.[102]

By 1960 Sarasota was a virtual artist's paradise. Art schools in the city included the Ringling School of Art; the Amagansett School of Art on Hillview Avenue, directed by Dorothy and Hilton Leech; the Artists Guild School of Art in Venice, run by Edward Leonard; the Farnsworth School of Art on Siesta Key; the Harmes School of Art at the airport; the Laura E. Lock School of Oil Painting; the Posey School of Sculpture at the airport; the William Tracy School of Ceramics; the Robert Chase School of Art at Bay Road, Red Rock; the Martha Hartman School on First Street; the Longboat Key Art Center with Ruskin Williams, Marilyn Bendell, and Earl Gross; Eliot McMurrough's Art Classes; the Arts and Crafts Colony run by Ken and Mabel Hilliard on 42nd Street, North Trail; the Remsen Sculpture Studio on Siesta Key; and Syd Solomon's Sarasota School of Art on First Street.

Emile Gruppe. Oil on board, 20 by 24 inches. Scott Schlesinger Collection.

Art in Sarasota had become an industry--an industry that would have pleased Mrs. Potter Palmer and John Ringling. Marcia Rader's desire to organize a group for sketching and art exhibits had become a great deal more. The Sarasota Art Association was now the center of Sarasota's artistic and cultural life. Love of beauty and the human need to express it, as Botticelli had done with his *Birth of Venus*, had created in Sarasota, and at the John and Mable Ringling Museum of Art, one of the Greatest Shows on Earth.

Jane Ziegler. Oil on board, 14 by 30 inches.

Ralph McKelvey, *Gulf Key Jungle*. Oil on canvas, 20 by 24 inches.

Chapter 10

Bradenton

When the Second Seminole War ended in 1842, the United States government offered 160 acres in South Florida to anyone who would begin a homestead there. Drawn by the offer, Dr. Joseph A. Braden and Major Robert Gamble left Tallahassee to stake claims on the Manatee River, eventually developing large sugarcane plantations and building beautiful homes on opposite sides of the river.

If architecture is one of the highest forms of artistic expression, then the Gamble Mansion and the Braden Castle are two of the first examples of great Western art in Florida. Both were built of tabby, a concretelike mixture of equal parts local sand, limestone, and crushed shell. The Braden Castle, "a two story structure measuring about a hundred feet on each side . . . with four rooms on each floor, grouped around a spacious central hallway, running front to back with four chimneys and eight fireplaces," survived the Third Seminole War but was eventually lost to fire and neglect. "To pioneers used to the double-pen pine log cabins standard on the Florida frontier, Braden's masterpiece must have seemed a castle indeed."[1]

The Gamble Mansion, built in the neoclassical style with large white columns on three sides, survived thanks to the efforts of the United Daughters of the Confederacy, who donated the home to the State of Florida in 1925.

In 1903, in honor of Dr. Braden, the area around the Manatee River was incorporated as the city of Bradentown, the name shortened in 1925 to Bradenton. For years the city had little in the way of art except the river and the Gamble home. In 1927 the Ringling Museum began to rise south of the Manatee County line. In 1932 the Sarasota Art Association started exhibits, and later the Bradenton Woman's Club opened an art department; the developing cultural community began to attract artists.[2]

Ralph Huntington McKelvey came to Bradenton in 1934 as a WPA employee.[3] Two years earlier McKelvey helped start the Daytona Beach Art League. In 1937 he would organize a new art league for Manatee County. Betty MacColl in her *History of the Art League of Manatee County* tells the story:

> The Art League came into being officially in January 1937; the man most responsible for its founding was Ralph Huntington McKelvey. McKelvey had been a prominent New York businessman who was caught in the crash of 1929. While acting as a representative for four large insurance companies, including Lloyds of London, he indulged his lifelong interest in art. At every opportunity he visited the famous galleries of the world. When leisure was forced upon him, he turned to painting, living in the south of France for several years, then in 1934 coming to Bradenton. He and his wife Helen bought a little "boom-house" on the bay near Cortez and adopted Florida as their home. As his daughter, Helen McKelvey Oakley, put it, "The ill wind of the Depression blew him into the life he had always wanted."

McKelvey painted, but in order to find contacts with other artists, had to go to Sarasota. He approached M. M. Deaderich, then secretary of the Manatee County Chamber of Commerce. Deaderich suggested that he institute a move to form an art association here. In December of 1936, Mr. Deaderich invited Anne Luke and Harry C. Hampton, well know local artists, to meet with Mr. McKelvey.[4]

On the morning of December 23, 1936, the four met at McKelvey's office in the Memorial Pier Building, and the Art League of Manatee County (ALMC) was organized, with Luke as president, Hampton as vice president, and McKelvey as secretary-treasurer. The *Bradenton Herald* announced, "At a meeting of art enthusiasts of the county this morning at Memorial Pier the Art League of Manatee County was organized. . . . The next meeting will beheld . . . on the night of January 5, when it is hoped all persons interested in art will be present."[5]

ALMC officers Anne E. Luke and Harry C. Hampton were among the few professional artists in town. Luke, who had a studio on 12th Street, studied at Cooper Union in New York City, while Hampton got his art education in Buffalo, New York.

Anna E. Luke, *Pines on Palma Sola Bay*, 1934. Oil on canvas, 24 by 36 inches.

At the first meeting of the ALMC, Anne Luke spoke about the human spirit as the common denominator of all creative art. She suggested that a community, especially a tourist center like Bradenton, had a spirit that could not be ignored, and that to increase the personality of Manatee County a steady source of creative art was needed.[6] The community responded with enthusiasm, and soon the ALMC had thirty-six charter members.[7]

Within a month artists were preparing to hold their first exhibition in the large first-floor room of the Memorial Pier, then headquarters for the Manatee River Garden Club and the Chamber of Commerce. The *Herald* commented:

> This is the first exhibition of the local league and it is attracting wide attention. There will be at least two excursions from St. Petersburg during the two weeks showing which will create considerable interest. Some of the paintings . . . have captured the colorful spirit of Florida's tropical atmosphere and somehow with brush and pallet [*sic*] have managed to portray on canvass its laughing sunshine and breeziness.[8]

More than 150 paintings, by both amateurs and professionals, were hung over every available inch of wall space. The artists included Ethel Berry, Evelyn Clinger, Martha Combs, James Heaton Hollingsworth, Emma M. Plaisted, and

Mary L. Whittle. There were no judges, no prizes were offered, and admission and printed programs were free.[9] The exhibit drew crowds.[10] One of the paintings by Anne Luke, done in 1935 for the WPA Florida Art Project and hung at the pier, was *Palmasola Pines*. An editorial in the *Herald* read:

> Judging from the interest manifested in the first exhibition of the county art league . . . now being held in the Garden club rooms at Memorial Pier this group of serious minded people has correctly interpreted the thoughts of a wide section of the public who find in a leisurely study of the beautiful, a pleasure that is not to be had elsewhere. Fact that attendance is good . . . is not only pleasing but reassuring since it is encouraging to learn there are many who are unaffected by the tempo of the times. They are finding in the quiet beauty of the exhibited paintings a satisfaction that could not come out of the speed to which the average life has been geared. . . . The exhibit is properly seen as part of a well rounded winter program that is intended to add to the city's attractiveness as a resort center.[11]

The league moved into its own premises, a six-room suite with a large skylight, located on 13th Street above the Braden Hotel and across from the Manavista Hotel.[12] Entrance was by a back stairway, which seemed to give a Greenwich Village aspect to the venture.[13] After a few months there were nearly sixty members, and the league was admitted to affiliation with the Florida Federation of Art.[14]

Betty MacColl's history gives the flavor of the time:

> Members cleaned and painted the rooms, making a studio for Anne Luke and areas for exhibition of their work. A number of citizens contributed money and furniture. Someone even gave a piano, since musicians were included. . . . These rooms were a great joy to members! Classes were taught, artists came to paint without instruction, and shoppers dropped in to visit and eat. Evening sketch groups were held with everyone chipping in for the model. Paint outs were scheduled and all day excursions up the Manatee River . . . were memorable occasions. Tommy Thompson went on a duck hunting expedition and brought back fifty ducks, enough to provide a banquet for the entire club. . . . The first annual spring banquet was held in the Manavista Hotel.[15]

Ralph McKelvey was toastmaster at this first banquet, and Adolph R. Shulz guest speaker. Founder of the Brown County (Indiana) Art Colony, Shulz was active in the Sarasota Art Association and the Florida Federation of Art and a member of the faculty at the Ringling School of Art. In 1935 he was also

chairman of the selection jury for the Florida State Fair. Shulz, ever the gracious guest, pleased the crowd with his remark "The scenery in this section of Florida is the most attractive for artists, that I have found anywhere in the state."[16]

Adolph Robert Shulz*, In The Land of Sunshine*.
Oil on canvas, 30 by 36 inches. Scott Schlesinger Collection.

In 1938 the ALMC opened the first exhibit of the winter season with a one-woman show of the works of Ina Getman. Getman was a graduate of the Normal Art course at Syracuse University and the Teachers College of Columbia University and had just finished two years studying with S. Peter Wagner in St. Petersburg. Her poster of a modern train exiting from a tower, based on the tower at Florida Military Academy (now Admiral Faragut Academy) was exhibited in the Railway Building at the New York World's Fair.[17]

Three organizations came together to provide the ALMC with permanent headquarters, as the City Council, the Chamber of Commerce, and the Garden Club united in support of a move from 13th Street back to Memorial Pier.[18] On New Year's Eve there was a formal opening of the gallery and showrooms of the ALMC at Memorial Pier, with the Garden Club providing flowers and the Art League thirty paintings.[19]

Ralph McKelvey purchased a home on Cortez, out by the beach and just

south of where the Manatee River enters Tampa Bay. His home became a refuge for artists and close friends. Here he painted the beauty spots of the Gulf shores and wild jungle that surrounded him. In January 1939 the Art League opened a one-man show of his paintings.[20]

The Depression was a fact of life in 1939, and WPA Art Centers were being established in big cities. McKelvey requested one for Bradenton, and the request was granted, provided that the ALMC would sponsor it and furnish adequate quarters. The program included a series of circulating exhibitions by recognized artists and free classes for all ages, the salaries of teacher and staff to be paid by the WPA. A year-round, five-day-a-week schedule was announced. The first instructors were McKelvey and Anne Luke, later joined by Cecile Hall Bradley and Katharine Merrill.

Cecile Hall Bradley received her training as a public school art teacher in Indianapolis. She studied with May Ames, Gordon Barrick, and Raymond P. Ensign in Cleveland, and later with Jerry Farnsworth and Hilton Leach at the Ringling School of Art.[21] Bradley achieved remarkable results with children. The work of more than forty of her pupils was included in a state WPA exhibit in Daytona Beach in 1940.[22]

Katharine Merrill was born in Wisconsin and studied at the Art Institute of Chicago with the master of figure construction, John H. Vanderpoel. Frequent visits of guest teachers enabled her to study portraiture with Frank Duveneck and William Merritt Chase. Graduating from the Art Institute in 1908, she went to London to study with Frank Brangwyn. She exhibited in Paris, in the international exhibitions of Venice and Florence, and in important shows in this country, and taught at the Art Students League in New York and the Charleston Museum of Art. In 1939 she won first prize for oil painting at the Florida Federation of Art annual. Merrill's *Myakka Jungle* was chosen for IBM's Contemporary Art of the United States collection, later exhibited in the IBM pavilion at the New York World's Fair.[23]

Betty MacColl tells us more:

> Katharine Merrill was everything that an artist was supposed to be: an accomplished etcher and painter, impractical, absent minded and given to great soaring enthusiasm and deep despair. She confided that when her situation looked hopeless, she was always saved by a series of small miracles. Sometimes she produced them herself. In 1941 the League was asked to take part in the first Desoto Parade, but the treasury wouldn't allow anything elaborate so Miss Merrill set up her

easel on a homemade float and painted a full length portrait of Helen Ek dressed as a senorita, while riding along the sometimes bumpy streets, completely oblivious to the cheers of the crowds, the Herald reported under the headline, Pageant Parade Pulsates Painter's Patient Palette.[24]

Katharine Merrill. Oil on canvas, 30 by 38 inches.
Sam and Robie Vickers Collection.

The ALMC was different from most Florida art associations in that the resident members would carry on an uninterrupted program of regular weekly meetings during the summer. In Bradenton the winter residents returned to a smoothly running organization.[25]

Given the ALMC's active presence in the community, it is surprising that in October of 1939 a group of artists from Bradenton and Palmetto met at the home of Harry Hampton in Palma Sola to form a new art club, the Zenith Fine Art Society. Officers included Paul Myers, president, H. C. Hampton, vice president, Mrs. M. Bailey, secretary, and LeRoy Whittle, treasurer.[26] The group engaged exhibition space at the Manatee River Fairground in Palmetto and later began holding exhibits in galleries on Manatee Avenue. Yet if there was a rivalry between the two organizations, it could not have been significant, as ALMC artists, including McKelvey, Merrill, Bradley, and Getman, all contributed paintings to Zenith shows.[27] In any case, the Zenith Fine Art Society was never more than a footnote to Bradenton art, while the ALMC was one of the leading civic organizations in the city's cultural life.

For Bradenton art, 1939 was a banner year, with 22,000 visitors—twice the city's population—crossing the threshold of the west wing of the pier building to

view exhibits.[28] But it was also the year when, after a long residence in Bradenton, Anne Luke left for St. Petersburg. Many Luke paintings were hanging on the walls of Manatee County homes. In 1941 the Art League would hold a retrospective of her work at the Municipal Pier. She eventually moved to Holly Hill.[29]

The void left by Luke's departure was soon filled by Katharine Merrill. Merrill had been living in Sarasota, working for the Federal Art Project on an Index of American Design, and contributing watercolors of carvings done by master craftsmen on circus wagons at the Ringling Brothers winter quarters. Now Merrill was being transferred to Bradenton. Just before Christmas she moved into the old Admiral Garst house on Second Avenue, overlooking the Manatee River, and opened Riverbye Studios.[30] On New Year's Eve the community welcomed her with a housewarming. Merrill's paintings were hung all over the house, the studio, the living and dining rooms, and her etchings in the workshop, where her etching press was set up. Among the eighty-odd guests were members of the ALMC and prominent artists from Florida's west coast including Aleen Aked, Mrs. S. P. Clement, Edith Roddy, and Glenn Tilley Morse, all from Sarasota, and Lois Bartlett Tracy of Venice.[31] Merrill would spend summers at Tracy's art school, Tall Timbers, near Laconia, New Hampshire.[32]

Katharine Merrill, Jungle Monarch. Oil on Canvas, 19 by 34 ¾ inches.

The ALMC inaugurated its fourth year of activity by electing Ralph McKelvey president, after which Bessie Barrington Taylor gave a review of the exhibitions of the past year.[33] Bessie Taylor was chairman of the art department of the Bradenton Woman's Club and an active ALMC member. Originally from Andalusia, Alabama, she received her academic training at Troy State Teachers College and the University of Alabama. She studied portrait painting with Wayman Adams in Birmingham, and was a regular student at the Ringling School of Art.[34] In February 1940 the ALMC opened a one-woman exhibit of Taylor's work. More than 130 people attended the opening reception. One of the paintings was "a canvas in appealing tones that employs the well known façade of the Gamble Mansion, Ellenton, as the background for an assemblage of members of the Daughters of the Confederacy in a lawn party on the mansion grounds."[35]

Bessie Barrington Taylor, *Daughters of the Confederacy at the Gamble Mansion*, Ellenton, 1940. Oil on canvas, 26 ¼ by 35 inches.

Betty MacColl remembered: "There was also a black teacher named Harry Sutton who conducted classes for children in the Negro Community Center on 9th Street East. They were definitely separate and received no publicity to speak of."[36]

February saw the opening of the ALMC's fourth annual. The catalog listed 164 paintings.[37] WPA-sponsored exhibits and shows by local artists continued as the community got ready for the biggest undertaking in the Art League's short existence: hosting the 1940 annual convention of the Florida Federation of Art.

In preparing for the convention, Ralph McKelvey chaired the Bradenton Friends of Art, a committee that included just about everyone in town, the Chamber of Commerce, the Bradenton Woman's Club, the Friday Literary Club, the Manatee River Garden Club, the Contemporary Club, the Beethoven Club, the Country Club, the Peninsular Telephone Company, the Manavista Hotel, and the *Bradenton Herald*.[38] The Friends of Art would support a series of art activities that began with a Contemporary American Art exhibit including works of Reginald Marsh, John Steuart Curry, Leon Kroll, and artists with a Florida connection, Clarence Carter, Jerry Farnsworth, Sidney Laufman, and Doris Lee.[39] It continued with Bradenton observing American Art Week, proclaimed by President Roosevelt for November 25–30, with a special exhibit by ALMC members,[40] and ended in early December with the city hosting the state convention of the FFA.

Seventeen committees of the Art League dealt with the logistics. Arrangements were made to entertain Federation members for almost every hour of their three-day stay in Bradenton. A committee worked day and night on entry blanks, rules for entry, and a sixteen-page catalog. A corps of carpenters got the Memorial Pier's ground floor and the second-floor auditorium ready for 250 paintings and the artists and art patrons who would arrive in Bradenton from all sections of the state.[41]

The Federation convention ended with an awards banquet at which Harold Hilton of Jacksonville won the Miami Woman's Club prize for the best Florida subject with his picture *Hurricane Path*, Katharine Merrill took the IBM Award for *Myakka Jungle*, and Albert Backus of Fort Pierce won the award for best painting in the exhibit, *Beach of Eden*.[42]

The ALMC was now the fourth largest art club in the state. The *Bradenton Herald*, under the headline "Art Lovers Find Superb Settings and Camaraderie," celebrated the city's increased standing:

> Straws in the wind that are immensely revealing are . . . the appearance of Bradenton between Boston and Brooklyn in the national alphabetical

> schedule of important art exhibitions of the country, published monthly in the *Magazine of Art*. . . . Frequent mention of Bradenton has appeared through the past two years in the *Art Digest*. . . . Bradenton Chamber of Commerce is now carrying an advertisement inviting northern painters to spend their winters in Bradenton.[43]

Russell Crofoot, a commercial artist from New York City, moved to Bradenton in 1939. Crofoot was a member of the Advertising Club of New York and one of the founders of the New York Figure Skating Club. His artwork appeared in national magazines including the *Saturday Evening Post*. When the ALMC opened its fifth annual exhibit in February of 1941, Crofoot was one of the exhibitors. Ralph McKelvey a fellow excapee from New York, noted his work: "Another guest exhibitor is Russell Crofoot whose four small landscapes in oil have engagingly appealing quality. Mr. Crofoot, writer and critic, who has known many years of activity in the metropolitan art world, has only recently ventured into the field of oil painting on his own."[44]

Russell Crofoot, *Siesta Key*. Oil on board, 11 ¾ by 15 ¾ inches. Exhibited Fifth Annual Exhibition, Art League of Manatee County, 1951.

Russell Crofoot, Siesta Key, #2. Oil on board, 11 ¾ by 15 ¾ inches. Exhibited Fifth Annual Exhibition, Art League of Manatee County, 1951.

On December 7, 1941, the Florida Federation of Art was meeting in Tampa. Katharine Merrill won first prize for landscape with *The Last Roundup*, a scene at the Ringling winter quarters in Sarasota.[45] The next morning the *Bradenton Herald* announced that Pearl Harbor had been attacked.

Betty MacColl had just finished organizing a workshop in arts and crafts at the Municipal Pier.[46] She was there and remembered the time:

> Early 1941, the need for relief funds for Britain and Greece prompted the Art League to plan a benefit auction. Many artists from Sarasota participated and a substantial sum was raised. . . . Then came Pearl Harbor and the war was our war! The course of many lives was changed, among them those of Royal and Janet Reid Kellogg, who had been living on their boat and sailing wherever they chose, with Janet sketching in many a far off port. No longer! Reluctantly they tied up at our pier. . . . G. B. Knowles and his wife, Curtis, were manning an airplane spotting station on the roof of the building. Curtis came down to welcome the newcomers, and, finding that Janet was an artist, directed her to the gallery where an Art League Members' show was being hung. Janet was delighted, accepted Pop McKelvey's cordial invitation to enter a

> painting, and the two looked no further for a home port. With the Air Force base nearby, Bradenton was soon full of servicemen in need of a recreation center and a fund for the purpose was started.[47]

If there was anything positive to be found for Bradenton at the beginning of World War II, it was the arrival of Roy and Janet Kellogg. In years to come, their interest and hard work would have important consequences for the art community.

Eve Alsman Fuller, state director of the WPA's Florida Art Project, made an unheralded visit, bringing news that funds had been cut off and the program of exhibitions and classes would stop. Bad news for the artists employed.

Within the year Ralph McKelvey was invited to become director of the Clearwater Art Museum. He left a dwindling organization. Wartime conditions curtailed the activities of many art clubs, but in Bradenton semimonthly meetings and annual exhibits continued.

The ALMC placed a large billboard recording the progress of the Red Cross war fund on Manatee Avenue and made plans for entertaining servicemen. Then the league was given notice to vacate the pier building, as the USO was taking over.[48] The artists had to find a place for their rugs, tables, chairs, benches, easels, and the like. Most of the members were in favor of putting everything in storage, but president Maude Parker and Katharine Merrill worked to prevent a closing. Merrill succeeded in securing a large room on the 10th Street side of the Post Office Arcade on Manatee Avenue.[49]

In 1944 G. Harvey Schultz, a member of the Art League since 1937 and president in 1939, offered a large room, rent free, in the Schultz Arcade on Main Street in downtown Bradenton.[50] When the building was sold, the league, struggling to survive, moved to an upstairs gallery on the top floor of the Singletary Building.[51] Carl Fraser, president of the ALMC in 1944–45, recounted:

> We were being chased from pillar to post, feeling ourselves lucky if we could stay in one spot for a whole year. It was my privilege, if you wish to call it that, to move the League, bag and baggage, to the top floor of the Singletary Building. In spite of the stairs, we held our own that year and put on some good programs and exhibitions.[52]

When the war ended president Cecile Hall Bradley was able to move the Art League back to the pier. Back went the easels and chairs and rugs and tables, and the Tenth Annual Exhibit opened in March 1946. Bradenton artists

who won prizes included Jeanne Trimble, Mary B. Brown, Julia Tyler Case, and Cecile Hall Bradley.[53]

Bradenton's South Florida Museum was organized in 1946 and the ALMC was once again asked to give up its exhibition space and move into small rooms on the second floor of the pier. The South Florida Museum, with a large collection of Florida Indian artifacts, opened in the first-floor exhibition space in November 1947.[54] During the day some league members acted as the first museum volunteers.[55]

Russian-born artist David Burliuk first came to Bradenton Beach in 1945. In February 1948, as an internationally known artist, he was invited to give the opening address at the twelfth annual exhibit of the Art League.[56] Burliuk was a central figure in the history of the Russian avant-garde art movement, an accomplished poet, artist, and social critic. Born into a privileged class of Russian society, he studied in Berlin, Munich, Odessa, and Moscow. In 1911, violating academic traditions, he was expelled from the Moscow Institute. It was in Paris that Burliuk learned to use color, studying with Fernand Cormon, who had taught Matisse in the same École des Beaux-Arts studio and earlier taught Toulouse-Lautrec. Burliuk left Russia during the Revolution and after wide travels arrived in this country in 1922. Success came slowly, but eventually he was recognized as a leading artist of his time, with works in the Whitney Museum of American Art, the Boston Museum of Fine Arts, and the Phillips Collection in Washington, D.C. Burliuk was a regular visitor on Bradenton Beach and Anna Maria Island until his death in 1967.[57]

Burliuk may have been part of the inspiration for a new art club, the Anna Maria Island Art Association, started in 1949 at the Anna Maria Community Hall. With a membership of mostly amateur artists, the association continued exhibits for years, with members of the ALMC as judges.[58] In 1989 the association evolved into the Anna Maria Art League.[59]

In 1949 the South Florida Museum acquired a prize in Baby Snoots, a sea cow, and once again the Art League of Manatee County was asked to move. The space it occupied was needed to build an aquatic home for a manatee.

This time the city had a solution, a small corrugated iron building at 1015 3rd Avenue West, lovingly remembered as the Little Tin House. The Art League moved in for the 1950–51 winter season. There was space for hanging, so the league, undaunted, put out its first yearbook, one page, listing fourteen exhibitions open to the public, from 3 to 5 every afternoon. In January 1951 the ALMC was notified by the City Council that it would have to move again,

as the Little Tin House was being torn down for a parking lot.[60] Yet exhibits for the season continued, showcasing work by Paul Edmonston, Janet Reid Kellogg, Elinor Washburn, Maude Parker, and Mary B. Brown.[61]

Paul Edmonston, a navy veteran of World War II, came to Bradenton in 1948 to teach art and English at Manatee County High School. Before the war he attended the Massachusetts School of Art in Boston, and after the war he graduated from Boston University. Edmonston began teaching adult art classes at the new ALMC home on 3rd Avenue and was elected president of the league for the 1950–51 season.[62]

Janet Reid Kellogg and her husband Royal first sailed up the Manatee River to Memorial Pier just before the war started. Now the couple had dropped anchor at a home Janet designed on Snead Island Road, Hooker Point, in Palmetto. Janet was listed in *Who's Who in American Art*. Born in Merrill, Wisconsin, she had studied at the Art Institute of Chicago, at Milwaukee-Downer College, at the Grande Chaumière in Paris, in Italy, and with George Pearse Ennis and George Elmer Brown. She was a member of Allied Artists of America, the American Water Color Society, and the Sarasota Art Association. At the Milwaukee Art Institute she was awarded the Fine Arts Medal, and at the National Academy in New York the Helen J. McCarthy prize.[63]

Elinor Washburn, from Morris Plains, New Jersey, spent the winter months as a guest at the Manatee River Hotel. Washburn studied art at the Pennsylvania Academy of the Fine Arts and Smith College with Joe Tooney, Avery Johnson, Ralph Pearson, and John Koofman. In addition to the ALMC she was a member of the Professional Artists League, the Morris Plains Art League, and the Sarasota Art Association.[64]

Maude Parker, a charter member and past president of the Art League of Manatee County, was originally from Kankakee, Illinois, where her work won prizes at state fair exhibits. A member of a family of professional photographers, Parker had her own studio, but gave up photography to pursue painting. In Bradenton she studied with Paul Edmonston and Katharine Merrill.[65]

Mary Brown first exhibited with the ALMC in 1940. Little is known about her background. She was listed as an artist in the Bradenton City Directory in 1959–61, and in 1973 she was chairman of the library board responsible for choosing the waterfront site for the Manatee County Central Library.[66]

The growing city of Bradenton built a new waterworks, so the old brick building on 9th Avenue was standing vacant. Mayor Sterling Hall persuaded

the City Council to offer this to the Art League, one very large square room to be shared with the Boy Scouts. The address was colorful, if not distinguished: "9th Avenue between the fish market and the fire house." It was welcomed with cheers, since it afforded the best exhibition space in seven years. Members returned, the vigorous Earl K. Haag was elected president, and things began to look up.[67]

Major Earl K. Haag moved to Bradenton with his family in 1949.[68] A retired military engineer who had served in World Wars I and II, Haag joined the ALMC, enrolled in the Ringling School of Art, and was soon a competent painter, his work accepted for exhibition at the Florida International Art Exhibition at Florida Southern College in 1952.[69]

To revitalize the Art League, Haag joined forces with Royal Kellogg. Roy was retired from the paper manufacturing industry and was an enthusiastic supporter of the league.[70] The two began by asking Bradenton architect Edward Dean Wyke to draw up plans for a new art center, then they lobbied the City Council for a permanent home, initiated a fund drive, and urged Ralph McKelvey, who was then the head of the Sarasota Art Association, to return to Bradenton as director.[71]

In 1953 McKelvey was back. Monthly exhibits enlivened the winter season with professional artists from around the state taking part. Artists included Veronica Corrington and Elizabeth Murdock May from Miami, Hilton and Dorothy Leech, Syd Solomon, and Loran Wilford from Sarasota, and Lawrence Porth from Tampa. Classes were being taught by the well-known local artists Nike Parton, Elden Rowland, and Eugene White.

Nike Parton, born in New York City in 1922, grew up in Greenwich, Connecticut, the daughter of *American Heritage* publisher James Parton. Nike served in the Wacs during World War II, and took advantage of the GI Bill to study at the Art Students League in New York and the Ringling School of Art.[72] She remained an art instructor with the ALMC for twenty years.

Elden Rowland and Eugene White were both midwesterners. Rowland had studied at the Cincinnati Art Academy and with Robert Brackman and Jerry Farnsworth.[73] White, a native of Ohio, studied at the Ringling School of Art and was known for his "intense, sunny and brilliantly colored canvases painted with a palette knife." He was a member of the Salmagundi Club in New York and was listed in *Who's Who In American Art*.[74]

For the Art League of Manatee County, a permanent home was finally in sight.

A thirty-year lease was secured on property near the river, at the east end of Waterfront Park on 9th Street West, and in December 1954 construction of an art center began.[75]

The nineteenth annual members' exhibition opened on January 16, 1955. Of more than 800 paintings submitted, forty-four were selected for hanging. First prize went to Eugene White for *Fish Market*, second to John Chumley for a portrait, *Ester*, and third to Ris Armstrong for *The Captain's House*, with Nike Parton, Shirley Clement, and Oreta Williams accorded honorable mentions.[76] John Chumley was a new member of the League, from Sarasota. Ris Armstrong, a third-generation Floridian who owned a small farm in Manatee County, had studied at Florida State College for Women and at the Ringling School of Art. She credited Donald Blake of the Ringling for much of her technical skill.[77] Shirley Clement, a former Wave who had studied at the Ringling School of Art and with Jerry Farnsworth, Hilton Leech, and Loran Wilford, was an art teacher at Sarasota High School—and a grandniece of Henri Matisse.[78] Oreta Williams, a native of West Virginia who now had a home and studio in Sarasota, had studied at the Dayton Art Institute, at the Ringling School of Art, and with sculptor Leslie Posey.[79]

Leslie Posey, a professional sculptor for thirty years, began coming to Florida in 1930, eventually opening a studio at the Sarasota-Bradenton Airport. Posey started art training at the Wisconsin School of Fine and Applied Art in Milwaukee, then had scholarships to the Pennsylvania Academy of the Fine Arts and the Layton School in Milwaukee and did graduate and postgraduate work at the Art Institute of Chicago. As head modeler of figures for the American Terra Cotta Company in Chicago and head sculptor for the Indianapolis Terra Cotta Company, Posey handled all the ornamental work for Louis Sullivan, Frank Lloyd Wright, and other Midwest architects. Posey did the sculptural ornamentation for 285 buildings in Chicago and Indianapolis and about a hundred in the Sarasota and Bradenton area. His work would be featured in the new Bradenton Art Center.[80]

Construction on the art center progressed rapidly, as the city's lease stipulated that the center be completed and ready for use in 1955 or the lease would be lost.[81] Major Haag died suddenly in April. Now a concentrated campaign was begun to raise funds to finish the building, with a direct mailing to the 300-some members.[82]

Dan Rivers, a writer who happened by the construction site, wrote this account for the 1955–56 ALMC yearbook:

> My first contact with art in Florida was on a day in early September

> 1955, when heading south from New England, I crossed the Green Bridge into Bradenton. I swung left on 301 and there, back to the river, and facing the park, I saw a chaotic mass of building materials . . . and fronting this scene of activity, a huge sign in which the word ART had a prominent place. . . . The Jaguar purred to a halt. "What goes on here?" I called to a ruddy faced gentleman standing near the curb. . . . "Building an art center" he replied laconically, casting a critical glance at the travel stained Jaguar. "Art, that's somewhat in my line" I ventured. "Who's building it?" "You and a couple of hundred contributors." I . . . followed him into the bedlam of grinding concrete mixers, buzz-saws, constant shooting of nails and bolts ringing out like machine gun fire. We hopped over foundations and masses of construction materials. . . . "We dedicate and occupy the place on October 30th" he said. "In six weeks?" I exclaimed, "Not where I build! Floors to be poured, walls yet to go up, a roof for this great area . . . painting, interior finish, it can't be done." "Tell me that again in six weeks," he said with such confidence that I reached to my hip pocket for my check book and gave him a contribution. In six weeks, October 30th to the day, I sat amid throngs of hundreds . . . in an inconspicuous corner of . . . the Kellogg Gallery, named for the man who knew he could do it. The galleries were hung with innumerable paintings. . . . In this little town . . . they have achieved something that would be a credit to many artless cities of America boasting ten times the population of Bradenton.[83]

The Stars and Stripes flew that day from the newly erected flagpole contributed by the friends and family of Major Haag. Decorative panels by sculptor Leslie Posey surrounded the main entrance through which passed the delighted crowds, ushering in a new era for the Art League and Manatee County.[84] Artists from the west coast of Florida came to hang their paintings in the beautiful galleries, swelling the membership to 350. The *Bradenton Herald* noted, "Art has drawn Bradenton and Sarasota closer together than any other activity could have done."[85]

The Bradenton Art Center would continue to attract a line of distinguished artists. LeRoy Nichols Jr. began there as a teenage instructor. He had a one-man show at the center in 1955, and a year later a show at the Sarasota Art Association. In 1959 he was invited to the Florida Federation of Art's new headquarters at the DeBary Mansion near DeLand as a summer resident artist. Nichols studied painting at the Ringling School with Loran Wilford, and sculpture with Leslie Posey.[86] In 2007 Nichols was still teaching at the Art Center on

Tuesday and Thursday evenings.

Wesley Warren was there. Born in Boston and a graduate of Syracuse University College of Fine Arts in 1948, Warren studied at the Académie Julian in Paris and at the Ringling School of Art.[87]

Betty Bauman arrived from Woodstock, New York. In New York Bauman was a registered nurse who enjoyed painting, but after study at the Art Students League and in Woodstock with Robert Brackman and others, she made art her profession. A member of the Woodstock Artists Association, Bauman joined the Art League of Manatee County and the Sarasota Art Association, and built a home and studio on Holmes Beach.[88]

Robert McFarland was another new arrival. Having studied at the Chouinard Art Institute in Los Angeles and at the Instituto Allende in San Miguel de Allende, Mexico, McFarland moved to Bradenton and began teaching at the Longboat Key Art Center in 1959. That year McFarland won the $500 prize at the Tampa Art Institute, the $100 prize at the Sarasota Art Association, and first prize at the Florida State Fair in Tampa.[89]

At the Bradenton Art Center, Leslie Posey began teaching sculpture, while Elden Rowland, Eugene White, and Nike Parton continued to serve as instructors.[90]

Hundreds of other talented artist members—Florence Harvey, Marian Holland, Pauline Labbee, Lois Magner, Frances Beacham Owen, and Freddie Varley among them—exhibited at the center and at the annual Sidewalk Art Show, a highlight of the Hernando De Soto Celebration.

There were gains, and a few losses. Ralph McKelvey died in 1957.[91] The following year the Art League held a memorial exhibit of his work.[92] It was McKelvey's energy and enthusiasm as director of art centers in Daytona Beach, Clearwater, Sarasota, and Bradenton that brightened the Florida art world at a time when there was more spirit than money.[93]

The Art League had a memorial exhibit of Cecile Hall Bradley's work in 1960. Bradley, a charter member of the league taught the children's classes at Memorial Pier. Many Bradenton children had their first art training with her.[94]

In the first season after the Bradenton Art Center opened, crime novelist John D. MacDonald, famous for his series featuring Florida private detective Travis McGee, brought a distinguished guest to one of the openings: Sir John Rothstein, director of the Tate Gallery in London. Incredulous, Rothstein said, "Only in America could an art center like this come into being in a city this size."[95]

After more than seventy years of dedication to teaching art, and presenting the Manatee artist's vision of the beautiful, the Art League—now renamed ArtCenter Manatee—continues to flourish. It has survived moves from the Braden Hotel to the Pier, to the Little Tin House, and finally 9th Street West. Today a visitor to downtown Bradenton can enjoy a pleasant lunch at Memorial Pier. There is no art here, only the quiet flow of the Manatee River. The ArtCenter sits, almost lost, behind the South Florida Museum, on busy U.S. 41. If art is still to play a vital part in the personality of the community, it's time for the City Council to consider moving the ArtCenter back to Memorial Pier.

Ralph McKelvey, *Junior Yacht Basin*, Clearwater, Fla., 1941.
Oil on canvas, 28 by 36 inches.

Chapter 11

Clearwater

Early settlers called the place Clearwater because a freshwater spring kept the broad open bay crystal clear. During the fall spawning season there were so many mullet you could walk out and kick fish onto the beach.[1] Citrus trees grew wild in the area.

In 1885 it was citrus that brought the first artist to Clearwater. Mary Edith Bruce studied at the Art Institute of Chicago from 1882 to 1884. In 1885 she married Lee Skinner and the couple moved to Dunedin to start an orange grove. While Mary painted the earliest impressionistic scenes of Pinellas County, Lee Skinner developed a citrus empire that eventually became part of Minute Maid.[2]

When the Orange Belt Railroad came to Clearwater in 1890, bringing artist George Inness to Tarpon Springs, its whistle announced the arrival of culture in the area. Clearwater was not listening. Shelter and survival were priorities; art could wait. The town had two paved streets, Fort Harrison and Cleveland. The West had been won, but Florida was still relatively wild. With the railroad came northern tourists and a city began to grow.

In 1897 Henry Plant purchased the Orange Belt Railroad and built a hotel on Belleair Heights overlooking Clearwater Bay. Architecture is art on a grand scale, and the Belleview Hotel (since 1919 the Belleview Biltmore) is one of Florida's first great works of art.

The Belleview, Belleair Heights, Fla.

Built of native Florida heart pine, with a combination of Cracker and Caribbean architectural influences, and painted white with a green roof, the Belleview became known as the White Queen of the Gulf. The hotel was Plant's hobby, acclaimed for its excellent cuisine and service. It was a small affair by the standards of the time, but to residents of the South it was palatial. There were no roads, nothing but wood trails and timber tracks.[3]

The first art created on a more modest scale was a lithograph of the White Queen, published by Littig and Company of New York City. *The Belleview, Belleair Heights, Fla.* is an aerial view of the hotel, nestled on the shore of the bay, surrounded by open pine land. Two roads diverging into woods at the base of a flagpole flying the American flag give one a feeling of an American fortress in the isolation of the Florida frontier.

Englishman Joseph Hamilton was the first European artist to come to Clearwater. Hamilton had owned an art gallery near St. Paul's Cathedral in London. When his wife died he moved to Canada and then, in 1911, to Pinellas County and Largo. Hamilton was regarded as one of the outstanding men of early Pinellas. He would write poems on the backs of his paintings and give them away to friends. When his home burned down in 1924, the citizensof Largo built a new one for him in the Ulmerton area. The *Clearwater Evening Sun* in 1925 noted a Hamilton exhibit:

Hamilton, recognized as one of the best artists of the old school, formerly of London and New York, where he owned studios in years gone by, will give an exhibition of his latest work in his new studio, Mirror Park, Largo on Friday afternoon, March 20, at 3 o'clock. The public is invited to view Hamilton's painting and to make purchases if they are pleased. Mr. Hamilton has been a resident of this section for a number of years and can almost be called one of the old settlers. He is an artist of rare ability and it will be a joy to any lover of art to view his recent work.

Joseph Hamilton, *Belleair Pines*. Oil on board, 7 ½ by 35 ½ inches.

Hamilton, like a Pilgrim on the beach at Plymouth, was just the beginning. He was followed by one of the giants of American decorative arts, Louis Comfort Tiffany. In 1925 the Peace Memorial Presbyterian Church on Fort Harrison was presented with two beautiful Tiffany favrile glass windows by members of the congregation, Mr. and Mrs. William T. Harrison and Mrs. Mary Catherine Pew, in memory of their sons, William T. Harrison Jr. and Arthur Edmund Pew.[5]

In 1925 an art club was formed as a division of the Clearwater Woman's Club, with ladies meeting weekly in the homes of members to share skills in beading bags, embroidering, and painting in oils. As in many Florida cities, it was the ladies who led the community in art appreciation.[6]

The Clearwater Woman's Club sponsored an exhibit of George Inness Jr.'s painting *The Only Hope* at the Peace Memorial Presbyterian Church. Inness said that he had painted *The Only Hope* with the purpose of visualizing the futility, and the inevitable consequences, of war. The painting had been exhibited in many Florida cities and in Washington D.C., at the Corcoran Gallery.[7]

In December 1927 the Woman's Club sponsored an exhibit of paintings by Marie Garesche. Garesche, from St. Louis, was an artist, art teacher, and ardent suffragist. Her book *Art of the Ages* was used in high schools across the country.[8] Garesche designed the official souvenir medallion for the 1904 St. Louis world's fair. She had a summer art school in Saugatuck, Michigan, and for years spent

the winter months in Clearwater. The *St. Petersburg Times* said of her work, "The distinguishing feature of this artist is her sense of color. One rarely sees in modern painting such a satisfying equilibrium in tone and shading. Always lovely in tint, her colors blend into subtle harmonies. . . . Flowers bloom and birds sing, butterflies hover over her gardens, the joy and loveliness of a beautiful world permeate her canvasses."[9, 10] Few of her paintings are known to survive.

Marie Garesche. Oil on canvas, 14 by 17 inches.

Garesche led members of the art department of the Woman's Club on a visit to the Ringling Museum. This was no small feat. The party left early in the morning, driving through Tampa, Palmetto, and Bradenton to Sarasota, returning late in the afternoon by ferry across Tampa Bay to St. Petersburg.[12]

William Van Dresser, a well-known portrait artist, was working at the Belleview Biltmore during the winter season of 1931.[11] Van Dresser was a member of the American Artists Professional League and the Southern States Art League who visited Florida for the season, traveling about the state doing portraits of vacationers. In Palm Beach the *Post* said of his work, "If there were a prize for originality, charm and humor, it would undoubtedly go to William Van Dresser, usually known for his fine charcoal portraits." Van Dresser printed a pamphlet with a long list of patrons, including Charlie Chaplin, Albert Einstein,

Lou Gehrig, Connie Mack, Mary Pickford, and Florenz Ziegfeld.[13]

The art department of the Woman's Club opened the first of several exhibits of foreign art on loan from private collections.[14] Clearwater artists exhibited their work at the club building on Osceola Avenue and Seminole Street. Sewell Ford, author, artist, and winter resident of Clearwater, showed a five-and-a-half-foot mural, *Cabana Row*, a scene of cabanas at the north end of Mandalay, Clearwater Beach.[15] Olive Holbert Chaffee and Roy Chaffee, artists from St. Louis spending the winter, exhibited and were quoted in the *Clearwater Sun*: "Pinellas County is a winter paradise for the landscape artist. It not only offers a wealth of beautiful painting subjects, but also enables him to work outdoors during the months when there is no opportunity to do so in other parts of the country." The Chaffees taught art classes in Clearwater and in summer months conducted an art school on Lookout Mountain in Alabama.[16]

Alida Conover first arrived in Clearwater in 1934, exhibiting her work at a private home in Harbor Oaks and at the Belleview Biltmore Hotel. Conover was a graduate of the Art Students League in New York City and a professional artist and illustrator of children's books. Living in New York, she exhibited her work at the Delphic Gallery on East Fifty-seventh Street.[17] Conover would move permanently to Dunedin in 1945. The *Clearwater Sun* noted a showing of her work at the local library:

> The exhibit included a variety of art in oils, watercolors and pencil drawing, besides wood cuts and artistic development of cypress knees and bamboo. Many of her paintings are scenes near New Port Richey and in Pinellas County. An opaque watercolor that drew much attention was a tempera of a cypress swamp in winter. While Miss Conover has studied art extensively in this country and abroad, there is a charm of originality and naturalness expressed in each production. She also displays a humorous sense in her art, and included in her collection a caricature of a swimming hole in Cootie River, where the fat and lean, young and old are engaged with gay abandon in midsummer swim. Even the alligator painted into the scene appears to sense the gaiety of the occasion. Miss Conover's paintings will be on public display at the Belleview Hotel for a week.[18]

In 1934, as part of the Florida Art Project, George Snow Hill of St. Petersburg was commissioned to do murals for the county courthouse in Clearwater. The paintings portrayed the history of Pinellas County and Florida's west coast. Judge John U. Bird objected to the work, particularly a beach bathing scene, and the

murals were mounted instead in the Municipal Auditorium. A dedication of the paintings was held on January 30, 1934. Hill's Clearwater murals have been lost.[19]

At a meeting in February 1935, the art division of the Clearwater Woman's Club separated from the Woman's Club and formed the Clearwater Art Club (CAC), allowing men to participate. Officers included Stanley Turner Scott, president, Marie Garesche, vice president, Mrs. H. Luther Smith, secretary, and Sewell Ford, treasurer.[20, 21]

A month later the CAC held its first exhibit. More than a thousand people attended.[22] The *Clearwater Sun* reported:

> The newly formed Clearwater Art Club is holding its first exhibit in the rear room of the Chamber of Commerce building on Cleveland Street. More than forty members are showing examples of their work and some 200 pictures make up the display. . . . For quality as well as size the exhibit would do credit to a much older organization and to a much larger city. Some of the offerings are by local residents who make no claim to being other than amateur painters, but many of the canvases are by winter visitors who are artists of note and reputation. All however, are members of the art club.[23]

Walter Locke of Tarpon Springs was one of the exhibitors. Locke was born in Winchester, Massachusetts, and studied with Louis Kronberg and Alfred Hutty. He would become an internationally known etcher, his Florida work simple in design, but complex in detail.[24]

Walter Locke, *Peace On The Anclote*. Etching, 9 by 12 inches.

Doris Lee was a charter member of the CAC. Known for working in a naive folk-art style, Lee would become, along with John Sloan, Rockwell Kent, Edward Hopper, and her future husband Arnold Blanch, a member of the American Artists Group and a nationally prominent painter.

Doris Lee, *Florida Vacation*, circa 1944. Gouache on paper, 15 by 20 inches. Sanuel P. Harn Museum of Art, University of Florida, Gainesville; Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquistion Fund.

The Clearwater Art Museum was incorporated in 1936 with John Hall Jones as president. Initial funding for the museum was bequeathed by the artist Orlando V. Schubert of Cleveland and St. Petersburg. Schubert's collection of landscape paintings and a painting by Rachel Hartley formed the nucleus of the museum.[25] The first exhibit opened in the Chamber of Commerce building on January 22, 1936, with thirty paintings loaned from local collections. The hall was decorated as an Italian garden court, with an antique Pompeian statue, walls of Italian terra cotta, and the ceiling in Mediterranean blue. In addition to works by Schubert, Hartley, and George Inness Sr., the exhibit featured a *Nocturne* by James McNeill Whistler, Millet's *Backyard,* Monet's *The River*, Corot's *A Lane in Barbizon,* a drawing by William Blake, and an *Annunciation* attributed to the sixteenth-century Italian master Antonio da Correggio.[26] Theodore Coe, who had a studio

in Tampa, visited and was impressed with the high quality of the exhibit.[27] For 1935 Clearwater, to present paintings by so many artists of the first rank was an amazing achievement.

Rachel Hartley was the daughter of sculptor J. Scott Hartley, the niece of George Inness Jr., and the granddaughter of George Inness.[28] A longtime resident of Florida, she had a studio in Ozona. Like her grandfather Inness, she brought to her canvases a feeling of warm sunlight and deep shadow. Hartley was an active member of the CAC and the Clearwater Art Museum.

In 1936 architect Theodore Skinner was president of the art club, with Susie Gage vice president and Doris Lee treasurer. At the opening meeting in the Chamber of Commerce building the guest speaker was Don Hirleman, a young painter and sculptor from Chicago who was in charge of Clearwater's WPA-sponsored adult art education program.[29] The club joined the Florida Federation of Art and opened its second annual exhibit with 130 paintings by thirty artists. Of special interest was Doris Lee's *Cleveland Street in the Nineteenth Century*, painted from a snapshot and showing the old dirt road to the waterfront.[30]

The Clearwater Art Museum and the CAC were separate entities, with both groups exhibiting at the Chamber of Commerce. The club presented works by its members, all local artists, while the museum had a broader view, with shows featuring internationally famous artists, Florida artists, and Clearwater artists. The museum exhibited paintings on loan from the Metropolitan Museum of Art in New York,[31] and work by Theodore Coe of Tampa,[32] Mark Dixon Dodd of St. Petersburg and Rachel Hartley.[33]

Rachael Hartley, *Sugar Harvest*. Oil on board, 18 by 24 inches.

The *Clearwater Sun* wrote of Hartley:

> Miss Rachel Hartley's paintings, shown at the Art Museum, easily fall into three or four rather sharply differentiated groups. There are five large canvases with religious significance, in which the artist's chief effort is concerned with problems of light radiating from the Christ on the Cross, symbolizing the inner light of the Spirit. These pictures have been worked out with great care and are, in a large measure, convincing. In sharp contrast with these paintings are a dozen or more quick sketches in oil and water color, mostly of Florida scenes. Miss Hartley's ability to catch and depict the salient points of Negro cabin life is well known in art circles. A third group of paintings concern various phases of Southern life, worked out more carefully than the sketches. They include studies of Negro life, sponge boats and circus elephants. All make definite appeals to the observer. The last group is the few but effective studies of Florida landscapes, one of the best of which is a painting of a lone pine called "The Sentinel." "Sunset Glow" is boldly conceived and impressively executed. Three children stand on the shore looking toward a gorgeous sunset, such as may occasionally be seen over the Gulf on our Florida West Coast. Miss Hartley's use of lavender in this picture and in the treatment of religious subjects is a strongly characteristic feature.[34]

Theodore Coe, *Windy Day Tarpon Springs.* Oil on canvas 16 by 19 ¾ inches.

Museum president John Hall Jones contacted the Philadelphia artist and art patron Georgine Shillard-Smith. Would she come down to Clearwater and bring her pictures with her? Mrs. Shillard-Smith served on the board of the Philadelphia Museum and was president of the Plastic Club of Philadelphia, the oldest art club in the city. She had studied at the Pennsylvania Academy of the Fine Arts with Robert Henri and James McNeill Whistler. Georgine Shillard (as she signed her paintings) moved to Clearwater in 1937 and purchased Many Oaks, the Belleair estate of Rutherford B. Hayes.[35]

On an evening in February 1937, the governors and trustees of the Clearwater Art Museum held a reception to greet Georgine Shillard and Evelyn Alvord Conway for the opening of an exhibit of their work at the museum. Conway was a professional sculptor who had exhibited in the Paris salons, and a friend of Shillard. Hundreds attended, including the mayor, members of Clearwater's first families such as the McMullins, Donald Roebling who invented the Alligator amphibious vehicle or LVT, and artists Hilton Leech from Sarasota and Mark Dixon Dodd from St. Petersburg. Shillard gave a short talk on her experiences while painting in Paris, and then a small group adjourned to the Shillard-Smiths' new home for a supper party. Here the conversation may have turned to the possibility of a new art center.[36]

A few days later the CAC followed with a reception marking the opening of their third annual exhibit. A former first lady, Mrs. Rutherford B. Hayes, was one of the patronesses.[37]

The following year, 1938, the CAC and the Clearwater Art Museum merged, with local artists now exhibiting as members of the Clearwater Art Museum. The Clearwater Museum School of Art was formed with a faculty of Georgine Shillard-Smith, Evelyn Conway, and Henry White Taylor. Taylor, a Pennsylvania artist, served as director. Fundamentals were stressed in still life, portraiture, figure composition, landscape, and sculpture. The Museum School was located at the Municipal Auditorium. During the winter of 1938–39 more than 5,600 people attended museum exhibits.[38]

Whenever the weather was too cold to work at the auditorium, classes were held at the Shillard-Smiths' Belleair home. In 1940 Georgina Shillard had one of the few air-conditioned and heated studios in the state. That year the Clearwater Art Museum joined Palm Beach's Society of the Four Arts to sponsor the Fourth Annual Exhibit of Contemporary American Artists. The paintings were seen in Clearwater, Palm Beach, Tampa and Bradenton. Andrew Wyeth won the popular award with his painting *Black Hunter*. More than 7,000 attended the year's exhibits.[39]

Mr. and Mrs. Charles Shillard-Smith offered the Clearwater Art Museum three acres of their Belleair estate located at Ponce de Leon and Manatee Roads as a future site for a museum and school building. The city council adopted resolutions to accept the offer. Mrs. Shillard-Smith indicated she would bequeath the entire estate with buildings and art collections to the Clearwater Art Museum upon her death.[40]

A group of Sarasota artists, along with Ralph McKelvey of Bradenton, consulted Henry White Taylor, director of the art museum, about the possibility of circuiting Florida art in the North. Taylor liked the idea, brought in St. Petersburg and Clearwater artists, and offered the art museum as sponsor. The artists called themselves the Florida Gulf Coast Group (FGCG). A first exhibition of the group's work was held at the museum in April of 1941.[41]

For the winter season more than 8,000 people attended ten exhibits of the Clearwater Art Museum. At the annual members' exhibit, prizes went to Susie Gage, Peter Cook, Eva Northrop, and Henry White Taylor.[42] N. C. Wyeth's original full-color illustrations for Marjorie Kinnan Rawlings's novel *The Yearling* were exhibited.[43]

Susan Gage, *Glow On The Gulf.* Oil on board, 17 ½ by 24 inches. Exhibited Clearwater Annual, March 1950.

The art museum continued members' exhibits throughout the years of World War II. In March of 1943 twenty-five artists exhibited, including Mary Redfield, W. R. Locke, Henry White Taylor, and Ralph H. McKelvey.[44] When Taylor died that year, McKelvey, who had helped found the Daytona Beach Art League in 1931 and the Art League of Manatee County in 1937, succeeded him as museum director.[45]

McKelvey had worked with Taylor in New York City arranging to send exhibits to the South. Now he began organizing the first circuit of FGCG paintings through American cities. McKelvey found other art directors who were interested in the interchange of regional art. During the war years FGCG artwork was shown in museums under the auspices of university art departments from Miami to Beloit, Wisconsin, and from Newark, New Jersey, to San Francisco.[46]

The tenth annual members' exhibit was held in March of 1944. The president's prize went to Faye M. Henthorne, with other prizes to Emmett Sutton and Elsa Martin Anshutz of St. Petersburg and Margaret J. Smith, while Mary B. Redfield won first popular prize (chosen by those attending the exhibit) for *Foothills of the Rockies* and Bertram T. Butler second for *Sunset on the Gulf.* At the following year's exhibit, George Snow Hill of St. Petersburg won the president's prize with *Julie,* Paul Arlt, United States Marine Corp Reserve, was second with *South Pacific*, and Faye Henthorne took third prize. In the popular division Truman Fassett of Sarasota was first with *Man From Brittany*, Susie B. Gage second with *Cypress Trees in Winter*, and Paul F. Seavey third with *Clearwater Passage*.[47]

Ralph McKelvey's continuing contribution to Florida art was recognized with his election to the presidency of the Florida Federation of Art. When the war ended the Clearwater Art Museum, with McKelvey as director and Georgine Shillard-Smith as president, continued to organize and sponsor annual exhibitions of the FGCG on nationwide tour. The best paintings from the art clubs of Tampa, St. Petersburg, Sarasota, Bradenton, and Tarpon Springs, work done by local artists and by northern artists who wintered in Florida, were all brought to the Clearwater Art Museum for local viewing. The best of that material was then chosen to go on the road. National circuits of the FGCG continued from 1945 to 1949.[48]

The Clearwater Art Museum, with headquarters in the Clearwater Chamber of Commerce building, the Georgine Shillard Gallery in Belleair, and the Clearwater Museum School of Art were all reorganized in 1948 as a single nonprofit corporation, the Florida Gulf Coast Art Center (FGCAC), which was soon

located on the Shillard-Smith property in Belleair.[49]

Alice Goudy, public relations director of the FGCAC, formerly on the staff of the Metropolitan Museum of Art, said:

> Few communities at a distance from the New York Art Galleries are able to assemble exhibitions of contemporary American painting of the scope and caliber of Clearwater's Contemporary. In my opinion the museum's endeavor in bringing this exhibit south constitutes the most significant and vital single art undertaking in Florida.[50]

The fifteenth annual members' exhibition of the Clearwater Art Museum opened in March 1949. Tibor Pataky of Orlando was a member of the jury. First president's prize went to Hilton Leech for his watercolor *Firewood*, second prize to Faye M. Henthorne for the abstract oil *Marine Harmony*, and third to Charles M. Nelson for *Along the Beach*.[51]

Later that year McKelvey resigned his post at the Clearwater Art Museum to begin organizing a statewide association, the Florida Artists Group. He was succeeded in Clearwater by Charles Val Clear, who had been director of the Akron Art Institute. *Art Digest* noted McKelvey's resignation:

> It is with keen disappointment that the art field learns of the resignation of Ralph H. McKelvey as director of the Clearwater Art Museum and his election as honorary vice-president. As an annual juror on the Southeastern Circuit Exhibition, I came to know this lovable, veteran painter-director very well, for you can learn plenty about a man's character while judging several hundred paintings. McKelvey belonged to that select group of unselfish humans who spend most of their lives making better the lot of their fellows. . . . McKelvey made the FGCG a nationally known exhibiting organization.[52]

On December 17, 1949, newspaper and radio reporters were given a preview of the new FGCAC. The Art Center donated by Georgine Shillard consisted of a new, fully equipped school building and eight acres of land from her Belleair estate, sufficient space to accommodate ten more buildings. The following day the center was dedicated. Mrs. Shillard-Smith's dream of building a museum and art school was becoming reality.[53]

In 1950 the Florida Gulf Coast Group changed its name to the Clearwater Art Group. Ralph McKelvey was still working with the group, and on New Year's Day 1951, opened an exhibit called The Development of Impressionism. Loaned by New

York's Metropolitan Museum of Art, the collection included major impressionist canvases by Renoir, Manet, Corot, Puvis de Chavannes and Mary Cassatt.[54]

Doris Lee and her husband, Arnold Blanch, were guest instructors at the FGCAC along with Edward Millman, Leon Smith, and the Shillard-Smiths' daughter, Tina Leser. Leon Smith had been an assistant professor of art at Rollins College. Millman was a Guggenheim Fellow and worked as a combat artist with the U.S. Navy in Pacific battles in 1944–45. Tina Leser was a major New York designer of women's fashions.

Three new buildings were added to the FGCAC in 1951. For the construction, the people of Clearwater donated $20,000 and Mrs. Shillard-Smith made a new contribution of $50,000. A library, a ceramics laboratory, and a 200-seat auditorium were built.[55]

Other instructors at the Art Center included Frank I. McConnell, head of the art department at St. Petersburg Junior College and Clearwater's supervisor of community art; Barbara Struble McConnell, instructor in children's art; and Dorothy MacDonald, instructor in painting.[56]

The twelfth consecutive annual of the Southeastern Circuit Exhibition of Contemporary American Painting opened at the FGCAC in Belleair in February. Seven of the artists in the show were in Florida that winter: Milton Avery in Maitland at the Maitland Research Studio, Arnold Blanch at FGCAC as a guest instructor, Stefano Cusumano of Tampa and New York who received special recognition for his artwork for the Broadway production of *The Consul*, Adolf Dehn in West Palm Beach as guest instructor at the Norton Gallery and School of Art, Edmund Lewandowski in Tallahassee in the art department of Florida State University, Edward Millman a sometime guest instructor at FGCAC, and Doris Rosenthal in Miami.[57]

In April the FGCAC presented a one-woman exhibit of the paintings of Doris Lee in the Art Center Gallery.[58] Lee and her husband Arnold Blanch continued to spend winters in Clearwater teaching and exhibiting at the art center.

The Clearwater Art Group elected Robert Sprague of St. Petersburg president, Jesse B. Neal first vice president, Edith Wyckoff Kuchler second vice president, Faye Henthorne treasurer, and Virginia H. Dixon secretary. Ralph McKelvey was chairman of exhibitions.[59]

Georgine Shillard-Smith invited William Pachner to the FGCAC in 1951. In 1939 Pachner had left his home in Prague, attracted by the dream of a life

in American art, and hoping to find work in Chicago. He had a six-month U.S. visa. Months later, when his money had run out and his visa nearly so, his portfolio was shown to David Smart, publisher of *Esquire* magazine, and he was immediately hired as *Esquire*'s art director. Pachner became an American citizen and tried to enlist in the United States Army. Blind in one eye, he was rejected. Pachner lost his entire family to the Holocaust when the Nazis occupied Czechoslovakia. After the war he did illustrations for *Collier's* and *Cosmopolitan* magazines, but he wanted to do serious art. The FGCAC gave him a chance. Here he could teach, study, and paint. Pachner made his home in Clearwater and became one of Florida's great abstract artists. In his art Pachner tried to communicate his emotional response to the inhumanity he saw in the war, and the need of one human being for another, dissolving the human figure on his canvas and allowing the forms to move freely in response to his emotional reaction. His art won many prizes and was chosen for the Corcoran biennials in Washington, D.C., the Whitney Museum annuals in New York City, the Governor's All Florida Exhibit at the Ringling Museum, and the Ringling exhibit Fifty Florida Artists.[60]

Artists at the FGCAC included Pachner, William Berkeley, Gabor Peterdi, Russell Robinson, John May, Ken J. Uyemura, Ceal Corcoran, Doris Lee, Arnold Blanch, Georgine Shillard, Barbara McConnell, and Peri Tucker. Uyemura was the first instructor in ceramics at the center.[6]

The FGCAC's eighteenth annual members' show opened in March 1952 with prizewinners chosen by Tampa artist Joseph Escuder and Clearwater designer Edward Hoffman. Winners included Betty Hull, oil, *Landscape from a Train*; Viola Jardine, watercolor, *Peggy*; and E. George Rogers, etching, *Three Fish*. The Clearwater Art Group presented their third annual at the Fort Harrison Hotel. Artists included Grace Pruden Neal, Ralph McKelvey, Susie B. Gage, Robert Sprague, Faye Henthorne and Dixie Cooley.[62]

Dixie Cooley was nationally known as one of the best of Southern artists. Born in Georgia, she studied at Sophie Newcomb College in New Orleans and the Art Students League in New York City. Cooley had studios in Tarpon Springs, Clearwater and Chattanooga, Tennessee. Taking inspiration from Florida's jungles and swamps she produced imaginative, personal interpretations of the Florida scene.

Dixie Cooley, *Clearwater Bay,* 1948. Watercolor, 15 by 22 inches.

A review of Cooley's work for an exhibit in Lakeland at Florida Southern College reads:

> The 'Deep South' with its elemental simplicity and vivid coloration has been lovingly portrayed by Dixie Cooley. She has consistently refused to accede to the modern faddisms, and avoided extremes in her work, preferring to blaze her own pathway. Her brush has caught the unhampered spirit of the 'Smokies' and the dank deep waters of Florida with equal ardor. A native of Georgia, she truly interprets the poetic beauty of the unfrequented spots of the South. In appraising the talent of Dixie Cooley, art critics have first noted her simple approach to her subject and the direct forceful method of her technique and superb delineation. She chose water colors as her favorite medium because it enables her to place her spontaneous impressions of the breath taking beauty of Florida. Great imagination, dignity, and warmth are the keynotes of her Southern series which should make many friends for her and the Clearwater, Florida territory, she now calls home.[63]

In 1952, the Art Club of St. Petersburg honored her with a reception and a one woman exhibit. When she died in 1957 the Gulf Coast Art Center had a memorial exhibition of her watercolors.[64]

Paul F. Seavey was elected president of the Clearwater Art Club in 1953. A Boston portrait artist, Seavey moved to Dunedin in 1940 as manager of Honeymoon Isle. He taught at the Ringling School of Art in Sarasota and the Sprague School of Art in St. Petersburg. Seavey's work appeared on the covers of the *Saturday Evening Post*, *Motorboating*, and *Yachting* magazines.[65]

Paul Seavey, *Clearwater Pass, July 1945*. Oil on board, 15 ¼ by 20 inches.

The Clearwater Art Group sponsored an exhibit of Tarpon Springs artists in January 1953 at the Pinellas County Welcome Center at Huffman's Corners, north of the city on the Gulf Coast Highway. The artists included Dixie Cooley, Ethel Zabriskie Banta, and her husband Oliver Smith, and Arthur Covery, N.A.[66]

Oliver Smith and his wife E. Zabriske Bante lived in Tarpon Springs in the winter and had a summer gallery in Rockport, Maine. Smith worked in watercolor, oils and stained glass. He studied at the Rhode Island School of Design and after graduation, spent two years on a tour of cathedral towns in Europe, making notes and sketches of various periods of stained glass mosaics. Smith executed the rose windows in Temple Emanuel in New York City and windows in the National Cathedral in Washington, D.C. For nearly thirty years he received important commissions for stained glass windows. E. Zabriskie Banta, was born in Philadelphia and educated at Cornell University and the Art Student's League. She exhibited widely in Pinellas County in the 1950's, and in traveling

shows in major cities in the United States and Canada. In the fall of 1952, she won first place for her watercolor, *Safe Harbor*, exhibited at Art Club of St. Petersburg and the Florida Federation of Art.[67]

Arthur Covey was an important American muralist with studio's in Tarpon Springs and Torrington, Conneticut. He was director of the Department of Mural Decoration at the National Academy of Design School for fifteen years before moving to Florida in 1945. Covey did the decorations for the Contemporary Arts Building, New York World's Fair, and in 1939, the Dome of the Land, Airplane Building, LaGuardia Field in New York City.[68]

In the spring of 1953 the FGCAC presented the paintings of ninety-three-year-old Anna Mary Robertson Moses, better known as Grandma Moses.[69]

Georgine Shillard died in 1955. Her daughter Tina Leser reminisced: "As long as I can remember, Mother has talked of having a gallery and art school." The following years saw the steady flowering of Mrs. Shillard-Smith's dream. FGCAC exhibits, including the Contemporary American Paintings series and the members' annual shows, continued, as did the growth of art education. Hal Riegger, recognized in *Who's Who in American Art* as one of the country's important ceramists, began teaching at the center, and William Grant Sherry, Dolly Anderson, and William Oravetz joined the art faculty.[70]

Doris Lee and Arnold Blanch continued to visit Clearwater. The Clearwater Art Group began exhibiting at the Municipal Auditorium. Ralph McKelvey moved on to direct the Sarasota Art Association. In 1959 William Pachner was one of the American artists chosen by the Ford Foundation for a one-man show to tour the country for two years.

When Tina Leser died in the 1980s, her mother's estate passed to the FGCAC, still located in the quiet residential neighborhood of Belleair. In 1990 the center was a busy place, with serious artists from throughout Florida attending classes or teaching there. The *St. Petersburg Times* tells the story of what followed.

> The nonprofit art center wanted to expand so it could teach more people and host more exhibitions but the neighbors didn't want more traffic on their street. . . . officials began looking elsewhere. The spot they dreamed of was on the Clearwater downtown bayfront . . . overlooking Clearwater Harbor, and the city was interested in selling about half the property . . . for $750,000 to the art center. . . . The community was excited, and so were city officials, who envisioned a busy art center and museum.[71]

The FGCAC and the Florida Department of State, through the Florida Arts Council, paid for advertisements in local newspapers urging voters to say yes to the new museum, pointing out that it would encourage downtown development and Clearwater would have one of the finest cultural facilities in Florida, without spending tax dollars for construction. But in a 1992 referendum, Clearwater voters said no.

In spite of the adverse vote, six million dollars were raised, and on November 26, 1997, construction started on the new Gulf Coast Museum of Art (GCMA) at an out-of-the-way site on Walsingham Road, near Heritage Village, in Largo. The museum opened on September 18, 1999, and for years served the community as a teaching and art exhibition center. A visitor could find Georgine Shillard-Smith's portrait in the administration center and nearby her oil painting *Clearwater Beach in '45*.

Georgine Shillard, *Clearwater Beach in 1945*. Oil on canvas, 32 by 44 inches. Collection of the Gulf Coast Museum of Art. Bequest of the artist. 1991.054

Officials hoped that people would find the museum in its new location, but few did. In 2009 the recession and poor attendance finally forced the GCMA to close, a bitter ending to Shillard-Smith's dream.

The *St. Petersburg Times* continued, "Millions of dollars were donated to build the museum. Now, its doors will be locked, classrooms will be empty. Nothing will hang on the walls of the galleries. The polished floors will collect dust and there will be no echo of footsteps in the hallways."[72] The closing of the Gulf Coast Museum of Art, a seventy-three-year-old community institution, is the sadist chapter in the history of Florida art.

Joy Postle, *Snowy Egrets, Yellow Jasmine and Air Plants*.
Oil on board, 30 by 40 inches.

Mud Hole

No azure lake am I,
No crystal spring
Flows from my heart,
No stately forest hems me in.
My amber deeps are clouded,
Tangled, and obscure.
The lusty frogs sing joyously,
In my oozy muck the wild duck
Feeds royally.
And yet last night I held
The sunset captive for an hour.
The radiant moon
Lay on my breast, and I was drest
In misty veils. And now at morn
The egrets preen their snowy plumes,
And pearl-white lilies bloom
Upon my brow
Worlds with in worlds I hold—
Books unwritten, tales untold
Mud and slime, and joys and fears—
The life of a hundred million years.

-Joy Postle, *Fine Feathers*

Chapter 12

Orlando

The lakes and swamps teemed with birds and fish. There were wild turkey, bear, and plenty of deer. Panthers and wildcats came around the cabins at night . . . and wolves. You could shoot fox, squirrel, quail, and rabbit. The first settlers built homes, some only a cabin of palmetto logs. On Saturday, "Cracker Day," country people came to town in covered wagons drawn by oxen, on horseback, or on mules. A pet alligator lay in front of the real estate office. A large oak tree on Lake Eola marked the gravesite of Orlando Reeves, a soldier killed in the Second Seminole War, and the area became known as Orlando.[1]

Years later it was a man's faith in a higher power, and a woman's vision of higher education, that brought art to Orlando and the small suburb of Winter Park. In 1880 Lucy Cross of Daytona Beach began talking to a group of New England Congregational churchmen about the need for a college in central Florida. Over the next few years the church and Miss Cross held discussions with several central Florida communities. They talked with Alonzo W. Rollins, a wealthy Chicago businessman whose winter home was on Lake Osceola in Winter Park. Rollins wanted to do something meaningful with his money. In 1885 he agreed to donate $50,000 and real estate in Winter Park for the founding of a school bearing his name. Rollins College, incorporated on April 28, 1885, was one of the first institutions of higher education in Florida and the first center for art education in the state.[2]

Art developed slowly at Rollins. Lizzie Hatch was a "teacher of art" at the school from 1885 to 1886. Alice Ellen Guild, a graduate of the Massachusetts Normal Art School, followed as "teacher of art" from 1886 to 1888. The department was discontinued for the 1888–89 school year but resumed in 1890 with Mary Richard Brigham as art teacher. Amy F. Dalrymple, also from the Massachusetts Normal Art School, taught art at Rollins from 1890 to 1895. Miss Dalrymple described her mission: "It is the aim of this department to give all students a thorough and practical knowledge of the principles of art, and an acquaintance with art literature." Drawing, painting in oil and watercolors, clay modeling, and art history were all taught. Unfortunately the college possesses no work by these early "teachers of art."[3]

In the years from 1895 to 1921 the art department at Rollins gradually

developed from a department to a School of Art and finally to a School of Fine Arts. Eleanor Evans and Lucretia Halstead taught there from 1919 to 1921. Lu Halstead would later become the first president of the Orlando Art Association and help organize the Florida Federation of Art.[4]

Working with Halstead during these early years were Harry Fluhart and Panos Booziotes. Fluhart was professor of art at Stetson University in DeLand from 1914 to 1938. He was a well-known Florida landscape artist, teacher, and mentor to Florida impressionist Catherine Stockwell.[5] Booziotes, a native of Greece, studied at the Art Institute of Chicago and in 1923 worked as a pottery decorator at the Orlando Pottery. He later moved to Miami.[6]

Artist, horticulturist and naturalist Mulford Bateman Foster moved to Orlando in the early 1920's to open a nursery. His discovery of over 200 Florida bromelliads earned him an international reputation, and a title, "the father of the bromelliad." His work, including botanical drawings and landscape paintings, was exhibited in New York City and, in the 1930's, at Andre Smith's Research Studio in Maitland. In 1925 Foster painted a huge canvas, fifteen feet long and five and a half feet wide, depicting the orange groves of Orlando. [7]

Mulford B. Foster, *Palm Rhythm*. Oil on board, 26 by 30 ½ inches.

Ruby Warren Newby grew up in Kansas, prospected for gold in Arizona with her father (for whom Warren Park in Orlando is named), and studied art in Kansas City. In 1922 Newby moved to Kissimmee and started a sketch club. The following year she was in Orlando teaching at the Cathedral School for Girls. Newby spent the summer in the Berkshire Mountains of western Massachusetts, studying art with the dean of the Art Institute of Chicago, and in New York with George Inness Jr.

Returning to Florida, Newby joined Rollins College as an art instructor. Her position at Rollins grew from instructor to assistant professor and finally full professor and chairman of the department in 1931, with four full-time teachers. Sculptor George Ganiere and artist Hugh McKean were working with her.[8]

In 1926 Jeannette Morse Genius, a young woman from Chicago, came down to study at Rollins for the summer. As a child she had visited the lodge of her grandfather Morse on Lake Osceola and had grown to love the area. Charles Hosmer Morse was one of the founders of Winter Park. Hugh McKean was then a young art student studying at Rollins under Ruby Newby. It is likely that Jeannette Genius first met Hugh McKean that summer, though it was some years before they would marry.

Under Ruby Newby's leadership the art department grew from 23 students in 1925 to 102 in 1929. An article in a Rollins College newsletter profiled Newby: "Her ability to infect her students with her own love of art, and her sympathetic attitude toward their endeavors, made her an outstanding success as a teacher, and her habit of loading her jalopy with students, and taking them to her camp on Lake Conway, for coffee and wienies and high conversation, made her excel as a pal. In fact, her mop of curly grey hair was the only feature which distinguished her from the coeds."[9]

Newby thought Orlando needed some culture. Notices were placed in local papers, and on January 15, 1924, a meeting was held at the Albertson Public Library to begin the formation of an art club. Some twenty-five people attended, all women. With the formation of the Orlando Art Association (OAA) the ladies were building a cultural foundation for the city.[10]

With remarkable speed a series of art exhibitions was organized. One of the first was an exhibit of the works of Edith Fairfax Davenport at the Albertson Library. Thirty-five paintings including seven Florida scenes were shown. Davenport, who had a studio in Zellwood, was a cousin of James McNeill Whistler and the first American woman admitted as a student to the École des Beaux-Arts in Paris. An influential figure in the Orlando art community, Davenport became

president of the Florida Federation of Art in 1952.[11]

In April Orlando residents turned out to honor George Inness Jr. and to see his exhibit of ten canvases, of which all but one or two were Florida scenes. The Inness show was followed by works of Maxfield Parrish, J. C. Leyendecker, Edward Potthast, and Edward Penfield.[12] An impressive list of artists for an infant art association in nearly rural Orlando.

In its first year the OAA had twenty-two meetings, held thirteen exhibits, and joined the American Federation of Art and the Southern States Art League. Walter Collins, a well-known Tampa artist, was visiting once a month to teach.[13]

Sam Stoltz moved to Orlando in 1925. Stoltz would become one of Florida's great nature artists. The *American Poultry Journal* called him the world's greatest poultry painter. Stoltz could paint birds! Now fifty years old, Sam had spent his life in commercial art, and designing and building homes in the Chicago suburb of Winnetka. He arrived in Orlando to test his skills in the booming Florida real estate market just as it was beginning to crash.[14]

Stoltz teamed up with H. Carl Dann. Dann, a popular real estate developer, an amateur artist, and a member of the Orlando Art Association, was developing the Adair Park section of Orlando. Stoltz built his first home in Adair Park, designed in a Mediterranean Revival style he called Spanish Orlando.[15]

Stoltz built many homes in Orlando, their main features massive hand-hewn cypress beams, coupled with mammoth fireplaces built of Florida fieldstone. The great size of the fireplaces gave space for life-size paintings of fishing and hunting scenes. The homes featured textured stucco and log-cabin-style walls, Cuban mission tile roofs, multicolored broken-tile terraces, doors and trim of pecky cypress, and many windows.

Stoltz's love of nature's creatures led the former poultry catalog artist to embellish his Florida homes, inside and out, with depictions of herons, flamingos, pelicans, cardinals, doves, fish, deer, and even monkeys, some painted on plaster or glass, some sculpted in plaster relief or stucco, some wrought in iron.

Stoltz was a master artist. His painting *The Strife of the Sea* was chosen for exhibit in the Florida building of the 1933 Chicago Century of Progress. The painting represents an actual incident in the Gulf Stream. A sailfish and a tarpon are hooked at the same time, the lines are crossed, and a large shark is attacking the struggling fish. The bait is shown high on the leader, as the tarpon strikes. Pelicans hover overhead and man-o'-war birds are ready to attack. The shark's

dorsal fin is clearly visible with the tarpon leaping into the air to rid its mouth of the hook.

In 1926 the OAA honored Theodore Coe, who was wintering at Minneola, with a reception and an exhibit of his work, including fifteen Florida paintings. Coe, an American impressionist whose work is not well known today, moved to Tampa in 1926.[16]

The traveling exhibit of paintings by members of the Southern States Art League opened at the Albertson Library in February 1927. Artists exhibiting included Benson Bond Moore of Washington, D.C., Elizabeth O'Neill Verner and Alice Ravenel Huger Smith of Charleston, Christopher P. Murphy Jr. of Savannah, and Orlando's Edith Fairfax Davenport. A quarter century later Benson B. Moore would move to Sarasota, where he celebrated the Florida landscape in paint for another twenty years.[17]

On April 7, 1927, Ruby Warren Newby and the OAA met with members of the Gainesville Association of Fine Arts in Orlando. From that meeting the Florida Federation of Art was founded, with Emmaline Buchholz of Gainesville elected president and Newby vice president.[18]

Sam Stoltz*, Moonlight Sonata*. Oil on board, 29 1/2 by 39 inches.

Jules Andre Smith was one of America's great etchers, and one of eight artists chosen by the United States government to record American soldiers in France during World War I. He also designed the Distinguished Service Cross. In 1928 Andre Smith moved to a quiet spot in Maitland off the main highway on the narrow old Altamonte Springs Road and opened a studio.

Jules Andre Smith, Untitled (Harvest), c.1940s. Oil on masonite, 30 by 40 inches. Collection of Art and History Museums, Maitland, CM 72.2.6

Jules Andre Smith, Church Scene, Eatonville, c.1940s. Oil on masonite, 18 by 24 inches. Collection of Art and History Museums, Maitland, CM 72.2.1

He met Annie Russell, a New York actress and Rollins College professor of theater arts, and began designing sets for Russell's stage productions. Mary Curtis Bok, the wife of Edward Bok, builder of the famous Bok Tower in Lake Wales, donated the Annie Russell Theatre to Rollins. Mrs. Bok offered Smith the gift of a laboratory devoted to research in modern art, a building complex that housed studios and living quarters for artists. Opened in 1937, the Research Studio was one of the first permanent art galleries in the state of Florida. Among the artists who lived and worked there were David Burliuk, Milton Avery, Arnold Blanch, Doris Lee, and Harold McIntosh.[19]

Hugh McKean, after several years of study with Ruby Warren Newby, graduated from Rollins College with a Bachelor of Arts degree in 1930. McKean was selected by the Tiffany Foundation to spend the fall of 1930 studying with Louis Comfort Tiffany at his home, Laurelton Hall, on Long Island. McKean took his Master of Arts degree at Williams College and studied at the Pennsylvania Academy of the Fine Arts. In 1941 McKean returned to Rollins as chairman of the Expressive Arts Division.[20]

Jean Jacques Pfister came to the Rollins faculty in 1932 as associate professor of art and head of the art department. The department then became the Expressive Arts Division. The word "advanced" was used frequently to describe the courses offered. Pfister, born in Switzerland, had a studio in Laguna Beach, California, before coming to Florida. He lectured and painted widely in central Florida before moving to Miami a few years later.[21]

In 1942 Jeannette Genius returned to Winter Park to serve on the Rollins College Board of Trustees. She had studied art in New York at the Grand Central Art School and the Art Students League. To honor her grandfather Charles Hosmer Morse, Jeannette founded a small museum, the Morse Gallery of Art, on the Rollins campus and appointed Hugh McKean as its director.[22]

His directorship was brief. As World War II mobilization intensified, McKean left Winter Park to join the navy. Mary Elizabeth MacLennan, Florence R. A. Wilde, and Edith Florence Plummer formed the Arts Division for the duration of the war. Constance Ortmayer took over at the Morse Gallery. As a professor of sculpture, Ortmayer would continue teaching at Rollins for twenty-five years.[23] Her sculpture *Grant Us, O Lord, A Lasting Peace* won first prize in sculpture at the 1949 Florida Federation of Art annual.

At the end of the war Lieutenant Commander Hugh McKean returned to Rollins as professor of art and director of the Morse Gallery. Jeannette Genius was there too, having opened a small gallery just off Park Avenue. The Center

Street Gallery, offering "works of art for everyone," would become a fixture in the life of central Florida and an important support for Florida artists. On June 28, 1945, Hugh McKean married Jeannette Genius. Together they would share a life in art at Rollins College and build the Charles Hosmer Morse Museum of Art.[24]

Two women came to Orange County in 1946 to continue careers in art. Both were wildlife artists. Victoria Hutson Huntley moved to Fern Park and joined the art faculty at Rollins College, where she would teach for seven years. Huntley had trained at the Art Students League in New York with Max Weber and George Luks. She exhibited at the Weyhe Gallery in New York and became a member of the American Artists Group, which featured such leading North American artists as John Steuart Curry, Rockwell Kent, Kenneth Hayes Miller, and Diego Rivera. While at Rollins, Huntley received a National Institute of Arts and Letters grant to study and paint the Everglades. An associate member of the National Academy; Victoria Huntley's lithographs of the Everglades are beautifully detailed studies of Florida birdlife.[25]

Katherine Joy Postle was not well known and never elected to the National Academy, but she was just as skilled and passionate as Huntley in her portrayal of Florida wildlife, especially Florida birds. Postle was a Chicago girl who had trained at the Art Institute. With her husband, Bob Blackstone, she came to Florida in 1931 in a homemade "house-car," a tin lizzie turned camper. She first worked in Pensacola as an active member of the Pensacola Art Club. Later the couple roamed the state, exploring the Keys, the Everglades, and Silver Springs in Ocala before settling into a home on Lake Rose in western Orange County. "On the Lake they would take moonlight canoe rides to listen to the whooshing of nighthawk wings as the birds dove for bugs, or look in on a rookery of black-crown night herons."[26]

Joy Postle painted Florida's birds with such exuberance of color and execution that the birds almost dance off the canvas. Postle was also a poet. She published a number of slim volumes of her poems and drawings of birds. In *Fine Feathers, Glamour Birds of America,* she sang of egrets and mud holes.[27]

In 1948 Jeannette McKean, who continued to paint under the name Jeannette Genius and to show her work at her Center Street Gallery, was selected for inclusion in the 50th Annual Exhibition of the National Arts Club in New York City. Her paintings *Blue Quietness* and *Blue Wagon* were hung along with works of Leon Kroll, Wayman Adams, Gordon Grant, and Guy Wiggins.[28]

Victoria Hudson Huntley, 1948, Three Egrets and Three Wood Storks. Lithograph, 9 ½ by 13 ¾ inches.

Victoria Hutson Huntley's first exhibit of her Florida work opened at the Alabama Hotel in Winter Park early in March 1948. The monthlong one-woman show included twenty-five large Florida drawings, paintings, and her lithographic prints *Florida Swamp with American Egret Taking Flight*, *The Glade before Entering the Everglades*, *Tropical Storm*, *St. Johns River*, and *Head of Negro Child*. The Library of Congress and the University of Florida were among the purchasers.[29]

Simultaneously, the Morse Gallery opened an exhibit of the works of Lois Bartlett Tracy, a 1930s graduate of the Rollins art department. Tracy was a prominent Sarasota artist and president of the New Hampshire Art Association where she spent her summers.[30]

Lois Bartlett Tracy, Beach Trees. Oil on canvas, 25 by 30 inches.

In 1949 an Englishman was bringing art education to a younger audience. H. Bernard Robinson was director of the commercial art department at the Orange County Vocational School, working with high school students. In England Robinson had worked for Wedgwood, producing copperplate etchings used to decorate fine china. His black-and-white etchings of historical buildings were reproduced in many British and American newspapers. Robinson did a monochrome for Rollins College of the administration building. For years his work was exhibited annually in the Orlando Chamber of Commerce lounge.[31]

H. Bernard Robinson*, Cypress Trees, Lake Maitland, Fla., May 18, 1946*.
Oil on board, 12 by 15 ½ inches.

Albin Polasek, Man Carving His Own Destiny. Image courtesy of the Albin Polasek Museum & Sculpture Gardens archive.

Chicago sculptor Albin Polasek moved to Winter Park in 1950 and designed and built a home on Lake Osceola. Polasek had studied wood carving in Vienna before immigrating to the United States in 1901. He worked as a wood-carver in the West, then entered the Pennsylvania Academy of the Fine Arts in 1906. Polasek became famous for his sculptures *Man Carving His Own Destiny* (1907) and *The Eternal Moment* (1909) and earned prizes in Rome and Paris. He was head of the Department of Sculpture at the Art Institute of Chicago for thirty years. Polasek died in 1965, leaving his work and his Lake Osceola home to the people of Florida as the Albin Polasek Museum.[32]

In 1950 Hugh McKean, now president of Rollins College, helped organize the Florida Artist Group, the state's second organization of professional artists, after Miami's Blue Dome Fellowship.[33] The OAA sponsored the annual members' exhibit at the Yowell-Drew-Ivey department store. Exhibitors included H. Bernard Robinson and Tibor Pataky. Pataky, born in Budapest in 1901 and a graduate of the Royal Hungarian Academy of Fine Arts, had come to Orlando in 1931. An important part of the local art scene, he had one-man exhibits at the Morse, at Andre Smith's Research Studio in Maitland, and at galleries from Boston and New York to San Francisco.[34]

A notice appeared in the *Orlando Sentinel* on February 25, 1952:

> Mrs. Ruby Warren Newby, Tucson, Arizona, well known in art circles here for many years, died Friday in Tucson from injuries suffered in an automobile accident last fall. Mrs. Newby, who came to Florida about 1920 from Kansas City, Mo., started the Orlando Art Association in 1924 and was one of the active, enthusiastic and creative contributors to its early growth. She was also instrumental in the founding of the Florida Federation of Art in the local association in 1927.[35]

H. Bernard Robinson had his sixth annual exhibit at the Orlando Chamber of Commerce, and the Woman's Club of Orlando exhibited his watercolors.[36] Victoria Huntley spoke to the OAA and exhibited.[37]

Ruby Warren Newby, Lu Halstead, and Edith Fairfax Davenport had created a cultural foundation for Orlando in the OAA. Now Newby was gone, but Edith Davenport was president of the Florida Federation of Art and pressing for cultural development in the city. Wanting an art center, Davenport addressed a letter to the editor of the *Orlando Morning Sentinel*:

> The proposed plans for a Cultural Center in Orlando, sponsored by the Orlando Art Association, are broad enough to include all of the arts, both fine and applied. Buildings are to include a fine music hall for Civic Music and Orlando Symphony Orchestra, museums for science and history, an art gallery and art school, a large amphitheater, a children's museum, a small theater . . . a branch library, garden club headquarters, arts and crafts studios and an area for recreation. The land, approximately sixty acres, is owned by the City of Orlando and is admirably adapted to development of the proposed cultural center. . . . Three charming lakes surround the area on three sides.[38]

The Florida state legislature approved the project, an art center for Orlando. It took three more years, but in the spring of 1956 the OAA approved a master plan for a gallery and art school to be built at Lock Haven Park.[39]

A fire on Long Island in 1957 had implications for Winter Park and the state of Florida. Hugh McKean was twenty-two years old when he was invited to study at Laurelton Hall with Louis Comfort Tiffany. Laurelton Hall was Tiffany's masterpiece, combining all of the man's genius--his stained glass windows, his art, his architecture--into what was possibly the most beautiful home ever built in the United States. But by 1957 Tiffany had been forgotten. His home, empty and deserted, a refuge for derelicts, burned to the ground. McKean had kept in touch with the Tiffany family. When they called for help Jeannette and Hugh traveled to Oyster Bay hoping to rescue what they could. They bought the remaining stained glass windows, the architectural elements still standing, and other rare Tiffany items from the wreckers. The McKeans brought a huge collection of Tiffany's work back to Winter Park. The couple presented Tiffany's finest window to the Metropolitan Museum of Art in New York City, where it can be seen today near the entrance to the American Wing. The rest they kept in Winter Park, their goal to expand the Morse Gallery into a museum with the finest collection of Tiffany in the world.[40]

Hugh McKean, *The Minister*. Oil on canvas, 21 5/8 by 27 5/8 inches. The Charles Hosmer Morse Museum of American Art, Winter Park, FL. The Charles Hosmer Morse Foundation, Inc.

Hugh McKean, *When The Mockingbird Sings*. Oil on canvas, 25 by 30 inches. The Charles Hosmer Morse Museum of American Art, Winter Park, FL. The Charles Hosmer Morse Foundation, Inc.

In the years that followed, the McKeans continued to be driven by their love of art. From Tallahassee to Miami, Hugh McKean traveled the state as an advisor on matters of art and as a judge in important competitions. Jeannette exhibited her work, redecorated the Student Union at Rollins, and in 1963 was made a Rollins College honorary Doctor of Fine Arts.[41]

With the Charles Hosmer Morse Gallery and Rollins College, Winter Park was an inviting place for artists. Carl S. Bolander was elected president of the OAA in 1956. Bolander was an artist, art lecturer, and museum director with thirty-six years' experience.[42] Joan Hudson arrived in 1958. A member of the Florida Federation of Art, the Orlando Art Association, and the Florida Artist Group, she exhibited in central Florida for many years.[43]

Edith Tadd Little came to Winter Park from St. Petersburg, where she and her family had started the Florida Winter Art School and helped found the Art Club of St. Petersburg. In Winter Park she continued to be an active spokeswoman for art.[44]

Robert Anderson and his wife moved to Winter Park in 1959. Anderson, a World War II navy veteran, had studied art in Philadelphia and with Hilton Leech in Sarasota. Mrs. Anderson was a sculptress.[45] The Andersons and Winter Park artists Don Sills and Darwin Nichols along with Edith Little organized a Sidewalk Art Festival. The plan was to have paintings hung up and down Park Avenue, with the artists, invited from all over Florida, at their easels. The exhibit drew great crowds, larger than the city had seen before. Crowds jammed the sidewalk and cars jammed the street. The artists and craftsmen explained their work, and a movie crew arrived to film the excitement for the Martin Company, to be used as a recruitment film for scientists and engineers.[46]

When Jeannette McKean died in 1989, she was mourned by the Rollins College community and Winter Park as the First Lady of Rollins College, teacher, artist, and dreamer of lovely dreams. Flags were flown at half staff on the Rollins campus. Hugh McKean, at age eighty-five, persevered with their shared dream, and the following year witnessed the beginning of construction of a new museum. He did not live to see it open. McKean, the man who spent seventy years teaching art and celebrating Florida in paint, passed away just weeks before the new Charles Hosmer Morse Museum of American Art opened on July 4, 1995.[47]

Hugh McKean, Unfinished Portrait of Jeannette. Oil on canvas, 23 ¾ by 27 ¾ inches. The Charles Hosmer Morse Museum of American Art, Winter Park, FL. The Charles Hosmer Morse Foundation, Inc.

Today a visit to Winter Park brings back memories of art and the artists that loved the area. Stroll down Park Avenue from the Morse Museum to the McKean Gate and the entrance to Rollins College. The museum and gate stand as silent tributes to an elegant Florida couple and their contribution to art, to Rollins, to Winter Park and Orlando.

Walk up Osceola Avenue to the Albin Polasek Museum and Sculpture Gardens, carved by Polasek into the sloping shore of Lake Osceola. Take a boat ride on Lake Osceola. Under aged moss-draped oaks, under old cypress, and surrounded by jasmine and honeysuckle are the birds that make the lake home. Now remember Joy Postle in her canoe at midnight, quietly exploring a rookery. Remember Victoria Hutson Huntley teaching at Rollins and trekking deep into the Everglades to sketch egrets and herons. Remember Sam Stoltz, his love of Florida wildlife, and his painting of a flamingo and a white egret flying side by side over a Florida savannah.

Sam Stoltz, *Flamingo and Egret Over The Everglades*.
Oil on board, 24 ¼ by 32 inches.

Lu Halstead Jerome lived not far away in Merritt Park. It was here that she, Ruby Warren Newby, Emmaline Buchholz, Edith Fairfax Davenport and other members of the Orlando Art Association and the Gainesville Association of Fine Arts met in 1927 to organize the Florida Federation of Art.

Remember, celebrate, and treasure the art these lovely, talented people left to us.

Don J. Emery, oil on canvas. Daytona Beach, circa 1930

CHAPTER 13

Daytona Beach

In 1804 the Spanish crown gave Samuel Williams 3,000 acres on the Halifax River. But Seminole Indians and runaway slaves lived there too. By 1835 the clash of cultures lit the land in flames. When peace returned the sugar plantation at New Smyrna had been burned and Seminole villages destroyed. There was no art, only the natural beauty of the area, and the wide, flat, open beaches.

In 1870 Mathias Day Jr., an Ohio businessman, took a boat trip down the east coast of Florida to a spot just south of the burned sugar mill. Here was a perfect site for a town. For $8,000 Day bought two thousand acres of the Williams grant. Unfortunately, he couldn't make his development pay and eventually lost his investment. The first settlers honored him by naming the area Daytona, "Day's little town." Slowly Daytona began to grow, and the neighboring towns of Daytona Beach and Seabreeze were settled.

In New York City pioneering photographer Alfred Stieglitz spent the years from 1890 to 1917 trying to convince the world that photography could be an important form of artistic expression. He managed the Little Galleries of the Photo-Secessionists on Fifth Avenue. It was a period of change, with Stieglitz and his friend Edward Steichen, helping to bring modernism to America; promoting photography as art. It was men like Stieglitz who were the first artists in Daytona.

William Henry Jackson, Tomoko River Near Ormond Beach.
Mounted albumen print, 16 by 20 inches.

When William Henry Jackson, famous for his photographs of the American West, visited Florida in 1887, he came to Daytona. He returned in 1889, 1900, and 1903, photographing the area for the Detroit Photographic Company. Jackson's *Sunrise on the Ocklawaha*, *In the Ormond Hammock*, and *Florida, Tomoka River* were three of more than eighty images used on postcards and by northern railroads to illustrate life in Florida.[1]

Photographer Edward G. Harris and his wife, Thusnelda, arrived in Daytona in 1883; staying until 1906, when they moved to Colorado. The Harrises returned in 1919 and remained in Daytona for the rest of their lives. Harris's photography in Daytona artfully portrayed the early residents of the city. Thusnelda Harris enjoyed painting and left many pictures of the area when she died in 1932.[2]

Edward G. Harris, his wife Thusnelda, and daughter Cecilia.
Cabinet card 4 by 6 ½ inches.

Thusnelda Harris, watercolor, 4 ¼ by 7 ¼ inches

J. Ralph Wilcox came to Daytona from Elmira, New York, in 1905, and purchased land for a home in the Goodall area. In the winter season, Wilcox, a skilled artist, leased space in the Clark Building on Beach Street and opened an art store. He anchored a houseboat, the *Manatee*, at a dock opposite the Clark Building, used it as a studio, and lived on it with Mrs. Wilcox . Wilcox spent years exploring the backwaters of Florida and painting fine watercolors of the Florida wilderness. Assisted by his photographer friends Charles H. Willson and W. C. Greene, he sold hand-painted photographs that are highly sought after today.[3]

Henry Kaiser opened a photography studio in Daytona in 1902, selling it in 1908, to Richard Habersham LeSesne. LeSesne became the official photographer for the new car races out on the beach. He operated his studio for more than forty years: becoming well known for his hand-painted pictorial views of Florida.

In a sense the first "art" in Daytona was the automobile. In the winter of 1903 two pioneering giants of the new born automobile industry brought cars of their own design to the beach to vie with each other for new speed records. Alexander Winton brought his "Bullett." Ransom E. Olds, who later became a winter resident, brought one of his first Oldsmobiles. They stayed at the Ormond Beach Hotel and "tracked the sand speedway from one end to the other with the wheels of their chugging, stinking vehicles."[4]

Ralph Wilcox. Oil on canvas mounted on board, 21 by 48 inches.

More traditional art came to Daytona in 1922, during the Florida land boom,

when Don J. Emery arrived in the city. Emery grew up in Vermont and studied art at the School of the Museum of Fine Arts in Boston, then worked as art director for a New York publishing company. During World War I he served in France as a private in the 27th Infantry Division and was awarded the Distinguished Service Cross.[5]

Ralph Wilcox. Oil on canvas mounted on board, 24 by 48 inches.

Emery came to Daytona Beach as a member of the advertising staff of the *Daytona Daily News* and the *Daytona Beach Journal*. He listed in the local directory as an advertising counselor. During the boom years of the early 1920's art played an important role in promoting Florida real estate. Some of Emery's first work appeared in the *Journal* in 1926, as *A Series of Portraits Illustrative of Florida's Most Unique Project: Daytona Highlands, Florida's Suburb of Hills and Lakes.*[6] Emery worked for local businesses, the Daytona Beach Chamber of Commerce, and illustrated tourist brochures for the City of Daytona Beach.Two years after his arrival Don J. Emery's son, Don Woodruff Emery was born.

In 1926 Daytona, Daytona Beach, and Seabreeze were united under the name, Daytona Beach. Emery opened the first school of art in the merged town at 128 Broadway. His Daytona Beach Art School was affiliated with the Ringling School of Art in Sarasota. A year later a group of young amateur artists, students of Don J. Emery, began meeting for sketching trips or "picnics" around Daytona Beach. Members of the group included Isabelle Van Dyke, Mrs. E. L. King, Catherine Eastman, Clarke H. Garnsey, and his sister, Sibyl. Over the next few years the sketching group began to grow.[7]

Emery was friendly with John A. Rogers, a local architect who came to Daytona from Chicago in 1916. Rogers, an etcher and painter, was the son of one of the founders of the Art Institute of Chicago. He designed and built the Peninsula Club building and many homes in Daytona. Emery and Rogers talked about the increasing number of Halifax area artists and the need to exhibit their work. Anxious to find exhibition space they spoke to Orlando businessman N. P. Yowell.

Don J. Emery. Oil on board, 28 by 32 inches.

Yowell-Drew Company was a large department store chain in Central Florida, with a Daytona branch on the corner of Magnolia and Beach Streets. For one week beginning February 9, 1932, Yowell-Drew would sponsor the first art salon in the city.[8]

The term "vernissage," or varnishing, for the opening night of an exhibition comes from French artists' habit of putting finishing brushstrokes on their paintings at the last minute, even on their way to an exhibit, so the paint was not dry when the pictures were hung. On February 8, 1932, the artists of Daytona Beach held an impromptu varnishing day of their own. One of the exhibiting artists was E. G. Harris's wife, Thusnelda. The *Daytona Beach News-Journal* described the scene:

> Bringing their paintings with them the artists came early; stayed late. There was eager discussion of the exhibits as one by one they were deposited on the third floor of the store. By noon it became evident that space would be at a premium. . . . Still un-hung this morning the pictures made a colorful corner, where they stood. Landscape and portrait and still life, pencil sketch, watercolor and etching were there from brush and pencil of the local art colony. There were Florida scenes with color blazing through the mediums of oil, watercolor and pastel . . .[9]

The next day the *Evening News* noted the exhibit:

> All roads led today . . . to the first annual art salon, where artists of the city held a joint exhibit at the invitation of Yowell-Drew company. Scores had taken advantage, by early afternoon, of the invitation of the artists and their host, to visit the third floor show room, where more than 100 paintings, etchings, drawings, and other work of local artists had been put on display.
>
> Transformed magically overnight . . . from a chaotic group of work into an orderly array, the pictures were being examined today by artists and friends. And as a result of the interest shown by local craftsmen, John A. Rogers, architect and painter, has called a meeting for tomorrow afternoon . . . at Boy Scout headquarters opposite the Yacht club on Beach Street, when working artists, both professional and amateur, will organize into an art association. They will make preparations to go into the Florida Federation of Arts.[10]

Among the interesting pictures hung were a Florida hammock scene by Don Emery; a group of pastels by Miss D. R. Morton of New Smyrna; several portraits in oil by Helen Van Valzah; *Way Down Deep in Florida* by A. P. Gardiner; *Cypress Swamp,* by Beth Eastman; etchings by John A. Rogers; and several dune scenes done in brilliant sun by Ralph L. McKelvey.[11]

Ralph McKelvey moved to Daytona Beach in 1931. McKelvery was representing Lloyd's of London on Wall Street when the Great Depression forced him to leave both the insurance industry and New York. "After wasting thirty years in business," he would spend the rest of his life in art and have a major influence on art development in Florida.[12]

The Daytona Beach Art League (DBAL) was chartered on May 28, 1932, with John Rogers as its first president.

When the Orlando Art Association and the Rollins College Studio Art Club put on a sidewalk art fair in 1933, Daytona artists liked the idea, and plans were made for the first Artists' Mart to be held in Daytona Beach. Artists from DeLand and New Smyrna were invited to bring paintings. Posters were prepared by students at Don Emery's art school and put up about town to point the way to the art mart at Castle Burgoyne. The idea was to give artists an opportunity to present their work to the buying public and at the same time offer an entertaining exhibit.[13] With the country now deep in the Depression, the local paper reported:

> Daytona Beach Art League and other local artists were resting today upon their laurels and recognition achieved in their first art mart. . . . Enthusiastic over the exhibition, with the record of four paintings practically sold, members announced last night they would follow Orlando's example and sponsor an art mart every two weeks starting next season.[14]

Enthusiasm over the possible sale of four paintings underscores the economic uncertainty of the times. The *News-Journal* also noted that fifty-nine cents was realized from an April Fool parody of modern art.

The DBAL joined the Florida Federation of Art and began hosting the Federation's annual juried exhibitions. The league used whatever facilities were available for exhibition space, including, hotels, the Palmetto Club, the YWCA, the City Recreation Hall, and Don Emery's art gallery on Broadway.

During the Depression the WPA and the Florida Art Project (FAP) put Florida artists back to work. Don Emery was the Daytona Beach area director for the Project; his studio on Broadway became the WPA art center. Emery taught local art classes and even classes for convicts at the Raiford state prison. He gave talks to local civic organizations, illustrating his speech with his own paintings and urging his listeners to get outside and paint.[15]

The DBAL opened its 1937 annual at the WPA center. Twenty-three members exhibited, with the best receiving a ten-dollar prize.[16] Richard H. LeSesne showed his photographs. In 1939 the annual was held at the YWCA. First prize went to Karen Joy Miller, a Daytona resident who taught art in an Orlando public schooll.[17]

In 1940 the FAP and the DBAL found a new home, the Daytona Beach Art Center,

at 130 Broadway, next to Emery's school and gallery.[18] The Art Center presented the work of Chester Tingler, Miami artist and muralist, who was working for the FAP. [19]

James Calvert Smith was an active member of the DBAL. Born in Micanopy, Florida, and a successful New York artist for more than thirty years, Smith gave an illustrated lecture on the Gay Nineties in Florida. He first came to Seabreeze back in 1893. From 1903 to 1909 he was a political cartoonist for the *Florida Times-Union* in Jacksonville. In New York, Smith did illustrations for the *Saturday Evening Post* and, as a staff artist with *Life* magazine, worked with Charles Dana Gibson and Norman Rockwell. He was vice president of New York's Florida Society and a member of the famous Salmagundi Club.[20]

Another new member of the league was Ulrich Fisher. A German-born artist who left the country before the Nazis rose to power and now living in Daytona, Fisher exhibited landscapes and marine studies.[21]

Fred Dana Marsh, a world-famous artist known for his industrial subjects, was wintering at Ormond Beach and was a judge at DBAL exhibits. A sculptor, muralist, and active member of the league, Marsh designed the statue *Chief Tomokie* at the Tomoka State Park, at Ormond Beach.[22]

In 1941, state FAP supervisors dedicated the New Smyrna Beach Cultural Center. Max Bernd-Cohen, then head of the art department at Florida Southern College, gave the principal address, with more than 1,200 people in attendance.[23]

After Pearl Harbor Art League members urged Don Emery to close art activities for the duration of the war, but Emery persisted and the art shows continued. In March the art league mounted its ninth annual with Fred Dana Marsh, Charles E. Shaw of Mt. Dora, and Joy Postle of Orlando as judges. Sixty paintings were presented. In the professional class Don Emery took first prize in oil landscape with *Valley Farmhouse*, and Ulrich Fisher second with a marine. Awards to amateur artists included first in landscape oil to Alice McKinney for *River Side* and second to Marie Davis for *Tropical Nights*.[24]

Fred Dana Marsh, *Chief Tomokie*, Tomokie State Park, Ormond Beach

The next year more than fifty paintings were received for the annual exhibit. Sara Potts of Ormond Beach won first, second, and third prizes, while Ulrich Fisher won first and second for his marines.[25] The 1943 exhibit saw a portrait by Isabelle Van Dyke named best picture in show. In 1944 Clarke H. Garnsey, a charter member of the league and now a sergeant in the army, won a prize for *Old 329*, a watercolor of an old locomotive beside a train shed.[26]

The DBAL sponsored a Soldier's Art Recreation Center and worked with the Service Men's Locker Club at the YMCA. Many of the league's paintings were hung at the U.S. Naval Station.[27] War brought a New Yorker, Henry Saltzman, to Daytona Beach as a G.I. art instructor at the Welch Convalescent Hospital. Saltzman decided to stay, and in September 1946 opened the Henry S. Saltzman School of Art at 324 South Beach Street. The following January he presented an exhibit of forty-one paintings done by his students.[28]

The Art League had outgrown Don J. Emery's studio, and finding a site where the next exhibition could be held was not easy. Mrs. William Morgan, a member of the league, offered to sell a building site on South Palmetto Avenue, facing Beach Street, for half price. It took all their funds, but the land was purchased. Francis Walton, a local architect and member of the board of directors, volunteered to prepare plans for a building.

Malcolm Fraser, a nationally prominent artist with a winter home in Orlando, offered fifty-three of his paintings to the DBAL, on condition that funds for a suitable gallery could be raised before June 1, 1946. The collection eventually went to the city of Ormond as the Ormond War Memorial Gallery, opened in December 1946 as a memorial to those who served in World Wars I and II.[29]

The Art League with the land for a building but no money, started a fund drive. The *News-Journal* described the event:

> The Daytona Beach Art League will launch a drive tomorrow to collect $20,000 for the first unit of its proposed new $40,000 Art Center to be erected at 423 South Palmetto. Mrs. Charne Hightower Jones, Building Committee chairman, last night announced opening of the drive and showed architect Francis Walton's sketches of the Center. Walton has conceived a graceful one story structure with a central foyer separating two main wings. The building is to be located on the south side of the lot facing north and overlooking a garden. . . . The west wing of the building, the main gallery, and the foyer comprise the first unit.[30]

Under the presidency of Don J. Emery, the league's annual exhibit opened in March 1947, at the Methodist Church with 127 paintings. Judges included Nunzio Vayana of Ogunquit, Maine, and Hugh McKean of Rollins College.[31]

On April 4, 1948 the nearly completed building on Palmetto Avenue was opened for the first exhibit of the DBAL in their new home. Victoria Hutson Huntley, visiting artist at Rollins College, and a recently elected member of the National Academy, was on the jury.[32]

Don J. Emery had a one-man show at the new Palmetto Avenue Art Center. There were many Florida paintings: *Surf at Sunrise, Shrimpers Port Orange, Old Sugar Mill Port Orange, Dunes Ormond Beach, Fountain of Youth Park, Hazy Day in Florida, Dunes near Daytona Beach*, and *Franciscan Mission Ruins*.[33] An exhibit of paintings by University of Florida students included several works by Don J.'s son, Don Woodruff Emery.[34]

At the 1950 annual Mathilda Baskin won first place, Margaret Eaton second and James Calvert Smith third. New Smyrna Beach artist Hester Merwin Ayers exhibited.[35] Mrs. Ayers, who worked under her maiden name, Hester Merwin, liked to travel. She had studied in Italy and New York and spent two years with Albin Polasek at the Art Institute of Chicago. Merwin painted many portraits of Volusia County residents, but it was her paintings of the Indians of Taos and Santa Fe in New Mexico, of the natives of India and the Far East, that were widely exhibited in the United States.[36]

Don W. Emery's education was delayed by service in the U. S. Army during World War II. In 1951 he graduated from the University of Florida; one of four, in a class of 800, to receive the Bachelor of Fine Arts degree.[37]

When Don W. was born, his father had an idea for murals to decorate the large wall panels in the Florida Bank and Trust Company on Beach Street. Twenty-six years later that idea would become reality. The Emerys, father and son, received a commission to begin the work. Small oil designs were made for the murals and submitted to bank officials. Once approved, the designs were gridded off and transferred to the large panels. The Emerys erected an elaborate system of scaffolding over the desks and tellers' windows and began work. After just a month the first mural was completed. Don W. remembered a humorous incident from that period.

> He and his father continued working after the bank closed. The bank doors . . . locked for the day, his tired father accidentally sat on his palette, a large one loaded with oil paints . . . on a nearby stool. Don J. reached for some turpentine to swab the paint off his jeans, soaking his pants and underwear in the process. It wasn't long before the heating effect of turpentine on tender skin began to be felt. "I'm on fire!" the artist yelled to his laughing son, who advised him to drop his pants in order to get to the source of the trouble. He did and barely managed to get his clothing back in order before the click of a key turning in the front door lock was heard. It was a bank trust officer and his wife, who never knew how they had nearly come face to face with catastrophe.[39]

One painting was a map of Florida marked with the twenty-two cities that the Bank had branches in. The other murals were titled *Lighthouse at Ponce de Leon Inlet, Blue Springs, Ocean Dunes on the Atlantic, Bulow Plantation Ruins*, and *Sailboats on the River*.

Three Daytona Beach artists, Ivanell Diaz, Louise Shepard, and Minerva Goldsmith, had paintings chosen for the 1951 Florida Federation of Art statewide circuit.[40] Diaz, a self-taught artist, came to Daytona from Havana, Cuba. Louise Shepard, a student of Henry Saltzman, was a frequent prizewinner in Daytona exhibits. Minerva Goldsmith had moved to Florida in 1925 and in 1946 began her art education at the Norton School of Art in West Palm Beach. She had a one-woman show at the Ormond War Memorial Gallery and in 1955 was honored with inclusion in the Ringling Museum's Fifty Florida Painters exhibit.[41]

The twentieth annual exhibit of the Daytona Beach Art League opened in 1952 with 186 paintings by sixty-five artists. Among the exhibitors were president

James Calvert Smith, both Emerys, and Elizabeth Oliver, a graduate of the Art Institute of Chicago; Marion Howard, who studied with William Merritt Chase; Allen Strickland and Grace Borland, both of whom had studied and exhibited in Paris; and Dolly M. Treat. Treat, who came to Daytona Beach in 1944, won honorable mention in the February league exhibit and had a one-woman show of twenty-nine paintings at the Ormond Memorial Galleries.[42]

Don W. Emery. Oil on board, 19 ¾ by 31 ½ inches.

The DBAL held a joint exhibit of the works of Elizabeth Oliver, Nell Thompson, Margaret A. Scott, and Ivanell Diaz in 1952.[43] Oliver exhibited portraits of local residents. Nell Thompson, a member of the Art League since 1933, had studied at the Corcoran School of Art in Washington, D.C. Her work included local scenes, flower studies, and landscapes. Scott, an amateur painter, studied ceramics at the Art Institute of Chicago. In December the league presented a one-man exhibit of watercolor paintings of old Daytona Beach, by James Calvert Smith.[44]

At the Art Leagues 1953 exhibit, May Buhrer won the popular prize with a portrait of Mari Aldon, Gary Cooper's leading lady in the film *Distant Drums*, set in the Second Seminole War of 1840, and shot on location in the Everglades. Buhrer, who lived on Atlantic Avenue, had been doing portrait work in Daytona for years.[45]

The 1956 annual prizewinners included Don J. Emery, Everett C. Brown, Lillian Gittner, Adele Wylie, and Grace Borland.[46] In 1959, at the twenty-seventh annual, Louise Shepard, Nell Thompson, Edward Tamm, Regina Phillips, and Everett S. Brown won prizes.[47] Brown was president of the Art League.

Everett Currier Brown. Oil on board, 10 by 14 inches.

Everett Brown worked as a commercial artist in New York City for thirty-five years before moving to Daytona Beach in 1937. He became one of the best known artists in the Halifax area. Brown lived on the beach for years, later moving to Big Tree Road. The *Daytona Beach Evening News* noted his work:

> The smoke was overpowering, the heat terrific and along came two laborers. They looked like devils out of Dante's Inferno. That's how Everett Brown came to immortalize the Daytona Beach City Dump in oils.... Not content with a literal representation of his subject; he says his aim in painting is to intensify reality. 'By adding, taking away, rearranging, or if necessary, all three, the artist can achieve a reality which will heighten the effect of his work'.... From art school he went into commercial work, doing advertising layouts. 'After all, you have to eat. Some of the finest artists I've known designed candy boxes to get money to live on.' His work now runs mostly to still lifes and scenes. Of the 72 paintings in his show, only one is a figure study. 'They don't go much for nudes down here...' He prefers to

> work directly on location, painting what he sees…. He objects to the term, modern art. 'Art's art, anytime or place and it's always modern.[48]

Don J. Emery died at his home on September 7, 1956 at the age of sixty-seven. His Distinguished Service Cross awarded for extraordinary heroism in action during World War I reads, "Displaying an absolute disregard of danger, Emery . . . in caring for the wounded under shell and rifle fire, and continuous cheerfulness under trying conditions, his courageous example was inspiring to his comrades."[49] In a career that spanned thirty-four years, it was Emery's courage and determination that helped keep art alive in Daytona Beach during the Depression and World War II.

The Daytona Beach Museum of Arts and Sciences (DBMAS) was founded in 1955. The Cici and Hyatt Brown Museum of Florida Art, erected on the campus of the DBMAS opened in the winter of 2015, a great Florida museum, and the first dedicated solely to the celebration of The Artists of Old Florida!

Don W. Emery, *Sebring, 1960.* Watercolor, 8 by 12 by inches.
Scott Schesinger Collection.

Across the face of tropic isle
Of coral, palm and cooling breeze,
Its spans extending miles and miles
Above the iridescent seas,
A highway runs and runs and runs
As though it seems quite loath to end.
While rising suns and setting suns
And silver moons their brilliance lend.
Here God like skill of brain and hand
Have conquered nature in her might
And link'd the water, keys and land
Into a chain of pure delight,
Where sea sick addict feels quite free
To ride the waves 'neath sun or star-
He blithely rolls away to sea
And never leaves his motor car.

— *Cassidy, The Rubbernex in Florida.*

Chapter 14

Key West

If you are talking about Key West, you are talking about Jimmy Buffett's Margaritaville and Ernest Hemingway at Sloppy Joe's. Buffett sings about Key West today, laid back and light, "Strummin' my six string / On my front porch swing / . . . Wastin' away again in Margaritaville." Nobel Prize–winning author Ernest Hemingway recalls an earlier Key West, when it was a simpler, tougher place inhabited by native "Conchs," fishermen, drunks, and dropouts. Today he's remembered as the white-haired and bearded Papa, but when he moved to Key West in 1929, he was just thirty years old. Here the wounded World War I ambulance driver and Spanish Civil War correspondent bought a house on Whitehead Street, drank, fought, fished for giant marlin, and finished *A Farewell to Arms*. Later, in *To Have and Have Not*, Hemingway wrote about Key West during the Depression.

Waldo Pierce, *Tarpon Fishing. Gulf of Mexico*. Etching, 9 ¾ by 13 ¼ inches. Ernest Hemingway is in the striped shirt with cap.

It was art in its largest sense that made Key West the city it is today. For years Key West had been a regional population center. In 1890, when Miami was a village, Key West had more than 18,000 residents. With its cigar manufacturing, sponging, canning, and a large military presence, it was one of the busiest cities in Florida. In 1908, Miami was still a trading post, little more than a fueling stop for locomotives bound south, where Henry Flagler was building his "railroad that went to sea," completed to Key West in 1912.

A series of hurricanes destroyed the railroad, but the state of Florida used the supports to build the Overseas Highway. By 1929, the year Ernest Hemingway came, the highway, with the exception a gap at Islamorada and a seven-mile gap below Marathon, was completed to Key West. Pan American Airways began flying in.

The end of the Florida land boom, the hurricane of 1926, and the Great Depression drove cigar manufacture to Tampa, the military to drastic cutbacks, and sponging and canning out of the city. By 1934 Key West was a wreck. The city was broke, it had no banking credit. Stores closed, and families left for a now booming Miami. The once teeming downtown area was shuttered and silent. But native Conchs stayed. Their families, with the help of the United States government, the State of Florida, and a small group of artists, would rebuild the city.

In the spring of 1934, Florida governor David Sholtz appointed Julius F. Stone Jr. to take charge of the Florida Emergency Relief Administration (FERA) in Key West. Stone sent an architect, two artists, and a statistician to make a reconnaissance of the town. Stone was convinced that Key West could be developed into a successful tourist resort, though much of its beauty lay hidden and neglected.[1]

The architect was Donald Corley, a graduate of Emory University, who designed the John James Audubon Park in Henderson, Kentucky, and who, for a time, worked with architects McKin, Mead and White in New York City. The sociologist was Harold Ballou of the University of Florida, and the two artists were Avery Johnson and Stanley Huber Wood. Johnson, from Illinois, was the first artist in the new Key West Art Project. He had studied at Wheaton College and the Art Institute of Chicago. One of his watercolors was chosen by President Franklin Roosevelt to hang in the White House. Stanley Wood, from Carmel, California, was a frequent art contributor to *Fortune* magazine. He had studied at Drexel and the Philadelphia School of Architecture, and taught at the California College of Fine Arts.

The group made a six-week tour of the area from Key West to the Dry

Tortugas and Fort Jefferson, with Corley taking photographs for advertising brochures and Professor Ballou compiling data. The artists Johnson and Wood made sketches and paintings of scenery to advertise and beautify the city.[2]

On July 5, 1934, with the country in the depths of the Depression, the affairs of Key West and Monroe County passed into the control of the State of Florida. FERA was to address the physical and spiritual needs of some 10,000 suffering citizens.[3]

It was an experiment in city planning not seen in the United States before, and at no cost to the federal taxpayer. All work was done on a voluntary basis by citizens who signed up for a Key West Volunteer Corps, to work with the directors of FERA in rehabilitating and beautifying the city and make it once again attractive to tourists. Avery Johnson designed a Blue Eagle insignia with clasped hands, symbolic of the cooperative spirit between the citizens and FERA, reading, "Help to All Who Help Themselves." The insignia was given to all volunteers. If art seemed irrelevant to the average citizen, especially during the Depression, here was an opportunity for artists to prove otherwise.[4]

The Conchs got to work. The city was given a thorough cleaning from Gulf to Atlantic. Thousands of truckloads of trash and debris were removed; weed-covered lots were cleared and turned into small parks and spots for beautification projects; streets were repaired; yards were tended.[5]

Key West homes were restored. Architect Donald Corley's presence was important in preserving the unique combination of West Indian, English, New England, and Southern Colonial architecture that gives the city its charm.

FERA saw to the removal of commercial signs along the hundred-odd miles of Overseas Highway, replacing them with large murals painted by the Key West artists. The murals, placed at the mile markers, told tourists about the Keys and Key West.[6]

Movies, magazines, and art would tell America about the city of Key West. Fox Movietone came and began to film scenes of the recovery.

The Key West Art Project expanded to include eleven more artists. All were "commercial" in the sense that their work was meant to advertise the city. Dutch-born Adrian Dornbush, the first director of the Key West group, had studied in Europe and lectured at the Art Institute of Chicago. Richard Jansen and Peter Rotier were watercolorists from Milwaukee, both alumni of the Art Students League in New York and both sometime teachers, Jansen at the Layton School of Art and Rotier at the Milwaukee Art Institute. Erik Johan Smith had studied widely in Europe; his works would be placed at the Uffizi Gallery in Florence

and the Whitney Museum in New York. Alfred Crimi, born in Sicily and trained in Rome, was a member of the National Academy of Design and the creator of a fresco at the Post Office Department in Washington, D.C. Sidney Laufman, also elected to the National Academy, was a two-time winner of the Logan Prize of $1,000 at the Art Institute of Chicago. William Hoffman, originally from Savannah, was a muralist who had studied at the Art Students League as well as in Munich and Paris. Henry La Cagnina, after studies at Cooper Union in New York and with Norman Rockwell, had become a craftsman in tapestries, panels, screens, and murals who was associated with the leading decorators of New York. Richard Sargent of Illinois, who studied at the Washington Studio School and the Corcoran Academy, was best known as a watercolorist and did many covers for the *Saturday Evening Post*. Klir Beck studied at the Art Students League before being named State Artist of Maine. F. Townsend Morgan, closely related to J. P. Morgan, was running a steel mill when the Depression led him to his first love, art. Morgan, who studied at the Pratt Institute and the Art Students League, would later succeed Dornbush as director. All artists were working for the WPA and the Federal Art Project under the direction of the U.S. Treasury Department.[7]

F. Townsend Morgan, Key West, 1935. Etching 9 ¼ by 10 ¾ inches.

On August 1, 1934, a first grand exhibit of paintings was opened in the Chamber of Commerce building. Stanley Wood and Avery Johnson showed twenty-five paintings—scenes of Key West and the Tortugas, and flower paintings

including Wood's *Night Blooming Cereus*. The exhibit was opened early in the morning to allow the Sisters of the Holy Names from the Convent of Mary Immaculate to preview the work. The local response was gratifying, with heavy attendance forcing the hours to be extended.[8]

In September the Key West Art Gallery was opened in the Colonial Hotel for a second exhibit. Avery Johnson showed ten watercolors along with work by Peter Rotier, Richard Jansen, Adrian Dornbush, and Alfred Crimi.[9]

Key West was brought vividly to the attention of people in the Northeast, the Midwest, and Florida through the paintings done by these Key West artists. FERA director Julius Stone had a large selection sent to Washington, where the Greyhound Corporation agreed to begin a "revolving art gallery," displaying the paintings in major bus stations in New York, Washington, Boston, and the West.[10] The Miami Chamber of Commerce agreed to place on permanent exhibit a group of only Key West paintings. Works by Wood and Johnson were made into four-color postcards, and sixty thousand were marketed to merchants in the North.[11]

Key West considered FERA a blessing. Hunger was real in the city. People were stealing food. While art told the country about Key West, FERA helped feed its citizens. Necessities of life were provided, and burglary of grocery stores stopped.[12]

In 1933 President Roosevelt had appointed Edward Bruce as head of the federal Public Works of Art Project. A lawyer and a leading American artist, Bruce was intrigued by the beautification program going on in Key West. He and his wife came to the city, occupying the Trevor home on Division Street for the winter of 1934.[13] The Bruces were old friends of Stanley Wood and had been friendly with Robert "Gene" and Anne Otto when the couples were living in Paris. Gene Otto, a native of Key West, would become one of the city's best-known artists.[14]

FERA announced that the poet Robert Frost would be coming to Key West for the winter. Frost might have said, Key West chose the path of Art "and that has make all the difference."[15]

As the new year began, art decorated the city in public and semipublic places. Stanley Wood's exhibit of murals opened in January at Delmonico's Restaurant. Federal relief administrator Harry Hopkins, Julius Stone, and state representative B. C. Papy were there.[16] A performance of Gilbert and Sullivan's *Pirates of Penzance* was early evidence of Key West's recovery.

The Caroline Lowe House, located on the corner of Duval and Caroline Streets, was built by Captain William Alexander Lowe, a prominent Key West

merchant and shipmaster, during the latter part of the Civil War. FERA renovated and decorated the house, which opened as the Key West Art Gallery in February 1935, with an exhibit of fifty watercolors, etchings, and drawings of the area, all done by Key West FERA artists.[17] Several hundred Key West citizens and winter residents attended the opening. The *Key West Citizen* noted: "The new Art Gallery, charming and lovely, wherein the paintings on display can be viewed in good, clear light and therefore to their best advantage, is destined to become one of the show spots of Key West, and will be visited by practically every newcomer to the city."[18]

Artists and workers at the Caroline Lowe House, Key West, 1934.

A week later a second group of paintings and murals by Richard Jansen opened at Raul's Night Club. Jansen's work was modern and included abstract panels in the cocktail lounge and abstract treatment of local scenes.[19]

That fall on Labor Day 1935 a category-five "hurricane of the century" hit the Keys, killing between 400 and 700 people and destroying great portions of the Overseas Highway. Today the Hurricane Monument at Mile Marker 82 on Islamorada, designed by Harold Lawson and executed by Lampert Bemelmans, stands as a memorial to those victims.[20]

The Keys recovered, and by 1936 Key West was beginning to think of itself as an arts center. Ross Dodd, a graduate of the Philadelphia School of Industrial Arts who had exhibited at the Pennsylvania Academy of the Fine Arts, moved to Key West to open the first school of art in the city, on lower Duval Street.[21] Two more artists were sent by the Section of Painting and Sculpture of the Treasury Department. Mitchell Jamieson, based in Washington, D.C., was a member of Washington Independent Artists, and Walton Blodgett, a watercolorist who had

just had a painting reproduced in the *New York Times*.[22]

William Hoffman was director the Key West Art Project for a year and a half before resigning his position in March 1936. His most notable contribution to Key West was the production of two large murals for the Key West High School auditorium depicting the early discovery of Key West, with Spanish explorers finding skulls and bones, and the construction of the Oversea Railway.[23] Franklin Townsend Morgan succeeded him as director. Morgan was an artist whose etchings brought him national prominence. He came to Key West from Philadelphia, where he produced a series of social protest prints depicting the tenements of Pittsburgh.[24]

F. Townsend Morgan at work in Key West.

In the spring of 1936 the Treasury Department sent Key West artworks on a tour of the country to showcase the artists and advertise the city. The thirty works included Mitchell Jamieson's watercolors *Sloppy Joe's Bar*, *Catching Mullet*, *Drying Clothes*, and *Spanish Laurel Tree*, F. Townsend Morgan's *Grim Old Tortugas*, *Fisherman*, *Bailing Out*, and *Key West*, and Walton Blodgett's *Navy Club Corner* and *Dry Dock*.[25]

Eve Alsman Fuller, state director of the Federal Art Project, arrived in Key West in January 1938 to discuss plans for an art center. She met with Townsend Morgan and community leaders. If Key West could provide a building in a central location, renovate it, and supply basic needs, the Florida Art Project would cover saleries of artists The city council quickly approved the project and made the

Aquarium building, on the corner of Front and Whitehead, available. A steering committee organized the Key West Art Association with plans to make Key West an art center.[26]

Townsend Morgan offered temporary display space at the Federal Art Gallery, adjoining the Tropical Aquarium, and on February 23, 1938, the Key West Art Association opened its first art exhibit at the temporary center. Sixteen artists offered sixty-nine paintings of Key West. The *Key West Citizen* describes the exhibit:

> P. W. Muncy's lovely "Rising Tide" will hold you for some time. . . . our old friend F. Townsend Morgan, best known for his etchings, with a workmanlike job in oil he calls "Rain Squall" . . . Morgan's daughter, Doody, an up and coming young artist she is, with "Fury", an equestrian scene, very well done. . . . Anyone who reads the Saturday Evening Post has seen the illustrations of Anton Otto Fischer. He is with us here with four oils you will recognize. For me, "Sea and Sky" and "Yellowtail Fishers." And our friend Sally Sortwell, with her "Conch Shells." . . . Two watercolors I stopped to admire, you will recognize. They are very clever and certainly typical of certain portions of Key West. Esther Andrews' "Indifference" and "Resting." Alice Dudley's watercolors are grand, particularly her "Key West Harbor" and "Lowe's Fish Wharf." Her husband J. S. Dudley, secretary of the organization, is equal to her work with wood block prints, "Fish Peddler" and "Sea Gulls." T. Frank Litaker, an energetic young man who gives us both colors and a black and white called, cryptically enough, "Sailor Beware, Jungle Town." You will recognize it when you see it. He has captured Key West wonderfully and his "Monday Gossip" and "Sunday Wash Lines" bear me out. Fred Huhne uses tempera watercolor in a well executed and precise "Typical Key West Lane." This organization has been formed to further the appreciation of art in our city. They want to help us retain our city as it is now, charming, restful. They invite all residents of Key West who are artists or interested in art to join them.[27]

Eve Fuller returned to Key West to review plans for a permanent art center drawn up by the Architectural Section of the Federal Art Project. A mass meeting of the citizens of Key West was held on a Saturday night in March 1938. F. Townsend Morgan would work with the steering committee chaired by Mrs. Robert Spottswood to raise the $500 needed to rehabilitate the Federal Gallery and the old Aquarium. Plans called for two galleries on the first floor, one for traveling exhibits and one for local artists, with the second floor for classrooms and offices. There was some local resistance to the plan until it was made clear the Art Center

would be governed, not by artists, but by the community at large.[28]

F. Townsend Morgan, with a national reputation for his award-winning prints, spoke to a Key West civic organization on the importance of prints.

> I should like to spend a few moments on . . . the artist and his place in society. Down through countless generations of the human race . . . we find a rather distinct class of persons . . . endowed with the ability to express their feelings and emotions in a pictorial way. This has been a most fortunate fact, for it has been upon the pictures created by these persons, artists we call them, that a great deal of our present knowledge of past ages is based. . . . we readily come to the conclusion that the most important function of the artist is to portray and interpret honestly the daily life about him. . . . It was the artist who was used in the early days of the Christian Church to carry to the people the great stories of Christianity. . . . Prints became one of the most telling mediums of education. . . . Thus Durer, Rembrandt, Daumier, Hogarth, through their dramatic social subjects, pictured honestly the conditions of their times.[29]

On March 28, 1938, the Seven Mile Bridge opened to traffic, replacing long ferry crossings. On that day more than a thousand cars arrived in Key West. The easy access to the Island City would make Key West a magnet for tourists. Now the city would really need art.

The WPA continued to work on beautifying the city. Small trees were planted, including coconut palm, mahogany, royal poinciana, orchid, and laurel. Today these great trees shelter the island and give it added charm. Streets were patched and lengthened.[30] While the city prepared for the winter season, headlines in the *Key West Citizen* noted the growing war talk in Europe. England was preparing for a long siege, and a German submarine was spotted off Key West.[31]

Life continued normally. In 1939 the Key West Art Association was renamed the Key West Society of Artists. The Key West Community Art Center was finished, opening in January with an exhibit by forty local artists. T. Frank Litaker, a Boston artist, was spending his third winter in the city.[32] In February, President Roosevelt visited.

On Sundays there were band concerts in the Art Center park. Art classes were started, with Key West artist Martha Watson teaching watercolor painting. The Society of Artists sponsored two exhibits of local painting, and the WPA brought

in an exhibit of Currier and Ives prints from the Library of Congress.[33] The Key West City Council met and unanimously voted to continue sponsorship of the Art Center under the Florida Art Project, WPA, with donation of the city-owned building extended to cover the period to August 31, 1940.[34]

When Germany seized Polish territory and Britain and France declared war, the U.S. Navy Department ordered that Naval Station Key West, closed since 1930, be restored to active status. On November 1 the city celebrated the reopening with a big parade. A year later the naval air station would also return to service.

With the Navy back, the city grew, and with it the prospects for art. Key West hoped to become the Provincetown of the South. In the year and a half after the opening of the Art Center, 22,472 people visited. More than 3,000 adults and children attended classes in art appreciation, painting, modeling, printmaking, and etching. The community had the opportunity to view the work of the country's outstanding artists, through the traveling National Arts Program.[35]

As the island prospered, so did its hotels. The Casa Marina, started by Henry Flagler in 1912 on six acres of beachfront property, expanded. Five years later the La Concha Hotel opened in downtown Key West. In 1940 Robert Frost was staying at the Casa Marina recovering from surgery. Frost was sixty-five years old, and this was his third visit to the city. The grounds of the Casa Marina were converted into an outdoor art gallery for the first art show of the season. Frost could stroll under the palm trees in the brilliant sunlight and inspect the works of F. Morgan Townsend, Jack and Alice Dudley, Frank Litaker, Ray Kaufman, Frances Lesly, Virginia Beresford, and P. C. Jeffries.[36]

January 1941 brought the season's first gathering of artists at the Art Center on Whitehead and Front Streets. An increasing number of artists, writers, and musicians were coming to enjoy the hospitality of the city. The newly arrived and the resident artists greeted each other and met for coffee served with Cuban bollos.[37] There was a growing army and navy presence in the city. President Roosevelt was inaugurated for a third term.

Tennessee Williams first came to Key West in 1941. Not yet thirty and still unknown in the literary world, he stayed for several months, relaxing, swimming, and writing. Eight years later, after his plays *The Glass Menagerie* and *A Streetcar Named Desire* appeared on Broadway and made him famous, Williams bought a modest house in Key West's New Town, the only residence he ever owned and his permanent address of record. Painting, which was always Williams's second love, became a passion in midlife. Though he never exhibited in Key West, a collection of his artwork may now be seen at the University of Texas.[38]

In February the Key West Society of Artists held its third annual Outdoor Art Mart at the Casa Marina. There were scenes of Key West, its flowers, back street lanes, old homes, the sea, ships, the sponge and fishing fleets and the people. Exhibitors included Society president Marion K. Winter, F. Townsend Morgan and his daughters Doody and Bitsy, Ralph Ayer, Eleanor Reed, Virginia Beresford, Cyril Marshall, Helen L. Stone, Burrett Garnett, Virginia Shaw, Charles Farr, Charley Walton, Jeanne Taylor, Don Herrick, Dorothy Sloane, M. M. Pierce, Fred Hulme, John F. Putnam, Martha Watson, and Paul Di Negro.[39]

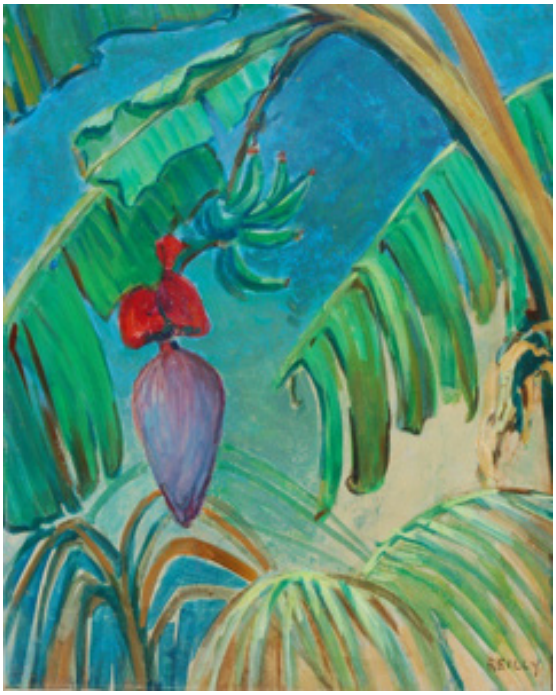
Key West could claim Paul Di Negro as the first native-born Conch artist. With a mixture of Scotch-Irish, French, Italian, and Spanish descent, Di Negro left Key West after high school to travel in the Northeast, sketching as he went. He returned in 1920 and began to paint. A master of lush, vivid tropical land- and seascapes, Di Negro filled his studio with colorful canvases. He painted a large mural, four by eight feet, for the Key West Art Center, depicting the city's shoreline with crotons in the foreground, coconut palms in the middle distance, and cabanas, the beach, and the ocean in the background.[40]

Paul DiNegro. Oil on board, 5 ½ inches by 7 ½ inches.

In December the Miami Beach Art Gallery presented an exhibit of the works of fourteen Key West artists.[41] As the city looked forward to Christmas, a time for joy, for family, for the arts, Key West awoke on the morning of December 8, 1941, to news of the Japanese attack on Pearl Harbor. Sailors had their furloughs canceled, and the city began to prepare for the struggle ahead. The planned WPA exhibit, Living American Art, featuring artists well known to Key West—Sidney Laufman, Arnold Blanch and his wife Doris Lee, Alexander Brook and his wife Peggy Bacon—went on at the Art Center as scheduled.[42]

It was a quiet Key West that celebrated Christmas and the New Year. St. Mary's Star of the Sea Church on Duval Street would become a USO center for servicemen, the city would come under blackout due to "unsettled conditions in the Atlantic," and military construction was put on a twenty-four-hour schedule. Art would take a holiday for the next four years.

When the war ended in the summer of 1945, the art community slowly revived. By January South Beach was jammed with tourists. Elvira Reilly, a New York artist vacationing in the city, volunteered to make portrait sketches of servicemen and women at the USO Club on Duval Street. (The USO would soon be turned back to the church.) Reilly continued to come to Key West for years and was well known as an artist in the community.[43] Also returned to Key West was Gene Otto. When the war broke out, Otto had left Paris for New England. Now he was home, entertaining guests and beginning to paint. Arnold Blanch and Doris Lee returned as well. Lee and Blanch were working on pictures of the Pan-American Highway for *Life* magazine.[44]



Elvira Reilly, Key West. Oil on board, 15 ½ by 19 ½ inches.

In 1947 Elvira Reilly was back in Key West and again doing free sketches of servicemen.[45] She joined with local artist Gertrude Laubscher to give art lessons to children in Bayview Park.[46] A new gallery, the Key West Art Gallery, opened at 1220 Newton Street. Stephen Cochran Singleton, a former director of the Key West Chamber of Commerce, had a one-man show there.[47]

The Key West Society of Artists did not survive the trials of war. The Art Center sat empty. Art sponsorship in Key West now passed into the hands of the women of Key West in the form of the Key West Woman's Club.

In February 1948 the Woman's Club presented twenty-three paintings by native son Gene Otto at its clubhouse on Duval Street. Otto was by now one of America's leading impressionist painters; the Key West exhibit prelude to a later New York show. In the first week more than 1,500 people viewed the paintings. Otto had impressive credentials, having studied for three years at the Art Institute of Chicago, for two years at the Art Students League in New York, and then, in Paris, for eight years at La Grande Chaumière, the Académie Colarossi, and the Académie Julian. Otto's collection of paintings presented an unusual combination, Key West scenes done by a Paris-educated native of Key West, who loved the island and had the skill to portray it. Marjory Stoneman Douglas, who

had just published *The Everglades: River of Grass*, attended the exhibit and said, "In an artistic sense, Mr. Otto's canvases constitute the first time that the Key West area has been painted. "[48]

In March the Woman's Club presented a one-man exhibit of paintings by Burrett Garnett, a semiretired newspaperman who had settled in Key West. An amateur artist, Burrett had been painting for twenty years. He studied with Gene Otto, the late Ernest Lawson, and Florida watercolorist Eliot O'Hara.[49]

F. Townsend Morgan left Key West in the fall of 1948 to become artist in residence at St. John's College in Annapolis, Maryland.[50]

During the winter season of 1949 the city was once again alive with tourists and returning artists and writers. The walls of hotels and art galleries lined with the colorful glow of Key West paintings, and all of them for sale. The seeds of art sown in 1934 had created an art colony as vibrant as the city's flaming royal poinciana.

The Woman's Club announced a series of winter exhibits of work by Key West artists Elvira Reilly, Christopher Clark, William Henry, Jeane Kirke and David Newton.[51]

David Newton was a young Key West newspaperman and artist. The *Key West Citizen* said of his exhibit:

> The twenty-five paintings give an impression of unusual variety, in mood, color, technique and medium. . . . His work is delicate, restrained, and often witty . . . his message is of line, color and form, and his joy in their infinite variations. . . . Among the most effective are "The Bank of Key West," done with bold simplicity, and a watercolor of "Fish Nets Drying in the Sun," executed with great elegance and charm.[52]

Chris Clark and his friend William Henry ran the Island City School of Art for several years before Clark left for his home in Tampa, where he became a well-known portrait artist. Henry came to Key West after four years in the camouflage division of the Army Air Corps. The *Citizen*, reviewing his exhibit, said:

> The paintings of Key West offer a variety of style and mood. The subjects range from waterfront scenes of boats and docks, skillfully executed, to picturesque lanes and by-ways of Jungle Town. One study by that title is composed around sunlight on a roof, a simple arrangement of light

> and dark values. Another, called "Sunday Afternoon" shows a Negro church against a deep blue sky with patches of sunlight effectively used. "Petronia Street" will be familiar to anyone who knows his Key West. The familiar Curry Hardware building is here too.[53]

Henry eventually made Fort Myers and later Naples, Florida, his home.

The *Citizen* commented on Jeane Kirke's exhibition: "The pictures offered make a strikingly vivid show. Colors are vibrant, the drawing vigorous and assured, and the compositions well organized. . . . the total effect is highly accomplished for an artist of her years. . . . The exhibition is the result of three years of intensive painting in which experimentation has played a large part. Her style is direct and forthright with a wide range extending from modern realism through cubism and impressionism, spiced with an occasional surrealistic touch."[54]

Seven years after it had been forced to close by wartime conditions, efforts were begun to revive the Key West Art Center at a new location. A group of artists would be responsible for a new gallery at the West Martello Tower on Atlantic Boulevard and White Street.

Martello towers are small defensive forts first built by the British in the early nineteenth century. Standing about forty feet high, with round eight-foot-thick granite walls, two of these towers with adjacent forts were built in Key West during the Civil War era by the U.S. Army Corps of Engineers. An Art Center committee was formed to make proposals for turning the West Martello Tower into a historical museum and gallery. Officers of the Art Center, and members of the committee, included Burrett Garnett, Clint Giese, Libby Brook, Cyril Marshall, and David Newton. The Monroe County Commission would provide funds to renovate the tower.[55]

Hotels in the city were again a venue for exhibits. Lephe Holden had a show of her watercolors at the Tides Hotel on Eaton Street. An art instructor at the Bolton School in Westport, Connecticut, she had exhibited widely in New England and New York and would become a regular in Key West. The show was composed of a series of scenes of Key West. "The beaches, dashing boats, picturesque lanes and by-ways, lovely old houses and gardens of tropical foliage, and the blue and green waters of the Gulf Stream . . . full of sunlight and color, captured right on the scene."[56]

As Holden opened her exhibit at the Tides, artist Donald Hirleman opened his own exhibit at the Casa Marina. A graduate of the Art Institute of Chicago, Hirleman had resided in Key West since 1946 and would continue to paint in the city for many years. The intensity of his work earned him the title White Savage.[57]

Morgan Dennis, *West Martello Tower, Key West, 1956.*
Watercolor, 12 by 16 inches.

Morgan Dennis, later famous for his painting of dogs, notably the terriers in Black & White whisky advertisements, was in town to make an appearance at the Humane Society Annual Ball at Raul's.[58] Dennis would have a long history in Florida, first in Key West, living on his houseboat, The Sea Dog, docked off South Roosevelt Boulevard, and later in Fort Myers. The *Key West Citizen* reviewed his exhibit at the East Martello Tower:

> The media of watercolor has liberated Morgan Dennis, who is known the world over for illustrations. His current show…reveals to a large crowd of enthusiastic viewers the evident personal pleasure which Dennis takes in his work as a painter. The fresh, expanded and scintillating quality of his way with the brush was never more in evidence. Nearly all of the watercolors hung in the show…deal with waterfront and shore scenes…most of them are representative of Key West…Some of the work could be utilized as illustration material for travel magazines… The lyric quality is there like poetry in color. Blues, greens, violets, soft and luminous or crystalline clear, predominate. Variations into wisteria, jacaranda blue, aqua, pale azure or deep lapis lazuli touch the range of

> blue. The greens he uses may be emerald, jade or lettuce green shading into deep olive. All are beautifully blended…For Key West residents, there is a special joy in seeing places familiar and beloved. Capturing for living memory are Monroe Beach: the studio apartment of the Hemingway estate; West Martello entrance with lantern, gun and bell outside the arch of brick; a shrimp boat named 'Dorothy' heading for Campeche Banks; a Seminole woman in a dugout canoe poling her way along a canal; Roosevelt Boulevard with seawall and inviting water; net menders at work; mangroves off Boca Chica Beach; boats in dry dock; the historic old forts; and one oblong panel picture, 'Storm Over Key West,' which has a majestic vista. Well over 60 paintings…The entire show is captivating.[59]

Martha Watson moved to Key West in 1937, and in 1939, when the Key West Art Center opened, she began teaching there. During the war, as an employee of the U.S. Navy, Watson painted murals in the WAVES barracks (later part of the naval hospital) and at the Fort Taylor Officers' Club. Her drawings of life in the navy illustrated a booklet titled *Coming Aboard*, which was issued to civilian employees entering the naval station. Soon after the war she married a Miami lawyer, Robert Sauer, and moved to Miami, but she returned in March 1949 for an exhibit of her watercolors at the Woman's Club.[60]

That same March another native son joined the group of artists exhibiting at the Key West Woman's Club. Jose A. Martinez, born and raised in Key West, had his first art show in the city. Martinez had no formal art training, but he enjoyed painting in oils. While stationed in Alaska during World War II, he painted murals for the USO in Sitka. In Key West he drove a delivery truck for Molina's Bakery, and after work he painted what he had seen. The *Key West Citizen* reviewed his work:

> Many Key Westers are sure to like the way he has depicted: "St. Mary's by the Sea", "The Old Gulf Dock", "Poinciana in Bloom", "Fishing Camp", "Rest Beach", "Ramona's Grocery Store" and many other interesting local scenes . . . the bold and imaginative handling of the portraits. . . . Martinez uses a lot of dark outlining calligraphy . . . and it gives a certain effect of strength to the compositions.[61]

During the week that President Harry Truman was on vacation there, the city celebrated St. Patrick's Day. Truman's repeated presence in the city, at the Little White House on the naval station, would have an indelible effect on the memory of Americans and their view of Key West.

Meeting at the Art Center, the Key West Society of Artists voted to merge with the Historical Society into one organization; the Key West Art and Historical Society. Honorary life memberships were awarded to County Commissioner Joe Allen, for his help with the cleaning and construction at West Martello, and to Marie Louise Cappick, an artist and writer and president of the Key West Historical Society. Edward Fisher, a Key West writer, was elected curator. Burrett Garnett was chairman of the executive board of the Key West Art and Historical Museum, now located at the West Martello Tower.[62]

The Argent Galleries on Fifty-seventh Street in New York had a one-man exhibit of the Key West paintings of Elvira Reilly from April 18 to April 30, 1949. A writer for the *New York Herald Tribune* said: "Elvira Reilly introduced me to Key West. She is continuing to introduce Key West to all the crowds that find their way to a 57th Street art gallery showing [Key West] to art hungry and art conscious New York." The thirty-six paintings included *The Little White House, Truman's Beach*, *Sponge Auction*, *Whitehead Street*, *Julio's Fighting Cocks*, *Old Curry Hardware Store*, *Sponge and Sea Fan*, *Roasting Coffee*, and *Olivia Street*.[63]

Evira Reilly. Oil on canvas, 24 by 45 inches. Sam and Robie Vickers Collection.

Englishman Gerald Leake moved to Key West in 1949. Leake was elected to the Royal Society of British Artists in 1913 and, after coming to the United States, was a member of New York's Salmagundi Club and an associate of the National Academy. He exhibited his work at the Noble Art Center on Truman

Avenue, opened the Gerald Leake School of Art on Flagler Street and Second Avenue, and lived on a boat anchored in Garrison Bight. He was better known throughout England and the United States for his illustrations of rosy-cheeked kids in Coca-Cola advertisements and his work for Lucky Strike. In Key West his first recognition in the *Citizen* was for his portrait of the feminine lead in *Laura*, a drama presented by the Key West Players.[64]

Gerald Leake, *Key West*. Oil on board, 15 7/8 by 19 ¾ inches.

The 1950 season opened at the West Martello Tower in January with the Art and Historical Society sponsoring an exhibit of thirty-four paintings by contemporary American artists including John Sloan, Charles Sheeler, Reginald Marsh, and Max Ernst. Artists with a Florida connection were Fletcher Martin, artist in residence at the University of Florida that year, Karl Zerbe, who would soon move to Tallahassee and become chairman of the art department at Florida State University, and Jon Corbino, later of Sarasota.[65]

The Historical Society followed with an exhibit of Key West paintings done by FERA artists in the 1930s. A call went out requesting that anyone owning early paintings of Key West contact the Society. "These pictures should prove of exceptional interest . . . since they depict the Island City of nearly twenty years ago, and things were mighty different here then. . . . We old timers will view them with nostalgia, and people seeing them for the first time will get an idea of the old Key West."[66]

The Woman's Club, still on Duval Street, opened 1950 with a second exhibit of paintings by Martha Watson Sauer and an exhibit of modern paintings by Hari Kidd and his wife Edythe Wallach Kidd. The Kidds had been living in Key West for several years. The *Key West Citizen* had a great deal to say about their art.

> The Kidds lead very quiet lives but life does not pass them by, as can be seen by the vital forces apparent in their pictures, which have color and passion and humor and whimsy. . . . Both artists make constant use of tropical and subtropical scenes and colors for almost all their compositions; and whether the pictures are pastoral, allegorical or simply whimsical, you can sense their Key West background. Both Hari and Edythe have, each in their own way, absorbed the vivid, colorful contrasts and conflicts of this place. . . . brilliance, color, humor . . . even undertones of brooding.[67]

Key West art patrons returned two and three times to view the exhibit.

The Woman's Club followed the Kidds with Gene Otto's recent paintings,[68] and then an exhibit of watercolors by Lephe Holden. Holden spent her summers working at the Guy Wiggins Summer Art School in Essex, Connecticut. Wiggins said: "I endorse the work of Lephe Holden, I have been familiar with it for the past few years. . . . it has grown in breadth and vigor. . . . she rings the bell in her watercolors and her oils. . . . her Florida scene is vibrant with sunshine and color."[69] Morgan Dennis was back in town to open the new Children's Room of the Key West Public Library. He entertained the children with a showing of his pup puppets and a reading from his Viking Press book *The Hound Dog Extraordinary*.[70]

During the war the navy used the East Martello Tower as an observation station. In the fall of 1951 the navy leased the East Tower to the Key West Art and Historical Society, with plans to prepare the tower as a museum.[71]

The 1951 art season now centered at the West Martello gallery. It began with the Southeastern Circuit Exhibit of Contemporary American Art, followed by an exhibit of Cuban art, then work by Key West artists. The Kidds were here, along with Lephe Holder, David Newton, Elvira Reilly, Adele Saul, George Yater, and Allan Miller. Larry Karns had a one-man show at West Martello. Julius F. Stone Jr., director of FERA back in 1934, had stayed in Key West and was now president of the Society.[72]

Gerald Leake. Oil on board, 16 by 20 inches.
Sam and Robie Vickers Collection.

When the U.S. Navy sponsored a charity carnival, Gerald Leake donated a painting and participated at the carnival doing charcoal portrait sketches. When the city held its annual Semana Alegre, or Week of Joy, Leake presented the Historical Society with a special portrait of an "old time" Key Wester in recognition of their efforts to preserve Key West traditions. The *Citizen* described Leake as "a quiet man who seems content with the solitary life he has made for himself on his boat at the Yacht Club. There is a dignified and old world charm about him that is very appealing."[73]

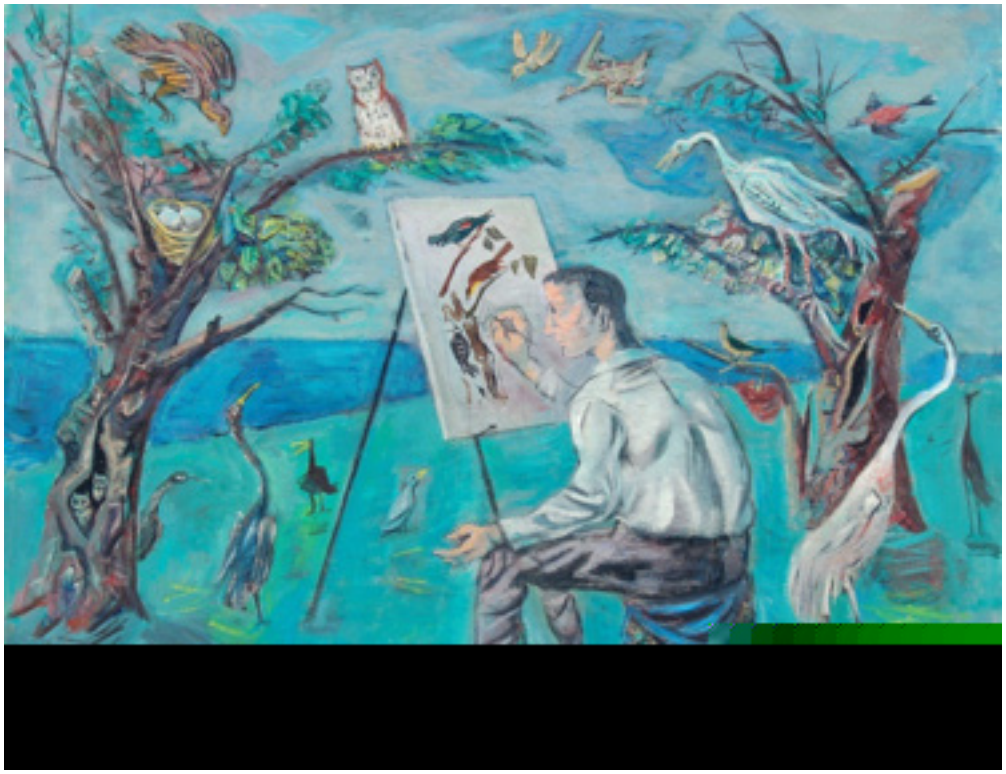
For the next year or two Clinton Place was where you'd find Key West artists:

> Clinton Place where Greene Street, Front Street and Whitehead Street meet. A stone's throw from the Gulf . . . it is across from the Aquarium, across from the Shore Patrol, almost on the Gulf end of Duval Street, a few blocks from the Oldest House, and three blocks up and one to the right from the *Key West Citizen.* Another way to find Clinton Place during the fair is to keep your eyes peeled for a series of bright beach umbrellas not located on a beach. Each artist will sit among his paintings under one of the striped umbrellas. If the umbrellas have nobody under them, as the noon heat bears down on the city, the artists will retire to Duke's across the way to imbibe hamburgers and cokes.[74]

In 1952 artist Jeanne Taylor was appointed director of the West Martello Art Gallery.[75] Art classes were given there by William Greene, another recent settler in Key West, who had studied at the Yale School of Fine Arts and the Art Students League.[76] The Noble Art Center on Truman Avenue announced that art classes would be given there by Gerald Leake and by Thomas Lane, head of the art department at Key West High School.[77] Local artists formed the Key West Artists Group and announced plans for an outdoor gallery on Caroline and Whitehead Streets.[78] Internationally famous impressionist painter Guy Wiggins was in Key West for the winter season.[79]

The East Martello Gallery opened the season with the 1953 annual Contemporary American Paintings show, representing the work of some of the leading artists in the nation. Florida artists included Karl Zerbe, William Pachner, and frequent Key West visitors Doris Lee and Arnold Blanch.[80] Elvira Reilly was program director for the Key West Art and Historical Society and an active member of the Key West Artists Group. Reilly taught at the art school at the West Martello Gallery, along with Will Greene and his wife Alberta, Lephe Holden, and Margot Sycks, an expert in weaving and pottery.[81]

The Contemporary exhibit was followed at East Martello with A Portrait of Key West, presenting more than twenty-five paintings. Karl Agricola had two works, *Gold Tooth*, the head of a black woman with a new gold tooth, and *Night Life*, showing a Key West cat scampering away from a trash can. Alice Bredin exhibited *Jungletown*, *Pink House*, and *Shark Island.* Hari Kidd presented abstract modern work in *Hurricane* and *Old Key West*. Burrett Garnett showed *Small Craft Warnings*, Gene Otto *The Other End of Galveston Lane*, Wallace Kirke *Whitehead Street* and *Monroe County Court House*, Lee



Arnold Blanch, *Painter of Birds, Audubon*, 1944. Oil on canvas 28 by 36 inches.

Albert *Fisherman's Hangout*, and Larry Karns *Lost House*. Other Key West artists included C. D. Chauvet, Adele Ross, Estelle Penn, Mrs. G. D. Garner, Jane Leonard, Gene Baughman, Lew Strong, Marie Cappick, and Gertrude Laubscher. Peter Hayward, a new winter visitor to Key West, won first prize with *Love Lane*.[82]

William Greene had a one-man show at the Larry Karns Studio, 220 Duval Street. The *Key West Citizen* noted: "Greene is a master of brush details; the general effect is . . . alertness to movement, to life and light. His areas of light are handled with an exactness seldom seen in contemporary watercolors."[83]

The last week in January, Ted and Lee Albert had a studio party at their home at 1500 Flagler, their guests including the Greenes, Jeanne Taylor, and Elvira Reilly. Lee Albert's paintings were hung throughout the house.[84]

The semiannual street fair opened at Clinton Place in February attracting big crowds.[85] Lephe Holden and Elvira Reilly had one-woman exhibits at the Karns Studio, and a Miami artist, Rosa Loesch, a one-woman at East Martello.[86] The art just kept flowing that winter, with an exhibit by Edith Richcreek of St. Petersburg and Robert A. Herzberg's Ringling Brothers Circus art.[87]

Heman Herzog, *Suwannee River*. Oil on canvas, 16 by 18 12 inches. Scott Schlesinger Collection.

Chapter 15

Gainesville

And Nelly would run to the rainbow's end—

That was the cherished plan—

And that's how it all began, my dears,

And that's how it all began.

And Nelly did run to the rainbow's end

for the traditional pot of gold,

but found instead a story old . . .

"'Beauty is truth, truth beauty'—

That is all ye know on earth,

And all ye need to know."

—Mrs. Thomas W. Fielding, *Only Three, A History* of the Gainesville Association of Fine Arts

There is a Wizard of Oz quality to the story of art in Gainesville. Art begins there with one man's magic and the dreams of four women. Herman Herzog might be thought of as the Wizard. A graduate of the Düsseldorf Academy of Art, Herzog began visiting Gainesville in the 1880s. His luminous paintings of the Florida wilderness defined the magical road that art could take. A road that would be traveled by four Gainesville ladies, each in a sense Dorothy, the Cowardly Lion, the Tin Woodman, and the Scarecrow, and all out to find, as Mrs. Fielding noted in her *History of the Gainesville Association of Fine Arts,* that "Beauty is truth, truth beauty."

Gainesville, with the University of Florida, is all about education. It was education,

and amazingly football, that first brought art to Gainesville in the form of a slender North Carolina woman, Emmaline Hardy Buchholz and her husband Frederick.

Frederick W. "Fritz" Buchholz was a Floridian, born in Tampa in 1885. He attended Florida State College in Tallahassee, where he was a fullback on the 1902 football team. As Florida's first Rhodes Scholar, Fritz Buchholz came to Gainesville in 1914 to teach and coach football at Gainesville High School.[1]

Herman Herzog, *Alachua Lake*. Oil on canvas, 31 by 39 inches. On loan to the Samuel P. Harn Museum of Art, University of Florida, Gainesville; private collection.

Mrs. Buchholz's love was art. If one individual personified the awakening artistic muse in Florida, it was Emmaline Buchholz. She raised the curtain on art in Gainesville, starting an art club that the university and the people of Gainesville would embrace.

Emmaline Hardy was born near Greenville, North Carolina, and at an early age wanted to be an artist. She remembered how thrilled she was just to hold a paintbrush. Emmaline was educated at Randolph-Macon Woman's College and at the end of her second year won a scholarship to the Pennsylvania Academy of the Fine Arts. In Philadelphia she studied portrait painting with Hugh Beckenridge and life study with Thomas P. Anshutz. Emmaline taught art at the Woman's College of South Carolina and was supervisor of art in the Shreveport, Louisiana, public schools, before moving to Chicago and the Art Institute for further study. There she met Fritz Buchholz. They married, moved to Tampa and, shortly before World War I, to Gainesville.[2]

Emmaline Buchholz, *DeSoto Landing in Tampa Bay, Fla.*
Oil on board, 30 1/8 by 30 ¼ inches.

Fritz Buchholz would direct the public schools in Alachua County for thirty years and publish his *History of Alachua County*. Emmaline devoted herself to her family, the community, and art. She founded the Gainesville Association of Fine Arts in 1923 and helped found the Florida Federation of Art (FFA) in 1927, becoming its first president.

Art began in Gainesville in 1921 with Mrs. Buchholz and three friends, Mrs. W. S. Dorsey, Mrs. Thomas W. Fielding, and Miss Nelly Trezevant. The women loved art and served on the art committee of the Gainesville's women's club, the Twentieth Century Club. They were having fun, meeting in their homes on Saturday afternoons to study famous paintings, the biographies of artists, and making scrapbooks of art. Buchholz was the only artist in the group. The meetings continued for two years until they got the idea of sharing their interest with the community by starting a club. Their slogan was "Take art to the community and the community will take to art."[3]

Invitations were sent out, and one evening in June 1923 the Gainesville Association of Fine Arts (GAFA) was created. In the beginning the founders were considered renegades for breaking from the Twentieth Century Club and striking out as an independent organization, but the ill feeling between GAFA and the Woman's Club eventually evaporated. GAFA was a club for: "women interested in art, music, and literature, a club for women who were interested in the beautiful in life, a club for women who wanted to make art, and its precepts, their study."[4]

Meeting at the high school, the women studied American art, distributed prints of American art to Gainesville public schools, and sponsored an art exhibit from New York's Macbeth Gallery of paintings by Robert Henri, George Luks, and Childe Hassam.[5]

Mrs. Buchholz spoke to the community about the value of art:

> The world thinks of art as a luxury… [yet] it is practical and invaluable, an essential in the scientific, mechanical and educational worlds. Drawing is the fundamental of all manufacture. Aside from the commercial value of drawing . . . it cultivates the faculty of getting something called 'happiness'. . . . the chief sources of happiness are music, literature, painting and sculpture, the appreciation of beauty, in art or nature.[6] One must deal with art whether one will or not. The merchant must choose color for his store front . . . the surgeon must have drawings, the warrior must have maps. . . . Art then is not a luxury; it is a thing which has much to do with industry and happiness. Beautiful surroundings inspire the soul.[7]

GAFA would inspire the community with a series of exhibits. The first, paintings by students at the Art Institute of Chicago and at Sophie Newcomb College in New Orleans, was made possible with the financial aid of 156 Gainesville art patrons. Over five hundred people visited the exhibit.[8] A Southern States Art League exhibit was followed by the paintings of George Inness Jr., and watercolors by Alice Schille.[9] In 1926 the Charleston Renaissance came to

Gainesville with the watercolors of Alice Ravenel Huger Smith and the etchings of Elizabeth O'Neill Verner.[10]

A few years later the ladies of GAFA wanted to start a statewide federation of art; they sent an invitation to the Orlando Art Association, proposing a joint meeting. The two associations met in April of 1927 in Orlando and the Florida Federation of Art (FFA) was established, with Emmaline Buchholz the first president.[11] The next year the first annual meeting of the FFA was held in Gainesville at the Thomas Hotel with the Federation's first annual exhibit of artwork done exclusively by Florida artists. [12]

Emmaline Buchholz had a one man exhibit of her portraits and landscapes at city hall in May 1929. One of the twenty-six canvases was *Always Afternoon*, a pastel of Payne's Prairie, near Buchholz's home. The *Gainesville Sun* visited with Buchholz:

> Magnolia trees laden with their rich green leaves from which peep snow white blossoms furnish an exquisite setting for the country home of Emmaline Hardy Buchholz, who spends every spare moment with her paints and brushes, creating those pictures which are placing her foremost amongst the southern artists. Yesterday proved one of the laziest and warmest days of Florida's springtime, and on being invited into the living room of the Buchholz home the interviewer drew a sigh of relief, reveling in a subtle charm which combined a perfect hostess with an equally perfect background. The walls were lined with books that were not for adornment but to be relished with the keenest enjoyment. Comfortable furniture of the old fashioned type, none of the modernistic stuff for Emmaline Buchholz, invited the guest to relax and enjoy the soft, balmy air which brought a fragrance of magnolia blossoms mixed humpty-dumpty fashion with honeysuckle and jasmine. Everywhere there were pictures: some finished, others awaiting the final touches of the skillful brush of one of Florida's most talented daughters. It seemed that Emmaline Buchholz was just in the midst of packing her pictures for her exhibition which she will open to the public Friday morning. With her usual graciousness she stopped all work to explain a bit here and there or to point out a particular favorite of hers.[13]

Jacksonville artist Harold Hilton was the guest of honor at a reception sponsored by GAFA in the city hall auditorium in 1930. Hilton, an Englishman, was president of the Florida Water Color Society and would later be elected president of the FFA. The *Gainesville Sun* covered the exhibit of his work. "The walls of the auditorium in City Hall are alive with watercolors painted by that

master of transparent wash who has injected into his pictures the very pulse beats of Florida, her elusive beauty, her color tones that have proved in almost every instance always the unfathomable to those that have gone before. Not so with the London born painter who is now in the University City."[14]

Members of the faculty and students at the University of Florida were actively associated with, if not members of, GAFA. Dr. Rudolph Weaver, head of the School of Architecture and Allied Arts (SAAA) and his colleague Professor O. K. Armstrong joined with GAFA to present a series of lectures on art. Professor Henry Norton June gave a talk on Spanish art.[15] Mrs. June presented lectures on Velázquez and El Greco.[16] A student of Professor June's, Sherwood T. Allen, just returned from a year of art study in Europe, exhibited his landscapes. Allen's painting *Churches of Palermo, Italy* was on the cover of the February 1931 issue of *American Architect*.[17] Carl E. Mittell, instructor in painting at SAAA exhibited his oil paintings and gave a series of lectures on artists of the Renaissance.[18]

Buell Whitehead*, Dean Rudolph Weaver, founding Dean, University of Florida College of Architecture.* Oil on canvas, 26 ¼ by 32 ½ inches. Sam and Robie Vickers Collection.

Artists were dealing with the financial realities of the Great Depression when GAFA received a letter from Eve Alsman Fuller, president of the FFA and director of the Public Works of Art project in Florida, the Florida Art Project. The United States Treasury Department had created a fund to provide employment for painters and sculptors. Notices were published in the *Gainesville Sun*. Worthy artists would be classified and paid, grade A artists $42.50 a week, grade B $26.50 a week, laborers $15.00 a week.[19]

The WPA approved a federal art project for Gainesville, with Anne T. Cushing, well known in Gainesville for her work in elementary art instruction, director. The Alachua County Art Project offered free art instruction in Alachua County schools.[20]

GAFA put on a series of entertainments to lighten the burden of the time. The first, in 1931, a Racketeer Ball at the Woman's Club.[21] A year later, in accordance with the year's study of Oriental art, GAFA held an Oriental Masque Ball at the Woman's Club. The clubhouse was transformed into an Oriental garden with fantastic figures painted on bamboo umbrellas and illuminated by golden lights. The tearoom was converted into a Japanese teahouse, the walls decorated in Oriental designs. Punch was served from a large bowl held in the arms of a brass Buddha.[22]

It's unclear when men first joined GAFA. Professor Armstrong and Dr. Weaver were working with the association in 1927 but may not have been members. In 1929 Major W. R. Thomas, builder of the Thomas Hotel, was made an honorary member. In 1934 on the eleventh anniversary of GAFA's organization, Professor Henry Norton June was the first male elected to office, as vice president.[23]

In 1934 GAFA found a permanent home and exhibition gallery in the Baird Building at 131 Union Street, on the Square.[24] The opening, on the evening of February 1, 1934, brought the city together. The receiving, line introduced by Emmaline Buchholz, included the mayor, the president of the Chamber of Commerce and the city commission, Eve Alsman Fuller, director of the Florida Art Project was there, along with Dr. John J. Tigert, president of the University of Florida, and Rudolph Weaver, director of the School of Architecture and Allied Arts at the University of Florida. The presidents of the Kiwanis, Rotary, and Lions Clubs, the Twentieth Century and Garden Clubs, the PTA, the DAR, the American Association of University Women, and the United Daughters of the Confederacy were all there. The gallery was devoted to original paintings, all done by Gainesville artists.[25]

Emmaline Buchholtz

Two days later the *Gainesville Sun* recognized Emmaline, publishing a photograph of her holding her palette and brush. The caption read: "Emmaline Buchholz, Gainesville artist, who opened a new art gallery for the city of Gainesville yesterday."[26]

The new gallery officially opened with an exhibit of paintings by leading Florida artists including George Snow Hill of St. Petersburg, Edith Fairfax Davenport of Zellwood, Lu Halstead Jerome of Orlando, Hilton Leech of Sarasota, and Fred Stewart Greene of Belleview. Gainesville was represented by Emmaline Buchholz, Carl Eugene Mittell, Sidney Dickinson, Edwin C. Taylor, Ella Wall Van Leer, Robert C. Spencer, O. C. R. Stageberg, Meredith Hawkins, and Anna Trusler.[27]

The *Gainesville Sun* asked, "Do the people of Gainesville know their artists? Do the Gainesville artists know their public?" [28] GAFA did its best to answer these questions with a continuing series of exhibits.

The first anniversary of the art gallery opened with a reception and exhibit. Gainesville artists exhibiting included Emmaline Buchholz, Clive Scarritt Briggs, Mabel Hawthorne Brown, Margaret M. Butler, Anne Throop Cushing, George O. Hack, Meredith Hawkins, Ruth DePass Kelley, Helen Smith Marshall, Charles H. Marsh, Ida McDonald, Caroline Mizell, Mattie Bridges, William Hawkins, Bessie Coles, Fannie B. Day, and Irene Harvey Munson and William Lockwood.[29]

In January of 1936 the club walls were again hung with paintings by Gainesville artists. Robert Spencer showed *The Windsor Oaks* and a large panel with a map of Florida and six homesteads. O. C. R. Stageberg exhibited watercolors of campus scenes. Mrs. Silas Juliar showed a portrait, *Jethro*, and two oils done for the Florida Art Project, *The Old Waterwheel* and *The Syrup Furnace.* Others exhibiting included Emmaline Buchholz, Henry Norton June, Meredith Hawkins, Anna Trusler, Ella Wall Van Leer, T. Currie Bell, and Warren F. Doolittle.[30]

Doolittle was an instructor in the SAAA who shared a studio with Van H. Ferguson of Lake City, a graduate student in the art department.[30] When eight Florida paintings were chosen for inclusion in the 1937 Federal Art Project's Exhibition of American Artists in New York City, Ferguson's painting, *Cross Roads*, was included, along with *Afternoon* by William F. Lockwood, another art instructor at the University.[31]

The fine arts division of the SAAA make important contributions to art in Gainesville. Hollis Holbrook joined the art faculty in 1938. He and his wife Vivian were graduates of the Yale University School of Fine Arts. Hollis had just completed a WPA sponsored mural for the Natick, Massachusetts post office.[32] Cramer Swords graduated with honors from the SAAA in 1937. In 1939 he won a Tiffany Scholarship to study at Laurelton Hall, Lewis Comfort Tiffany's home on Long Island.[33] In 1939 the SAAA exhibited a group of Joy Postle's bird paintings. Postle, who was living at Silver Springs, would later become well known in Orlando and Orange County as the Bird Lady.[34]

With rumblings of war in Europe in the background, GAFA and members of the Twentieth Century Club presented the annual Beaux Arts Ball. The theme was now patriotic, with a grand march led by University of Florida president John Tigert and Mrs. Tigert, dressed as Uncle Sam and the Statue of Liberty. Emmaline Buchholz's painting *Betsy Ross Home* was one of the prizes. Marjorie Kinnan Rawlings, author of *The Yearling*, won a prize for the most original costume.[35]

After Pearl Harbor, husbands and sons joined the service, and the Florida Gator football team, depleted by enlistments, was whitewashed by the Georgia Bulldogs. The city's response to war is seen in a painting by Emmaline Buchholz. *One and All Help* defines the times.

GAFA lost its art center on Union Street but continued meeting at the Boy Scout cabin on Arrendonda Street. The community focused on the war.

Emmaline Buchholz. *One and All Help.* Oil on canvas, 24 by 30 inches.

Hollis Holbrook was in the U.S. Navy when his paintings were exhibited in the Bryan Lounge of the Florida Union as part of the 1944 FFA annual circuit.[36] In 1944 Gainesville celebrated Lieutenant Tommy Pollard Day. Pollard, a Gainesville native, was a decorated veteran of Bougainville and Guadalcanal. Samuel P. Harn of the Gainesville Jaycees presented Pollard with the Jaycees' Distinguished Service Award.[37] Fifty years later Harn's family would present the University of Florida with a museum.

When the war ended, Holbrook returned to become chairman of the fine arts department of the SAAA and president of the FFA.[38]

In 1948 Margaret Smoot Laessle was president of GAFA. Margaret Smoot grew up in Gainesville, attended the Pennsylvania Academy of the Fine Arts on a scholarship, and studied sculpture in London, Paris, and Rome for two years on a Cresson Traveling Scholarship. Returning from Europe, Smoot lived in DeLand where, in 1933, she was an honorary exhibitor at the Central Florida Exposition. Her sculpture was shown at the National Academy of Design in New York City. After marriage to Albert Laessle Jr, a University of Florida biology professor, and the son of famed

sculptor Albert Laessle, she returned to Gainesville as Margaret Smoot Laessle and joined GAFA.[39]

Margaret Laessle helped introduce sculpture to Gainesville with an exhibition of her own work; several were later placed on the university campus, and sculpture by Dorothy Bryson Moehlenbrock and Mrs. Lewis Rogers. Mrs. Moehlenbrock majored in sculpture at Sophie Newcomb College in New Orleans and was married to a professor at the University of Florida. Mrs. Lewis Rogers majored in art at Florida State College for Women and studied sculpture at Rollins College with Constance Ortmeyer.[40]

At a GAFA exhibit in March one of the exhibitors was Dr. Robert E. Carson, a professor of humanities at the University and a watercolorist.[41] Dr. Carson, who taught at the University of Michigan and Stephens College before coming to Gainesville, would spend a lecture period painting a landscape for his three hundred students, and finishing it in twenty minutes, give it to a student after class.[42] B. Z. Angle, Charles Holder, and Robert Ebersole, were all students of Carson's who had successful careers in Florida art.[43]

One evening in 1949 the University of Florida's radio department WGGG broadcast a Meet the Artists program, a roundtable discussion among four panelists: Caroline Glenn Mizell, an artist and teacher at Gainesville High, Hollis Holbrook of the UF art department, and two new members of the department, Pleasant Ray "P.R." McIntosh, and Friedebald Czubas. Czubas studied at the famous Bauhaus in Germany, and served as art editor for *Travel Magazine,* and the *Philosophical Library* in New York City. McIntosh taught at Ohio State, headed the art department at Bradley University, and after the war, the art department of the American University in Biarritiz, France. [44]

GAFA was one of the oldest art groups in the state, now with 130 members, and the University of Florida's art department was growing rapidly as well. In 1947 there were fifty-five students and two instructors in the department. Now, in 1949, there were three hundred students and nine instructors. Art lectures and exhibits of GAFA and at the university were drawing enthusiastic support.

GAFA opened the 1950 art season with a Jamboree of Gainesville artists. Dr. Carson, president of GAFA and the FFA, summed up almost thirty years of amateur and professional art in Gainesville for the *Gainesville Sun.*

> In this group (of amateurs) you will find Dr. Maclachlan, who has learned largely on his own, and who paints in a strong style. His color is fine and his pictures are well organized. He could be classed as one

> of our Sunday painters. . . . Mrs. J.R. Benton, who loves watercolors; Mrs. E. Ruffin Jones, an enthusiastic amateur; Mrs. Harry R. Trusler, an amateur who does work of professional quality; Mrs. Donald Worcester, Mrs. Lewis Berner, Mrs. T.A.E. Hart, Mrs. Chester L. Eggert, and Mrs. George R. Bartlett. . . . Gainesville's professional artists are well trained, versatile, productive, and frequently win prizes in juried shows in this state and elsewhere. Among the professionals…. are Emmaline Buchholz, first president of the Florida Federation. Another outstanding portrait artist, Margaret Laessle, listed in *Who's Who in American Art,* and a recipient of two European scholarships. Mr. Cramer Swords, one of the most active and versatile of Gainesville's professionals, recently won the FFA award for the best still life. Most of us are familiar with the work of Mrs. Caroline Mizell, a landscape artist. Oils are her forte…. Mrs. Olive Briggs, a pupil of Lamar Dodd, has won many state prizes and lately has turned to ceramics. Vivian Holbrook, a Yale bachelor of fine arts, likes to do landscapes the best, and along with Professor Holbrook, makes up one of the few husband and wife artist teams in Gainesville. Mrs. Anne Cushing, who studied sculpture at the Cleveland School of Arts [*sic*], and who has taught art for a number of years, is now executing ceramics.

Carson then noted the work at the University.

> The art department had the services this year of the distinguished American painter, Mr. Fletcher Martin. Mr. Martin's record is represented in leading American museums and he is the winner of the Van Rensselaer, Wilbur prize and the mural award for the San Pedro, California post office building. He also received the Altman prize from the National Academy of Design.[45]

Carson went on to cite other members of the faculty: Miss Barbara Warren, who taught painting and design and was coauthor of *Creative Hands*; Mrs. Anne Van Kleeck, a sculptress, in charge of crafts; Mr. Dale Summers in charge of commercial art; and their colleagues Hank Gardner, Edward Anderson, and Harrison Covington.

Harrison Covington was born in Plant City in 1924 and served as a fighter pilot in World War II. After the war he entered the University of Florida as an art student. Covington graduated with honors in 1949 and in 1953 earned his M.A. He was associate professor of art at the university until 1961, when he left to become chairman of the Department of Art at the University of South Florida.[46]

Dr. J. M. Maclachlan was president of GAFA in 1951, the first man to hold

the office. The association held a second Jamboree, where Gainesville artists demonstrated their painting techniques to visitors. P. R. McIntosh, Dolores Morales, Olive Briggs, Marjorie Smith and Rachel Stearns took part.[47]

Dolores Morales, a professional artist, studied at the Art Students League and the National Academy. Marjorie Smith was a graduate of the Art Institute of Chicago and Columbia University School of Art.[48] Rachel Stearns, a former Chicagoan and a member of Miami's Blue Dome Fellowship, moved to Gainesville in 1950. She graduated from the University of Wisconsin and taught in the art department there.[49]

Rachael Sterns. Watercolor, 7 by 8 ½ inches.

The Jamboree was followed with a one-woman exhibit of paintings by Emmaline Buchholz. At the end of the two-week run the show was held over. The *Gainesville Sun* wrote:

> A versatility all but unknown among modern artists is the characteristic of the work of Emmaline Buchholz, eminent local painter, whose one man show is being held over for two additional weeks at the Recreational Center. . . . Not only does Mrs. Buchholz work in oil, watercolors, pastels, tempera and other media, but her current show demonstrates her mastery of realistic and impressionistic, as well as abstract techniques. Equally unusual is the fact that she is at home in a

> broad range of subject matters, ranging from flowers, to portraits and landscapes, and shows equal feeling for all of them.[50]

In 1952 Hollis Holbrook took a leave of absence from the university to study art in Mexico and Stuart Purser became chairman of the art department. Before coming to Florida, Purser was head of the art departments at Louisiana College; the University of Chattanooga and, from 1949 to 1951, chairman of the art department at the University of Mississippi. Purser won awards in major southeastern state exhibits, a Carnegie Grant and, in 1947, a Pepsi-Cola Award of a one man show in New York City. In 1955 Purser was included in the Ringling Museum exhibit, *Fifty Florida Painters*. Over the next eight years he would have ten one man shows including work at the Metropolitan Museum of Art and four exhibits at the Philadelphia Museum.[51]

Stuart Purser, *Funeral*. Oil on canvas, 34 by 40 inches.
Samuel P. Harn Museum of Art, University of Florida, Gainesville;
Gift of Eloise R. Chandler in memory of William H. Chandler.

Fletcher Martin was still a member of the department, along with Edward A. Anderson, Melvin Dale Summers, P. R. McIntosh, and Weimer Pursell, and Harrison Covington.[52]

In 1953 GAFA sponsored a one-man show of paintings by Cramer Swords. Recognized as one of Florida's outstanding artists, Swords was awarded commissions for portraits of Florida governor Millard F. Caldwell and University of Florida president Dr. John J. Tigert.[53] Record crowds were attending what was now an annual Art Jamboree; Dr. Carson continued to paint, Richard Neidhardt constructed floating mobiles, Stuart Purser sketched with charcoals, P. R. McIntosh worked in oils, and Margaret Laessle demonstrated her sculpture.[54]

When the University of Florida opened an exhibit by the art faculty at the Tampa Art Institute in 1957, Clinton Adams was head of the department. Adams, a lithographer, painter and author, was active in the art scene in Los Angeles in the late 1930's. He co-founded and directed the Tamarind Lithography workshop in Los Angeles and taught art at UCLA from 1946 to 1954. Other faculty members included Purser, McIntosh, Neidhardt, Holbrook, Covington, Anne Chapman, Roy C. Craven Jr., and John Kacere.[55]

Anne Chapman, a sculptress and assistant professor of art, won first prize in an All Florida Sculpture exhibit.[56] Roy Craven Jr., born in Alabama in 1924, graduated from the University of Chattanooga and studied at the Art Students League in New York City. John Kacere, assistant professor of art at the university, was born in Iowa in 1920 and received bachelors and masters degrees in fine arts from the Univesity of Iowa. In 1955 both men were honored with inclusion in the Ringling Museum of Arts exhibit, *Fifty Florida Painters*.[57]

In 1959 GAFA invited Albert "Bean" Backus of Fort Pierce to demonstate his painting technique. Backus used a palette knife to create Florida landscapes that are recognized as some of the best.[58] A Sidewalk Art Show was held, with forty-two Gainesville artists exhibiting; a new membership drive was started; and a Young Artists Group organized. Plans were being made for the next exhibit.[59]

Back in 1928 George Pearse Ennis, the first president of the Ringling School of Art, had visited Emmaline Buchholz at her home in Gainesville and remarked, "Mrs. Buchholz is the most unusual person I have ever met. It seems she has time for everything. She is a thoughtful wife, a loving mother, a delightful hostess, yet she has the ambition to combine all three talents with her art work which she has often declared to me, 'is a duty I must never overlook.'"[60]

In November of 1960 Buchholz addressed a letter to her friend Florence Seymour of Jacksonville, who was then president of the FFA.

> Dear Florence: Your letter lifted my spirits. . . . Why when weather is so very wonderful, nature changing the colors, the gentle breeze wisps the insects away. Glad all so helpful to you as you carry on. Canvas 34" x 44" says to me you are indeed feeling fit. Thank God for the many, many blessings. Consider my age!! I must get busy and make a worthy contribution. I am happy that you and Lucile plan to go to the Florida Federation of Art convention in Winter Park. At this time I can't be sure of getting there. Who'll be the next president? I've stayed at home all summer, so hear the murmur of hopefuls around here. Oh how I want to go and visit headquarters, see Florence Seymour Library, Emmaline Buchholz Room. Do tell me more about the painting classes you teach. This shop, in addition to home responsibilities, has delayed my painting. Dear Florence, your influence in your local organization and ours here, must find a way to push ahead in DeBary. The Florida Federation of Art future? Well who am I to talk, just one who is at this time removed from activity. Who takes over the real drudgery? Are we through the national art magazines represented? To be in Winter Park again this time with many whose hearts and efforts have sustained our Florida Federation of Art would be a real privilege. Greetings to FFA, especially to those who inquire about me and who carry on. Em. B.[61]

And carry on they would. GAFA changed its name to the Gainesville Fine Arts Association, but today continues to, "value, foster and celebrate the visual art contributions of its members…believing that art exhibitions nurture, inform and inspire artists and the community as well." There are fifty professional artist members.[62] The Harn Museum of Art, named to honor Samuel Peebles Harn, (1893-1957), opened on the university campus on September 20, 1990.[63] There are more than 8,000 works of art in the museum collection. Hiram D. Williams joined the art faculty at the University of Florida in 1960. A nationally known figure in the art world, John Canady of the *New York Times*, called him, "an angst figurative painter." In 1991 Williams was inducted into the Florida Artists Hall of Fame.[64] In 1975 the university established a College of Fine Arts, and in 2005, the School of Art and Art History alone, had more than forty faculty, 600 undergraduates majors and more than 100 graduate students.[65]

Artemis Skevakis Jegart, *The University, Sunrise to Sunset, 2001.* Oil on canvas, 12 by 14 feet. Gift of Florida State University Classes of 1949 and 1950. Hung in atrium at Dodd Hall, Florida State University.

Chapter 16

Tallahassee

When Florida became a United States territory in 1821, Tallahassee was Seminole Indian territory with a few plantations and an old Spanish fort at St. Marks.[1]

The Territory of Florida's first legislative meetings were held in Pensacola in 1822 and in St. Augustine in 1823. To get there, it took the legislators weeks of hard and dangerous travel. A central location was needed. Governor William Pope Duval appointed two commissioners, John Lee Williams of Pensacola and Dr. William H. Simmons of St. Augustine, to pick a new spot for the legislature.[2] On October 27, 1823, the two men were met at the Indian village of Tallahassee by Chief Neamathla. The chief had no love of white men; the land was his; but a council of neighboring chiefs was called, and the white men were told to choose the land they needed.[3] The Legislative Council moved into a temporary two-story log cabin and on December 11 officially christened the village Tallahassee.[4]

Some of the first art in Territorial Florida came to Tallahassee in 1831--a traveling circus, a Cosmorama that included fine art. The Tallahassee *Floridian and Advocate* reported:

> The Cosmorama contains a number of fine paintings, executed by talented artists; they are well arranged as regards light. There are 48 glasses and a painting for each... the spectator must, in order to view them, pass from glass to glass. The Cosmorama in particular is worthy of attention as affording splendid and interesting views in many of the principal cities of Europe, also a view of the Capital in Washington City, the city of N. York....[5]

Bertram Groene in his book *Ante-Bellum Tallahassee* describes the growth of the city:

> Within ten years of its founding Tallahassee and its environs were settled by many of the better families of the upper South. . . . Isolated from the cultural advantages and familiar surroundings of their old homes, the many affluent and cultured settlers of the area strove to recreate in their new town the best that their memories preserved of

> the places they had left. The result was that Tallahassee life became known throughout the eastern United States, largely because the area had an overabundance of wealthy and cultured planters.[6]

It was the wealth of Tallahassee's plantations and their need to honor and remember loved ones that attracted the first artists.

In early-nineteenth-century America artists dreamed of careers that might someday rival Michelangelo's, but the reality was that most supported themselves by doing portraits. Like the limners who traveled in New England, Tallahassee's earliest artists were portrait painters hoping to find commissions.

The first was John P. Comparet, who in 1835 raffled tickets for chances on a personal portrait to be done in pencil or oil.[7]

Comparet was followed by P. Copman, who placed a notice in the *Floridian* in November 1838 to inform the citizens that he "intends to locate himself in this city during the fall and winter, and hopes that those who may wish to obtain his services will call immediately at his room, over the Academy, where they will also see specimens of his paintings." In February 1839 Copman sponsored a lottery of items from his "Gallery of Rare and Valuable Oil Paintings."[8]

Copman had some success. In October 1839 he published a notice in *The Floridian*:

> Mr. Copman would remind his friends and patrons that his stay in Tallahassee will not be prolonged to a much later period, and would advise those who may wish their portraits taken, to give him an early call. Mr. C. at the same time, would take occasion to express his acknowledgements for the liberal support given him by the citizens of Tallahassee and its vicinity; and would be pleased to have them call and examine his Gallery of Paintings.[9]

Copman's last notice appeared in the *Floridian* on February 15, 1840.

In January 1840, just before Copman departed, portrait artist J. H. Mifflin arrived. His note in the *Floridian* read's:

J. H. Mifflin, **Portrait Painter** (Of Philadelphia, now from Augusta, Geo.)

> Respectfully invites the citizens of Tallahassee and its vicinity to call and examine specimens of his art in Portrait and Miniature, at his room near the corner of Monroe Street and Washington Square, a few doors from Mr. Bertholot's office.[10]

A third artist, F. B. Ladd, a portrait and miniature painter from New York, arrived in Tallahassee and placed a notice in the *Floridian* on February 13, 1840, informing "the Ladies and Gentlemen of Tallahassee, that he will remain in town a short time, and solicits their patronage. Specimens may be examined at his room in Francis' New Building, Monroe Street."[11] This was Ladd's only notice in Tallahassee.

Just before Christmas 1848 artist W. McK. Russell arrived in Tallahassee. On Christmas Day the *Floridian* noted:

> We invite attention to the advertisement of Mr. Russell, to be found in another column of today's paper. Mr. R. has established himself for a time in this city for the purpose of accommodating those who wish likenesses of themselves or their friends. He is a good painter, and highly deserving the patronage of the public, and warrants good likenesses or no charge. He has a few specimens at his rooms which the public are respectfully invited to call and examine.[12]

The notice Russell placed that day in the *Floridian* reads:

> The citizens of Tallahassee are advised that, having fitted up his study in the second story of Mrs. Demilly's Boarding House, (adjoining the Union Bank,) for the reception of visitors, the undersigned very respectfully tenders his services as portrait painter to them; and pledges himself to paint as faithful and accurate likenesses as any in this country. Ladies and gentlemen are solicited to call at his study, where he may be found between the hours of 8:00 am and 4:00 pm. Russell, Artist.[13]

Mantle Fielding lists W. C. Russell as a miniature painter who flourished in New York about 1837.[14]

In February 1848, Russell addressed a letter to the people of Tallahassee in the *Floridian* that poignantly speaks to the artist's place in antebellum Florida society:

> In addition to the patronage I have extended to the three gazettes of this place by advertising in them, and the editorial courtesy you tendered me in politely noticing the fact of my being here in a professional

capacity, (for which I feel obliged,) I would, in a very deferential and condescending manner, address myself more pointedly and particularly to the encouragers of the fine arts, and those uninformed on the subject here to fore, on the importance and uses of portrait painting. I trust, after presenting a few of the most prominent features that commend this art to the attention of the public, my patient readers will consider upon the same, and render to it that respect and encouragement which it has elicited from less favored States than this Land of Flowers, and far poorer cities than this one of flowers and magnolias.

The fine arts and artists are considered by the uninformed as unimportant, useless, and, at best, secondary considerations, only worthy the support of those having money to throw away, or to give for charitable purposes! The reason of this is obvious; the mass of the people, and even the most intelligent classes of society, do not rightly comprehend the uses and advantages, as well as the enjoyments, derived from them. The difference between the fine arts and the mechanical, (falsely denominated the "useful" in comparison with the finer arts,) consists in the former being that which is necessary to the well being of the mind and heart; the later what is requisite to the ease and comfort of the corporeal man.

The art of painting has been estimated by the most eminent and the greatest of men in ancient and modern ages, as far superior and more exalted than all the other productions of the mind of man...Reubens, Michelangelo, Raphael, Titian etc, were nothing beyond Roman, Venetian, Florentine and Flemish artists, yet they occupied positions so elevated that the mightiest Potentate degraded not his throne by envying! Should not, then, a follower of these illustrious masters, whose paintings no one condemns, meet with a small share of respect from the respectable and gentlemanly?

But you say, "really you do not pretend to class yourself with these celebrated painters?" Yes! I pretend to class myself with these painters, but not after they had enjoyed the fostering hand and heart of their countrymen, and attained the dizzy height where we behold them in history! They, in early life, needed the encouragement and assistance of those who were enabled and disposed to encourage their aspirations; but had this been denied them, they would have toiled out a miserable existence, perhaps, and finally died unknown beyond the circle of their friends.

> In conclusion, I would respectfully state that all I ask of Georgia or Florida is to give me a fair trial of my ability to paint the "human face divine," and, as I have before stated, I shall not only charge nothing for my paintings, should I fail to satisfy those who employ me, but acknowledge that I have mistaken the calling dame nature designed that I should follow, and unwisely barked up the wrong tree! This climate is the only one I have found that is adapted to my shattered constitution, and it would afford me great relief could I meet with sufficient encouragement to authorize my spending the spring months in Tallahassee; but, if I fail this, I must, though reluctantly, seek employment in a more Northern clime. Spes mea in Deo.
>
> With high consideration of regard,
> I subscribe myself yours faithfully,
>
> W. McK. Russell.
>
> Tallahassee, February 10, 1848.[15]

The editor of the *Floridian* responded:

> We paid a visit to the room of Mr. Russell, a day or two since, and were most agreeably pleased at the collection of paintings exhibited to us as the production of his pencil. He has in the collection portraits of some of our citizens, which are admirable likenesses, and recognized at a glance. His portraits are characterized by a truthful representation of the living model, and will bear the inspection of the most perfect connoisseurs... Mr. Russell has proven himself a painter of no ordinary merit, and is deserving of the patronage of our community. We hope he will be encouraged to remain in our city. He is destined, under proper encouragement to acquire for himself a name in the profession he has chosen.[16]

Russell continued to paint in the city until June when he sponsored a lottery of his remaining paintings, including two of Tallahassee's military heroes, General David E. Twiggs and Lieut. Col. C. A. May. The paintings, six in number, were exhibited in the Representative Hall of the Capital.[18]

The new science of the daguerreotype arrived in Tallahassee in 1843 with Mr. Scott, a traveling photographer.[19] Daguerreotypists were serious competition for portrait artists working with oil paint. In 1845 G. A. McIntyre was producing "colored daguerreotype likenesses" at DeMilly's,[20] and in 1849 the Reverend D. L.

White announced that he could "make a good picture at any log cabin in Florida for $1.50 to $4.00 a picture."[21] In 1850, New York professionals Lloyd and Perkins were working over a drugstore on the corner of Monroe and Clinton.[22] In 1860 William Kuhns was making life-sized daguerreotypes on canvas.[23]

Daguerreotypes ended the era of the traveling limner in Florida. Artists remained but earned their living as house, sign, and ornamental painters. In 1859 Glever A. Ball advertised in the *Floridian*, "The undersigned is still engaged in the painting business. All work in his line such as House, Sign and Ornamental Painting, Graining, Glazing, and Varnishing, he is prepared to do on short notice and on reasonable terms."[24] Ball was also the local agent for the *Cosmopolitan Art Journal*.[25]

In 1859 the courthouse in Tallahassee was the scene of a Grand Exhibition of Illuminated Painting, including thirty scenes of Jerusalem, forty paintings from the Old and New Testaments. Admission was fifty cents, children and servants twenty-five cents.[26]

Bertram Groene in *Ante-Bellum Tallahassee* describes the city in the years before the Civil War, with a population of less than a thousand, as full of gaiety and charm. There were dances, outings, barbecues, tournaments, horse racing, brilliant balls, and celebrations of Washington's Birthday and the Fourth of July--a community typical of Southern plantation life. After 1856, the Fourth of July lost importance to the town, and by 1859 the celebration was simply a reading of the Declaration of Independence. The gay southern lifestyle would end with the bombardment of Fort Sumter in Charleston harbor.[27]

The Battle of Natural Bridge, fought near Tallahassee by students of what is now Florida State University, maintained Tallahassee as the only Confederate state capital east of the Mississippi not captured by Union forces.

In 1851 the Florida State Legislature authorized two seminaries of higher education, one on each side of the Suwannee River. The eastern region's school, opened in Ocala in 1853, would become the University of Florida. Four years later Tallahassee was the site of the Seminary West of the Suwannee. The new institution soon absorbed the fourteen-year-old Tallahassee Female Academy. Coeducation came and went, and by 1909 the once male seminary had become the Florida State College for Women (FSCW).

Here at FSCW, forty years after Reconstruction, art once again began to develop. As in cities all over Florida, the ladies took the lead. FSCW's School of Art began holding exhibits during commencement week. In 1915 the *Tallahassee*

Daily Democrat announced:

> The annual exhibition of the School of Art of the Florida State College for Women will be held Monday of commencement week, June 7th. . . . This exhibition will include representative work of all students taking courses in the School of Art. The classes of the Normal School have studied during the year simple perspective, pencil sketches of familiar objects, light and shade and the use of water colors. . . . A design course for college students was offered the first semester. The class studied the elements and principles of design, and has some very good work to put on display. The class in private art has been small but has been very thorough in its study. The art department is pleased to give this exhibition and most cordially invites everyone to visit the studies on June 7th.[28]

Two years later in 1917, under the leadership of Katherine Harper, FSCW '17, and Marie L. Williams, head of the FSCW art department, and with the sponsorship of the Tallahassee Woman's Club, the Art Club of Tallahassee held a first meeting at the college. There were forty women present, and plans were made for exhibits and lectures on art.[29, 30]

In 1931 David Lax, born in Peekskill, New York, arrived in Tallahassee. A young man on a tight budget, Lax was planning for a year of uninterrupted work in the South. He built a studio on a five-acre tract of land four miles east of Tallahassee on the Old St. Augustine Road and painted until his money ran out. Lax returned briefly to New York to sell his Tallahassee-inspired paintings at the John Levy Galleries.[31]

The Florida Art Project (FAP) was organized in 1934 to give work to unemployed Florida artists as part of the WPA. Art centers were opened all over the state and regional directors appointed. There was no center in Tallahassee, perhaps because there were only two professional artists, David Lax, and Eleanor McBride, who taught art to children.[32]

In May 1935 the Woman's Club sponsored an exhibit of bird paintings by Warner Sanford, loaned by the State Conservation Department. Sanford grew up in nearby Quincy, and this was the first showing of his work. Paintings included *The Night Heron*, *The American Egret*, *The Little Snowy Egret,* and *Ward's Blue Heron*. Eleanor King Sally was among those who lingered through the open house exhibit.[33]

Eleanor King graduated from Pensacola High School a leader in the city's art community, exhibiting her work in the south and at the National Academy in New York. Pensacola was proud of her accomplishments. Eleanor met a gentleman from Tallahassee, Lawrence Salley. They were married in 1935 and Eleanor

moved her studio to Tallahassee.[34]

In New York Salley exhibited at the Montross Gallery on Fifth Avenue and the Ferargil Galleries on West Fifty-Seventh Street. Salley's portraits of prominent Floridians included historian Caroline Brevard; a portrait of Florida Chief Justice Fred Davis, in the Supreme Court in Tallahassee; and a portrait of William Sheats, who for twenty years was state superintendent of schools in Florida, for the education room of the state capitol. Her large oil painting *Sand Dunes at Sunset* was done for the stage of the Tallahassee Woman's Club and *Wakulla Springs* hung over the mantel in the Woman's Club reception room. The Live Oak Woman's Club owned *Waterfront*. Other King portraits in Tallahassee include Miss Mari Pearson, Tallahassee May Queen in 1937; George Saxon and D. M. Lowry, for the Capital City Bank of Tallahassee; and Dean N. M. Salley, Florida State College for Women.[35]

In 1935 the director of the state art project, Eve Alsman Fuller, presented FSCW with forty easel paintings, two small murals, and twenty drawings, all done by Florida artists employed by the FAP. The botany department received watercolor drawings of Florida wildflowers painted by Olivia Embrey of Jacksonville, a graduate student at FSCW, and seven paintings in tempera of South Florida wildflowers by Z. Tadema, botanist and artist of St. Augustine. Two small murals were painted by Louis K. Stone of St. Augustine for the music recital hall. Oleg Pautuckoff of Palm Beach did a seascape, *Rocky Coast off Palm Beach*, for the home economics department. The industrial art department received an oil painting titled *Lumber Mill* by Buford Mecklin of Milton and a series of six watercolors showing vanishing industries of Florida by Genevieve J. Juliar of Gainesville. The library got *Atlas* and *Florida Still Life* by F. W. Doederlein of Daytona Beach, and the art department, etchings by Polly Knipp Hill of St. Petersburg and Richard Merrick of Coral Gables. Helen Jennison of Tampa contributed six prints of Tampa landmarks, and Ruth Posey Miller of Miami, six prints of Seminole life.[36]

David Lax wanted to start an art club. The *Tallahassee Daily Democrat* tells the story:

> He (Lax) explained his plan to Senator Hodges who enthusiastically called a meeting of prominent persons who he thought might cooperate. The first meeting was held at historic Goodwood during the year that Hodges was president of the Senate. After an address by young Lax, the Tallahassee Art Association was formed by a motion from then Governor Dave Sholtz, which was seconded by then Justice of the Supreme Court William H. Ellis. Judge Ellis remembers the meeting and says that it was attended by a large group of influential Tallahasseans.[37]

The Tallahassee Art Association worked in cooperation with the Art Club of Tallahassee. The Woman's Club's art division was now chaired by Eleanor King Salley.[38]

Salley brought the work of internationally known artist Frank Townsend Hutchens to Tallahassee in 1936. Hutchens had been closely identified with the state for years, coming to Florida for part of each winter season. He painted a portrait of Florida governor and Mrs. Sholtz and was commissioned to paint the portraits of ex-presidents of the Florida Senate, all exhibited today in the Historic Capital Building.[39]

Frank Townsend Hutchens. Annie Mae Ferrell Murphy of Tallahassee, 1934. Oil on board, 13 by 16 inches.

In April 1940 Eleanor Sally was president of the Tallahassee Art Association.[40] That month scores of Tallahassee art lovers visited a two-day exhibit of the Tallahassee Woman's Club and art association. Blue ribbons in fine art were awarded to Van Ferguson for the oil paintings *Sharecropper* and *Cross Roads*, to Albert Kelly for *Wakulla Springs*, and to Burk Sauls for pen and ink sketches. Red ribbons for paintings went to Ralph Donaldson for *Deep in the South* and Irene Bannerman for *Lincoln Park*, and a white ribbon to Patricia Mack for *The Dock.*[41]

Art exhibits stopped with the onset of World War II. It would be five years before art would brighten the city again.

When the war ended Robert Delson came to Tallahassee from Jacksonville. Delson studied at the Art Institute of Chicago and worked as a professional artist in Chicago and New York City. In 1933 he was Commissioner of Art for the Chicago Century of Progress exposition. The Delson Art Center opened at 703 North Monroe and held a first student exhibit in 1946.[42]

The G.I. Bill enabled returning veterans to go to school. The influx of male students forced the Florida Legislature to make the Florida State College for Women coeducational. Beatrice Beyer Williams, who succeeded Marie Williams as head of the art department at FSCW, was now head of the art department at Florida State University. It is unclear if the two women are related. Beatrice Williams worked with A. Everett "Chick" Austin of the Ringling Museum in Sarasota to permit FSU students to study there.[43]

In September 1947 Williams welcomed new faculty members William H. Boughton and Thomas R. Lias into the art department. Boughton had masters and doctoral degrees from the University of California, Berkeley, and won the James Phelan scholarship award at the University of California. Lias held a bachelor's degree from the Carnegie Institute of Technology and a master's from the University of Iowa.[44]

Forty-five students formed the FSU Art Club in 1948, taking as their club project a mural for the university recreation camp at Lake Bradford. The students planned frequent sketching trips around the city. The *Sunday News Democrat* warned people not to be upset if they saw students drawing or painting their homes: "Feel flattered instead." [45]

University art faculty members Boughton and Lias opened an exhibit of their work in the student union. Boughton's work, in a traditional, representational style, included a watercolor of Lake Bradford and an oil of Frenchtown. Lias's abstract paintings, *Objects in Space* and *Feminine Still Life,* seemed to a *Daily Democrat* reporter "to tell of a world faced by political chaos, and best used to describe the horrors of a war-torn world."[46]

March 1948 saw the opening of the first citywide art show sponsored by the Tallahassee Woman's Club. Charlotte Larkin took first place for her oil *The Lake*, Sarah Payne Cawthon second for a pastel, *Security*, and Warner Sanford third for a pen and ink drawing. Lloyd Griscom won first and second awards in the general class with watercolors, *Lake Iamonia* and *Water Scene*. Lelia D. Aulls was third with the watercolor *Old Call Mansion*. In the popular vote of visitors to the exhibit, winners were Agnes Harrison, Mrs. Arlie Rhodes, and Mrs. T. A. Apple. The exhibit was "a huge success. . . . The unexpected and warm enthusiastic

interest of the members of the community gave strong evidence of the feeling for the Fine Arts which exists in the city of Tallahassee."[47]

Two FSU art instructors exhibiting at the Woman's Club were Ann Kirn and Florence Kawa. Kirn is noted for writing and illustrating a long list of children's books. A charitable trust she formed benefits FSU today.[48] Florence Kawa graduated from Wisconsin State College and earned a master's from Louisiana State University. In the late thirties she had major exhibits in New York at the Metropolitan Museum, the Whitney, and the Brooklyn Museum.[49, 50]

In the spring of 1950 Professor Edmund Lewandowski, who had just joined the FSU art department, was chosen for the Annual Exhibition of Contemporary Art at the Whitney Museum in New York. Lewandowski won a purchase award at the Southeastern Annual at the High Museum in Atlanta, and found time to paint and exhibit a steady stream of canvases from coast to coast. Lewandowski was considered one of the nation's foremost painters of industrial scenes and heavy industry; his work appeared frequently on the covers of *Fortune* magazine.[51]

Edmund Lewandowski, Cover Fortune Magazine, August 1951

The art faculty at FSU expanded when Anthony Terenzio arrived. Terenzio's first one-man show in New York won praise from the *New York Times*. He would spend one year in Tallahassee before moving to Connecticut. James V. McDonough came to FSU from the Georgia State College for Women, where he was chairman of the division of fine arts. McDonough was an architect and art historian with a doctorate from Princeton.[52]

The loose collaboration of the art division of the Tallahassee Woman's Club and the Tallahassee Art Association now evolved into the Tallahassee Art League, with Van Ferguson the first president. The League became affiliated with the Florida Federation of Art.[53]

In February 1951 a new cultural center opened on the FSU campus--the University Museum and University Gallery of Arts. On opening night Florida's first lady Mrs. Fuller Warren received guests including the university's first family, Dr. and Mrs. Doak S. Campbell, FSU museum director Hale G. Smith, Mrs. Beatrice Williams, Professor Lewandowski, and Senator and Mrs. LeRoy Collins.[54] With only one large room, and administration on a voluntary basis by art faculty, it would be twenty years before the museum and gallery expanded into the Fine Arts Building and FSU's Museum of Fine Arts. One of the first exhibits at the new museum, Modern American Painting, loaned by the Museum of Modern Art in New York City.[55]

A close relationship developed between the FSU art faculty and artist members of the greater Tallahassee community, all of whom joined the Tallahassee Art League. FSU professors were leaders in the organization, with League meetings held on the FSU campus in the painting studio of the art department.

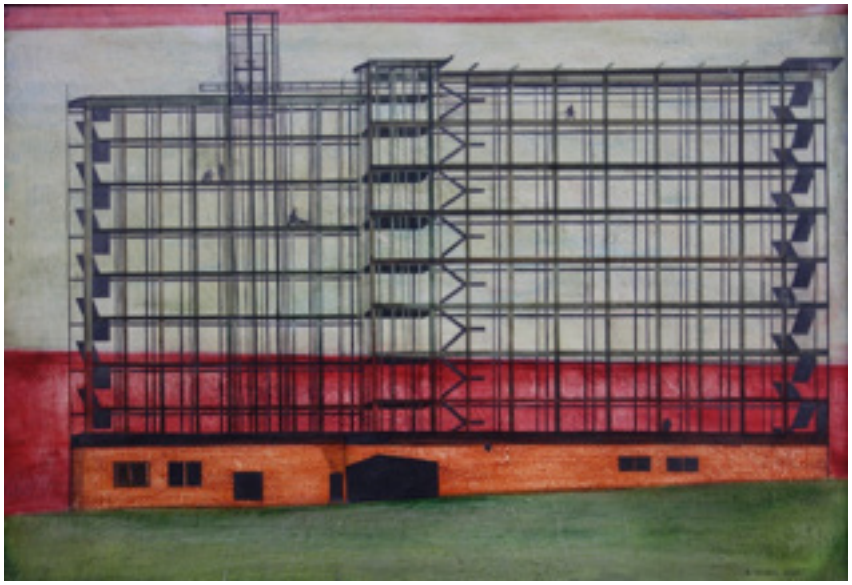
Beatrice Williams retired from the art department in 1951 and Professor Lewandowski succeeded her as chairman. Other art faculty members included Ann Kirn, Adolph Karl, Florence Kawa, Laura C. Lee, and sculptor Rudolph Jegart.[56]

Rudolph Jegart was associate professor of art at FSU from 1951 to 1957. Prior to coming to Tallahassee, Jegart had been a commercial artist with General Motors and head of industrial design for the Layton School of Art in Milwaukee. Jegart worked with Edmund Lewandowski on a commission for three large murals for the Miller Brewing Company.[57]

LeRoy Holmes joined the art faculty at Florida Agricultural and Mechanical College in June 1951. Holmes held a bachelor's degree from Howard University and a master's from Harvard.[58]

The Tallahassee Art League opened its first outdoor Sidewalk Sale of Art in the park opposite the Post Office and City Hall in May 1953. The *Tallahassee Democrat*, under the headline "More Than 1,000 Visit Sidewalk Art Show," reported: "Hung on wires like Monday's wash, paintings, drawings and other objets d'art sold like hotcakes yesterday when the Tallahassee Art League held a side walk show." Artemis Jegart, staff artist for the *Democrat* and the wife of Rudolph Jegart, exhibited and Nancy Reid Gunn made sketches of visitors.[59]

Artemis Jegart, born and educated in Tampa, graduated from FSU in 1949. A fifty-foot mural that she painted, displaying amusing scenes of campus life, decorated the walls of the soda shop in the Longmire Building at FSU. Jegart participated in a number of Florida exhibitions as well as the Southeastern Annual in Atlanta. In 1955 she was honored with inclusion in the Ringling Museum's exhibit Fifty Florida Painters. [60]



Artemis Skevakis Jegart, 1975, *Construction of West Hall*, mixed media, 19 1/8 by 27 ¾ inches. Collection of the Museum of Fine Arts, Florida State University Museum.

Nancy Reid Gunn studied art at Rollins College and at the Art Institute of Chicago, then moved to Tallahassee, and a year later, began study with FSU's Karl Zerbe. Zerbe taught Gunn to work in encaustic, a technique where colors and melted wax are bonded together with heat and applied to canvas. Zerbe used a blowtorch for bonding, a process that reportedly terrified Nancy. The *St. Petersburg Times* described her work: "Nancy Reid is as modern as

tomorrow . . . yet she works in a medium as old as Egypt and as difficult and cumbersome as any invented. She paints in encaustic. . . . Her work has great strength, unexpected for a small, blonde woman. . . . It is brooding, tantalizing, challenging."[61]

In 1953 FSU began sponsoring a summer arts and crafts camp for Florida high school students. Edmund Lewandowski and Ivan Johnson gave lectures. Marian Davis and Ralph Hurst were codirectors and instructors.62

Hurst, a graduate of Indiana University with a master's in fine arts, taught in public schools in Indiana and Florida before joining the FSU faculty in 1953. Hurst's sculpture was selected for exhibit by New York's, Metropolitan Museum of Art.[63]

In May 1954 the second sidewalk art sale opened with more than 150 paintings by members of the Art League and art students at FSU. Artists exhibiting included, Mrs. Robert Riedel, Ivan Johnson, Dr. Janet Smith, Mrs. Clyde E. Lupton, David Avant, Laura Lee, Nancy Gunn, Mrs. A. G. Matthews, Dr. Adolph Karl, Ann Kirn, and Burk Sauls.[64]

Nancy Reid Gunn, Burning Lake, 1960, encaustic and polymer on paper, 19 ¼ by 32 inches. Collection of the Museum of Fine Arts, Florida State University.

Karl Zerbe, *Two Egrets*, nd, serigraph on heavy rice paper, 34 ½ by 23 ½ inches. Collection of the Museum of Fine Arts, Florida State University.

Karl Zerbe came to FSU from Boston in September 1954. Born in Berlin in 1903, he studied art in Germany, Italy, and Paris, immigrating to Boston in 1934. He, Hyman Bloom, and Jack Levine, became nationally known as the first generation of Boston Expressionists. Zerbe was appointed head of the painting department of Boston's School of the Museum of Fine Arts, and remained there for seventeen years. In 1954 he took a leave of absence to teach at FSU, and decided to accept a permanent position at the school. One of the most highly regarded artists in the country, Zerbe continued to teach at Florida State into the 1960s.[65]

Ronn Steward, Untitled, c. 1978, acrylic on canvas, 28 by 23 inches. Collection of the Museum of Fine Arts, Florida State University.

Ronn Steward, a well-known printmaker, was an assistant professor of art at FSU. Steward exhibited at the Art Institute of Chicago, the British Fine Arts Council in London, and in major national and international print exhibits.[66]

In the 1950s art associations all over Florida were sponsoring spring social events in the form of Beaux Arts Balls. The Tallahassee Art League was no exception, beginning annual balls in 1955 at the Country Club and open to the public. In 1956 the theme was Modern Art--Applaud or Protest. Members of the League attended the dance in costume, and the FSU Flying Seminoles put on a demonstration of trapeze work.[67]

Segregation remained an ugly fact in the South, but Florida Agricultural and Mechanical University (FAMU) could still celebrate art. In 1955 FAMU began an annual Spring Arts Festival to develop a greater appreciation of the arts. Lectures were given: exhibits were opened in the student union; a modern dance program was started; and the FAMU Symphonic Band performed. In April a Beaux Arts Ball

held in Perry-Page Hall Auditorium.[68]

The State of Florida had been removing paintings from the Ringling Museum in Sarasota for exhibition in the Governor's Mansion and other public buildings in Tallahassee. The Ringling appealed to the courts, and a circuit judge ruled that, while the state owns and operates the museum, the legislative act by which the state accepted the property from the estate of John Ringling stipulates clearly that all paintings and other works of art are to remain in the city of Sarasota. In 1958 Governor LeRoy Collins personally helped Ringling Museum employees remove paintings for return to Sarasota.[69]

In 1959 Leedell Moorehead and John W. Arterberry, artists at FAMU, won first prizes at the eighteenth annual Atlanta University Exhibition of Paintings, Sculpture, and Prints by Negro Artists. Moorehead won for her watercolor *Night of Solitude* and Arterberry for *Of the Soul*. Other works by FAMU artists included Gerald Hooper's *Negro in Industry* and Howard Lewis's *Anxiety of Freedmen* and *Washington's Idea.*[70]

In April 1959 works of three Tallahassee artists were chosen for the Columbia (South Carolina) Museum of Art's painting competition. The paintings were Robert Schuler's oil *Lament*, William Hopper's polymer painting *Cherry Tree*, and Frank Gunter's oil *Strata.* Hopper and Gunter were students at FSU.[71] Three other Tallahassee artists were among twenty Florida artists chosen for the fifth annual Painting of the Year exhibit in Atlanta. Artemis Jegart won honorable mention for *Fruit Market*. William Hopper and George Milton also exhibited.[72]

Arthur Berry was an assistant professsor in the FAMU art department in 1959. His paintings were on exhibit in the Coleman Memorial Library. Berry had a degree in fine arts from Fisk University and from 1952 to 1956 taught art at the FAMU high school.[73]

By 1960 the city was busy with art programs. The FSU Gallery opened a first exhibit of paintings in its permanent collection.[74] The FSU art faculty held an exhibit at a local bank.[75] FSU announced the return of Gulnar Bosch to the department of art. Dr. Bosch had been chairman of the Department of Fine Arts at Louisiana State University.[76] Student art was everywhere. Mrs. Apple's students exhibited.[77] The Moorer Studio of Arts and Crafts exhibited student work, and FSU opened summer art camps with Dr. Fred W. Metzke, associate professor of art education at FSU, as camp director.[78, 79]

Despite all the WPA work done in Florida, there were few paintings in state capital buildings to document the history and beauty of the state. The *Tallahassee Democrat* editorialized:

> From beneath little Rhode Island's great marble Capitol dome, second largest in the world, to the halls of Oregon's capitol, people of almost every state have commemorated their history in paintings, sculpture and other forms of art. Graphic murals have captured epochs of their past. Massive sculptures have dramatized chapters of their history. Mosaics in tile and stained glass hold in vivid color their heroic deeds long done. Florida, where the first Christmas in America was celebrated, where the oldest surviving colony has grown to a city, where flags of five nations flew, where many wars were fought and where native sons achieved fame and glory, shows to her Capitol visitors only walls that are bare and halls that are almost empty. . . . The thousands of visitors who annually walk through Florida's State Capitol building find it a bare contrast with the Capitols of most other states. . . . One bill would create a State Fine Arts Commission . . . to advise on what should be done about acquiring murals, displays, statuary and other works to tell Florida's story.[80]

Just behind the old capitol is the twenty-two-story new Capitol Office Building. Here too, there is little art in the public areas, with the exception of two large canvases by James Rosenquist, *Images of the Sunshine State*. Rosenquist, a Floridian, and a member of the Florida Artists Hall of Fame, is internationally famous as one of the founders of Pop Art.

The best of Florida art can be seen in the House of Representatives where a series of contemporary murals on Florida history by Christopher Still encircle the House chamber floor. Still works in the realistic tradition of Mexico's Diego Rivera and Florida's George Snow Hill, but they were muralists of the old school, and Still's Florida paintings are magnificently modern.

Some wonderful art is hidden away in Tallahassee courthouses. But this is Federal art. The first floor of the United States Post Office and Courthouse exhibits eight murals by Eduard Ulreich, commissioned by the Section of Fine Arts of the Department of the Treasury in 1939, and illustrating the history of Florida. The adjacent Federal Courthouse has four contemporary panels by Lincoln Perry depicting important events in the development of law.

In the immediate capitol district, architecture is the principal attraction. The Historic Capitol Building is dazzling in its classical simplicity. The large white concrete structure, with columned entrance, triangular pediment, and great white dome, is the Parthenon or Monticello come to the Sunshine State: with red and white striped awnings, shining on a brilliant Florida morning, one can't help but be happy to be a Floridian.

Harry Fluhart, DeLand. Oil on canvas, 16 by 20 inches.

Chapter 17

DeLand

Downtown DeLand is different. The area just south of Stetson University still feels like a quiet southern town. The uncrowded streets, the small family-owned businesses, the old domed courthouse, and the Athens Theatre remind you of an earlier time. Further north on Woodland Boulevard the street is lined by huge moss-covered oaks. The people are relaxed, friendly, in no rush, and you can still hear a southern drawl. But DeLand was named for a fellow from Fairport, New York--a damn Yankee! Tell that to an old DeLand cracker and he's likely to wince.

In 1876 Henry Addison DeLand came to the pine land on the St. Johns River below Jacksonville on vacation and stayed to begin building a city.

Ten years later he contributed $10,000 to endow DeLand University. The school did well for a time, running modest deficits that DeLand made up, but when a winter freeze destroyed crops and threatened the local economy and the school itself, DeLand persuaded his friend John B. Stetson to give the university a million dollars, renaming it John B. Stetson University.

There is a sense of history here, and art too. Colorful murals dress up old brick walls, the Mainstreet Grill has large murals depicting a timeline of DeLand history, and the rotunda of the old courthouse, a work of classical architecture, is hung with paintings by Richard Walker portraying important events in Florida history.

The first professional artist to work in the city was Harry Davis Fluhart. Born in 1861 in Kokomo, Indiana, Fluhart taught briefly at Earlham College in Richmond, Indiana, and at Knox College in Galesburg, Illinois, before joining the faculty at Stetson University in 1914.

The *DeLand Daily Sun* commented, "Professor Fluhart's work in the art department is bringing much results and commendation to the university. He has done some fine work himself and some of his pictures will be placed in the school museum during this term. . . . The class is very much enlarged this term."[1]

Fluhart taught at Stetson until 1935, three years before his death in DeLand. He also taught at Rollins College in nearby Winter Park. Fluhart had two students of note, Catherine Haynes and Lillian Juanita Wells.[2]

Catherine Stockwell, *Birds in Florida Landscape*.
Oil on board, 15 ¾ by 20 inches.

Catherine Haynes was born in DeLand in 1895. Her father, W. D. Haynes, a DeLand pioneer, had a grocery store on Woodland Boulevard. Catherine attended Stetson University for seven years, graduated in 1917, and taught art at the school for one year. In 1921 she married Lawrence Stockwell, a young executive at the First National Bank of DeLand. As Catherine Haynes Stockwell she would become one of Florida's best-known impressionist artists.[3]

Lillian Wells was born in Luxora, Arkansas, in 1895 and with her parents moved to DeLand in 1911. Talented in both music and drawing, Wells entered Stetson University's undergraduate academy in 1912 and received a diploma in Pianoforte in 1915. She stayed on at the school, sang with Stetson's Vesper Choir, and served as secretary of her junior class and art editor of the school yearbook, *Oshihiyi*. The 1917 and 1918 editions of the yearbook are full of her humorous cartoons. In 1918 Wells graduated with an A.B. from the School of Music.[4]

In March 1923 Catherine Stockwell's work was displayed at the Wright Studios in DeLand. The *DeLand Sun* reported: "A great many of the pictures were sold, and this shows the excellence of the work and the popularity of the artist. We congratulate the artist and the purchasers, feeling sure that the pictures will be more and more appreciated as the fame of the artist grows."[5]

Lillian Wells, Tomoka River. Oil on board, 24 by 36 inches.

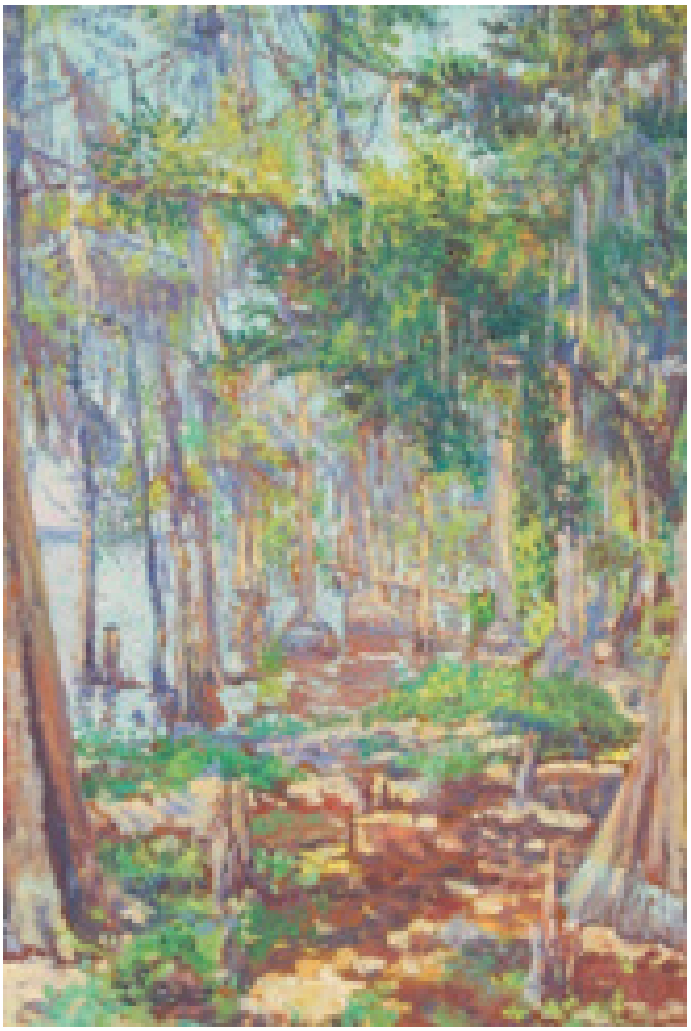
George Etienne Ganiere, born in Chicago in 1865, was head of the sculpture department at the Art Institute of Chicago before moving to DeLand in 1924 to join the faculties of Stetson and Rollins, with studios at both schools. Ganiere exhibited *The Toilers*, a sculpture of two figures hauling in a fishing net, at the 1926 Volusia County Fair. In February of 1930 an exhibit of his work at the College Arms Hotel in DeLand presented a group of figures including *The Dancer*, *The Veiled Venus*, *Columbus*, and *Miss Volusia*. "Standing on a horn of plenty, filled with local products," *Miss Volusia* "proudly lifts her choicest gift to the gods, an orange."[6]

Just before Christmas 1932 the DeLand community was treated to an art exhibit, in a downtown storefront on West Indiana Avenue, that featured scenes of familiar DeLand locations by Catherine Stockwell, Lillian Wells, and Anna Elizabeth Allen of Orange City. Wells, who was in charge of the exhibit, showed a series of small sketches "around the town."[7]

Lillian Wells, *The Mecca*. DeLand, circa 1925.
Oil on board, 13 ½ by 19 ½ inches,

Lillian Wells, *The Shop, Dover Street, Negro Section, DeLand*, Fla.
Oil on board, 11 ¼ by 13 ½ inches.

Anna Allen, a member of the Orlando Art Association, had graduated from the Boston Art Institute and taught art in public schools in Massachusetts before moving to Orange City, just a few miles south of DeLand. There she taught art classes and was chairman of the art department of the Village Improvement Association. A landscape artist who loved the Florida scene, Allen painted central Florida from the sand dunes of Daytona Beach and the banks of the St. Johns River to Tampa Bay and the St. Petersburg Municipal Pier.[8]



Anna Elizabeth Allen, *Cypress Trees, St. Johns River, Florida*.
Oil on board, 24 by 36 inches.

Anna Elizabeth Allen, *Sand Dunes of Florida*. Oil on board, 12 by 16 inches.

1933 Lillian Wells was director of the DeLand Singing Ensemble and exhibiting at the Central Florida Exposition. The *Orlando Sunday Sentinel*, reporting on the Exposition, noted: "Miss Wells, one of the honorary exhibitors this year, represents Volusia County as its foremost young native artist. She has studied both in Florida and New York City and has been awarded prizes at the Central Florida Exposition in previous years. At present, she has a gallery of approximately 100 of her paintings in Deland where she sponsors exhibits of her own work and that of other artists."[9]

The international exposition *A Century of Progress* opened in Chicago in 1933. In the Florida Pavilion stood George Ganiere's sculpture *The Spirit of Florida,* looking very much like *Miss Volusia* reaching to the sky with an orange. Ganiere had returned to his birthplace as Florida's official sculptor. He died in 1935.

Catherine Stockwell left DeLand in 1937 when her husband was appointed a director of the State Bank of Eustis. In Eustis she opened a studio on the corner of Bay and Ward Streets and slowly became a Lake County institution. Her paintings were hung in Eustis City Hall and the First United Methodist Church of Eustis, and her portrait *Aunt Sally McCoy*, of a black Eustis midwife said to have diapered half of Eustis, was chosen to represent Florida at the New York World's Fair.[10]

Lillian Wells was first listed in the DeLand City Directory in 1924 but did not appear as an art instructor until 1944: "Lillian Wells School of Music, Piano and Voice Instruction, Painting Instruction and Paintings." The *DeLand News* would occasionally report "Miss Wells' class of juniors give fine piano recital" or "Miss Lillian Wells to present pupils in a recital."[11] In 1945, Wells and her students presented a musical entertainment at DeLand High School for the benefit of the Armed Services Club.[12] There is little note of her artistic accomplishments. Wells continued to list herself in the DeLand directory as an artist until 1949, and thereafter as Lillian Wells School of Music.

Lillian Wells*, Sunday After Church*. DeLand, circa 1925.
Oil on board, 13 ½ by 19 ½ inches.

Sara Edith Harvey was head of the art department at Stetson University in 1945 when an exhibition of oil paintings by students of the department was held in Elizabeth Hall. Judges for the exhibit were Mrs. Lewis Long Jr., a charter member of the school's Hatter Art Club, Mrs. Edmund Fiske, president of the club in 1939–40, and Miss Harvey.[13] A member of the Florida Art Teachers Association, Harvey was listed in *Who's Who in American Art* and received a citation for outstanding work in the field of art education in Florida, at Florida Southern

College, where her work was exhibited at the 1951 International Art Exhibition.[14]

In 1952 Louis Freund was artist in residence at Stetson. Freund had attended Princeton University and received his art training at the St. Louis School of Fine Arts and the Académie Colarossi in Paris. A talented muralist, Freund designed a mural for the state of Missouri at the Chicago Century of Progress and founded the Department of Art at the University of Arkansas. Under a Carnegie grant, Freund created sixty watercolors of early Florida architecture. During his time as chairman of the art department at Stetson, he painted four fourteen-foot murals depicting Volusia County history for the DeLand Post Office, which were later moved to the courthouse. Freund's wife, Elsie, had studied at the Kansas City Art Institute and the Colorado Springs Fine Arts Center. She taught design at Stetson and was widely known for her jewelry design, ceramics, watercolors, etchings, and lithography. The couple founded a statewide organization, the Florida Craftsman.[15]

Arnold L. Hicks moved to DeLand in 1952 from New Brunswick, Canada. Hicks had studied art in Montreal and at the Art Institute of Chicago. In Florida he was noted for his landscapes and portraits, his paintings taking frequent prizes at the Winter Park Art Festival. Hicks did murals for the state Chamber of Commerce headquarters in Jacksonville and the People's Bank of Crescent City. In 1969 he won the Governor's Award for best painting of a Florida scene in the Florida Federation of Art annual.[1]

Arnold Hicks. Oil on board, 26 by 85 inches.
Sam and Robie Vickers Collection.

George Ganiere had exhibited his *Miss Volusia* at the College Arms Hotel back in 1930. In 1970 Arnold Hicks was living at the College Arms Towers, which took its name from the defunct hotel. Hicks presented the Towers with his painting *The Tramp* just weeks before his death in November.[17]

Catherine Stockwell died in Eustis in 1983. A review of a Stockwell exhibit at

the Billie King Thomas Gallery in Cocca in 1987 defines her work.

> Stockwell's obsession with capturing Florida's pure swampy landscape during this century was a legend in her native DeLand, which followed her to Eustis. For her there was never enough time to paint it all: the lakes before townhouses replaced shacks, the moss-covered trees before they were replaced with high-rises. The all-consuming desire to preserve her beloved Florida with smears of color on canvas yielded thousands of paintings and numerous awards for the veteran artist. . . . her brush crossed the realm from realism to impressionism. . . . it is easy to recognize a younger Florida, with its breathtaking sunsets and moonlit nights.[18]

Stockwell's classmate at Stetson, Lillian Wells, died in 1986. Wells painted with moderate impasto and a shimmering, Renoir-like palette that caught the color and brilliant light of a Florida afternoon in landscapes and picturesque genre scenes, charming expressions of early Florida. She is buried next to her parents in DeLand's Oakdale Cemetery.[19]

Fred Lawrence Messersmith headed the art department at West Virginia Wesleyan College from 1949 to 1959 before moving to DeLand in 1960 as chairman of Stetson's art department. That year he won the watercolor award for his painting *Shore Birds* at the Sixth Annual Painting of the Year competition sponsored by the Atlanta Art Association.[20]

In 1951 the DeLand Children's Museum was founded in the Jacobs Building on Woodland Boulevard. In 1964 the museum moved to the Old DeLand Library on New York Avenue and changed its name to the DeLand Museum of Art. Fred Messersmith's wife, Jane, was a leader in the museum's development into what is today the Museum of Florida Art.

To DeLand goes the honor of opening the first museum in the state dedicated solely to the support and exhibition of Florida artists.[21]

Carl Brandien, *Windy Day, Ft. Lauderdale Beach, 1944.*
Oil on board, 11 ¾ by 13 ½ inches.

Chapter 18

Fort Lauderdale

Today the banks of the New River in downtown Fort Lauderdale are lined with high-rise condominiums and office buildings. A new art museum stands on the corner of Las Olas Boulevard and Andrews Avenue. One hundred eighty years ago the city, and the river that runs through it, looked far different.

In 1824 William Cooley and his family were homesteaders at the New River Settlement on the north bank of the river, near Tarpon Bend. A dozen years later, at the beginning of the Second Seminole War, the family was massacred. Cooley survived to become the first official lawman in Broward County. The banks of the river in Cooley's day were lined with pines, occasional hammocks of palmetto, water oak, swamp maple, and sweet bay. Spanish moss was everywhere, and wildflowers, bromeliads, and berries too. The water teemed with fish. The tangled undergrowth sheltered black bears, wildcats, wild turkeys, turtles, deer, and wild hogs.[1]

Nothing remains of this pristine wilderness but the flowing waters, schools of mullet and snook, and paintings of the New River at Tarpon Bend that tell of an earlier time.

Henry Flagler brought the railroad through in 1896, and Broward County was formed in 1915. Fort Lauderdale, incorporated in 1925, was named for the forts built by Major William Lauderdale during the Second Seminole War. The outer island and the beach, where tourists wanted to go, could be reached only by boat. The county built a bridge and opened the first road out to "the waves," Las Olas Boulevard.[2] It was here on Las Olas that the first artist would settle.

Carl Brandien and his wife Kathleen, called Kaye, loved the area. In November 1941, two weeks before Pearl Harbor, they moved to 716 East Las Olas and opened their Little Studio, with a small garden out front.

The couple met when Kaye, a British citizen and a survivor of the *Lusitania* sinking, decided to take a vacation trip to California on a steamer. Brandien was traveling around the world on the same steamer. He was impressed that Kaye had the courage to travel with only ten dollars in her pocket. They married, formed the "vagabondage," and traveled the world from 1930 to 1937 on a quest for life and for beauty to savor and to paint. Brandien called himself the Vagabond Artist and signed many of his paintings as such.

Brandien did commercial illustration for magazines including *Life,* and murals for the Friar's Club and the Russian Club in New York City and the Officers' Mess Hall at West Point. His painting of opening night at the Metropolitan Opera was presented to director David Mannes.[3]

Carl Brandien, *Hurricane, September 15, 1945, Ft. Lauderdale, Fla., Tarpon Bend.* Oil on board, 10 ½ by 14 ½ inches.

In Fort Lauderdale his commercial work continued as he began to paint the beauty about him. In 1944 the *Miami Herald* pictured Brandien and his wife.

> With inspiration from the war and the fight for democracy, Carl Brandien, America's "Vagabond artist," here with his versatile British-born wife, Kay, at their Fort Lauderdale studio, believes that American artists are destined to produce the finest art of all times. . . . Now hanging at the White House is his painting "Stars and Stripes" depicting the U.S. war fleet at anchor in the Hudson, with brilliant display of searchlights against the night sky. . . . "I have visted 45 countries over a stretch of 25 years, always seeking to understand the meaning of life and then endeavoring to interpret it through my art."[4]

At the end of World War II, Brandien closed his Lauderdale studio and returned to New York and Gloucester, Massachusetts, but he just couldn't stay away from Florida. Brandien returned to Lauderdale in 1948 and continued working in the city until his death in 1965. A doughboy, a veteran of World War I, he is buried in Arlington National Cemetery.

Carl Brandien's paintings of Fort Lauderdale in their realistic interpretation of the Florida landscape, with luminescent color and simple composition, reflect his love of the area. They are sweet reminders of a beauty that once stretched from south of Homestead to north of Palm Beach, but today can be found only in a few remaining green acres, located just north of the New River and Las Olas Boulevard on Fort Lauderdale Beach, at Bonnet House.

Carl Brandien, *Iron Bench, Ft, Lauderdale, Fla., 1941*.
Oil on board, 11 ½ By 15 ¾ inches.

Bonnet House is a Fort Lauderdale jewel, an architectural gem built by nature and by two artists who loved life and wanted to express it.

The story of Bonnet House begins in 1893 when Hugh Taylor Birch, a Chicago lawyer and friend of Henry Flagler, was shipwrecked on the outer island near the New River Inlet. Birch purchased more than three miles of this oceanfront property at less than a dollar an acre. The area, a collection of coastal dunes, mudflats, and swamp, was home to a yellow water lily, the "bonnet lily." Birch built a home but worried about the "fearful changes" that would come.[5]

In 1919 when his only surviving daughter, Helen, married the artist Frederic Clay Bartlett, Birch gave seven hundred feet of oceanfront and thirty-five acres to the couple.[6]

Frederic Clay Bartlett was the son of an old Chicago family. His father, Adolphus Clay Bartlett, was a trustee of the Art Institute of Chicago. Frederic visited the White City, the 1893 World's Columbian Exposition, and decided to become an artist. He wrote, "we had walked past miles and miles of pictures, a never ending wild excitement for us. To think that men could conceive such things, and actually bring them into being on a flat bare canvas."

At the age of nineteen Bartlett left to study art in Europe. Returning home to Chicago, he received commissions, including twenty-five frescoes of angels for the Second Presbyterian Church on South Michigan Avenue and fourteen stained glass windows for the Frank Dickinson Bartlett Memorial Gymnasium at the University of Chicago.[7]

When Bartlett married Helen Birch, the couple began building their dream home, Bonnet House, on the beachfront property given to them by Helen's father. Bartlett designed a two-story plantation-style home fronting a large central courtyard lined by verandas, living quarters, art and music studios. Built of native materials such as Dade County pine, cypress, coral rock, and poured concrete decorated with elaborately inlaid shellwork, Bonnet House has surprising and delightfully humorous details--painted murals of fish, shells, and turtles on the ceilings, large carved fish over the entrances, carousel figures, carved monkeys, and a central fountain in the courtyard.[8]

Bartlett continued to paint and collect art, including many important French impressionist works. When Helen died of cancer in 1925, the collection was given to the Art Institute of Chicago as a memorial to her.[9]

Bartlett married again in 1931, to Evelyn Fortune Lilly. Evelyn was a talented

painter in her own right, and her work added to the charm of Bonnet House.[10] After Bartlett's death in 1953, Evelyn Bartlett lived to the age of 109. In 1982 the Smithsonian Institution held a retrospective of the couple's work. Evelyn left Bonnet House, with Frederic's studio and a wonderful collection of art, to the State of Florida as a permanent museum in 1983.[11]

Frederic Clay Bartlett, *View From Tower*, oil, 28 by 31 inches, 1985.B.2. Bonnet House Museum & Gardens.
Photography copyright Bonnet House Museum & Gardens.

Evelyn Fortune Bartlett, *Iron Bech in Courtyard*, oil, 36 by 40 inches. 1985.
EB. 5, Bonnet House Museum & Gardens.
Photography copyright Bonnet House Museum & Gardens.

Today a visitor to the Art Institute of Chicago will find the Frederic Clay Bartlett Room, his collection of French impressionist art, and, dominating on the far wall, Bartlett's gift to the American people, Georges Seurat's famous *Sunday Afternoon on the Island of La Grande Jatte*. In Fort Lauderdale visitors can have a similar experience, a Sunday afternoon at Bonnet House.

Like Hugh Taylor Birch, John W. De Groot loved to sail. In 1938 he was nearly shipwrecked while sailing with friends off Cape Hatteras when a hurricane hit and smashed their rudder. They reached port, repaired the damage, and continued the trip. De Groot apparently thrived on excitement. He moved to Fort Lauderdale in 1941 for the climate and the sailing.[12]

Born in Washington, D.C., John De Groot graduated from the Corcoran School of Art in 1933, continued his education in New York City at the Art Students League and the National Academy, where he studied with Leon Kroll and Gifford Beal. During the Depression he worked as an artist for the *Richmond Times-Dispatch* and did WPA murals for post offices in Williamsburg and Christiansburg, Virginia, and Washington, D.C., and three murals for the post office in Red Springs, North Carolina, before coming to Florida.[13]

John DeGroot. Print, 8 ½ by 11 inches.

John DeGroot. Print, 8 ¼ by 11 inches.

In 1941 De Groot bought a home near the New River at Cypress Landing. He opened the first art school in the city, the Fort Lauderdale Art Center and School of Painting on Las Olas Boulevard, and began painting the Florida scene.

De Groot painted murals for Fort Lauderdale hotels including the Brickell Hotel, the Governors Club Hotel, and the Casa Mona. His murals in Lauderdale nightclubs included ballet dancers for the Bar of Music, statuesque white horses at the It Club, brilliant fighting cocks and jungle dancers at the Radio Club, and pirates at the Rio Vista.[14]

In January 1949 De Groot's folio lithographs of five Florida gamefish--barracuda, swordfish, dolphin, sailfish, and marlin--were published with the help of Bill Ackerman, outdoor writer and author of *Goin' Fishin'*, who did the commentary, and Joe Reese, a well-known Fort Lauderdale taxidermist.[15]

De Groot started manufacturing hand-decorated ceramic mosaic tile with Florida motifs in his studio at 1522 SW 16th Avenue. In 1974 he used more than half a million hand-cut ceramic tiles to do the egret-themed mural for the five-story Cumberland Building at 800 East Broward Boulevard. John De Groot died in 1995, but the DeGroot Studios, now located in Tennessee, are still in operation.[16]

The early art history of Fort Lauderdale is not defined by art associations or a great museum, but rather by individual artists who chose to live in the city. City directories reveal that before 1950, with the exception of John De Groot's Fort Lauderdale Art Center in 1942–43, Carl Brandien was the only listed professional artist. But other artists were living there and in 1953 began to enter listings in the directory.

One of them was Hildegarde Hume Hamilton. Hamilton was born in 1898 in Syracuse, New York, the daughter of a professor at Syracuse University. She received a B.A. from the University of Arizona in 1921 and then left for Europe to continue art studies in Paris at the Académie Julian, the Académie Colarossi, the École des Beaux-Arts, and the Académie de la Grande Chaumière, in Sevilla at the Academia de Bellas Artes, and in Newlyn, Cornwall, at the Harvey and Proctor School of Modern Landscape Painting.

In 1937 she bought a vacation home on the New River near Tarpon Bend, and later made Fort Lauderdale her permanent home. In 1946 Hamilton began spending summers in Nassau in the Bahamas, exhibiting at the Lucerne Hotel every Wednesday and Saturday afternoon. In the 1950s she was listed in the Fort

Lauderdale city directory as an artist with a studio at 100 SE 11th.

In the spring of 1967 she traveled to Argentina. In 1968 she exhibited in Nassau at the Carlton House. Hamilton visited Ecuador in 1969, and in the fall she went to New York City to exhibit paintings at the Hotel Irving. In January of 1970 she had what was to be her last exhibit, at the Pen and Brush Club in New York. Falling ill, Hamilton was driven back to Fort Lauderdale, where she died at Broward General Hospital.[17]

In 1955 Calvin A. Luce, William Corbett, Ulrich W. Fisher, and James Bingham had listings as professional artists in the Fort Lauderdale city directory.

Calvin Luce graduated from the Cleveland Institute of Art in 1913 and worked as a newspaper cartoonist and freelance advertising artist in Cleveland, Chicago, and New York. His illustrations appeared in the *Saturday Evening Post*, the *Ladies' Home Journal*, and the *Literary Digest*. Luce taught at the Cleveland Institute of Art from 1921 to 1923. In 1934 he began dividing his time between Cleveland and Fort Lauderdale. After World War II he stopped doing commercial art to concentrate on landscapes. A member of the American Water Color Society, he did hundreds of watercolors of Florida and the East Coast.[18]

William Corbett moved to Fort Lauderdale from Louisville, Kentucky, in 1950. Born in Pittsburgh in 1914, Corbett studied art at the Pittsburgh Art Institute, the Carnegie Institute of Technology, the Louisville Art Center, Boston's Museum of Fine Arts, and for two years with Karl Zerbe.

Corbett won prizes all over the United States, sometimes for thousands of dollars. In Florida he exhibited at the Hollywood Public Library, at the Miami Beach Art Center, in Palm Beach, in Boca Raton, and with the Florida Federation of Art, winning an award for his *Don Quixote* in 1957.

At the Harry Rich Art Competitions in 1956 and 1957, Corbett's trompe l'oeil paintings won prizes. Rich, a Hollywood and Miami businessman, was one of the few in the South Florida business community to actively encourage artists in the 1950s.[19]

Corbett suffered from rheumatic fever, contracted while serving with the army during World War II. His last work was a reproduction of *The Last Supper*. Called by some critics the El Greco of the United States, he died in 1960 at the Veteran's Hospital in Coral Gables. He was forty-six years old.[20]

William Corbett. Watercolor, 11 by 15 inches.

James R. Bingham arrived in Fort Lauderdale in 1951. Bingham, the creator of numerous advertising campaigns, also illustrated serial stories in the *Saturday Evening Post* and other magazines from the 1940s to the 1960s, including Pearl S. Buck's *Pavilion of Women* and several Perry Mason stories. Bingham died in Fort Lauderdale in 1971.[21]

Irmgard M. and Ulrich W. Fischer were both listed as artists in the Lauderdale city directory from 1955 to 1959. The Fishers came to the United States in 1922 from Berlin. In 1937 they had a studio on Royal Palm Way in Palm Beach, and in the 1940s they worked in Daytona Beach. Here they changed their name from Fischer to Fisher. Ulrich did large murals for the cocktail lounge of the Coral Gables Biltmore Hotel and the Bradley Club in Palm Beach and four large paintings for the Buffalo Avenue Baptist Church in Tampa.[22]

Other artists listed in the Fort Lauderdale city directory from 1954 to 1960 include Henry Astrop, Alma and Harry Bobbe, Ary Buford, Lenora Cavallero, Helynn Coyle, Henry Gatty, Marguerite Geyer, Eleanor S. Grace, Milla Harrison, Harriet A. and Burton E. Hayes, Robert C. Jamesson, Maggie G. Johnson, John Joon, Florence Jordan, Marian A. Lahtero, Edward Luchtemeyer, Estelle S. Macneir, Jade Pasteur, Elsa Phillips, Geraldine D. Rasmussen, Melvin H. Rauch, Karl A. Rausehert, Nicholas M. Reppe, Norma H.

Rollinson, Berthold L. Sadkin, Bernard R. Scholten, Frederick P. Stone Jr., Stephen N. Stresnic, Joan Voight, Edward von Obenauer, Ethel Welch and Lorena W. Barr.

In 1958 the Fort Lauderdale Junior League opened the Fort Lauderdale Art Center in a former hardware store on Las Olas Boulevard as a social center and a place where the public could enjoy art exhibitions. The community wanted something more and, over the years, formed the Beaux Arts and Friends, a group of volunteers to assist with exhibits and fund raising for a new museum. Annual art festivals began with the Promenade, an outdoor carnival of arts and crafts, and later the Las Olas Art Festival and the Festival of Trees.[23]

In 1984 on the corner of Las Olas Boulevard and Andrews Avenue, a site overlooking the New River and a short walk from where Carl and Kaye Brandien opened their Little Gallery in 1941, ground was broken for a museum. When the jackhammers and bulldozers finally quieted, the Museum of Art Fort Lauderdale (MOAFL) opened on January 18, 1986, with champagne toasts.

Today MOAFL has more than six thousand works of art, including a significant collection of paintings by the Ashcan School artist William Glackens. International in scope but still reflecting the culture of South Florida, MOAFL is, as .the *Fort Lauderdale Sun-Sentinel* expressed the consensus, “spectacular . . . Absolutely magnificent.”[24]

Charles Bullet. Oil on board, 9 by 14 inches. Scott Schlesinger Collecion.

Chapter 19

Fort Myers

From Port Charlotte and Punta Gorda to Captiva and Sanibel, down to Naples and Marco Island, the names on a map of southwest Florida read like a tourist brochure, a developer's dream. But there's history here too, and a strange poetry. Caloosahatchee, Fakahatchee, and Immokalee echo a time when the land belonged to Seminoles and to the few Crackers who could survive in a climate fit for alligators, rattlesnakes, and egrets. It was a dangerous place in 1850 when, during the Seminole Wars, the U.S. Army built a small fort on the Caloosahatchee River to honor Colonel Abraham Myers. During the Civil War, Fort Myers was an important source of cattle for the Confederate army. One hundred miles from the nearest sheriff, the area was home to José Gaspar, Chief Billy Bowlegs, and Mister Watson. But the beauty of the jungle, the amazing fishing, the sheer poetry of the place soon brought civilization in the form of developer Barron Collier, Thomas Edison, his friend Henry Ford, and finally a long parade of Fords and Chevrolets along the Tamiami Trail. There is a romance here that can be expressed in one word, Everglades.

Charles Bullet. Watercolor, 3 by 5 inches.

After the Seminole Wars ended in 1858, it was sixty years before an artist arrived who could paint the natural beauty of the area. Charles Bullet was the first, coming to Fort Myers for the winter season of 1918. Born in Cincinnati, Bullet lived most of his life across the Ohio River in Campbell County, Kentucky. The son of sculptor and stoneworker Charles Bullett, Bullet dropped the last "t" from his name. He painted on Sanibel and Captiva Islands, becoming as well known for his early Florida paintings as he was for his work in Kentucky and Indiana.

The *Fort Myers Tropical News* commented on Bullet's work:

> There is a notable exhibition of oil paintings comprised of natural Florida landscapes on display in the Parker music store on First Street, next to the Bradford Hotel. These paintings are from the brush of Chas. Bullet, painter of note from Cincinnati, Ohio, and represent work covering a period of over two months. This is the fourth winter Mr. Bullet has spent in Lee County, arriving here on Christmas day this season, going immediately to Captiva Island where the majority of his work was done. Mr. Bullet also traveled back and forth to various islands on the Lee County coast including Sanibel and Bokeelia. The paintings are all landscapes. . . . Two very exceptional paintings, one depicting a moonlight scene on the gulf and the other a sunset scene, are on exhibition. These pictures show not only a masterly hand but a rare understanding of placing the life and soul of nature in the work. Other scenes are of the surf coming in on the beach, a scene showing storm cloud effect over the gulf, a camp fire scene in the early evening, palm scenes . . . all taken from life here in Lee County. . . . He has the happy faculty of not only selecting the most beautiful settings and scenes but of portraying them in nature's true colors, magnificent as they are here in South Florida.[1]

Bullet placed an advertisement in the *Fort Myers Press* notifying the community of a free exhibition of his work at the Community House and the last chance to get one of his fine oil paintings of Florida scenes. He returned home to Fort Thomas, Kentucky, and died suddenly on April 1, 1927, at the age of sixty-three.[2]

Charles Livingston Bull, one of America's greatest wildlife artists, came to Fort Myers in 1921. The *Fort Myers Press* noted, "Mr. Bull's purpose in coming to Lee county is . . . to make a large number of studies of wild animal, bird and marine life, in the Everglades and other remote parts of the county and the fishes in the Caloosahatchee and San Carlos Bay; and he further plans to complete

arrangements for the erection of a winter home on a tract of land he has acquired on Mulock Creek near Bonita Springs."[3] Bull's illustrations appeared in the *Saturday Evening Post*, *Life*, and *Collier's.* He illustrated more than 135 books, including Jack London's *Call of the Wild*. One of his most famous illustrations was a leaping tiger used for years on Ringling Brothers Barnum and Bailey Circus posters.

Charles Bullett. Watercolor, 3 by 5 inches.

The presence of these prominent artists in the city may have prompted members of the Woman's Pan Hellenic Club to plan the first art exhibit in the city for February 1927. Charles Bullet's work was there, along with paintings by Clarissa Ragsdale, Mrs. Claude Lee, Frances Shilling, Mrs. J. L. Fontaine, Mrs. E. Byron Hough, and Dorothy Fulton. The ladies were all local with the exception of Fulton, a Philadelphian trained at the Pennsylvania Academy of the Fine Arts who had a studio on Royal Palm Avenue.[4]

Fulton, Bullet, and Bull were the first in a succession of professional artists who would find the beaches and the backcountry of Lee County irresistible. There were no condominiums, few roads, and no bridges out to Captiva, Sanibel, or Fort Myers Beach. If artists are romantic dreamers in search of ultimate truth, this was the place for them.

One man belongs at the top of a list of dreamers attracted to Fort Myers, Buell Lee Whitehead. Born near Panama City, Florida, in 1919, Whitehead was only a child when his family moved to a rural area seven miles northeast of Fort Myers in 1923. Whitehead learned to live off the land and reportedly could, with a long Barlow knife, skin a cow as quick as anyone.[5] It would be a few years before he would learn to use a brush and palette.

Whitehead was in high school in 1938 when Chicago sculptor Alvin Meyer bought some of the first property developed on Fort Myers Beach from Barron Collier. Trained at the American Academy in Rome, the Maryland Institute of Art, and the Pennsylvania Academy of the Fine Arts, Meyer was a student of Paul Manship and a winner of the Prix de Rome. He executed sculptures on a number of Chicago landmarks, including the Board of Trade Building in the downtown Loop area, and the Chicago Daily News Building on Riverside Plaza, one of Chicago's great public places. On Fort Myers Beach Meyer built a studio-home, a combined workshop for paintings and sculpture, and began teaching sculpture to beach children. For the next thirty years he would continue as a winter resident.[6]

Alvin Meyer, Ft Myers. Watercolor, 7 ¼ by 10 ½ inches.

Maybelle Richardson Stamper first visited Captiva Island in 1943, fell in love with the island, and, after a painful divorce, moved there permanently in 1946. A native of New Hampshire, she had taken private lessons in portraiture from George deForest Brush and spent a year at the School of the Museum of Fine Arts in Boston, then studied for eight years in New York at the Art Students League. From 1938 to 1943 she taught art at the Cincinnati Art Academy. Working in the same abstract expressionist manner being developed at the time in New York's Greenwich Village by Franz Kline, Jackson Pollack, and Willem de Kooning, Stamper brought modernism in art to an island that could be reached only by boat.[7]

> Arriving on remote Captiva Island in 1943, Maybelle Stamper must have felt immediately in touch with the transcendent, with the ultimate reality she sought. Stamper had already experienced professional success in New York . . . but these achievements were secondary to her artistic objectives. She soon began to visualize a fresh, personal mythology, based on her island environment. This yet-unspoiled tropical island must have been overwhelming to a sensitive artist accustomed to the harsh climates of New England, New York, and Ohio. The subjective experience of the natural world of Captiva defied intellectual apprehension—the curling wave forms, banks of shells like drifted snow, dunes with sea oats bending in the soft breeze from the gulf, water so transparent that stingrays and schools of mullet were plainly outlined against the white sand bottom.
>
> While Stamper's works refer to her experience of the natural world, they also spring from a deeper source, the world of imagination and dreams. In order to express spiritual and psychological truths as she saw them, she incorporated elements of abstraction and surrealism.[8]

Buell Whitehead entered the University of Florida in 1938 planning to study law. As an elective Whitehead chose a course in art, and liked it so much he decided to switch and study for a degree in fine art. In 1942 he was called into the U.S. Army one year short of his degree. Injuries forced him out of the service, and under the G.I. Bill, back to the University of Florida. Ronald Newsom in his book *Buell Lee Whitehead A True Southern Treasure* tells us about that time.

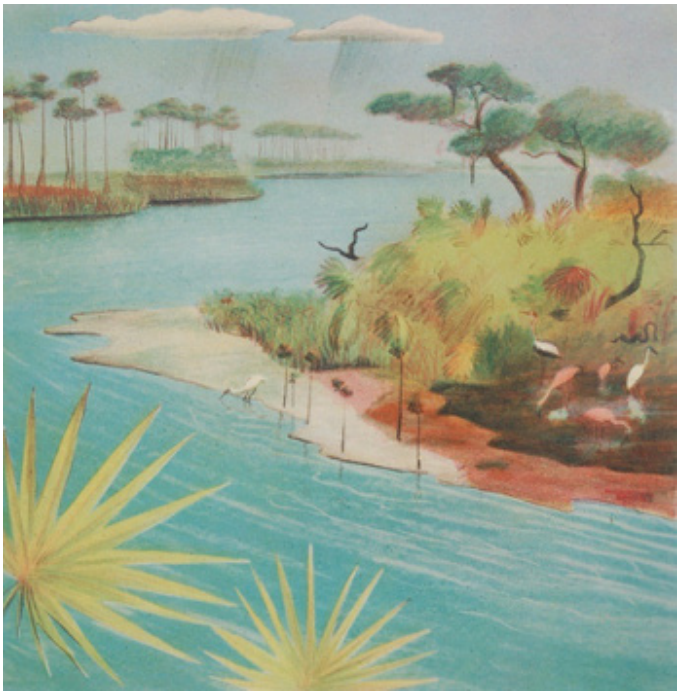
> By the end of 1944 he was attracting wide attention from the students and faculty on campus after his paintings were displayed on the walls of the Florida Union Building. According to Frederick T. Hannaford, acting director of the School of Architecture and Allied Arts, Buell's

> native Florida scenes and portraits were magnificent and succeeded in dramatic presentation. . . . Buell was chosen to do the portrait of the late Dean Rudolph Weaver . . . founding Dean of the University of Florida's College of Architecture.[9]

Whitehead received his bachelor's degree in fine arts from the University of Florida in 1945 and then traveled to Los Angeles for three years of study at the Otis Art Institute. Here Whitehead became skilled in techniques of printmaking and lithography.

> Producing color lithographs is a difficult process to master. Buell used both stone and zinc plates but preferred fine quality limestone from Bavaria. When print runs were finished, the stones could be re-used as many times as needed by sanding off the previous image and polishing. . . . The image first has to be drawn on transfer paper . . . and then transferred to the stone, or the image has to be drawn in reverse directly onto the plate or stone. . . . Applying a single color to the printing plate, he would run one print at a time through the lithograph machine. This process is carefully repeated for each color change.[10]

Whitehead began selling his work in Los Angeles, up and down the California coast, and east into New Mexico. His lithographs were featured in local galleries and at the Beverly Hills Hotel. One lithograph took first place in an American Artists Guild spring show in Hollywood. His first large sale was 180 prints to the Arcady Apartments on Wilshire Boulevard in Los Angeles. Whitehead converted a truck into a traveling studio that held his lithograph press and began selling his art door-to-door from Seattle to New Orleans and down into Florida. He continued marketing his work on the road but found time in 1948 to earn the first master's degree in fine arts awarded by the University of Florida.[11]



Buell Whitehead, *Pond Birds*. Lithograph, 7 ¼ by 7 ¼ inches.

Buell Whitehead, *Woods Fire*. Lithograph, 7 ¼ by 8 ¾ inches.

Southwest Florida had the luxuriant subtropical beauty needed to lure artists. All that was needed to start an art colony was a few key members. That began to happen in 1949. The *News-Press*, under the headline "Fort Myers Beach Attracting Artists," wrote, "Nearly a dozen painters and sculptors from all parts of the country are vacationing at the beach and plying their art while here. Every day some of them can be seen on the sands sketching and painting." Artists working on the beach included Pierre Menager, Frank Train, and Marian and Everett Waid.[12]

Menager was a member of art clubs in Santa Fe, Los Angeles, and San Francisco and was known for his paintings of Southwest Indians. Train was a cartoon animator for Columbia Pictures. Marion and Everett Waid were professional artists from New York City who were visiting on the beach en route to Key West. Marion had trained at Washington State College, where she won a scholarship to the Art Students League in New York. Here she met and married the president of the League, Everett Waid. The couple planned to stay in Fort Myers for three days, but eight weeks later they were still on the beach. They eventually opened a studio on Estero Boulevard.[13]

Everett Waid. Oil on board, 31 by 48 inches.

Evalina Green was a Fort Myers resident who studied at the American Beaux-Arts School at Fontainebleau and the School of Applied Design in New York.[14] She, Frank Train, and a number of local artists including Buell Whitehead, Lucy Crane Brown, and Sue Thwaites organized a series of art exhibits held on the beach from January to March. The art attracted more than 1,300 visitors and

stimulated interest in starting an art club.[15]

Morgan Dennis moved to Fort Myers Beach in 1950. Dennis was famous for his illustrations of dogs. Born in Boston, he was selling sketches for comic strips to the *Boston Globe* before he finished high school. After graduation he worked for the *Boston Herald* drawing cartoons. Dennis was the author of *The Morgan Dennis Dog Book* and, in 1946, the creator of the black and white terriers for the Black & White scotch whisky company. With this success, Dennis began to spend his winters in Key West.[16] Now he was in Fort Myers.[17]

Peter Kerr began spending his winters on Fort Myers Beach in 1950. During World War II he worked as a map editor for the U.S. Coast and Geodetic Survey. When the war ended, Kerr opened the Kerr School of Art on Nantucket Island and, in September 1946, helped found the Artists Association of Nantucket. From 1957 to 1973 he was chairman of the art department of the Cranbrook School in Bloomfield, Michigan. Upon retirement Kerr moved permanently to Fort Myers Beach.[18]

Morgan Dennis*, Banyan Tree, Ft. Myers*. Watercolor, 13 by 19 ½ inches.

William A. Henry had his first one-man show at the Delphic Galleries in New York City on December 7, 1941—unluckily overshadowed by the Pearl Harbor attack. After four years of service in the Army Air Corps, Henry moved to the Bahamas, where he painted murals for government buildings and for the home of the Duke and Duchess of Windsor. One of his large murals was on the wall of the lounge at the Port Royal Beach Club. In 1947 Henry moved to Key West and, with Christopher Clark, opened the Island School of Art. In 1951 Henry moved to

Fort Myers Beach to open the Henry School of Art at 165 Bahia Via.[19]

The Fort Myers Beach Art Association (FMBAA) was started in 1951 as an outgrowth of the Fort Myers Beach Woman's Club. Evalina Green was elected president.[20] The Waids, Peter Kerr, Bill Henry, and Morgan Dennis all joined. Maybelle Stamper never did, prefering the isolation of Captiva Island.

At first the art association building was a simple palm-thatched chickee erected on land donated by Captain and Mrs. Hugh Branham on Estero Boulevard next to the Shell Museum. The first exhibits used clotheslines strung between palm trees to display the paintings. The Waids, Kerr, Henry, and Dennis all gave free art lessions, and a fund-raising campaign began for a permanent building.[21]

One of Morgan Dennis's first students was Esther Pierce, a graduate of the Pratt Institute in Brooklyn, New York, where she studied fashion illustration. Before coming to Fort Myers in 1949, Pierce worked in Rochester, New York, doing fashion art and commercial art. In 1951 she illustrated a cookbook published by the Lee County Memorial Hospital Auxiliary. The first painting sold in the Terry National Art Exhibit at Miami's Dinner Key auditorium in March of 1952 was Pierce's *Snug Harbor*, an oil painting of a well-known fishing camp on Fort Myers Beach.[22]

Edward Lawton was a winter visitor active with the FMBAA. Lawton, president of the Gallery of Arts in Wilton, Connecticut, an association of artists and designers of Christmas cards, had one-man shows of his work in Wilton, Charleston, Savannah, Fort Myers, and West Palm Beach. Claire Hudson studied in Boston at the Massachusetts School of Art. Helen Thwaites, who first visited Fort Myers in 1950, was a member of the original American Abstract Artists group. After earning a B.A. from Carnegie Tech, she studied in Europe with Vaclav Vytlacil, one of the forerunners of American abstract expressionism. In January 1956 the Beach Art Association presented a joint exhibit of her paintings along with watercolors by William Henry.[23]

In this first decade of the FMBAA, many other active members, both residents and winter visitors, were painting and exhibiting.[24]

The FMBAA opened a new center on February 16, 1958. There were fourteen new members, including Lorraine B. Newton of Punta Gorda, a graduate of the Pratt Institute in New York City and an illustrator of children's books.[25]

William Henry's paintings were purchased by New York's Knoedler Galleries, the Firestone Collection,, and the famous London art dealer Lord Duveen. Henry remained active in Fort Myers for years, then moved to Naples, where he

exhibited at the McNichols Galleries.[26]

In 1966 Alvin Meyer moved permanently to Fort Myers Beach. He died there in 1976.[27] In 1983 the Fort Myers Historical Museum held a retrospective of his watercolors done in Florida. The *Fort Myers Beach Observer* commented:

> Of more than passing interest to beach residents and visitors is the current showing of watercolors at the Fort Myers Historical Museum. . . . Many depict a glimpse of Florida's past, especially of the earlier beach area. The creative paintings are the work of the late Alvin W. Meyer who first came here from Chicago in 1938. . . . Since most of the current Florida Watercolors collection by Meyer reflects the 1940's period of the beach area and the small towns, buildings and boats where the artist traveled through Southern Florida at that time, it holds much historical interest, depicting the contrasts in life of the pre-developer years.[28]

In 1965 Peter Kerr received a commission for a bronze eagle for the Charles Lindbergh Memorial at the entrance to the Matanzas Pass Wilderness Preserve. Kerr died at his home on Fort Myers Beach on February 9, 1990.[29]

For a time Buell Whitehead stopped printing and ran for Lee County judge, losing in a close election. He worked as a realtor and supervised three mobile home parks. Finally, with more free time, he was able to return to lithography. Whitehead accepted a position teaching printmaking at Edison Community College. He was one of the outstanding stone lithographers in the United States; few could equal his color skills. He continued to work his lithographic press into the 1990s, when Lou Gehrig's Disease claimed his life in 1994 at the age of seventy-five.[30]

For years Maybelle Stamper lived virtually as a hermit on Captiva Island, rarely exhibiting her work and selling paintings only when she needed money. In February 1956 the Fort Myers Beach Art Association sponsored one of the few public exhibitions of her art held during her lifetime.[31] Stamper referred to her artwork as songs. She died on Captiva in 1995 at the age of eighty-eight, her life on the island, her relationship to nature, a personal experience expressed in her work.

Frog Smith, *Thomas A. Edison*. Oil on board, 15 ¾ by 26 inches.

A history of Fort Myers art would be incomplete without the story of Ernest Archer "Frog" Smith. Born in Pinebloom, Georgia in 1896, Smith went to work at age twelve to support his family and by fourteen was running a steam locomotive at Otter Creek, Florida. He worked all over Florida as a yard sweeper, blacksmith, machinist, oiler, locomotive operator, lumberman, harmonica player, alligator hunter, and frog gigger. The last occupation earned him his nickname "Frog." When Smith was in his eighties, he began painting in a Grandma Moses manner, from memory, the life and times of Old Florida. Self taught, he specialized in scenes of cotton mills, lumberyards, and riverboats. His paintings were displayed and sold at Thomas Edison's home in Fort Myers. As a writer for the *Fort Myers News-Press*, Smith in his column "Cracker Crumbs" retold the history of old-time Florida. He gave talks at the Smithsonian Institution's Festival of American Folklife and the Florida Folk Festival. Smith was the author of two books, *Crackers and Swamp Cabbage: Rich Tales about Poor Crackers* in 1975 and *The Tramp's Heritage* 1985.[32]

Today art in Fort Myers continues to flourish. Out on the beach the FMBAA remains active. Art walks are held downtown on the first Friday of the month with artists' exhibits, more than a dozen art shops, and an after-show party. Perhaps someday the party will pause to remember Charles Bullet, Alvin Meyer, Buell Whitehead, Evalina Green, Morgan Dennis, Bill Henry, the Waids, Maybelle Stamper, and all the others who first brought art to the city.

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Notes

Foreword

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Chapter 1. Art Development in Florida

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2. Fairbanks, *History of Florida*, 223.

3. "Notice: Painting. S.T. Drake," *East Florida Herald* (St. Augustine), April 7, 1823, to January 10, 1824; "Take Notice: Painting. W. Champlin," *Pensacola Gazette and West Florida Advertiser* (hereafter *Pensacola Gazette*), February 16 and March 19, 1825.

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5. "National Paintings," *East Florida Herald*, December 12, 1826.

6. "The Philadelphia Album, and Ladies Literary Gazette," *Pensacola Gazette*, August 24, 1827; "Elegant Prints for Sale," *Pensacola Gazette*, December 19, 1827; "Splendid Views of American Scenery," *Pensacola Gazette*, October 21, 1828; "Splendid Views of American Scenery," *Tallahassee Floridian and Advocate* (hereafter *Tallahassee Floridian*), November 18, 1828.

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12. “Wm. Niblo, Jr. Portrait Painter (From New York),” *Florida Herald* (St. Augustine), November 12, 1837.

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14. In the *Tallahassee Floridian*: “Portrait Painting: Mr. P. Copman intends to locate himself in this city,” November 17, 1838; “Splendid Lottery: Copman’s Gallery of Rare and Valuable Oil Paintings, By Lottery,” February 16, 1839; “P. Copman Artist, at the Old Academy Buildings,” January 11, 1840.

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17. “Notice,” *Star of Florida* (Tallahassee), March 2, 1843.

18. “L. F. Penney, Miniature Painter, Office over J. B. Starr’s 31 Water St.,” *Florida Journal* (Apalachicola), January 25, 1844.

19. M. Fielding, *Dictionary*, s.v. “Penny, L. P.”

20. “Music and Painting,” *Pensacola Gazette*, July 18 and 25 and August 1, 1845.

21. “Portrait Painting. We invite attention . . . ,” *Tallahassee Floridian*, December 25, 1848.

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25. “House & Carriage Painting. G. W. Edwards,” *Pensacola Gazette*, April 5, 1851; “House, Sign, and Ornamental Painting. James Harkness,” *Florida Republican*, July 9, 1856; “Painting. G. A. Ball,” *Floridian and Journal* (Tallahassee), July 2, 1859.

26. “A Choice Collection . . . ,” *Pensacola Gazette*, February 21, 1857.

27. “Cosmopolitan Art Association! Second Year,” *Florida Republican*, December 5, 1855.

28. “The Cosmopolitan Art Association,” *Florida News* (Fernandina), November 11, 1858.

29. Griffin, *Homer, Eakins, and Anshutz*, xix.

30. Tomkins, *Merchants and Masterpieces*, 21.

31. Author’s file of reports from *Boston Morning Globe*, *Boston Weekly Transcript*, *Melrose Weekly Visitor*, 1859-78.

32. Beesch et al., *Florida Visionaries*.

33. Griffin, *Homer, Eakins, and Anshutz*, xxii.

34. “Ponce de Leon, the Great Oriental Group at St. Augustine,” *Florida Times Union* (Jacksonville), January 13, 1888.

35. From the *Miami Herald*, January 28, 1917:

REPORT OF ART DEPARTMENT

The art department herewith presents a resume . . . of its work. To stimulate an interest in and a knowledge of art its history and biography as well as its principles and their application to our daily use; To start classes for the study of art in all its branches and to buy books and reference magazines for the use of students, the same to be placed in libraries or club rooms; To collect the names of all artists and architects living in the state, also schools where art instruction is given, and art collections or dealers carrying stocks of pictures of educational value; To encourage the production of arts and crafts by which the standard of taste may be raised in the decoration of our homes; To hold exhibitions of pictures and decorative arts in order to bring the work of our artists before the public and create a patronage of the home market.

36. “First Exhibition by the Art Club,” *Florida Times Union*, November 9, 1900.

37. Students’ Art Club papers, Special Collections, University of South Florida Tampa Library.

38. “Art Club Formed,” *Florida Times Union*, January 14, 1917.

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42. “An Exhibition . . . ,” *Miami Herald*, February 16, 1920.

43. Mrs. T. Fielding, *Only Three*, 3, 4.

44. “Magnolia Trees Furnish Exquisite Setting for Home of Florida Artist,” *Gainesville Daily Sun*, May 16, 1929.

45. Tuttle, “Smudging to Success.”

46. Blackman, *The Women of Florida*, s.v. “Bradford, Myrtle Taylor.”

47. Scrapbooks and annual reports, Florida Federation of Art Records, 1928–1965, Special and Area Studies Collections, Smathers Libraries, University of Florida.

48. Ibid.

49. Mrs. Walter P. Fuller, “Report of Fine Arts Department,” *St. Petersburg Times*, April 10, 1927.

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51. See note 47.

52. See note 47.

53. “Ringling Museum Opens Monday, No Ceremony Planned for Day’s Events,” *Sarasota Herald*, January 17, 1932.

54. “Ringling Executors Ready to Turn Over Museum to State,” *Sarasota Herald*, January 27, 1946.

55. “Under State Control, Passes into Hands of FERA in Rehabilitation Program,” *Key West Citizen*, July 5, 1934; “Objects and Purposes of Key West’s Rehabilitation Program . . . ,” *Key West Citizen*, July 12, 1934; “FERA Administration Issues S.O.S. . . . ,” *Key West Citizen*, July 19, 1934.

56. “Tingler Oils Go on Exhibit at Art Center,” *Daytona Beach Sunday News Journal*, February 18, 1940.

57. “Art Association Educators Meet In Charleston, S.C., This Week,” *Gainesville Sun*, March 17, 1935; Gladstone, “WPA Presence in South Florida.”

58. “Denman Fink, Artist Designed Coral Gables,” *Miami Herald*, June 7, 1956; Freeman, “Monument to Three Artists.”

59. Freeman, “Monument to Three Artists.”

60. Gladstone, “WPA Presence in South Florida,” 8, 9.

61. Ibid., 8.

62. Ibid., 13–15.

63. “Tingler Paints Mural for Shenandoah School,” *Miami Herald*, June 9, 1946.

64. U.S. Post Office works of art commissioned by the Treasury Department’s Section of Painting and Sculpture are listed in “New Deal Art in Florida,” at www.wpamurals.com/florida.htm.

65. “A Community Sorrow,” editorial, *Sarasota Herald*, November 30, 1941.

66. “Sarasota’s Art Association,” editorial, *Sarasota Herald*, December 9, 1941.

67. “Exhibition, Convention Open Dec. 6,” *Miami Herald*, November 25, 1945.

68. “State Art Federation Sets 3-Day Meet Here,” *Miami Herald*, December 2, 1945.

69. “Ringling Executors Ready to Turn Over Museum to State,” *Sarasota Herald*, January 27, 1946.

70. “Ringling Art Palace, Home Given State,” *Sarasota Herald*, February 10, 1946.

71. “Programs for Art Session Announced,” *Florida Times Union*, November

28, 1947.

72. “Tea Today Will Launch Art Exhibit,” *St. Petersburg Times*, January 23, 1949.

73. “Galleries List Late Showings,” *Miami Herald*, June 11, 1950; “Florida Artist Group Plans Annual Symposium,” *Sarasota Herald Tribune*, March 29, 1953.

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75. “In Miami. A large . . . ,” *Miami Herald*, March 9, 1952.

76. “International Exhibit Opens,” *Tampa Tribune*, March 23, 1952.

77. “Art Exhibition Winners Given,” *Orlando Sentinel*, March 2, 1952; “Third Art and Hobby Show to Open Thursday,” *Orlando Sentinel*, February 18, 1958.

78. Nancy Taylor, “Art in Florida,” *Orlando Sentinel*, February 6, 1955; Hazel Bowman, “Art in Florida: Haven Artists Close,” *Orlando Sentinel*, April 22, 1956.

79. “Art Assn. To Resume Sketch Class Tonight,” *Orlando Sentinel*, January 7, 1958; “Melbourne Artists Set Date For Ball,” *Orlando Sentinel*, January 29, 1958.

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86. “She Loves Museums So Our City Will Have One,” *St. Petersburg Times*, July 30, 1961.

87. “2,000 Attend Art Museum Debut,” *St. Petersburg Times*, February 7, 1965.

88. Catalog from Florida Federation of Art 39th Annual Convention and 40th Annual Exhibit.

89. Florence Seymour papers held by the author.

Chapter 2. St. Augustine

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2. "Audubon," *East Florida Herald*, March 15, April 4, and June 28, 1832.

3. "Wm. Niblo, Jr. Portrait Painter, (From New York)," *East Florida Herald*, January 6 and February 17, 1838.

4. "The romantic history of Osceola, Chief of the Seminoles, whose capture near this city by troops wearing the uniform of the United States Army gives a special value to a chromatic reproduction of the full length portrait of him, by Vinton, now on sale at the different curio shops and newsstands along the East Coast," *St. Augustine Tatler* (hereafter *Tatler*), January 10, 1903; Libby, *Celebrating Florida*, 30.

5. Chandler, *Henry Flagler*, 85–88, 90.

6. Ibid., 90, 99.

7. Favis, *Martin Johnson Heade in Florida*.

8. "Thomas Hastings Architect of Famous Hotels in Old City," *Florida Times Union*, January 21, 1924.

9. "Art Notes: Art Ceiling," *Tatler*, February 3, 1894.

10. "Artists and Their Work," *Tatler*, March 6, 1897.

11. "Ponce de Leon: The Great Oriental Group at St. Augustine," *Florida Times Union*, January 13, 1888.

12. "The Ancient City," *Florida Times Union*, January 3, 1888.

13. "What St. Augustine Artists Are Doing," *St. Augustine News* (hereafter *News*), January 18, 1891.

14. “Art Reception,” *News*, February 15, 1891.

15. “Artists’ Reception,” *News*, March 22, 1891.

16. “Art Reception,” *News*, February 15, 1891.

17. Ibid.

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21. “Artists’ Reception,” *News*, February 22, 1891.

22. “Art Reception,” *News*, February 15, 1891.

23. “The Studios,” *Tatler*, January 9, 1892.

24. “The Artists’ Reception,” *News*, April 5, 1891.

25. “Notes about Artists and Art,” *News*, January 25, 1891.

26. “The Studios,” *Tatler*, January 9, 1892.

27. “Artists Row,” *Tatler*, February 13, 1892.

28. “Art Notes,” *Tatler*, January 16, 1892; “The Studios,” *Tatler*, January 9, 1892; “Artists Notes,” *Tatler*, February 20, 1892. 29. “Among the Artists,” *Tatler*, January 14, 1893.

30. “Artists Notes,” *Tatler*, March 4, 1893.

31. “About Artists,” *Tatler*, February 17, 1894.

32. “A Visit to the Painters,” *Tatler*, March 3, 1894; “A Reception at the Ponce de Leon Studios,” *Tatler*, March 31, 1894.

33. “About Artists,” *Tatler*, February 17, 1894.

34. “A Visit to the Painters,” *Tatler*, March 3, 1894.

35. “About Artists,” *Tatler*, February 17, 1894; “A Reception at the Ponce de Leon Studios,” *Tatler*, March 31, 1894.

36. “A Reception at the Ponce de Leon Studios,” *Tatler*, March 31, 1894.

37. “About Artists,” *Tatler*, January 26, 1895.

38. “An Hour with the Painters,” *Tatler*, April 4, 1896.

39. “The Painters,” *Tatler*, February 1, 1896.

40. In the *Tatler*: “A Visit to the Studios,” January 6, 1900; “Artists Reception,” February 3, 1900; “An Hour with the Painters,” March 17, 1900; “Ponce de Leon Studios,” March 23, 1901.

41. “Artists Studios,” *Tatler*, January 11, 1902.

42. “Magnolia,” *Tatler*, January 10, 1903. Walker went on a three-month fishing cruise to Key West with William H. Gregg, the author of *Where, When, and How to Catch Fish on the East Coast of Florida* (Buffalo: Matthews-Northrup Works, 1902).

43. “Ponce de Leon Studios,” *Tatler*, February 21, 1903; “Gossip,” *Tatler*, March 7 and 21, 1903.

44. Stebbins, *Life and Work of Martin Johnson Heade*, 165–66.

45. “With Museum Opening City Has Another Show Place,” *St. Augustine Record* (hereafter *Record*), January 12, 1930.

46. In the *Record*: “Garden Party a Great Success,” April 7, 1916; “To Have a Studio,” January 17, 1918; “Art Exhibit at Ponce De Leon Hotel,” February 20, 1918, “Otto Paul Merkel,” January 21, 1919; “Organizing Sketching Classes,” January 9, 1920.

47. “Charming Is the Art Display at Gallery on the Bay,” *Record*, January 15, 1921.

48. “City Briefs: An Interesting Portrait,” *Record*, February 28, 1921.

49. Arthur Vidal Diehl, www.askart.com

50. “Pen and Brush Club Rooms Arousing Decided Interest,” *Record*, January 19, 1924; “The Galleon New Name for Writers and Artists’ Club,” *Record*, January 23, 1924. Charter members included John Jex, Mrs. Jex, Nina Hawkins, Mrs. E. McLaren, Miss Marie Hains, Mrs. Jane Seagrave Adams, Victor Rahner, Harry A. Boggs, John P. Parker, Charles H. Parker, Mrs. Parker, G. W. B. Witten, Bunty Witten, John F. Heinz, Mrs. Mina Greer, Mrs. H. G. Powell, H. James, Mrs. H. James, William Gilchrist, Lorenzo Oviatt, C. Adrian Pillars, Herbert Felkel, and Frank Micka.

51. Torchia, *Lost Colony*, 10; “Galleon Organizes Classes in Art,” *Record*,

January 20, 1925.

52. “Rare Treat Given Through Exhibit of Painting,” *Record*, January 16, 1925; “De Crano Paintings on Exhibit Again in Ponce Studios,” *Record*, January 10, 1926.

53. In the *Record*’s Heard in St. Augustine column: “New Studio Opens,” February 13, 1925, and “At the Sign of the Palette,” February 23, 1925.

54. In the *Record*’s Heard in St. Augustine column: “Many Enjoy Commercial Art Exhibition,” February 14, 1925, and “Galleon to Sponsor Exhibit of Paintings by Alice Schille,” February 21, 1925; “Charming Exhibit of Paintings at Villa Flora,” *Record*, February 18, 1925.

55. In the *Record*’s Heard in St. Augustine column: “Opens Studio in Barcelona,” January 10, 1926, and “Interesting Shop Open on St. Francis Street,” February 1, 1926.

56. “Galleon Club Is Entertained,” *Record*, February 15, 1929.

57. “C. A. Pillars Does Memorial to Jax Banker,” *Record*, January 4, 1931; “C. A. Pillars Is Removing to So. Jacksonville,” *Record*, November 8, 1931.

58. Torchia, *Lost Colony*, 11.

59. “New Art Club President Is Appreciative,” *Record*, December 22, 1931.

60. “Sketch Class Has Meeting in Art Club New Home,” *Record*, January 13, 1932. The artists present were Ralph Hillbom, Adele Barret, Helen Cook, J. Dexter Phinney, Robert Hamilton, J. Tyler Van Campen, Gertrude Calhoun, Mrs. W. Y. Atkinson, J. M. Caesar, Betty Leonard, Eloise Moeller, Hildegarde Muller, Eve Lundstedt, Catherine Canova, Victor Rahner, and Howard B. Beall.

61. “Art Exhibit Will Formally Open Tonight,” *Record*, February 18, 1932; “St. Augustine Arts Club Makes Official Bow in Loan Exhibit and Address by Nunzio Vayana,” *Record*, February 19, 1932.

62. “Art Exhibit Sponsored by Local Club Ends Tomorrow,” *Record*, March 8, 1932; “Beautiful Paintings Are Shown in Vayana Exhibit,” *Record*, March 13, 1932; “Vayana Exhibit to End Today,” *Record*, March 27, 1932.

63. “Visiting Artists Enthusiastic over Work of Local Arts Club; Chicagoan Plans to Return Here,” *Record*, January 13, 1933.

64. “Visiting Artists Will Exhibit at Arts Club,” *Record*, March 14, 1933.

65. “Local Artist Has Exhibition Under Arts Group,” *Record*, January 9, 1931; “Exhibition Big Success: Many Drawn to Docks by Local Artist,” *Record*, April 30, 1933.

66. “Federation of Art Critic Has Praise to Give,” *Record*, April 30, 1933.

67. In the *Record*: “St. Augustine Art Colony Holds Outdoor Exhibition,” January 16, 1934; “Art Mart Has Attention of Large Number,” January 21, 1934; “Art Mart Is Sponsored by Local Artists,” February 4, 1934. St. Augustine exhibitors included Warner Brashears, Helen Cook, Bernice Erwin, Robert W. Hamilton, Sam Hubbard, Hildegarde Muller-Uri, Mercedes Powell, J. Dexter Phinney, F. Victor Rahner, Celia Cregor Reid, Z. Tadema, and Martha V. Waldo. Visiting artists included Anna DePew Cooper, Glen Ridge, N.J.; Olga Heldar, New York City; Marguerita Phillips Kuhrt, Germantown, Pa.; Marian Line, Sioux City, Iowa; Heinrich Pfeiffer and Robert Rogers, Provincetown, Mass.; Fred Ehmann, Charles A. Meurer, and Louis C. Vogt, all of Cincinnati; and Edith Walker, Highland Park, Ill.

68. “Art Exhibits to Be Seen at Local Davenport Park,” *Record*, February 18, 1934.

69. In the *Record*: “Artist Located in Ancient City to Spend Winter,” January 13, 1935; “Artist Has Studio at No. 10 Granada,” January 17, 1935; “Arts Club Picnic and Sketch Class Is Well Attended,” January 29, 1935; “Art Club Shows Marked Growth in Last Year,” February 13, 1935. Visiting artists in St. Augustine for the 1935 season included Edmund Sayer of Washington, D.C.; Mr. Morris of Jacksonville; Mary Clay, Anne H. Pemberton, George Newton, and Mrs. Margo Newton Allen of Boston; Vernon Ellis, Mrs. John Helda, Miss Anna dePew Cooper, Mrs. John Sisson, and Louis Stone of New York City; Mrs. Marjorie McLane Da Costa of Los Angeles; Mr. McFee of the Woodstock School, Woodstock, Mass.; Z. Tadema; F. Holland and Mrs. Levy of Kansas City, Mo.

70. “Work of Local Artist Chosen,” *Record*, March 24, 1937.

71. In the *Record*: “Art Colony Busy Completing Works for First Exhibition Tea Sunday,” January 21, 1938; “Arts Club Continues to Grow; Drawing Many Artists Here,” January 10, 1937; “Exhibition Tea at Arts Club Proves to Be Popular Event as Scores Respond to Invitation and Attend,” February 1, 1937. The exhibitors: M. W. Brashears, Bernice Erwin, Hildegarde Muller-Uri, Edith Walker Oliver, J. Dexter Phinney, Celia C. Reid, Z. Tadema, and Mrs. Francis Waterhouse of St. Augustine; Tod Lindenmuth, Heinrich Pfeiffer, C. K. Van Nortwick, and Elizabeth B. Warren of Provincetown, Mass.; Harold Hamilton, Hyannis, Mass.; Constance Train, Wellfleet, Mass.; William K. Darby, Charleston, S.C.; Claire Lockner,

Montreal; Victor Cassenelli, Michigan; Emma Norris Martin, Washington, D.C.; John Gasaway, Pittsburgh, Pa.; George C. Crump, New York City; Ann Pemberton, Boston; Louis C. Vogt, Cincinnati.

72. Claire Luckner, "Art Colony Busy Completing Works for First Exhibition Tea Sunday," *Record*, January 21, 1938.

73. In the *Record*: "Presence of Army Officers Here Would Seem Like Return to Good Old Days," November 9, 1940; "Local Draft Board Sends First Questionnaires to 25 Registrants in County," November 9, 1940; "English Spirits Undampened Despite Frequent Bombings, Britisher Writes Her Sister Here," October 6, 1940.

74. "St. Augustine Artists Enter Works in Florida Federation Exhibition Opening December 5th in Bradenton," *Record*, December 1, 1940.

75. In the *Record*: "Sergeant George Henry Bruer Killed in Action in December," January 5, 1945; "Purple Heart Medal Presented Posthumously to Pvt. Bradley" and "Corporal Lonnie V. Humphries Is Killed in Action in France," January 7, 1945; "Advisory Committee Named for Huge Army Art Contest: William L'Engle to Judge Blanding Show," February 4, 1945; "Camp Blanding Art Show," February 19, 1945.

76. "Flower Studies Given Miss Davis by M. J. Heade" and "Successful Exhibit Open in Gallery of Arts Club; Crowds in Attendance. Martin Johnson Heade Exhibit," *Record*, February 26, 1945; Favis, *Martin Johnson Heade in Florida*, 17. Other exhibitors included Heinrich Pfeiffer, Naomi W. Smith, L. M. Watson, Eldon O. Johns, Catherine Hawkins, Bertha C. Ford [Foord?], Lucy B. L'Engle, William L'Engle, John MacMillen, Adele Barret, Frances Tissenbaum, Ruth Hammond, Constance Train, Mabel Meserve, Emma K. Simmons, E. B. Warren, Tod Lindenmuth, Barbara Chamberlain, Selig Sternburg, Marcelene Jones, E. C. Porter, Hildegarde Muller-Uri, Florence T. Gay, Jeanette Guysi, Celia Cregor Reid, Harriet B. Newhall, Langston Moffett, C. A. Paffe, Eyre Holmes, Samuel A. Chestnut, Edith Oliver, and Carl Austen.

77. Torchia, *Lost Colony*, 10.

78. "Fun and Gaiety in the French Manner Prevailed Throughout 'Y' Casino as 'A Night in Paris' Was Staged," *Record*, February 3, 1946.

79. In the *Record*: "Current Exhibit of Local Arts Club Is Reviewed," April 11, 1945; "Carl Austen Has Exhibit of His Paintings," May 6, 1945; "Carl Austen's Paintings Viewed at Cocktail Hour in Studio Yesterday," December 12, 1946.

80. “Many Striking Canvasses Showing Wide Scope of Diversified Talent in Present Exhibition of Arts Club,” *Record*, February 13, 1946.

81. “The Arts Corner, Xavier Barile,” *Record*, January 13, 1946; “Xavier J. Barile Has Studio Exhibition Today, Tomorrow,” *Record*, April 14, 1946.

82. “The Arts Corner: Harold S. Etter,” *Record*, March 3, 1946; “Arts Club Is Sponsoring Plan for Classes in Drawing and Design,” *Record*, January 3, 1947.

83. “Sketch Classes of Local Arts Club Attract Many,” *Record*, March 2, 1947.

84. In the *Record*: “Rockport Colony in St. Augustine Grows; This Means Much to Artists Group Here,” February 10, 1947; “Members of Local Arts Club and People Generally Are Happy over Sojourn Here of Famous Artist,” February 15, 1948; “Fourth Exhibition of Paintings Now on View Daily at Arts Club 2-5,” February 19, 1948.

85. Robert Torchia, *Lost Colony*, 16, reports that the St. Augustine Arts Club officially changed its name to the Arts Club of St. Augustine in 1934. A review of the *St. Augustine Record* reveals that sometime between March 1945 and January 1946 the newspaper began using the latter form. The *Record* of January 6, 1952, indicates a name change occurred in 1945 from the St. Augustine Arts Club to the St. Augustine Art Association; however, a review of back issues reveals use of the “Arts Club” title in a March 19, 1948, article and “Art Association” on January 3, 1950.

86. “Beaux Arts Ball Decorations to Be Garnered and Outing Enjoyed Tomorrow at Vaill Point,” *Record*, February 12, 1950; “Beaux Arts Ball Proves Brilliant Affair with Gayety, Light, and Color,” *Record*, February 19, 1950.

87. “Art Association Gallery on Sunday Afternoons Offers Opportunity for Leisurely View of Paintings,” *Record*, February 12, 1951.

88. In the *Record*: “Harold Wayne Award for Best Picture of City Given Yesterday at Exhibit, Tea in Gallery,” January 23, 1950; Large Appreciative Crowd View March Exhibit Sunday at Art Gallery; Celia Cregor Reid, Local Artist Wins Award for Best Water Color Painting,” March 5, 1951. Others included the Walter B. Fraser Award, Kenneth Dow Award, Charles Cedric Wolfe Award, Bennett Hotel Award, Arthur B. Barret Award, Paul McNally Memorial Award, Eliot O’Hara Award, and George L. Potter Award.

89. “Local Art Association: Citizens Are Invited to ‘Open House’ at Center on Marine Street,” *Record*, January 29, 1954; “Art Center Opens,” *Record*, February 1,

1954.

90. “History of Origin and Growth of Art Association of St. Augustine Is Impressive: Beginning in 1924 with 20 Members Association Now Numbers 769,” *Record*, January 6, 1952.

91. “Artists Guild of St. Augustine Is Organized with 60 Founder Members: Membership Lists Now Open; First Exhibit of Paintings Monday, March 15th,” *Record*, March 5, 1954. Founding members: Mrs. Henry Barclay, Mrs. Arthur Barret, Miss Vera Cole, Mrs. Ethel B. Collver, Miss Bessie Creighton, Mrs. Gordon Emerson, Adelore Emling, Harold Etter, Miss Bertha Foord, Captain Tucker Gibbs, Miss Margaret Hall, Eugene S. Harrington, Mrs. Ethel Johnson, Mrs. Edna Lamson, Miss Alice Lawton, William L’Engle, Mrs. William L’Engle, Tod Lindenmuth, Mrs. Tod Lindenmuth, Norman MacLeish, Harold S. Maddocks, Mrs. Ethel McCarthy, Miss Sarah Merrill, F. V. Rahner, Miss Lorana Rogers, Mrs. Lewis P. Shanks, Mrs. Margaret Stone, Frank Stout, Miss Constance Train, Mrs. A. W. J. Watt, Miss Betty Weatherby, Mrs. Kenneth Weatherby, and Mrs. Gerald Youle.

92. “Art Association Revises Charter at Meeting of Board of Trustees Held Monday Evening,” *Record*, March 10, 1954.

93. In the *Record*: “Artists’ Guild of St. Augustine Holds First Program Meeting; Exhibition and Tea Monday,” March 11, 1954; “Officers of the Artists’ Guild of St. Augustine Are Shown in the Aviles Gallery,” March 18, 1954; “Art Association Announces Activities for Week Beginning with Art Exhibit Today,” March 21, 1954.

94. “Charles Cedric Wolfe First Award Is Given Emmett Fritz at Art Association Exhibit Sunday,” *Record*, April 5, 1954; “Awards Granted to Winners in Art Association’s New Exhibit,” *Record*, February 8, 1955.

95. “Eliot O’Hara Gives Lecture Tomorrow Night at Art Center,” *Record*, February 14, 1955; “Eliot O’Hara Gives Illustrated Art Lecture to Large Audience,” *Record*, February 16, 1955.

96. “Walter B. Frazer Donates Statues to City,” *Record*, January 8, 1956.

97. In the *Record*: “Awards Listed for Exhibits at Art Center,” January 3, 1956; “Artists’ Guild Opening Exhibition and Reception Is Enjoyable Event,” January 24, 1956; “The Artists’ Guild Announces Its Washington’s Birthday Dinner-Dance,” February 12, 1956; “Gala George Washington’s Birthday Dinner Dance Elegant Affair, Held Last Evening in Ponce De Leon,” February 23, 1956. Guild members exhibiting included: Lorana Rogers, Tod Lindenmuth, Eugene Harrington, Bessie

Creighton, Adelore Emling, Elizabeth Warren, Margaret Hall, Louise Shanks, Edna Lamson, Margaret Stone, Roy Clark, Rosalie Barclay, Edith Johnson, Adele Barret, Harold Maddocks, Ethel McCarthy, Anne Moffett, Evelyn Mae Weatherly, Dorothy Miller, Edith Hubbard, Dorothy Youle, Eliot O'Hara, Harold Etter, Constance Train, William L'Engle, and Mary Hackett.

98. "Artists' Guild Donates Funds to Art Book Library," *Record*, January 13, 1957; "Artists' Guild Is Disbanding; Holds Open House and Exhibit," *Record*, January 22, 1957. Members who had paintings in the exhibit were: Mary W. Mitchell, Margaret W. Stone, Harold S. Maddocks, Edna Lamson, Dorothy Youle, Edith W. Oliver, Norman MacLeish, Adelore Emling, Lorana Rogers, Margaret M. Hall, Bessie Creighton, Edith L. Hubbard, Lucy L'Engle, Constance Train, Walter Cole, Adele B. Barret, Rosalie Barclay, Bertha Foord, Ethel H. McCarthy, Elizabeth B. Warren, Lillis Dodge, Walter Yeomans, B. Yeomans, Dorothy Miller, Tod Lindenmuth, Tucker Gibbs, Eugene S. Harrington, and William L'Engle.

99. "'Dinner for 100' Will Be Initiated Tuesday at St. Augustine Art Center," *Record*, January 13, 1957; "Large Crowds Attending Opening Exhibit of St. Augustine Art Assn.," *Record*, January 7, 1957.

100. "Local Art Group . . . ," *Record*, March 2, 1958.

101. www.artgalleriesofstaugustine.com; www.online-arts.net/main.html.

Chapter 3. Pensacola

1. Tebeau and Carson, *Florida From Indian Trail to Space Age*, 1:58.

2. "Take Notice . . . Painting, W. Champlin," *Pensacola Gazette and West Florida Advertiser* (hereafter *Gazette*), February 16, 1825.

3. In the *Gazette*: "The Philadelphia Album," August 24, 1827; "Splendid Views of American Scenery," October 21, 1828; "Elegant Prints for Sale at the Pensacola Bookstore," December 19, 1827.

4. "Madame Achev will give lessons in French and Drawing," *Gazette*, June 17, 1837.

5. Catlin, *Letters and Notes*, letter 36, Pensacola and West Florida.

6. In the *Gazette*: "Signor Tarina, Portrait Painter from Italy," August 22, 1840; "Wellman Morrison, Portrait & Miniature Painter," September 5, 1840; "Wellman

Morrison, Portrait & Miniature Painter," January 22, 1842.

7. In the *Gazette*: "Catlin the artist is exhibiting his gallery of paintings in London," April 25, 1840; "Wellington and the Painter of Napoleon," December 12, 1840; "Anecdote of Hogarth," December 5, 1841.

8. "Music and Painting," *Gazette,* July 25, 1845.

9. "A. H. Runyan, Sign and Ornamental Painter," *Gazette*, August 18, 1849.

10. "I. S. Clark, Daguerreotypist from Mobile," *Gazette*, May 17, 1851.

11. "A Choice Collection," *Gazette*, February 21, 1857.

12. Frankel*, Old Florida Pottery,* 25.

13. "J. W. Perkins, Plain and Ornamental House and Sign Painter" and "Theodore Weber Artist Painter, Decorating Fresco Painting," *Pensacola Commercial* (hereafter *Commercial*), February 14, 1881.

14. "Evening Programme, Grand Opera of the Rose of Auvergne," *Commercial*, March 4, 1881; "Musical, Dramatic and Operatic," *Commercial*, April 1, 1882.

15. "Fever at Pensacola," *Commercial*, September 15, 1882; "Fever Notes," *Commercial*, September 30, 1882.

16. "Artistic: Mr. John Klumker, Engineer of the Germania Fire Company . . . ," *Commercial,* July 28, 1882.

17. "Pensacola Opera House, Grand Opening Night," *Commercial*, January 5, 1883.

18. "Southern Federation of Art to Be Organized for Purpose of Stimulating Art in the South," *Pensacola Journal* (hereafter *Journal*), December 7, 1919.

19. "Exhibition Work of Pensacola Artists This Week," *Journal*, December 10, 1919; "Pensacola Art Club Organized," *Journal*, December 12, 1919. Artists exhibiting included Grace Grey, Hildreath Anderson, Sister Agnes of Sacred Heart Academy, Henry H. McLellan Jr., Will Reynolds, Margaret "Annie" Cromarty, Kate Neville (teacher of art in the Woman's College, Montgomery), Rowena Marsh, Mrs. Sindorf, Miss M. Axelson, Mrs. M. E. Batts, Mrs. A. V. D. Pierpont, Evelyn Cole, R. P. Howard, and Modeste Caro. Officers of the Pensacola Art Club, besides Runyan, included Mrs. Thomas A. Johnson, first vice president; Mrs. M. E. Batts, second vice president; Mrs. John S. Garrison, secretary-treasurer; Mrs. W. H. Watson, chairman of the entertainment committee; and Miss Rowena Marsh,

chairman of the studio committee.

20. “Pensacola Art Club Entertains at Informal Reception,” *Journal*, April 15, 1920. Other exhibitors included Manuel Runyan, Henry McLellan, Mrs. T. A. Johnson, Mrs. M. E. Batts, Margaret Axelson, Wilmer Barkdull, Violet Gonzales, Evelyn Marich, and Leo A. Walters.

21. “Artist’s Tea to Be Given Saturday Afternoon with Eleanor King as Hostess,” *Journal*, June 3, 1928; “Mrs. M. E. Batts Hostess to Art Club at March Meeting,” *Journal*, March 8, 1930.

22. “Junior Art Club Painting Pictures with Flower Beds,” *Journal*, March 23, 1930.

23. “Art Exhibit Will Be Held April 23–25th,” *Journal*, March 7, 1931; “Three Pensacola Painters Are Exhibiting with Independent Artists and at Other Shows,” *Journal*, March 20, 1931.

24. “Meeting of Art Club Is Successful,” *Journal*, April 4, 1931; “Exhibition at San Carlos Free to Pensacola Today,” *Journal*, April 24, 1931. Exhibitors included M. G. Runyan, Eleanor King, Mrs. B. N. Reynolds, Mrs. W. J. Pierce, Mrs. M. L. Cary, Fred Hassebrock, Nellie Ball, M. Annie Cromarty, and Henry McLellan. Junior Club exhibitors were Betty Whitney, Marjorie Yonge, Cecilia Garriga, Jessica Jane Mackey, Kean Kingsberry, Tom Reynolds, Lewis Cantrell, Mercedes Garriga, Alrean McMillan, Albert Hinton, and Thelma McMillan.

25. “Portraits and Landscapes at San Carlos Discussed,” *Journal*, April 17, 1932.

26. “Spring Exhibition of Senior and Junior Art Clubs Opens,” *Journal*, April 29, 1932. Senior members exhibiting were Mrs. W. B. Reynolds, Mrs. Adelia McKenzie, Fred Hassebrock, Richard Schweinfurth, Thelma McMillan, Joy Postle, M. G. Runyan, Henry McLellan, Eleanor King, Mrs. George Marble, and George Hitt of Toccoa, Georgia, silhouette artist. Junior members exhibiting were Cecilia and Mercedes Garriga, Gladys Myers, Betty Whitney, Lois Richards, Ethel Runyan, Elizabeth Wilson, Tom and Winston Reynolds, Robert Bingham, and Jack McClosky.

27. “More Than 600 Visitors View Pictures in Spring Exhibition,” *Journal*, May 7, 1932.

28. Pensacola Girls Make Good in Art and Musical Centers,” *Journal*, January 14, 1934.

29. “Young Pensacola Artist Is Represented in Exhibitions,” *Journal*, March 22,

1933; "Eleanor King's painting *General Jackson Besieging Media de Luna of San Carlos*," *Journal*, April 6, 1934.

30. "Florida Public Works of Art to Establish Contacts Here," *Journal*, January 26, 1934.

31. "Art Department of Woman's Club May Be Much Extended," *Journal*, March 14, 1934.

32. In the *Journal*: "Art Club Will Have Exhibit April 26–29th," April 8, 1934; "Art Exhibition Opens Today at 120 South Palafox Street," April 26, 1934; "Many Attend Opening of Art Club Exhibition on Thursday," April 27, 1934. Senior Art Club members exhibiting included Mrs. W. B. Reynolds, Mary Lou Robson, Emilia Bach, Eleanor King, Elizabeth Cary, M. G. Runyan, Henry McLellan, Richard Schweinfurth, C. L. Holley, and Fred Hassebrock. Junior members included Tom Reynolds, Winston Reynolds, Cecilia Garriga, Mercedes Garriga, Elizabeth Wilson, Gladys Myers, Opal Mae Smith, Mary Ann Harrell, Betty Ann Biggs, Ruth Lloyd, Patsy Fleming, and Mallory Grosskopf.

33. "Mrs. Lawrence Salley Exhibitor of Two Paintings at Art Center," *Journal*, March 15, 1935.

34. "Art Project to Open Monday," *Journal*, June 7, 1936.

35. "Pensacola Art Club to Close Spring Exhibit This Evening," *Journal*, May 5, 1936. Exhibitors included Emelie Bach, Emma Chandler, Elizabeth Cary, Cecilia Garriga, Fred Hassebrock, Charles Lyle Holley, Mary Jordan, Ruth Linger, H. H. McLellan Jr., M. G. Runyan, Marjorie Severin, Mrs. F. Sweetin, Raymond Wilson, and Winston Reynolds.

36. "Federal Art Project Now Open to Pensacola Public," *Journal,* June 18, 1936; "Historic Collection Displayed at Federal Art Gallery Sunday," *Journal,* March 13, 1938.

37. Buford Mecklin, "Exhibition at Gallery," *Journal,* April 14, 1938; "Art Notes," *Journal*, May 3, 1938.

38. In the *Journal*: "Robert Burke to Contribute Painting to Beaux Arts Ball," May 8, 1938; "Patroness of Beaux Arts Ball" and "Florida Palms to Be Donated to Beaux Arts by Mr. McLellan," May 15, 1938; "Miss Barbara Saunders Becomes Member Federal Gallery Staff," June 15, 1938; "Exhibition of Pensacola Art Club Is Attracting Attention," June 2, 1938. Artworks included Charles L. Holley's *Palafox Wharf*, Mrs. Ogden Earwood's *Shady Nook*, Gladys Myers's *Magnolias*, and

Elizabeth Cary's *Old Lane* and *Old Shack*. Susie Marble exhibited the watercolors *Wild Rose* and *Chrysanthemums*, Robert Burke *Battle Wagon* and *Buccaneer*, Manuel Runyan an oil, *Marigolds*, and Fred Hassebrock *Perdido Bridge*.

39. "Art Institute Head Sees Need of Civic Center," *Journal*, June 2, 1939; "Travel, Political Events and Art Favored as Subjects of Lectures" and "Pensacola Art Institute to Present Mrs. H. Bruno Arnold," *Journal*, March 14, 1940; "Art Notes," *Pensacola News Journal* (Sunday newspaper, hereafter *News Journal*), March 10, 1940.

40. "Art Notes," *Journal*, April 13, 1939; "Adam Empie at Gallery Here," *Journal*, April 26, 1939; "Art Notes," *Journal*, May 12, 1939; "Gallery Will Extend Classes for Children," *News Journal*, May 21, 1939; "Art Notes," *Journal*, March 29, 1939; "Instructor in Design," *News Journal*, April 30, 1939; "Art Notes," *Journal*, April 12, 1939.

41. "Art Exhibit to Be Shown During De Funiak Festival," *Journal*, April 13, 1939; "Art Notes," *News Journal*, April 7, 1940.

42. "WPA Will Send Painting Exhibit to Music Fete: Florida Artists' Work Will Be Shown at De Funiak Springs," *Journal*, April 11, 1940; "Hassebrock's Paintings Are Now on Exhibit," *News Journal*, April 14, 1940; "Alan Shaw Paintings to Be Put on Display," *News Journal*, April 21, 1940; "Milton Shakespeare Club Will Sponsor Art Gallery Movement," *Journal*, April 15, 1940; "Eleanor King Salley to Have One Man Show at Art Center," *News Journal*, June 16, 1940.

43. "Louis Krupp Honored by Who's Who in Art" and "World's Fair Sculpture Take Prominent Place on Calendar," *News Journal*, May 12, 1940.

44. "3 London Blitz Refugees Still Remain in Pensacola," *News Journal*, April 22, 1945; "Pensacola Naval Station Breaks All Records in Producing Fliers" and "More Visitors at Museum Here," *News Journal*, January 4, 1942.

45. In the *News Journal*: "Children's Art Work to Be Displayed at Local Center," January 11, 1942; "Pensacola Art Center Will Exhibit Three New Collections Soon," January 25, 1942; "Art Center Open for Service Men Sunday," March 22, 1942; "Local Art Club to Have Exhibit at Art Center," April 19, 1942; and "Pensacola Art Club Entertains at Lovely Afternoon Tea Here," *Journal*, April 24, 1942. Exhibitors included Marion Howe, Manuel G. Runyan, Florida (Flo-Flo) Dunwody, Mrs. H. O. Earwood, Mrs. W. A. Lewis, Fred Hassebrock, Elizabeth Cary, Mrs. Harry Blanchard, Eunice Etheridge, and Louis Krupp.

46. In the *News Journal*: Frances Suttles, "Tate Art Instructor Enjoys Helping

Students in Decorating," April 2, 1950; "Art Club Has Monthly Meet in San Carlos," April 9, 1950; "Area Artists Plan Show in Plaza During Fiesta," June 4, 1950.

47. "Paintings Exhibited at Plaza by Local Artists Draw Hundreds," *News Journal*, May 20, 1951. Artists exhibiting included Commander George Robinson, Joseph Katerbis, Fred Hassebrock, Manuel Runyan, Bernard Myers, Mr. and Mrs. Elma Habel, Velma Hendricks (from Milton), Ann S. Brooks (president), Bessie Stevenson, F. Leiberman (a navy enlisted man), Shirley Faye, Doris Collins, Wilmer Bredt, Louise Harrold, and Emma Helen England.

48. "Mrs. Hable [*sic*], AAUW, Gave Art a Boost," *News Journal*, October 13, 1963.

49. "Patrons of Art in Pensacola Have to Go to Jail," *Tampa Tribune,* June 21, 1959.

50. Carl Wernicke, "Artist Rudeen Hits Hard," *News Journal*, November 4, 1981; Shelia Thompson, "Pensacola artist leaves legacy of historic works," *Journal*, January 3, 1985.

51. "Second Annual Youth Art Show to Close Today," *News Journal*, April 15, 1956. Artists exhibiting included Ronnie Phillips, Johnny Hamm, Landon Miller, Janet Sullivan, Karen Harrison, Kevin Mullen, Beverly Avery, Beverly Pippin, Randy Randolph, Bobby Harvey, Bob Thomas, Robert McClanahan, George Phillips, Ellen Nichols, Salley Dee Howell, Kent Williams, Ray Dean, Larry Jacobson, Marvin Schwartz, Deanna Davis, Raymond Crosby, and Robert Sellers.

52. In the 1990s Okaloosa-Walton College received a gift of more than 350 paintings by Emil Holzhauer.

53. "Chamber of Commerce Community Calendar," *News Journal*, April 14, 1957; "Junior Woman's Club Outdoor Art Festival to Be Saturday," *Journal*, April 25, 1958; "Portrait on Spot: Local Artist Nova McNeal . . . ," *Journal*, April 28, 1958.

54. "10,000 Square-Foot Exhibit Is Slated Here This Summer," *News Journal*, April 19, 1959; "300 Art Works to Be Shown Here Today," *Journal*, May 15, 1959.

55. "Young Artist Couple Likes Fresh Air Here," *News Journal,* April 17, 1960.

56. "Elderly Pensacola Artist Sees Beauty Wherever He Travels," *News Journal*, June 1, 1952.

Chapter 4. Jacksonville

1. *Frederick C. Frieseke, Uneventful Reminisces: A Childhood in Florida*. Hollis Taggart Galleries, New York, 2000.

2. "Bion Barnett's Paintings Gain Note At Exhibit," *Times Union*, December 31, 1917; "Joint Exhibit Scheduled to Open Monday," *Times Union*, April 7, 1949.

3. Luella Hawkes Payne, "A Florida Sculptor and His Work," *The Hollywood Magazine,* 1920, p 16-17.

4. "Art Loan for St. Luke's: Collection of the Work of Old Masters," *Florida Times-Union* (hereafter *Times-Union*), March 13, 1900.

5. "First Exhibition by the Art Club: Many Handsome Pieces of China Painting," *Times-Union*, November 9, 1900.

6. "Art School Opened," *Times Union*, November 5, 1901; "Art Class," *Times Union*, May 18, 1909; "Art Class," *Times Union*, January 19, 1910; "Art Class," *Times Union*, February 13, 1910.

7. "Attractive Display Has Been Arranged: Proceeds Will Be Devoted to Fund Raised to Purchase Pictures for Institution," *Times-Union*, April 17, 1913; "Elson Art Exhibit Will Be Shown Here," *Times-Union*, December 12, 15, and 17, 1916.

8. "Many at Exhibition of Fine Statue of Gen. E. Kirby Smith," *Times-Union*, April 4, 1917.

9. "Artists of Country Have Opportunity to Exhibit Works Here," *Times-Union*, October 11, 1917.

10. "Splendid Paintings At Exhibition," *Tampa Tribune*, March 16, 1923.

11. "American Art Exhibit Will Be Held in Woman's Club Mar. 17-27," *Times-Union*, March 14, 1920; "Splendid Art Exhibit Opens at the Local Woman's Club," *Times-Union,* March 20, 1920.

12. "Free Art Exhibit at the Woman's Club Is Highly Attractive," *Times-Union,* March 21, 1923; "Art Exhibit Now Being Held Here," *Times-Union*, December 13, 1923.

13. "Annual Art Exhibit Opens at the Woman's Club Today," *Times-Union*, March 17, 1924.

14. Hugh McKay, “Splendid Works of Art on Display at Exhibit in the Woman’s Club,” *Times-Union*, March 18, 1924.

15. Judge May, ”City’s 1st Streaker Struck in Bronze-Tribute To War Dead Stirred Town,” *Times Union*, March 20, 1974.

16. “Art Exhibit Is Opened at Woman’s Club: First Exhibit of Season, Featuring Local Work Is Now in Progress,” *Times-Union*, December 10, 1925.

17. “Art Exhibit Is Opened at Woman’s Club: First Circuit Exhibition for Jax Attracts Wide Attention,” *Times-Union*, December 29, 1925.

18. “Allen Albert Heads Society of Fine Arts,” *Times-Union*, May 31, 1925.

19. “Club’s Art Department to Hear Talk by Mr. Hilton,” *Times-Union*, April 4, 1948.

20. “Beautiful Pageant, The Spirit of Art, Artistically Given at Pirate’s Point,” *Times-Union,* April 22, 1929.

21. “Fine Arts Body Chooses Heads,” *Times-Union*, May 1, 1929.

22. “Memphis Wood,” *Jacksonville Monthly*, October 1982; “Miss Wood, Brown Show Art Works,” *Times Union*, September 5, 1965.

23. “Fine Arts Society Exhibition Will Continue at Gallery for Another Week,” *Times-Union*, February 15, 1931.

24. “Fine Arts Society to Meet in New Rooms; Has Permanent Show Hanging,” *Times-Union*, January 10, 1932; “Ninth B Circuit Exhibition of Southern Art League to Show Here,” *Times-Union*, March 13, 1932.

25. “W.P.A. Artists Found . . . : ‘those are our paintings,’” *Times-Union,* February 4, 1969.

26. Del Freeman, “Artist’s compassion recalled,” *Shorelines*, July 2, 1994.

27. “Miss Hill Announces Schedule of Class at Federal Galleries,” *Times-Union*, June 12, 1938.

28. “Wash Drawings in Federal Art Galleries Showing This Week; Robert Langley Will Give Talk,” *Times-Union*, February 13, 1938; “Federal Art Galleries Have Change in Class Schedule,” *Times-Union,* September 11, 1938; “Florida Exhibit to Be on Display in Art Galleries,” *Times Union,* September 25, 1938.

29. Charles Patton, “Frenchman Eugene Louis Charvot’s work, long held by his

family in Jacksonville, comes to light again at the Cummer," *Times Union*, January 16, 2000.

30. "Art Institute's Member Drive To Start Today," *Times Union*, April 22, 1940; "Business Men Hear Of Art," *Times Union*, April (day lost) 1940.

31. Personal correspondence of Florence Seymour to Dr. Nancy Thomas, Art Historian, Jacksonville University, August 24, 1975, in author's files.

32. Correspondence of Florence Seymour (see note 23); "Local Artists Display Works at YWCA," *Times-Union*, March 13, 1945; "Fall Arts Show Plans Are Laid by Local Group," *Times-Union*, February 10, 1946; "Arts Club Plans to Put Exhibits in High Schools," *Times-Union*, February 15, 1946.

33. "Mrs. Eccles, Harold Hilton to Share Art Exhibition Program," *Times-Union*, February 17, 1947. Members who gave talks included Howard Hilton, Bion Barnett Jr., Mrs. Kenneth Weatherby, Edith Harrison, Louese Washburn, Jeannette Washburn, Helen Kriebs, Thelma Brownett, Arie Plummer, Mrs. Ralph Tygert, Sarah Johanknecht, Crissy Simons, Mrs. William Koski, and Florence Seymour.

34. "Spring Show of Art Club Set May 25," *Times-Union*, May 8, 1947; "Local Arts Club to Sponsor Spring Exhibit This Week," *Times-Union*, May 25, 1947; "Annual Show of Arts Club Opened Here," *Times-Union*, May 29, 1947.

35. "Jacksonville Art Club Plans to Occupy Fleming Home," *Times-Union,* September 15, 1948; "Art Group Will Hold First Meet Tonight at Projected Center" and "Home for the Arts Means Urge to New Achievement," *Times-Union*, September 16, 1948.

36. "Art Exhibit Presented at Woman's Club," *Times-Union*, November 5, 1948.

37. "Arts Center Opens Show of Paintings," *Times-Union*, February 25, 1949; "B.L. Whatley Chosen Arts Center Head," *Times-Union*, May 4, 1949.

38. "Artists Rejoice at Passing of Nomad Existence in City," *Times-Union*, May 20, 1949.

39. "Jacksonville Guild," *Tampa Tribune*, July 1, 1956.

40. "Florida Artist To Present ANTIETAM With Large Oil Painting," *The Angle,* February 1958.

41. “Historic DeBary Manse Becoming Art Institution,” *Times Union*, June 28, 1959; Ruth Ericksen, “Old DeBary Mansion To Be Art Gallery?,” *Orlando Sentinel*, March 5, 1959; Ruth Ericksen, “Historic Mansion Lives On,” *Orlando Sentinel*, November 19, 1959.

42. “Honors Artist Mrs. Seymour,” Jacksonville Journal, September 15, 1972; Florence Seymour papers in the files of the author.

43. *Fifty Florida Painters,* Ringling Museum of Art, 1955. Memphis Wood, *Girl Carrying Christmas Packages*; Harriet Ludwig, “Memphis Wood: Art Is Her Anchor in Life,” *Times Union*, May 14, 1978; Ann Hyman, “Artist-teacher Memphis Wood is honored,” *Times Union*, December 6, 1980.

44. “Cummer Museum Is Founded Here,” *Times-Union*, March 15, 1959.

Chapter 5. Miami

1. Gaby, *The Miami River and Its Tributaries*.

2. Hollingsworth, *History of Dade County*, 37.

3. “Gifted Artist: Miss Ruth Northrup Sulzner . . . ,” *Miami Herald* (hereafter *Herald*), February 17, 1911.

4. “The Baby Show, the Crowning Event, on This Afternoon” and “Prize Winners, Woman’s Dept. of the Dade County Fair,” *Herald*, March 15, 1911.

5. Rees, “The Search for Dewing Woodward.”

6. In the *Herald*: “Reorganizing the Art Club,” January 14, 1917; “Art Club Resumes with Yesterday’s Meeting,” January 25, 1917; “Second Annual Exhibit Made by Sketching Club,” January 26, 1917. The Miami Art Club consisted of Mrs. Ben Shepard, Mrs. Walter Kackley, Mrs. Robert Ralston, Mrs. H. Dale Miller, Mrs. Frederick Sayles, Mrs. Calvin Oak, Miss Gladys Bechwith, Mrs. Charles Brickell, Mrs. Gaston Drake, Mrs. Albert Hinton, Mrs. Floyd Knight, Mrs. Walter Smith, Mrs. Manning Burbank, and Miss Alberta Hinton. The Coconut Grove Sketching Club, formally organized in January of 1917, must have held an informal “first annual” exhibit sometime in 1916. Its first members were Mrs. S. G. H. Jones, president, Miss Kate McLure, vice president, Mrs. R. L. Stewart, secretary-treasurer, Mrs. John Gifford, Mrs. Water Crofts, Mrs. S. M. Conrad, Mrs. Frank Case, Mrs. S. G. Merrick, Mrs. W. B. Schober, and Mrs. Chandler.

7. “Miami as Seen by Artists Who Exhibit Their Work,” *Herald*, March 14, 1917.

8. “Howard Hilder, ‘Chopin of Painters,’ Has Expressed Spirit of the Florida Jungles,” *Herald*, March 10, 1920, initially quoting the *Charleston News & Courier*.

9. “Blue Dome Fellowship, An Association of Artists . . . ,” *Herald,* January 4, 1920; “An Exhibition of Pictures by Dewing Woodward . . . ,” *Herald*, February 16, 1920.

10. Beesch et al., *Florida Visionaries*, 60, 74; “Flamingo Hotel at Miami Beach Has ‘Housewarming’ . . . ,” *Herald*, January 1, 1921.

11. Peluso, *“*I Would Like to Paint a Picture of Your Boat,” C26–27.

12. Harner, *Florida’s Promoters*, 65-70.

13. Freeman, “Monument to Three Artists,” 3-5; “Denman Fink, Artist, Designed Coral Gables,” *Herald*, June 7, 1956; “Noted Architect of Gables Dead,” *Miami Tribune*, May 3, 1937.

14. “Art Exhibit Growing Too Large for C of C,” *Herald*, January 7, 1923; “Miami Beach Art Show Thronged at Premiere,” *Herald*, February, 1923.

15. In the *Herald*: “Artists’ League to Invite Notables to Attend Ball,” March 7, 1923; “Select Society Women as Artists’ Ball Patronesses,” March 11, 1923; “Artist Costume Ball Reservations Pour In,” March 15, 1923; “Annual Art Exhibit at Housekeepers Club House,” March 16, 1923; “Artists’ Tea at Royal Palm Has Large Attendance of Artists and Penwomen,” March 18, 1923.

16. “Art in Miami,” *Herald,* January 24, 1924.

17. “Florida Fellows of Fine Arts Formally Launched,” *Herald,* January 27, 1924; “Palm Beach Society,” *Herald*, January 4, 1925; “Artists and Scientists Make Plans for Winter: Second Annual Meeting of the Florida Society Held at Home of Admiral and Mrs. C. T. Busch,” *Herald*, January 11, 1925; *Art Exhibition at the Miami Beach Public Library and Art Center, Collins Park, April 8–13*, n.d., catalog in files of Historical Museum of Southern Florida, Miami.

18. “Noted Artist a Guest Here for First Time: Henry Salem Hubbell, Famed American Painter, Will Spend the Season,” *Herald,* February 1, 1924; Baratte and Thompson, *Henry Salem Hubbell*.

19. “A Howard Chandler Christy Painting of Mrs. Carl G. Fisher,” *Herald,* January 13, 1924.

20. “Art Leagues May Join, Tropical League of Fine Arts Approves Plan for

Amalgamation," *Herald*, January 8, 1925; "Artists and Scientists Make Plans" (see note 17).

21. Harner, *Florida's Promoters,* 70.

22. "Artists to Show in Coral Gables" and "Coral Gables Club to Sponsor Art Exhibit," *Herald*, April 1, 1928. Other artists exhibiting included Eugene P. Metour, Helen and Holger Jensen, and Walter Willoughby.

23. "Miami Artists' Exhibit Will Be Given at Club," *Herald,* February 6, 1929; "Two Club Committees to Give Artists' Salon," *Herald,* February 17, 1929; "Mrs. Schlamp to Exhibit," *Herald*, July 30, 1950. Artists exhibiting included Schlamp, Bradford, Dewing Woodward, Denman Fink, Buena Vista Edwards, M. Rachel Lazarus, Mrs. Althea Merrick, Mrs. Gracie English, Melvin Zeigler, W. J. Cameron, Mr. and Mrs. Chester Tingler, Joseph C. Klein, Henry Salem Hubbell, Howard Hilder, and Robert Louis Zoll.

24. "Exhibit of Art in Civic Theater: Florida Society Sponsors Showing of Members," *Herald*, January 12, 1930.

25. "Mrs. Schlamp to Exhibit," *Herald*, July 30, 1950.

26. "Art Exhibit Opens at Miami Woman's Club," *Miami Herald*, February 2, 1930; "Florida Federation of Arts," *Florida Times Union*, Jacksonville, January 26, 1930.

27. "Public Will Choose Painting for Prize," *Herald*, March 9, 1930.

28. *First Annual Miami Biltmore Exhibition of Paintings by Miami Artists*, auspices of the Art Institute of Miami, March 12–27, 1933, catalog in author's files.

29. "Mrs. Pfister Plans Miami Art Exhibit," Orlando Sentinel, March 12, 1934; "Pfister Completes Portrait Of Dr. Ernest G. Lorenzen," Herald, June 27, 1948; Jean Jacques Pfister letter in the files at Rollins College Library.

30. "Paints Mountain Scenes But Content With Miami," *Herald*, June 16, 1946.

31. "Blue Dome Fellowship Art Exhibition Opens," *Herald*, January 15, 1937. Exhibiting artists were Ilma Angell, Celine Baekeland, Jonas Lie, Myrtle Taylor Bradford, Carl Campbell, Lewis Painter Clephane, Rosebud Clephane, Marionella Cullen, James W. Eaton, Buena Vista Edwards, Hazel Harrison, Bessie Heldstrom, Elizabeth Henderson, Maude M. Holme, Henry Salem Hubbell, Ralph Humes, Evelyn Ireland, Frank Keane, Ernest Lawson, Katharine Merrill, Cora Parker, Jean

Jacques Pfister, Clara Prince, Edna Sortelle, Thor White, Marguerite Carmel Wilson, Dewing Woodward, S. Albertson Wooley, Louise Worsham, and Louise Zaring.

32. "Hotel to Display Many Art Works," *Herald*, January 17, 1937; "Art Works on View by Noted Painters," *Herald*, February 7, 1937.

32. "Dewing Woodward Active Here Since 1919: Tropical Colors Lure to Artist," *Herald*, June 17, 1945.

34. Henry Cavendish, "Lawson Noted American Painter, Now Visiting Miami, Says He Plays with Colors as Composer with Tones," *Herald*, January 3, 1937.

35. "Miami Women to Sponsor Tenth Annual Art Exhibit," *Herald,* February 13, 1938.

36. "Art Show of 'The Group' Opens Wednesday at Beach," *Herald,* February 15, 1942. Group members included O. F. McIntyre, Emil A. Schou, Clarence Wooton, Richard Merrick, James Lunnon, J. Clinton Shepherd, Gustav Bohland, and Ralph Humes.

37. "Miami Artists Display Work," *Herald*, February 26, 1939.

38. "In Memoriam—Ernest Lawson," Florida Federation of Art Records, 1928–1965, Special and Area Studies Collections, P. K. Yonge Library of Florida History.

39. "Jean Paleologue," *Herald*, September 6, 1942.

40. "Show Must Go On—Even in Wartime," *Herald*, April 12, 1942.

41. "Art Course in Portrait and Still Life by Marion Terry," *Herald*, December 24, 1944.

42. In the *Herald*: "Six Painters' Canvases Receive Hearty Praise," December 15, 1945; "Professionals and Novice Plan Exhibits," April 15, 1945; "Fellowship Exhibition Is Announced," February 3, 1946; "67 Artists Represented in Festival," May 26, 1946.

43. "Self Portrait By Elmo Gideon," *Herald*, April 18, 1954; www.askart.com; www.gideonmemorial.org.

44. "Art Department Expanding on Campus as Scores of Students Join Classes," *Herald*, October 20, 1946.

45. "Art League Presents Annual Show at Beach," *Herald*, November 3, 1946; "Artist Catches Subject in Song," *Herald,* February 24, 1948.

46. In the *Herald*: "Gables-Grove Artists to Exhibit," November, 1948; "Three Large Exhibitions Signal National Art Week," October 31, 1948; "Gables-Grove Art Gallery Contemplated," December 5, 1948; "Artists to Hold Birthday Party," January 9, 1949.

47. "Panos Booziotes," *Miami Daily News*, December 16, 1950.

48. In the *Herald*: "Artists to Stage Birthday Party," January 8, 1950; "Gables Art Club Presents First Annual Exhibition," November 12, 1950; "Gables Club Names Heads," September 3, 1950; "Mrs. Bollin to Exhibit," January 14, 1945.

49. Connett-Richards, "James Lunnon."

50. "Artistic Center Is Goal of Blue Dome Fellowship," *Herald*, April 10, 1949; "Gallery Promotion to Mark American Art Week," *Herald*, October 30, 1949.

51. "Italian Art On View," *Herald*, April 8, 1951.

52. Lowes Give UM Funds For Art Gallery," *Herald*, May 6, 1951.

53. In the *Herald*: "Lowe Gallery Opens Feb. 5," January 27, 1952; "In Miami," March 9, 1952; "French Art Show at UM 'Best Yet,'" March 23, 1952; "Abstract Touch Marks UM Student, Faculty Exhibition," May 11, 1952.

54. "Lowe Annual Reveals Some Fine Works but Majority Lack Force," January 11, 1953. Artists exhibiting included Clayton Charles, Phyllis Larimore, Harriet Quillian, John Roshak, Alan Shaw, Prudence F. Vaughan, Reyna H. Youngerman, George L. Blackford, Veronica E. Corrington, John Garm, Jane Henkel, Richard Kline, Rosa Loesch, Richard Merrick, Syd Solomon, Richard Veit, and sculptress Ann Norton.

55. In the *Herald*: "Greater Miami Deaths: Miss Dewing Woodward, Widely Known Artist, Dies," July 13, 1950; "Greater Miami Deaths: Denman Fink, Artist, Designed Coral Gables," June 7, 1956; "As We See It: Coral Gables Is Fink's Monument," June 8, 1956.

Chapter 6. Palm Beach

1. Oyer, "Wreck of the *Providencia*"; McIver, *Glimpses of South Florida History*, 18.

2. Pollack, *Laura Woodward*, 124.

3. www.excitingcity.org/history/frames/timeline.htm.

4. “History of Palm Beach County Art Club One of Fascinating Chapters in Annals of the City,” *Palm Beach Times*, February 17, 1924.

5. “About Artists,” *Tatler*, March 25, 1893.

6. “Artists Row,” *Tatler*, February 13, 1892.

7. Ibid; www.lwpa.org/pioneer_enoch_root.html; “History of Palm Beach County Art Club” (see note 4).

8. “Career of the Late Ben Austrian,” *Palm Beach Post*, December 18, 1921.

9. See note 4.

10. “Miss Jane Peterson, Noted Artist, Returns to Resort with Honors,” *Palm Beach Post*, March 18, 1938; Doris Reno, “Northern Artist Intrigued by Southern Fauna: ‘Bird a Day’ Becomes Objective,” *Miami Herald*, n.d.

11. “History of Palm Beach County Art Club” (see note 4); Florence W. Kirkton, “History of the Palm Beach Art League,” Florida Federation of Art newsletter, August 12, 1938.

12. www.askart.com/askart/artist; Mann, *Art in Florida*, 124–25.

13. www.askart.com/askart/artist; “Art Meeting This Evening,” *Palm Beach Daily News*, February 3, 1938; “Bosseron Chambers Will Open Exhibit of Paintings at Resort,” *Palm Beach Post-Times*, February 27, 1938.

14. Curl, *Mizner’s Florida*, 41.

15. Lawrence Dame, “50 Years of Dedication,” *Palm Beach Post*, November 7, 1971.

16. Lawrence Dame, “Exhibit Follows 50 years of Von Hausen’s Romantic Tradition,” *Palm Beach Post-Times*, April 29, 1973.

17. C. Percival Dietsch, “Kneeling Woman,” clipping in Society of the Four Arts library, Palm Beach; “Professional Art Exhibit Is Opened by the Four Arts,” *Palm Beach Post*, December 30, 1938**.**

18. “Flagler Estate at Palm Beach, Whitehall Remodeled to Serve New Purpose,” *Miami Herald*, January 4, 1925.

19. Ibid.; on the Florida Society of Arts and Sciences, see the Miami chapter

at notes 17 and 20

20. “Palm Beach Society,” *Miami Herald*, January 14, 1925.

21. “Society at Palm Beach,” *Miami Herald*, January 7, 1925.

22. Ibid.

23. Kirkton, “Palm Beach Art League” (see note 11); “Florida Federation of Arts,” *Florida Times Union*, March 29, 1931.

24. “Mrs. M. H. Elliott Dies at Age of 93,” *New York Times*, March 20, 1948.

25. Kirkton, “Palm Beach Art League” (see note 11); *Social Spectator*, 1947, 1953, and 1955. The history of the Society of the Four Arts was pieced together, in part, from this magazine published each January by the Society and found in bound loose-leaf files at the Society library.

26. *Social Spectator* (see note 25).

27. “Four Arts Society Prepares for Number of Exhibitions” and “Artist’s Sketch of Society of Four Arts Building,” *Palm Beach Post-Times*, December 5, 1937.

28. “Four Arts Has Opening,” *Palm Beach Daily News*, January 3, 1938.

29. *Modern Art Loan Exhibition*, January-February, 1938, catalog, in Society of the Four Arts library.

30. “Mary MacKinnon,” *Palm Beach Post-Times*, February 27, 1944; “Mary MacKinnon,” *Palm Beach Life*, January 15, 1946.

31. “Art Meetings This Evening,” *Palm Beach Daily News*, February 9, 1938.

32. *An Exhibition by the Artists of Florida*, April 3–17, 1938, catalog, in Society of the Four Arts library.

33. “All-Florida Exhibit Gaining Attention,” *Palm Beach Post*, April 6, 1938.

34. “Paintings for New York Display Are Shown,” *Palm Beach Post*, April 13, 1938. The paintings: *Myakka Tree and Buzzards* by Loran Wilford, *Mayport Sand Dunes* by Evelyn Mae Weatherby, *Afternoon Shade* by Dorothy Shuman, *Heart of a Lotus* by Florence Wilkins Furst, *Flowers* by Mary Rogers, *Provincetown* by Sarah Albertson Woolley, and *Newcastle Road* by Hilton Leech.

35. “Opening Reception at Four Arts,” *Palm Beach Post-Times*, December 31, 1939.

36. “Members’ Show Proves Resort Mecca for Artists Each Winter,” *Palm Beach Post-Times*, December 31, 1939.

37. *Contemporary American Oil Painting*, January 17-February 4, 1940, catalog, in Society of the Four Arts library, Palm Beach; “Two Exhibitions at the Four Arts,” *Palm Beach Daily News*, January 17, 1940.

38. “Two Exhibitions” (see note 37); “Two Art Exhibits Open at Resort,” *Palm Beach Post*, January 28, 1940.

39. McGuire, *Ralph Norton and the Norton Gallery*, 11.

40. “Nortons Praised at Dedication of New Art Gallery,” *Palm Beach Post-Times*, February 9, 1942; R. E. Turpin, “New Art Institution Here Should Exert Wide Influence,” *Palm Beach Post*, February 6, 1941; “Norton Gallery Opens Saturday,” *Palm Beach Post*, February 7, 1941; “Dedication Set for Norton Art Gallery Tonight,” *Palm Beach Post*, February 8, 1941.

41. McGuire, *Ralph Norton and The Norton Gallery*, 18.

42. “Willson and King Win Art Prizes,” *Palm Beach Post-Times*, January 5, 1941; “Fifth Annual Members’ Show Opens At Society Of Four Arts,” *Palm Beach Daily News*, March 29, 1949.

43. “Sculptor, Painter Share Art Exhibit,” *Palm Beach Daily News*, February 3, 1962; John Hawkins’ Oils at Knoedler’s Reflect His Interest in the Underwater World, *New York Times,* September 28, 1956; Gallery Show Last Big Event For The Season, *Palm Beach Post*, March 18, 1958.

44. “Four Arts Exhibition Opens with Preview Tea: Termed Most Appealing of Season,” *Palm Beach Post*, March 15, 1941; Florida Water Color Society, *Second Annual Exhibition*, March 1941, catalog, in Society of the Four Arts library.

45. “Society Ends Season: Pledges to Keep Art Alive During War,” *Palm Beach Post-Times*, April 5, 1942.

46. “Fifth Annual Members’ Show Opens at Society of Four Arts,” *Palm Beach Post*, January 15, 1943.

47. Society of the Four Arts, *Fourth Annual Exhibition*, March 12-April 2, 1942, catalog, in Society of the Four Arts library.

48. “War Motif Highlights Exhibit by Soldiers at the Four Arts,” *Palm Beach Post*, April 7, 1943.

49. “Channing Hare, Artist, Wins 4 Arts John Elliott Memorial,” *Palm Beach Post-Times*, January 17, 1943; “Channing Hare Awarded Prize,” *Palm Beach Daily News*, January 17, 1943.

50. *Social Spectator* (see note 25), March 1943.

51. “Many Notable Works Observed at Annual Four Arts Display,” *Palm Beach Post*, January 5, 1945.

52. “Preview Tea Opens Four Arts Exhibit,” *Palm Beach Daily News*, December 13, 1946; “Four Arts Work Shows Maturity,” *Palm Beach Post*, December 13, 1946.

53. “Four Arts Enters Third Epoch with Members Show Preview,” *Palm Beach Post*, December 13, 1947; “Four Arts Members Show Features ‘Modern’ Trend,” *Palm Beach Sun*, December 19, 1947.

54. *Social Spectator* (see note 25), January 1948.

55. Doris Reno, “Palm Beach Galleries Stir Envy,” *Miami Herald*, February 29, 1948.

56. Deborah C. Pollack, *Orville Bulman An Enchanted Life and Fantastic Legacy*, Blue Heron Press, 2005.

57. “Four Arts’ Annual Termed Talented, Gay, by Alfred Barr, Judge of Show,” *Palm Beach Daily News*, December 16, 1950.

58. *Social Spectator* (see note 25), 1952.

59. “Van Gogh Paintings to Be Shown Here,” newspaper clippings dated February 1955, in Society of the Four Arts library.

60. “Four Arts Painting Show Ready for Opening Friday” and “Florida Artists Predominate in Four Arts,” newspaper clippings dated December 10–31, 1955, in Society of the Four Arts library.

61. *Contemporary American Art*, catalog, in Society of the Four Arts library, for an exhibition at Society of the Four Arts, December 10–31, 1955; Lowe Gallery of the University of Miami, January 6–25, 1956; and Patronato de Bellas Artes y Museos Nacionales, Havana, Cuba, February 15–March 7, 1956.

62. “Rose Kennedy,” *Palm Beach Life*, February 18, 1955, 65.

Chapter 7. Tampa

1. Students' Art Club officers in 1906 were Kathleen Phillips, president; Lottie Watkins, first vice president; Mrs. S. W. Graham, second vice president; Lucy Shaw, secretary; Mrs. B. A. Brown, treasurer; Virginia Wood, librarian. Other members were Mrs. Frank Bentley, Mrs. C. B. Bryan, Mrs. A. C. Clewis, Lila Carnes, Mary Carnes, Mrs. McCord, Mrs. M. L. Douglass, Mary Lee Douglass, Mrs. W. R. Fuller, Isabelle Garrett, Miss Ivydelle Hunter, Mrs. D. E. Hazen, Mrs. S. B. Leonardi, Hazel Lawrence, Mrs. W. T. Lesley, Mrs. J. M. Long, Stella Long, Ethel Morse, Mrs. W. H. Osborne, Mrs. Oppenheimer, Mrs. C. C. Parsons, Mrs. L. B. Spencer, Virginia Smith, Josie Smith, Mrs. J. M. Towne, Helen Warner, Mrs. Oscar Windhorst.

2. Students' Art Club papers, Special Collections, University of South Florida Tampa Library.

3. "Moss Covered Trees Lured Woman Painter to Tampa," *Tampa Tribune* (hereafter *Tribune*), May 2, 1954.

4. In the *Tribune*: "Tampa Artist Murdered," February 24, 1933; "Walter Collins," March 1, 1933; "Works by Late Artist Will Be on Display at Studio for Three Days," March 17, 1933.

5. "Tampa's First Art Exhibit Will Open Monday at 8 P.M.," *Tribune*, November 21, 1920.

6. In the *Tribune*: "Art Exhibit to Open Here Monday Evening," November 19, 1920; "Auspicious Opening of Fine Art Exhibit Many Visit Display at City Hall," November 23, 1920**;** "Fine Musical Program Closes Art Exhibit," December 5, 1920. Officers of the Tampa Museum of Fine Arts were E. D. Lambright, president; Perry G. Wall, first vice president; Mrs. A. C. Clewis, second vice president; C. W. Blakeslee, secretary; Mrs. T. L. Karn, treasurer.

7. "Well Known Tampa Artist Dies at 68," *Tribune*, October 4, 1954.

8. "Donald Blake," *St. Petersburg Times*, November 14, 1948.

9. "Art Exhibit Opens With Delightful Reception," *Tribune*, May 3, 1922; "Artists Contribute to All-Florida Exhibit," *Tribune*, May 9, 1922.

10. "Art Exhibit Sponsored by Students' Art Club," *Tribune*, May 5, 1922.

11. Students' Art Club of Tampa, *Florida Exhibition of Florida Art*, catalog in Students' Art Club papers (see note 2); "Tampa Now the Art Center of Florida," *Tribune*, May 14, 1922.

12. In the *Tribune*: "Florida Artists' Work in Exhibit Today at Tampa Museum of Art," March 12, 1923; "Opening of Exhibit by Florida Artists at Art Museum," March 13, 1923; "Florida Art Exhibit Is Attracting Many Visitors," March 14, 1923.

13. In the *St. Petersburg Evening Independent*: "Mrs. Tadd Entertains for Mr. Acken," July 17, 1922; "Memorial Bench Built for Artist," September 30, 1930.

14. "Annual Exhibition of Florida Art," *Tribune*, March 2, 1924; "All Florida Art Show Will Be Held in Tampa March 24–31," *St. Petersburg Times*, March 9, 1924; "Art Institute Opens Doors to 500 Members; Reviews Aims, Developing Community Interest in Art Is Purpose of Tampa Institute," *Tribune*, May 3, 1953. Founding officers of the Tampa Art Institute were Mrs. F. W. Morse, president; Capt. Tyler McWhorter, vice president; Ethel Morse, treasurer; Walter Collins, corresponding secretary; Loulie Anderson, recording secretary. Charter members still alive in 1953 were Mrs. Loulie Anderson, Mrs. A. M. Bidwell, Mrs. L. L. Buchanan, Mrs. James French, Frank Gannon, Mrs. Frank Hemenway, Mrs. O. K. Howland, Mrs. Paul Ward, Esther Wilson, and Mrs. T. Roy Young.

15. "Exhibit at Tampa Art Institute," *Tribune*, March 26, 1924.

16. "Florida's Artists to Exhibit Works," *Tribune*, February 22, 1925.

17. In the *Tribune*: "Tampa Exhibitor," March 23, 1952; "Monarch of the Range," April 15, 1956; Panky Glamsch, "Industry to Be Depicted, September 8, 1957; "Bowman Show," May 24, 1959.

18. Malone, *Theodore Coe*; "Coe Paintings Placed on Display," *Clearwater Sun*, February 9, 1936; "Artist Revamps Gen. Williams' Prized Picture," *St. Petersburg Times*, April 1, 1937.

19. "Embryo Rembrandts of Florida Show Paintings in Art Institute Display," *Tribune*, March 12, 1926.

20. "Announcing the Opening of the Elise Frank Studios," *Tribune*, March 14, 1926.

21. "Southern Artists to Have Exhibits of Work at Fair," *Tribune*, January 16, 1927.

22. "Art Teacher Leaving," *Tribune*, February 2, 1958.

23. "River Tug Painting Given Tampa Prize at Art Exhibition," *Tribune*, March 3, 1928.

24. "Tampa Art Institute," unidentified clipping in author's files.

25. "Decorations to Be Elaborate at Reception," *Tribune*, January 21, 1931;

"Students' Art Club to Give Benefit," *Tribune*, March 15, 1931.

26. "Extensive Exhibit of Florida Art Is Shown Here," *Tribune*, January 9, 1931.

27. "Tampa Artist Paints Lifesize Portrait of Famous Naturalist," *Tribune*, November 7, 1942; "Asa Cassidy, Outstanding Artist, Dies," *Tribune*, February 20, 1946.

28. "Art Education to Be Stressed at Convention," *Tribune*, March 4, 1933.

29. "Students' Art Club Begins Fall Season at Luncheon Party," *Tribune*, October 9, 1940.

30. "Students' Art Club Has Opening Program," *Tribune*, October 2, 1941.

31. "Art Institute to Have Patriotic Luncheon," *Tribune*, February 20, 1944.

32. "Civic Art Group to Have Program," *Tribune*, March 11, 1945.

33. "Students' Art Club Holds Exhibition at Municipal Gallery," *Tribune*, February 29, 1948. Exhibitors included Elise Frank, Helen Gibson, Myrtle Larrimore, Edith Conrad, Jerry Kettner, Mrs. J. N. Marsh, Mrs. O. R. Howland, Mrs. Roy A. Wolff, Mrs. S. W. Graham, Mrs. J. H. Harmon, Mayme Sellers Leonetti, and Minerva Hamblin Letton.

34. "Art Institute Offers Modern Art Exhibition," *Tribune*, March 14, 1948.

35. Elizabeth Sawyer, "Tampa Realistic Artists," *Tribune*, March 15, 1952.

36. Pat Gray, "To Show Art, Weaving, Ceramics—Porth Exhibits," *Tribune*, December 9, 1951; Jan Wells, "Internationally Famous Artists—Tampa Realistic Artists," *Tribune*, April 7, 1957; "Artist Recalls Service in Navy," *Tampa Daily Times*, July [?], 1962; Hans Juergensen, "Little Bit of Everything Displayed in Art League Exhibit on River," *Tampa Tribune* or *Daily Times*, June [?], 1964. Porth left his family a collection of newspaper clippings, many undated, and a short biographical sketch, documenting the history of the Tampa Academy of Art, founded in 1961. Copies are now in the author's files.

37. "Clearwater Artist Wins Grand Prize," *Tampa Daily Times*, February 3, 1949.

38. Pat Gray, "Reception to Honor Dixie Cooley," *Tribune*, March 2, 1952; *Twenty Water Colors by Dixie Cooley*, catalog for exhibition, November 28–December 11, 1948, Florida Southern College, in author's files.

39. "Watercolor Wins Purple Ribbon," *Tribune,* February 3, 1950.

40. “Festival Award Winners to Exhibit,” *St. Petersburg Times*, February 3, 1957; Jan Wells, “One Man Show Will Run for 3 Weeks at Realistic Gallery,” *Tribune*, June 9, 1957.

41. Jan Wells, “Art in Florida,” *Tribune*, January 6, 1951.

42. Jan Wells, “Southern To Unveil Gift Works—Reciprocity Program,” *Tribune*, March 4, 1951.

43. “University of Tampa Plans Inter-American Art Show,” *Miami Herald*, May 13, 1951.

44. “Free Art Classes for Children,” *Tribune*, July 8, 1951.

45. Trinkner, *Florida Lives*, s.v. “Bottari.”

46. Pat Gray, “Art Begins at 85 for Mrs. Menge,” *Tribune*, April 13, 1952; “Joseph Escuder,” *St. Petersburg Times*, January 18, 1953.

47. June Wade, “Stained Glass Panels Installed in Plant City Courthouse,” *Tribune*, August 17, 1958.

48. In the *Tribune*: “Art Institute Lists Winner in Final Show,” May 22, 1955; Jan Wells, “Three Man Show Opened,” February 17, 1957; Panky Glamsch, “Art Institute Opens Season—Art Week,” September 29, 1957; Panky Glamsch, “Seven Centers Step Up Program for Winter Season,” January 5, 1958.

49. Pat Gray, “Pictures Arrive for State Fair Show,” *Tribune*, January 27, 1952.

50. In the *Tribune*: “Tampa Born Artist Completes Portraits,” April 29, 1951; Pat Gray, “Tampa Artist Paints Portrait,” November 25, 1951; Nancy Taylor, “Bay Pines Art Students Plan Beaux Art Ball and Exhibition of Paintings Wednesday—Contemporary Arts Gallery,” January 23, 1955.

51. Panky Gamsch, “Walter Chrysler Among Buyers of Paintings by Florida Artists,” March 9, 1958; Nancy Taylor, “Paintings, Weaving Are on Exhibit,” *Tribune*, May 1, 1955; Elizabeth Sawyer, “Italian Press Reviews Suzanne Newell’s Work” and “Testa-Secca Has Been Busy in Art Circles—Tampan Wins Honors in State and Elsewhere,” *Tribune*, December 14, 1958; Lyn Cox, “Dali’s ‘Art-in-Jewels’ on Exhibition,” *Tribune*, February 14, 1960; “St. Petersburg Magazine on Testa-Secca: An Objective Look at the Artist by the Editor,” *St. Petersburg Magazine*, n.d., 10–13.

52. “New Gallery,” *Tribune*, March 15, 1952.

53. Pat Gray, "Interesting Show at Art Institute," *Tribune,* May 25, 1952.

54. Ibid., caption: "*Play*. This oil by Helen Mahood McGehee is one of the outstanding pictures in the Tampa Art Institute Show . . ."; "Violinist Sopkin Tells Tales of Toscanini—Four Man Show," *Tribune*, November 23, 1958.

55. Pat Gray, "Rutigliano to Exhibit Work," *Tribune*, June 29, 1952; "Art Institute Tea to Honor Tampa Artist," *Tribune*, January 4, 1953; *Fifty Florida Painters, April 3–30, 1955*, catalog in Ringling Museum of Art library, Sarasota.

56. Elizabeth Sawyer, "Clearwater Group to Take Part in Festival, New Show," *Tribune*, April 26, 1959.

57. Hazel Bowman, "Whitaker, Mack Have Dual Show; Bradenton Art Students to Exhibit," *Tribune*, April 8, 1956; undated newspaper clipping in author's files.

58. "Tampa Exhibit Opens Monday," *Tribune*, January 11, 1953.

59. "Art in Florida," *Tribune*, May 21, 1953; "Prize for Soskis," *St. Petersburg Times*, February 3, 1957.

60. Peri Tucker, "Two-Man Show Merits Lingering Study," *St. Petersburg Times*, February 11, 1955.

61. *Fifty Florida Painters* (see note 58).

62. Ibid.

63. Curriculum vitae in Jack Wilson file, Special Collections, University of South Florida Tampa Library.

64. "Large Group Portrait of Tampa Family First to Emerge in 100 Years of American Art," *Tribune*, February 22, 1953; "Lykes' Children Portrait," *Tribune*, December 14, 1958.

65. "Art Institute Opens Doors to 500 Members" (see note 15).

66. Nancy Taylor, "Pan American Exhibition Closes," *Tribune*, March 8, 1953; Nancy Taylor, "Members' Show Will Close Tampa Art Institute Exhibition Season—Exhibition at the Cuban Club," *Tribune*, May 17, 1953.

67. "Consideration Is Due Artists Who Have Not Yet 'Arrived,'" *Tribune*, June 5, 1960.

68. “Four Art Institute Members to Be Honored with Tea This Afternoon,” *Tribune*, November 28, 1954.

69. “Tollefson Art to Be Shown,” *St. Petersburg Times*, February 16, 1958.

70. Panky Gamsch, “A Rose Is a Rose—Sea Paintings,” *Tribune*, March 2, 1958; Elizabeth Sawyer, “FFA Prospectus for 59 Show Is Out—Lobo Show,” *Tribune*, October 11, 1959.

71. Nancy Taylor, “FFA Convention Scheduled in Jacksonville—Students’ Art Club,” *Tribune*, November 14, 1954; Hazel Bowman, “Tampa Library, Institute to Loan Pictures—Students’ Art Club,” *Tribune*, April 29, 1956.

72. Hazel Bowman, “Tampa Presents Lithographer—Realistic Artists,” *Tribune*, March 11, 1956.

73. Hazel Bowman, “Realistic Artists Plan Davis Island Gallery,” *Tribune*, June 17, 1956.

74. Jan Wells, “Mrs. Dean Acheson to Show Thirty Paintings in Bradenton—Tampa Realistic Artists,” *Tribune*, January 13, 1957.

75. Jan Wells, “Three Man Show Opened Yesterday at TAI, Will Run for Two Weeks,” *Tribune*, February 17, 1957.

76. Jan Wells, “Three New Exhibits Hanging at TAI—Sunshine Festival,” *Tribune*, April 14, 1957.

77. Ibid.

78. Jan Wells, “54 Paintings in Institute Show,” *Tribune*, May 19, 1957.

79. “Fair Artists to Be Feted at Reception,” *St. Petersburg Times*, February 9, 1958.

80. Panky Glamsch, “No Summer Slump Seen in Art Activities for This Area,” *Tribune*, June 1, 1958.

81. Elizabeth Sawyer, “Sun Coast Artists Air Opinions on Florida State Fair Exhibit,” *Tribune*, February 8, 1959; “Emphasis on Color Appeal at Annual Florida State Fair Art Exhibition,” *St. Petersburg Times*, February 8, 1959.

82. Lyn Cox, “Realistic Artists Find Expression in Representation,” *Tribune*, December 27, 1959.

83. “Student Art to Give Reception and Exhibit,” *Tribune*, January 3, 1960.

84. Lyn Cox, “Photography Takes Place as Major Art Form in Current Show—Realistic Artists,” *Tribune*, April 17, 1960.

85. Lyn Cox, “Juried Members Show Opens at TAI,” May 22, 1960.

86. “Quality of Fair Art Show Is Due to Presentation—Langford Reopens,” *Tribune*, February 7, 1960.

87. Ibid.

88. Porth’s Tampa Academy of Art scrapbook (see note 39).

89. “Gala Toasts New Museum,” *St. Petersburg Times*, February 5, 2010.

90. “Artistry, Inside and Out” and “Art Museum Opens in Downtown Tampa,” *Tribune*, February 7, 2010.

Chapter 8. St. Petersburg

1. On Demens in Florida, see Arsenault, *St. Petersburg and the Florida Dream*, 52–58.

2. On George Inness Sr., see Zlady, *George Inness and the Science of Landscape*.

3. “Old Oil Painting to Be Retouched,” *St. Petersburg Times* (hereafter *Times*), June 11, 1913.

4. “St. Petersburg Mid-Winter Fair, Ladies Department,” *Times*, March 3, 1906. Prizes: oil painting, 1st prizes, Miss A. A. Michael, A. Norwood; 2nd prizes, Grace Clark, A. T. Blocker; watercolors, 1st prize, Grace Clark; 2nd prize, Miss Annie Bradshaw. Other exhibitors: Annie Bradshaw, paintings; Mrs. W. A. Coats, watercolors; Mrs. Emma Lyon, drawn work; Mrs. R. F. Hopkins, paintings; Mrs. James McCardell, drawn work; Miss A. Belle Smith, paintings; Miss Myra Thompson, Spring Hill, Tennessee, paintings.

5. “Art Studio,” *Times*, December 6, 1907; “Professional Cards, Artist, Miss M. Frances Williams Art School, Drawing, Painting and The Handicrafts, Studio Rooms 14–15 Harrison Building,” *Times*, March 4 and 25, 1908.

6. “Florida Winter Art School, St. Petersburg,” *Times*, September 24, 1916;

"Tadd to Open Winter Art School Nov. 15," *Times*, November 10, 1916; "Tadd Leases City Building for a School," *St. Petersburg Independent*, April 7, 1916; "St. Pete Art Club Holds Interesting Meeting," *Times*, January 11, 1919; "Florida Winter Art School to Open Saturday," *Times*, November 14, 1919; "Active in State Art Circles," *Times*, December 23, 1923.

7. In the *Times*: Evelyn Holcomb, "Art Club and Art School Center of City's Culture," April 11, 1920; Elizabeth Dosser, "Art Club Is Social Center During Winter," March 21, 1926; "City Art Center of Entire State," March 23, 1924.

8. In the *Times*: "George Bartlett Is New Art Club Head" and "Valuable Paintings Put on Exhibition," December 5, 1919; "Artists Hold Meeting at Huntington Hotel," December 7, 1919; Elizabeth Dosser, "Art Club Is Social Center During Winter," March 21, 1926.

9. "Picture in Nude Shocks Committee in St. Petersburg," *Times*, December 6, 1920.

10. "Woman's Club Reception at Winter Art School," *Times*, March 7, 1920.

11. "Exhibition of Pennsylvania Academy Art Is Shown Here," *Times*, January 8, 1921.

12. "Business Art Exhibit Here," *Times*, March 2, 1921; "St. Petersburg," *Florida Times Union* (Jacksonville), February 23, 1930; "Peter Wagner Shows Growth in Painting," *Times*, March 1, 1931.

13. Harriet K. Sparks, "Art Club Notes," *Times*, March 27, 1921.

14. In the *Times*: "St. Petersburg Second City to See Famous War Pictures," January 28, 1922; "Giving Reception for Mr. and Mrs. Inness," January 29, 1922; "Sousa Enjoys Crowded Day, Tour of City, Luncheon and Reception Given for Him," February 5, 1922.

15. "Fine Arts Chairman, Mrs. Walter Fuller," *Times*, February 13, 1924; "Mrs. Walter Pliny Fuller President Florida Federation of Arts, 1930–31," *Florida Times Union*, April 6, 1930; "W.P.A. to Hold Exhibit of Art; Plans Gallery," *Times*, January 19, 1936.

16. Eve Alsman, "Florida Moons, Sands and Palms Caught by Artist," *Times*, April 1, 1922.

17. "Club Fosters Value of Art Center Here," *Times*, September 9, 1923.

18. "Last Chance for You to Join Sidewalk Art Festival," *Orlando Sentinel*,

February 28, 1960.

19. “Nine Art Exhibits to Be Shown by Local Club After New Year,” *Times*, December 30, 1923; “City Art Center of Entire State,” *Times*, March 23, 1924.

20. In the *Times*: “Art Club Receives Exclusive Exhibit,” February 3, 1924; “Paxton Paintings Here for Exhibit,” February 7, 1924; “Inness Exhibit Shows Tourists in Sponge City,” February 17, 1924; “Art Club Will Show Illustrators’ Work,” March 16, 1924; “Annual Inness, Jr., Exhibit This Week,” March 2, 1924; “Art Club Spends Day with Inness,” March 23, 1924.

21. “Story in American Art Magazine Lauds Work Done in St. Petersburg,” *Times*, December 7, 1924.

22. “Florida Federation of Art, Mrs. Walter Pliny Fuller, St. Petersburg, President,” *Florida Times Union*, February 22, 1931; Lillian Blackstone, “Dodd-Stuart Exhibit Held Another Week,” *Times*, February 6, 1949.

23. “Visiting Artists Exhibit” and “Coming of Artists to Sunshine City Marks Colony’s Early Establishment,” *Times*, March 8, 1925; “City Schools to Stress Art Next Season,” *Times*, April 12, 1925; “St. Petersburg,” *Florida Times Union*, January 11, 1931; “Studio Tea Is Given at Art Gallery, Paintings of Miss Janet C. King Shown,” *Times*, July 19, 1932.

24. “Window Vistas Inspiring to Young American Artist,” *Times*, June 23, 1925.

25. In the *Times*: “Hill Etchings and Paintings Will Be Shown, Paris, June 13,” February 2, 1933; Lillian Blackstone, “St. Petersburg Artistic Couple Find Inspiration for Efforts in Picturesque Spanish Bungalow Studio,” August 9, 1936; “Polly Knipp Hill to Be Honored by Pan-Hellenic at Reception,” February 8, 1942; “Variety of Painting Marks George Hill Show,” March 10, 1946; Lillian Blackstone, “Polly Knipp Hill Etchings Gain National Recognition,” November 28, 1948; Virginia Riley, “There’s Art in Them Thar Hills,” May 21, 1961; Charles Benbow, “WPA Murals: A Rediscovered Art,” August 11, 1972.

26. “Nature Artist Put Soul into His Profession, *Times*, July 28, 1926; “Famed Inness Paintings in Tarpon Springs Church Are Replacements for Storm-Destroyed Windows,” *Times*, January 23, 1951. Inness’s paintings can be seen today at the Universalist Church of the Good Shepherd in Tarpon Springs.

27. Jack Lentz, Barren Wastes Made To Bloom At Snell Isle,” *Times*, January 30, 1927; “Sculptor Enjoys His Task,” *Times*, August 23, 1925; “Wrought Iron

Artist," *Times*, August 25, 1925.

28. Lentz, "Barren Wastes" (see note 28).

29. Martha Madison, "Artist Finds Opportunity in Florida to Do Rare Work," *Times*, March 28, 1926.

30. "Many Artists Come to City During Winter," *Times*, February 6, 1927.

31. In the *Times*: "Elsa Anshutz Zieg," October 11, 1925; "Elsa Zieg to Have Exhibit in East Soon," November 8, 1925; "Anschutz-Zieg Is Lauded by Well Known Art Critic," March 6, 1927.

32. "Art Exhibit Is Due To Open This Week," *The Sun, Clearwater*, January 12, 1936.

33. "New Art School to Be Opened by Jean Palelogue," *Times*, August 27, 1927; "Artist, Aged 82, Keeps at Work on His Easel," *Miami Herald*, September 6, 1942.

34. Eve Alsman, "Art and Artists," *Times,* December 3, 1922; Eve Alsman Fuller, "Annual Member's Exhibition Being Shown At Art Gallery Reviewed By Mrs. Eve Fuller," *Times*, A;pril 16, 1933; Peri Tucker, "Pioneer Florida Artist Exhibits Paintings Here," *Times*, February 13, 1956.

35. "Seventy-Three Pictures Entered for Exhibition with Art Club Tuesday," *Times*, January 8, 1928; "Florida Artists Sponsor Three Exhibitions Today," *Times*, April 21, 1929.

36. "Florida Artists Sponsor Three Exhibitions Today," *Times*, April 21, 1929.

37. Eve Alsman Fuller, "Art Club Closes Exhibition by Local and Guest Artists," *Times*, April 13, 1930.

38. In the *Times*: Eve Alsman Fuller, "Annual Members Exhibition Being Shown at Art Gallery Reviewed by Mrs. Eve Fuller," April 16, 1933; Lillian Blackstone, "St. Petersburg Artistic Couple Find Inspiration for Efforts in Picturesque Spanish Bungalow Studio," August 9, 1936; Lillian Blackstone, "Polly Knipp Hill Etchings Gain National Recognition," November 28, 1948; Ellen Fulton, "Exhibit of Etchings by Polly Knipp Hill Will Open Today at Art Club Galleries," February 11, 1945.

39. "Annual Membership Show Opened at Art Galleries," *Times*, March 29, 1935; "Art Club Interesting Center of City's Cultural Activity," *Times*, March 12, 1936.

40. “W.P.A. to Hold Exhibit of Art; Plans Gallery,” *Times*, January 19, 1936; “Alan Shaw Exhibition Is Opened,” *Times*, February 9, 1936.

41. O’Connor, “The Art of Hope.”

42. “Art Gallery Open at Jordan Park,” *Times*, February 9, 1941; “Exhibits,” *Times*, February 23, 1941.

43. “Spring Exhibition of Paintings by Local Art Club Members,” *Times*, March 6, 1949.

44. In the *Times*: “Top Florida Art to Be Exhibited This Afternoon,” November 12, 1950; “Arts Club Today Exhibiting Watercolors by Carolinian,” December 10, 1950; “Art Club, in Season’s Mood, Presents Yule Exhibition,” December 3, 1950.

45. “Pinellas Artists,” *Times*, November 18, 1951.

46. In the *Times*: “Artist Takes Up Builders Tools,” February 13, 1949; “Art School Here to Hold Day, Night Classes,” January 4, 1953: “Adult Art Classes Start,” September 27, 1953; “Art School Marks Birthday,” January 10, 1954; “Art School Marks Anniversary Today,” February 13, 1955.

47. “New Officers,” *Times*, May 4, 1952; “100 Clinedinst Paintings in Gallery Show,” *Times*, January 6, 1957.

48. “Two New St. Petersburg Art Groups Will Help Make Public Art Conscious,” *Times*, July 5, 1953; “Art League Exhibition,” *Times*, September 27, 1953. Members of the League included Costas Lemonopoulos, Ethel Clonts, Robert Rothermel, Robert Sprague, P. R. McIntosh, Edward Anderson, and Dorothy and Hilton Leech.

49. “Thomas Reese Assembles Unusual Exhibit,” *Miami Herald*, October 10, 1948; Peri Tucker, “Thomas Bruce Reese, Contemporary Arts Gallery Director,” *Times*, February 17, 1957; Craig Basse, “Tom Reese, Mentor to Artists, Dies,” *Times*, January 21, 2006.

50. In the *Tampa Tribune*: “Nosti to Do Mosaic for City Hall at Beach,” September 7, 1958; “Mostly Mosaics,” September 13, 1959; “Suntile Fellowship,” November 29, 1959.

51. Stuart Society, *History of the Stuart Society*.

52. “She Loves Museums—So Our City Will Have One,” *Times*, July 30, 1961.

53. Ibid.

54. Constance Cortright, “Museum Takes Spotlight,” *Times*, February 5, 1965; “Museum of Fine Arts Opens Doors Today” and “Happy Day for St. Petersburg,” *Times*, February 7, 1965.

Chapter 9. Sarasota

1. “Legend of Lovely Sara and Seminole Prince Is Woven in City’s History,” *Sarasota Herald* (hereafter *Herald*), October 4, 1925; “Burial of Sara de Sota,” *Sarasota Herald-Tribune* (hereafter *Herald-Tribune*), March 5, 1939.

2. Saarinen, *The Proud Possessors*, 3–24.

3. Harner, *Florida’s Promoters*, 42–47; Buck, Corbino, and Dean, *History of Visual Art in Sarasota*, 3.

4. Ormond, *John Ringling,* 12.

5. Frankel, “Meet Asa Cassidy”; “Painting of Race in Ben Hur Shown,” *Herald*, December 1, 1927.

6. “Artists Paint Mural Picture for Tip Toe Inn; Other Endeavors,” *Herald*, October 19, 1925; “Local Artist Insures Hand for Big Sum,” *Herald*, December 6, 1925.

7. “Famous Artist to Come Here,” *Herald*, November 9, 1925.

8. “Unveil Picture of Development,” *Herald*, December 2, 1925.

9. “Painting Will Be Hung Today in Bradenton,” *Herald*, December 8, 1925.

10. “Painting Display at Woman’s Club,” *Herald*, March 6, 1926; “Paintings Are on Exhibition, *Herald*, March 8, 1926.

11. “Ringling Museum to Make Sarasota Center of Art,” *Herald*, February 17, 1927.

12. “No Room for Pessimism,” *Herald*, February 18, 1927.

13. In the *Herald*: “Art Exhibit of Robert Webb Will Be Shown at Edwards on March 9,” February 27, 1927; “Local Artist to Exhibit in Edwards Lobby,” March 9, 1927; “Robert Webb Collection Is Fine One,” March 10, 1927.

14. “Artists Arrive Here for Winter,” *Herald*, February 5, 1928; “Artists Make Sarasota Home,” *Herald*, February 12, 1929.

15. “Who’s Who in Club Life” and “Red Cross Society Is Active Here,” *Herald*, October 5, 1929; Florida Federation of Art Records, 1928–1965, P. K. Yonge Library of Florida History; “Children Triumph in Art and Music Program,” *Herald*, December 11, 1930.

16. “Mrs. Fuller to Talk to Woman’s Club,” *Herald*, March 31, 1929.

17. “Proposed Art Department,” *Herald*, December 16, 1930. An undated document found in the Sarasota History Center titled “History of Sarasota Art Association” starts, “In the autumn of 1926 a small group of interested citizens of Sarasota met in the home of Theresa Ashton at the invitation of her daughter, the late Mrs. Marcia Rader, to form an association to further the appreciation of art. ” This belief that the Sarasota Art Association was founded in 1926 is repeated in its 1949 catalog. The 1926 date, established when Marcia Rader was gone, has been carried forward ever since, although all articles in the *Herald* indicate 1930 as the beginning of the Association. Exhibition catalogs from years later perpetuate the error; the catalog for the 1951–52 season calls it the “25th season” rather than the twenty-first.

18. In the *Herald*: “$5,000 Gift to Club Library Is Announced . . . Adopt New By-Laws,” January 6, 1931; “Forty Pictures to Hang in 1st Sarasota Exhibit,” January 18, 1931; “Reception Will Open First Art Exhibit,” January 23, 1931; “Great Vitality Shown in Pictures at Art Exhibit,” January 25, 1931.

19. “Artist Buys Airplane for Local Air School,” *Herald*, December 18, 1930; “Fasset Names New Plane in Air Ceremony,” *Herald*, December 29, 1930.

20. “Paris Artist Likes Sarasota,” *Herald*, December 7, 1930.

21. Ormond, *John Ringling*, 22.

22. “Old Man Depression Must Now Cheer Up or Get Out,” *Herald*, January 23, 1931.

23. Perkins, *The First Fifty Years—Ringling School*, 1–3; “John Ringling Opens Costly Art Museum,” *Herald*, March 3, 1931.

24. Perkins, *The First Fifty Years,* 1-3. Other instructors were John H. Phillips in architecture, Wayman Adams in portrait painting, and Hilton Leech, Ben Earl Looney, Benjamin Turner Kurtz, Carl Johan Nordell, and Ezra Winter in art.

25. Lillian Blackstone, “Noted Painter Finds Great Art Possibilities in State,” *Herald*, January 10, 1932.

26. “Ringling Art School Has 20 New Students,” *Herald*, January 6, 1932; “Reception at Rollins College This Evening,” *Herald*, January 7, 1932.

27. “Ennis to Exhibit His Pictures in St. Petersburg,” *Herald*, January 4, 1932.

28. In the *Herald*: “Department to Present Artist,” January 21, 1932; “Artist Exhibit Is Interesting Event,” January 28, 1932; “Art Association to Meet Tuesday,” January 31, 1932.

29. “Art School Faculty to Be Honored,” *Herald*, February 11, 1932.

30. “Amagansett Exhibit,” *Tampa Tribune*, February 11, 1951; “Leech Paintings on Display at Manatee Gallery,” *Herald-Tribune*, January 4, 1953; “Dorothy Sherman Leech Prominent in Art Field,” *Herald-Tribune*, January 6, 1950.

31. “Art Association Has Good Meeting,” *Herald*, February 14, 1932.

32. “A Fine Arts Club,” *Herald*, March 20, 1932; “Art Association to Meet Monday,” *Herald*, April 10, 1932.

33. “Art Exhibition Will Be Opened Here Thursday,” *Herald*, April 27, 1932; “Annual Exhibit Opens Here for State Artists,” *Herald*, April 29, 1932. Local artists exhibiting besides Cassidy were Mark L. Blaisdell, Mrs. L. E. Cadwell, Dr. Max Bernd-Cohen, Pearson Conrad, Franklin P. Cragin, Truman Fassett, Robert S. Kelley, Hilton Leech, Lillian McWilliams, Frank Martin, Pierre Rochard, and Nellie Spiers.

34. “Lois Bartlett Tracy at State Fair,” *Tampa Tribune*, November 26, 1935; “Venice-Nokomis,” *Herald*, February 17, 1933; undated *Herald* article in author’s files.

35. “Ringling Art Students Open Their Exhibit,” *Herald*, March 20, 1932.

36. “Blake, Noted Illustrator, Named Ringling Instructor,” *Herald*, January 17, 1933.

37. Perkins, *The First Fifty Years*, 5.

38. “Ringling Executors Ready to Turn Over Museum to State,” *Herald-Tribune*, January 27, 1946.

39. “Art Body Will Sponsor Exhibit,” *Herald*, March 15, 1934.

40. In the *Herald*: “Art Association to Stage Exhibit at Terrace Hotel,” January

17, 1937; Lois Johnston, “Art Exhibition Opens at Terrace Hotel,” January 24, 1937; Lois Johnston, “Art Exhibit Draws Record Crowd Sunday,” January 26, 1937.

41. “Water Colors by Loran F. Wilford Are on Exhibition,” *Herald*, January 18, 1938; Mason Woolford, “Loran Wilford: Painter,” *St. Petersburg Magazine*, July 1963, 16–39.

42. Florida Federation of Art Records, P. K. Yonge Library of Florida History; *Florida Federation of Art News Letter*, Spring board meeting, August 12, 1938.

43. Erma B. Freeman, “Instructive Talk Planned for First Meeting of Year,” *Herald*, January 2, 1938.

44. Erma B. Freeman, “Space Donated by John North for Art Exhibit,” *Herald*, January 6, 1938.

45. “Ringling Rumors, Interview with Costume Design Inspector,” *Herald*, January 15, 1938.

46. Charlotte McKinney, “Art Association, Junior Department Present Outstanding Season Revue in Conjunction at the John Ringling,” *Herald*, January 30, 1938.

47. “Art Association Regular Meeting to Be Tomorrow,” *Herald*, February 20, 1938; “Sarasota Recreation Club to Hear Miss Edith Roddy,” *Herald-Tribune*, January 18, 1948.

48. “Art Association Exhibit Opens at Ringling Museum,” *Herald*, March 6, 1938; Charlotte McKinney, “Art Association Exhibition Sunday Brilliant Affair,” *Herald*, March 8, 1938.

49. “Art Association Exhibit Preview on Saturday,” *Herald-Tribune*, February 17, 1939; Dorothea O. Peschel, “Exhibit of Oils and Watercolors Held in Ringling Museum of Art,” *Herald-Tribune*, February 19, 1939.

50. Charlotte McKinney, “Three Sarasota Artists’ Names in ‘Who’s Who.’” *Herald*, March 16, 1938; “Contemporary Art of the United States: Collection of the International Business Machines Corporation,” catalog for exhibition in IBM’s Gallery of Science and Art building at the 1939 New York World’s Fair, found at Ringling Museum library.

51. Charlotte McKinney, “Seventh Exhibition of Ringling School to Begin Sunday,” *Herald*, March 12, 1938; “The Ringling School of Art Invites You to the Spring Season’s Smartest Affair,” *Herald*, March 13, 1938.

52. “Art Association to Give Annual Dinner Tuesday,” *Herald*, March 20, 1938; “Large Attendance at Eighth Annual Artists’ Dinner,” *Herald*, March 23, 1938.

53. In the *Herald-Tribune*: “Art Association Gallery Is Open to Public Daily,” January 15, 1939; “Sketching Class Is Held Monday,” January 17, 1939; “Art Association Has Special Meet Wednesday Night,” January 19, 1939.

54. R. H. McKelvey, “Sarasota Art Association Exhibit at Ringling Museum,” *Herald-Tribune*, February 19, 1939; Dorothea O. Peschel, “Prizes Announced for Exhibits in Current Art Show,” *Herald-Tribune*, February 20, 1939.

55. Dorothea O. Peschel, “Sarasota Artists Are Exhibitors in Spring Showing,” *Herald-Tribune*, March 26, 1939.

56. Louise Jay Penrose, “Sculptress Finds Sarasota Art Center of Rare Merit,” *Herald-Tribune*, February 26, 1939.

57. “‘Art In Our Town’ Exhibit Opens Today at Art Association Gallery,” *Herald-Tribune*, December 10, 1939.

58. Truman Fassett, “Art Exhibition Brings Credit to Sarasota,” *Herald-Tribune*, December 14, 1939.

59. In the *Herald-Tribune*: “Metropolitan Exhibit to Be Held at Art Gallery January 8 to 20,” January 7, 1940; “Excellent Pictures Are Included in New Exhibition Art Gallery,” January 9, 1940; R. H. McKelvey, “Palm Beach Society of Four Arts Offers Excellent Exhibit at Gallery,” January 23, 1940; “Hilton Leeches to Exhibit Work,” January 14, 1940; “Mrs. Newberry Opens Exhibition at Gallery Today,” February 4, 1940; “Newberry Oils, Harper Sketches Shown at Gallery,” February 15, 1940; T.T.F. and Guy Maccoy, “Current Exhibitions at Art Gallery Include Fine Group of Photographs,” February 20, 1940; “Art Association Presents Exhibits,” February 22, 1940; Louise Jay Penrose, “Miss Aleen Aked to Give One-Man Show at Gallery,” March 1, 1940; “Among the Beauties of Myakka,” March 3, 1940.

59. “Million Dollar Airport,” *Herald-Tribune*, November 9, 1941.

60. “A Community Sorrow” and “Sarasotan with RCAF in Africa Killed in Action,” *Herald-Tribune*, November 30, 1941.

61. “Art Association Will Open Season with Preview Tuesday,” *Herald-Tribune*, December 7, 1941.

62. “Sarasota’s Art Association,” *Herald-Tribune*, December 9, 1941.

63. Sugden Tilley, "Reviewer Describes Opening Preview of Art Association as 'Pot Pourri' of Local Talent," *Herald-Tribune*, December 10, 1941; Ernest W. Watson, "Jerry Farnsworth: An Interview," *American Artist*, December 1949, 31–34, 69–70.

64. "Ringling School Faculty Exhibit Will Open Today," *Herald-Tribune*, January 11, 1942; Sugden Tilley, "On the Aesthetic Side," *Herald-Tribune*, January 18, 1942: Doris Reno, "Eliot O'Hara to Open Studio Here," *Miami Herald*, January 22, 1950.

65. "Sarasota Art Association to Open Gallery Feb. 1," *Herald-Tribune*, January 17, 1943.

66 Glenn Tilley Morse, "Paintings of Laura E. Lock Are Exhibited," *Herald-Tribune*, January 7, 1945.

67. Glenn Tilley Morse, "32 Painters, 6 Sculptors Are Represented at Art Association Exhibition," *Herald-Tribune*, February 7, 1943.

68. "Famed Artist Has Ninetieth Birthday," *Herald-Tribune*, February 1, 1953.

69. "Sarasota Art Exhibition Has Excellent Showing," *Herald-Tribune*, March 7, 1944.

70. "Marine Private Shows Paintings at Art Exhibit," *Herald-Tribune*, January 28, 1945.

71. D. Barrett Tanner, "Art Association's National Exhibit," *Herald-Tribune*, February 25, 1945.

72. Buck, Corbino, and Dean, *History of Visual Art in Sarasota*, 71–72.

73. Sarasota Art Association history, 1949 catalog (see note 20).

74. "Ringling Executors Ready to Turn Over Museum to State," *Herald-Tribune*, January 27, 1946.

75. "Ringling Art Place, Home Given State," *Herald-Tribune*, February 10, 1946.

76. Gaddis, *Magician of the Modern*, 52–53, 372–411.

77. "Art Students to Use Museum," *Herald-Tribune*, December 12, 1947.

78. A. Everett Austin Jr., annual report of the Ringling Museum, May 1947.

79. "Sarasota Artists Plan Gallery of Their Work During Season," *Herald-Tribune*, November 23, 1947; "Art Show Today at New Gallery," *Herald-Tribune*,

November 30, 1947.

80. Mildred Kerry, "Art Association Opens Drive for Artist, Layman Members," *Herald-Tribune*, December 10, 1947.

81. "Art Association Maps Plans for Membership Drive," *Herald-Tribune*, December 5, 1947; "250 Visit Gallery at Airport; 12 Pictures Sold," *Herald-Tribune*, December 15, 1947.

82. "Art Will Out—Shirley Proves It," *Tampa Tribune*, June 17, 1951.

83. "Silverwork Noisy, So Artist Paints," *Tampa Tribune*, October 14, 1951.

84. "Florida's First Modern Art Show to Be Here," *Herald-Tribune*, March 14, 1948. Artists included Paul Cézanne, Salvador Dalí, Paul Gauguin, Joan Miro, Piet Mondrian, Claude Monet, Pablo Picasso, Pierre-Auguste Renoir, Pavel Tchelitchew, Max Ernst, Henri Matisse, and Vincent van Gogh.

85. "Exhibit to Show Works of Ringling Art Instructors," *Herald-Tribune*, November 14, 1948.

86. "Artists Guild, Country Club and School of Art," *Herald-Tribune*, November 20, 1948.

87. Sarasota Art Association history, 1949 catalog (see note 20); "Sarasota Artists to Present Work for New Gallery," *Herald-Tribune*, December 10, 1948.

88. "33 Art Works in Circus Show Opening Today" and "Mr. & Mrs. Sherry to Be at Museum Art Show Tonight," *Herald-Tribune*, March 13, 1949.

89. "First Annual Saraphotos Art Review Is Presented," *Herald-Tribune*, March 26, 1950.

90. Leslie Tarr, "Reviewing Sarasota's Art," *Herald-Tribune*, January 15, 1950.

91. Dora Gummerson, "Famed Local Artist To Exhibit On Key," *The Siesta Key Pelican*, November 16, 1972; "Benson Moore, 91, Dies; Restorer of Capitol Paintings," *Washington Star News*, November 3, 1974.

92. Sarasota Art Association history, 1949 catalog (see note 20). The walls were named for their donors: the Glenn Tilley Morse, the Potter D'Orsay Palmer and Honore Palmer Jr., the Harry A. Wisotzkey, and the Vernon King Donnell Galleries.

93. Sarasota Art Association, 1951–52 catalog in author's files.

94. Gaddis, *Magician of the Modern*, 401–403.

95. “Seven Distaff Artists Open Exhibit Today,” *Herald-Tribune*, March 1, 1953; “The Fair Sex Offers a Show,” *Herald-Tribune*, February 19, 1956. Other artists in the Petticoat Painters included Helen Sawyer, Jane Ziegler, Betty Warren Jones Lancaster, Genevieve Hamel, Eve Root, Stella Coler, Judy Axe, Margaret Sturgis, and Martha Hartman.

96. “Seventh Street Gallery Holds Formal Opening,” *Herald-Tribune*, January 11, 1953; “New Exhibition in Sarasota,” *Tampa Tribune*, January 18, 1953.

97. R. H. McKelvey, “Sarasota Art 1953 Review, Sarasota Art Continues Remarkable Growth,” *Herald-Tribune*, March 29, 1953.

98. “Solomon Explores, Leads Artists to New Fields of Thought, Media,” *Herald-Tribune*, February 13, 1955.

99. “Kronberg Award Honors Sawyer,” *Herald-Tribune*, January 22, 1956.

100. In the *Herald-Tribune*: “Rejections Flew Fast at SAA Show,” January 29, 1956; “SAA Show Explores Facets of Painting,” February 5, 1956; “Jury Was Severe in Choosing SAA National Entries,” February 26, 1956.

101. “Sculpture Show,” *Tampa Tribune*, February 2, 1958; “All-Florida Sculpture Exhibit at Bradenton,” *St. Petersburg Times,* March 9, 1958; “The Woman Folk” and “Petticoat Painters” and “Sculpture,” *Tampa Tribune*, February 16, 1958.

102. “Long Boat Key,” *Tampa Tribune*, December 8, 1959; *Painting and Sculpture at the John and Mable Ringling Museum of Art,* March 1–27, 1959, catalog in author’s files.

Chapter 10. Bradenton

1. Camp, “Attack on Braden Castle.”

2. “Departments Will Meet Wednesday at Club,” *Bradenton Herald* (hereafter *Herald*), November 30, 1936.

3. McKelvey is listed in the *Report of the Assistant Secretary of the Treasury to Federal Emergency Relief Administration, December 8, 1933–June 30, 1934*, as an artist, with his address given as 814 44th Street, Bradenton.

4. MacColl, *Art League*, 1.

5. “County Art Club Formed Here Today,” *Herald*, December 23, 1936.

6. “County Art Club Plans Exhibition,” *Herald*, January 6, 1937.

7. MacColl, *Art League*, 2. A partial list of charter members compiled from the *Bradenton Herald* and Betty MacColl includes Ida Almquist, Mrs. Robert Bentley, Ethel Berry, Art and Maurice Bourdeau, Mrs. Rossie Breeze, Julia Tyler Case, Mrs. Joseph Coleman, Katherine Coleman, Arnold Collie, Mrs. O. C. Combs, M. M. Deaderick, Helen Ek, Carl Fraser, Mrs. George Breuster Gallup, Genevieve Hammer, James Heaton Hollingsworth, Dr. C. W. Larrabee, Helen McKelvey, Mrs. H. C. Miller, Paul Myers, Maude Parker, Carol Weaver Pederson, Emma M. Plaisted, A. Schwartz, Katherine Akins Thompson, Julia Trimble, and Mary L. Whittle.

8. “Plans Discussed for Exhibition at Meeting of County Art League,” *Herald*, February 3, 1937.

9. *“*Art League Exhibition Opens Today in Garden Club Rooms at Pier,” *Herald*, February 8, 1937; *Art League of Manatee County, First Annual Exhibition*, catalog in library of the ArtCenter Bradenton.

10. “Exhibit Continues to Draw Good Attendance,” *Herald*, February 12, 1937.

11. “The Art Exhibit,” *Herald*, February 14, 1937.

12. “Shulz Heard by Members of Art Club,” *Herald*, March 3, 1937.

13. See note 6. Betty MacColl indicates the first clubroom was located “above Hampton Brothers Sign Painting Shop at the corner of 13th Street and 3rd Avenue, across from the place where the Manavista Hotel once stood.” The *Herald* indicates the clubroom was over the Braden Hotel; see note 11.

14. “Lovers of Art Find Scenic Luxuries in Land of the Manatee,” *Herald*, December 3, 1939.

15. MacColl, *Art League*, 3.

16. See note 12.

17. “Fine Season Is Predicted Here for Art League,” *Herald*, October 5, 1938; R. H. McKelvey, “Art Notes,” *Herald*, October 23, 1938.

18. R. H. McKelvey, “Art Notes,” *Herald*, November 21, 1938.

19. R. H. McKelvey, “Art Notes,” *Herald*, December 25, 1938; “Formal Opening of Art Gallery Monday Night,” *Herald*, January 1, 1939.

20. George B. Gallup, “M’Kelvey Works of Art Exhibited at Memorial Pier,” *Herald*, January 4, 1939.

21. “Honors Artist,” *Tampa Tribune*, December 2, 1951.

22. “Bradenton’s Art Gets Praise at Daytona’s Show,” *Herald*, October 20, 1940.

23. Anne J. MacColl, “Noted Painter, Lecturer Will Make Home Here,” *Herald,* December 24, 1939; “Contemporary Art of the United States: Collection of the International Business Machines Corporation,” catalog for exhibition in IBM’s Gallery of Science and Art building at the 1939 New York World’s Fair, found at Ringling Museum library.

24. MacColl, *Art League*, 4, 5; “Pageant Parade Pulsates Painter’s Patient Palette,” *Herald*, February 23, 1941.

25. R. H. McKelvey, “Art Notes,” *Herald*, October 16, 1938.

26. “Pictures to Be Shown at the Fair Next Week,” *Herald*, January 4, 1939.

27. Mrs. H. A. Bailey, “At the Zenith,” *Herald*, March 31, 1940.

28. MacColl, *Art League*, 6.

29. R. H. McKelvey, “Art Notes,” *Herald*, January 26, 1941.

30. Anne J. MacColl, “Noted Painter, Lecturer Will Make Home Here,” *Herald*, December 24, 1939.

31. Housewarming Is Held at Studio,” *Herald*, January 2, 1940.

32. “Miss Merrill Returns from Tall Timbers,” *Herald*, October 6, 1941.

33. “R. H. M’Kelvey New Head of Art League,” *Herald*, January 3, 1940.

34. “Exhibition of Art of Mrs. Taylor to Be Held at Pier,” *Herald*, February 4, 1940.

35. “Reception Opens Exhibition of Art Work of Mrs. J. M. Taylor,” *Herald*, February 7, 1940.

36. MacColl, *Art League*, 5.

37. R. H. McKelvey, “Annual Art Exhibition Opens at Pier Gallery,” *Herald*, February 18, 1940; “Over Two Hundred Are Present at Exhibition,” *Herald*, February 19, 1940. Artists contributing oils included Hermina Bailey, E. van N. Baxley, Leona H. Bentley, Rosamond Bishop, Cecile Hall Bradley, Julia Tyler Case, Mrs. O. C. Combs, Ina C. Getman, H. C. Hampton, Ida Tomson Kephart, Laura E. Lock, R. H. McKelvey, Katharine Merrill, Glenn Tilley Morse, Allen H. Newton, Frank Ritchie, Helen W. Shaver, Lutie B. Smith, Bessie Barrington Taylor, Kathe Thompson, Tommy Thompson, Adele Van Fleet, Emma Jane Warner, Carol Weaver, Harrison West, and Mary L. Whittle.

38. “Bradenton Friends of Art Plan Organization,” *Herald*, November 17, 1940; “Palm Beach Art League Extends Thanks to ALMC,” *Herald*, December 29, 1940.

39. “Art Exhibition Opens Sunday Afternoon in Old Wallace Theatre,” *Herald*, March 22, 1940.

40. R. H. McKelvey, “Art Notes,” *Herald*, November 1, 1940; “Reception Opens Art League’s National Art Week Exhibition,” *Herald*, November 25, 1940.

41. R. H. McKelvey, “Works of Art by Hundreds Assembled for Convention of the Florida Federation,” *Herald*, December 1, 1940.

42. “Federation of Art State Convention Ends with Banquet,” *Herald*, December 8, 1940.

43. “Art Lovers Find Superb Settings and Camaraderie,” *Herald*, December 1, 1940.

44. “Art Notes,” *Herald,* February 20, 1941.

45. “Katharine Merrill Wins Two Awards at Exhibit,” *Herald*, December 7, 1941.

46. “Spectators at Open Work-shop Thrill to Artists in Action,” *Herald*, November 21, 1941.

47. MacColl, *Art League*, 6.

48. In the *Herald*: “Annual Exhibition of Art League to Open Tuesday Night at Pier Gallery,” February 28, 1943; “Art League Moves to New Quarters on Tenth Street,” August 1, 1943; “Service Men’s Center to Be Moved to Pier,” July 1, 1943.

49. MacColl, *Art League*, 7; “Plans Are Announced for Annual Exhibition of Local Art League,” *Herald*, February 21, 1944.

50. MacColl, *Art League*, 8; "Shulz Heard by Members of Art Club," *Herald*, March 3, 1937; "G. Harvey Schultz Elected Head of Art League," *Herald*, January 4, 1939.

51. "Choice Pictures of Art Exhibit Announced," *Herald*, March 19, 1944; "Open House Today Opens Exhibit in Art Gallery," *Herald*, January 14, 1945.

52. MacColl, *Art League*, 8.

53. "Art Winners Named for Prizes Given by Local Firms," *Herald*, March 17, 1946.

54. "Indian Relics, Weapons Featured in Extensive Museum in Bradenton," *Herald*, November 30, 1947.

55. MacColl, *Art League*, 8.

56. "Famous Artist David Burliuk Visits Beach," *Herald*, February 1, 1948; "Art League Will Be Addressed by Noted Artist," *Herald*, February 15, 1948.

57. "Interest Running High in Approaching Burliuk Show," *Herald*, February 1, 1959.

58. "Island Art Club Open Show Is Set Tomorrow," *Herald*, January 26, 1951; "Art Club Show Opens Saturday in Anna Maria," *Herald*, January 27, 1952.

59. www.islandartleague.org. Early exhibiting members of the Anna Maria Island Art Association included Al Bare, Rosemary Bare, Jane Brewer, Talbot Brewer, Mary B. Brown, Margaret Burnham, Mrs. Gerald Cigarran, Joseph Cochran, Robert Craig, L. R. DeWolf, Marie Goetschius, Agnes Hart, Wina Hervey, Harold Igo, Sara Igo, Alfred Martin, Nan Mason, F. L. McQueen, Louise Patzke, Bruce Penney, Marcia Power, Caroline Rose, E. L. Rose, Anne Rowe, Bette Russell, Roger Stonehouse, John Striebel, Nahum Tschacbasov, and Edith Woods.

60. "Art League Calls Special Meeting Tuesday Night," *Herald*, January 28, 1951.

61. Catalog in ArtCenter Manatee library.

62. "Exceptional Work Turned Out by Water Color Class," *Herald*, November 26, 1950.

63. "Water Color Show Opens Tuesday at Art Gallery," *Herald*, January 21, 1951; "Art Center Today Honors Two Women Painters," *Herald*, January 15, 1956.

64. "Water Color Show Opens Today at Art Gallery," *Herald*, December 17, 1950.

65. "Mrs. Lee Parker's Paintings to Be Exhibited 10 Days," *Herald*, January 15,

1951.

66. “Waterfront Picked for Library Site,” *Sarasota Herald*, January 9, 1973.

67. MacColl, *Art League*, 9.

68. “Maj. Earl Haag Dies; Burial to Be at Bay Pines,” *Herald*, April 11, 1953.

69. “Major Haag Enters Oil Painting in Florida Exhibit,” *Herald*, February 7, 1952.

70. “Kellogg Receives Award from Pulp and Paper Group,” *Herald*, February 7, 1954; “Hernando’s Helpers,” *Herald*, January 29, 1960.

71. Roy Kellogg gave $5,000 for the gallery that bears his name, and Eleanor Whitney (Mrs. Cornelius Vanderbilt Whitney) secured another $5,000 from the Gertrude Vanderbilt Whitney Foundation in New York to finance a second gallery dedicated to the memory of her father, Dr. George Searle. Eleanor Whitney grew up in Bradenton.

72. “Artist from Noted Literary Family,” *St. Petersburg Times*, September 21, 1958.

73. “Lecture on Portraits,” *Tampa Tribune*, February 15, 1953.

74. In the *Tampa Tribune*: “Oil Exhibit,” June 8, 1958; “One Man Show,” January 10, 1960; “Eugene White,” January 21, 1961.

75. “New Art Center Construction May Soon Begin,” *Herald*, November 30, 1954; “Art League to Break Ground for New Center,” *Tampa Tribune*, December 5, 1954; “League Will Vote on Art Center at Meet Tonight,” *Herald*, January 4, 1955.

76. “Art League Opens Annual Exhibit; Awards Are Made,” *Herald*, January 17, 1955.

77. “Riverview Artist Takes Grand Prize at Fair,” *Tampa Tribune*, February 3, 1950; “Festival Award Winners to Exhibit,” *St. Petersburg Times*, February 3, 1957.

78. “Water Color Exhibit,” photo caption, *Tampa Tribune*, February 16, 1958; Pat Fries, “Art Will Out—Shirley Proves It,” *Tampa Tribune*, June 17, 1951.

79. “Oreta Williams,” *Tampa Tribune*, January 24, 1960.

80. “Sculptor Leslie Posey Believes in Realism,” *St. Petersburg Times*, February 3, 1957; “Sculptor Does Not Chip and Chisel but, Instead, Builds from Within,”

Sarasota Herald-Tribune, February 6, 1949.

81. "Kellogg Again Named President of Art League," *Herald*, April 6, 1955.

82. "Art League Opens Drive by Mail for Center Fund," *Herald*, February 27, 1955.

83. MacColl, *Art League*, 11–13.

84. Francis Owen, "Handsome Art Center Will Be Dedicated at 3 This Afternoon," *Herald*, October 30, 1955; Francis Owen, "Dedication of Art Center Attracts Large Attendance," *Herald*, October 31, 1955.

85. "Across the Editor's Desk," *Herald*, November 1, 1955.

86. "Art Center Exhibit, Reception to Honor Four Young Artists," *Herald*, March 4, 1956.

87. Ibid.

88. Myrtle B. Faithful, "Island Artist Betty Bauman in Napier Show," *Herald*, February 21, 1960.

89. "Two-Man Art Show Opens at Longboat," *Herald*, January 10, 1960; "Juried Exhibit Is Featured at Art Center," *Herald*, February 7, 1960.

90. "All of Rouault Art on Display at Center Today," *Herald*, April 8, 1956; "More Classes Added to Art League School," *Herald*, January 6, 1957.

91. "Ralph H. M'Kelvey, Museum Director," *New York Times*, April 9, 1957.

92. "Bradenton Exhibition Honors Ralph McKelvey," *St. Petersburg Times*, February 28, 1958; Panky Glamsch, "Gulf Coast Art Center," *Tampa Tribune*, May 4, 1958.

93. Peri Tucker, "McKelvey Puts Vim in Art Center," *St. Petersburg Times*, January 7, 1957.

94. "Bradley Exhibit Scheduled at Art Center Tomorrow," *Herald*, March 2, 1960.

95. Francis Owen, "Bradenton Facilities for Art Study Impress London Expert," *Herald*, January 26, 1956.

Chapter 11. Clearwater

1. Young, *Florida's Pinellas Peninsula*, 58.

2. Foreword to *Mary Bruce Skinner: One Woman Retrospective Exhibition*, catalog for Clearwater Art Museum exhibit, January 1–15, 1947, in files of Gulf Coast Museum of Art (hereafter GCMA files), Largo, Fla.

3. "Garden City—There Is Only One Pinellas Peninsula," *Clearwater Evening Sun*, February 14, 1925.

4. "I. Hamilton, Artist, Will Exhibit Latest Paintings on Friday," *Clearwater Evening Sun*, March 19, 1925.

5. "Memorial Windows Dedicated," *Clearwater Evening Sun*, January 28, 1925.

6. "Woman's Club Entertained Last Evening," *Clearwater Evening Sun,* February 21, 1925; "Art Club Members Are Entertained," *Clearwater Sun* (hereafter *Sun*), January 9, 1926.

7. "Local Women's Club Secures Noted Picture," *Sun,* January 27, 1926; "'The Only Hope' Painting Is Unveiled in Clearwater at Interpretive Service," *Sun*, February 1, 1926

8. www.askart.com, s.v. "Garesche, Marie."

9. "Women's Club Features Art Exhibit at Meeting," *Sun*, January 1, 1928; "Floral Subjects Are Shown in Miss Garesche's Exhibit," *St. Petersburg Times*, February 22, 1935.

10. "Miss Garesche Gives Art Talk," *Sun*, January 5, 1930.

11. "Art Exhibit at Belleview Hotel," *Sun*, February 19, 1932.

12. "Group Visits Art Museum," *Sun*, January 24, 1932.

13. www.askart.com, s.v. "Van Dressler, William"; "Many View van Dreser [*sic*] Portraits at Art Center," *Florida Times Union* (Jacksonville), January 10, 1932; "Willson and King Win Art Prizes," *Palm Beach Post Times,* January 5, 1941.

14. "Art Club Plans Foreign Exhibit," *Sun*, January 5, 1933; "Many Articles in Art Exhibit," *Sun,* January 8, 1933; "Art Club Gives Foreign Exhibit," *Sun*, January 12, 1933.

15. "Local Artists to Exhibit Work," *Sun*, February 20, 1933; "Club Announces Art Exhibits," *Sun*, February 26, 1933; "Art Shown at Woman's Club," *Sun*, March

1, 1933. Clearwater artists exhibiting included Marie Garesche, Mrs. Robert Leach, Isabel Dillard, Mrs. Julius D. Dreher, Mrs. H. Luther Smith, Mabel Dodds, Leila Gibbs, Elizabeth Hobart, H. S. Northrop, Maude Kennicott Reid, Ruth Mighell, Frank Duhme, Olive Holbert Chaffee, Roy Chaffee, and Susie B. Gage. Mrs. L. M. Howes and Harriet M. Hargett from Dunedin also exhibited.

16. Mrs. H. Luther Smith, "Art Painting of Local Scene," *Sun*, February 28, 1933; "Local Artists to Show Work," *Sun*, April 19, 1933.

17. "Paintings Seen at Studio Teas," *Sun*, January 11, 1934.

18. "Many Guests Attend Art Tea at Plunkett Home," *Sun,* February 22, 1934.

19. "More Murals Sought for City Hall," *Sun,* January 3, 1935; "Murals Program to Draw Officials," *Sun*, January 23, 1935, Lennie Bennett, "A Legacy Takes Flight," *St. Petersburg Times*, October 13, 2002.

20. "Artists Organize Club for Work," *Sun*, February 5, 1935. Other charter members included C. K. Van Nortwick, George C. Hargett, Harriet M. Hargett, Mona Hawkins, Jeannette Berte, Ethel Cozart Harralson, Gordon Wallis, Theodore H. Skinnner, Doris Lee, Stanley Dort, George S. Hodges, Bertha Warner Hodges, and Dana Burgess.

21. "Art Club Honors Miss Marie Garesche," *Sun,* February 25, 1935.

22. "Author-Artist Praises Art Exhibit," *Sun*, March 8, 1935; "Nearly 1000 at Art Exhibit Sunday," *Sun*, March 11, 1935; "Art Exhibit Has Various Types of Work," *Sun*, March 14, 1935. Exhibitors included Miss A. N. Hawkins, Mrs. H. Luther Smith, Stanley Dort, Mary L. Carpenter, H. D. Sleeper, Gordon Wallis, Marie R. Garesche, C. K. Van Nortwick, Sewell Ford, Bruel Frederick, Faith Ramsay Frederick, Stanley Turner Scott, George and Harriet Hargett, Susie B. Gage, Victor J. Lawrence, Donald Alvord, and Winifrid Zogbaum.

23. "Clearwater Art Exhibit Begins," *Sun*, March 7, 1935.

24. "Etchings Will Feature Display at Art Club," *St. Petersburg Times*, April 20, 1947; "Two Artists Draw Steady Visitor Flow," *St. Petersburg Times*, December 5, 1948.

25. "Art Exhibit Is Due to Open This Week," *Sun*, January 12, 1936. Hartley's donated painting was *Greek Village, Tarpon Springs.*

26. "Clearwater Art Museum Opens with Reception," *Sun*, January 23, 1936; "Art Museum to Be Free to Public," *Sun*, February 14, 1936; H. D. Sleeper, "Two

Days Left for Museum Display," *Sun*, February 4, 1936.

27. "Artist Praises Clearwater Art Museum," *Sun*, January 26, 1936.

28. "New Exhibition Will Open Monday," *Sun*, February 26, 1936.

29. "Skinner Chosen Head of Art Club," *Sun,* February 5, 1936. Members of the Art Club included Mrs. H. Luther Smith, Stanley Turner Scott, Doris Lee, Susie B. Gage, Lucy Shryeck, Adelia Brownell, George and Harriet Hargett, Marie von Lengerke, Anton von Benst, Lee Malone, Charles R. Vaughan, Donald W. Hirleman, Mena Hawkins, C. M. Nelson, C. K. Van Nortwick, Mrs. George E. Hammond, H. D. Sleeper, Elizabeth Simmons, Doris Brown Malone, Mrs. Gordon Wallis, and Mrs. C. K. Van Nortwick.

30. H. D. Sleeper, "Local Artists' Paintings on Display," *Sun*, February 23, 1936.

31. "To Show Group of New York Paintings," *Sun,* December 13, 1936; "Over 600 Visit Metropolitan Exhibit," *Sun*, January 24, 1937.

32. "Coe Paintings Placed on Display," *Sun*, February 9, 1936; Doris Brown Malone, "Artist Visits Clearwater Museum," *Sun*, January 17, 1937.

33. "New Exhibition Will Open Monday," *Sun,* February 26, 1936; "Reception for Artist Tonight at Museum, *Sun*, February 27, 1936.

34. "Hartley Exhibit Is to Open Monday," *Sun*, February 29, 1936; "Artist Paints World-Wide Subjects," *Sun*, March 1, 1936; H. D. Sleeper, "Hartley Exhibit Defined by Sleeper," *Sun*, March 7, 1936.

35. Josephine Alexander, "Mrs. C. Shillard Smith's Dreams Come True as Art Center Grows," *Tampa Tribune*, March 18, 1951; Doris Brown Malone, "Art Exhibit Is Described by Mrs. Malone," Sun, February 7, 1937; "Reception at Clearwater Museum to Meet Artists," *Sun*, February 8, 1937.

36. "Reception at Art Museum Tonight," *Sun*, February 11, 1937; "Reception Held for Museum Patrons, *Sun,* February 12, 1937.

37. Doris Brown Malone, "Reception to Open Annual Exhibit," *Sun*, February 14, 1937; "Local Artists Will Exhibit Works," *Sun*, February 15, 1937.

38. Clearwater Art Museum, summary of activities, 1938–39, GCMA files.

39. Clearwater Art Museum summary, 1940–41, GCMA files.

40. "Belleair Tract Is Donated for Art Museum," *St. Petersburg Times*, March 23,

1941.

41. Florida Gulf Coast Group annual exhibition catalogs, 1945–1950, GCMA files; "Pinellas County News, Gulf Coast Paintings Go on Exhibit at Clearwater, Then Head to California," *St. Petersburg Times*, November 19, 1942. The Florida Gulf Coast Group members exhibiting together for the first time in April of 1941 at the Clearwater Art Museum in the Chamber of Commerce building included Paul Bartlett, Katharine Merrill, Truman Fassett, Ralph H. McKelvey, Louise Joy Penrose, Georgine Shillard, Henry White Taylor, Peter Cook, Loran Wilford, Lois Bartlett Tracy, and Dorothy and Hilton Leech.

42. Clearwater Art Museum summary, 1940–41, GCMA files; "Prizes Awarded for Paintings at Museum," *Sun*, February 10, 1941.

43. "14 N. C. Wyeth Paintings Displayed at Art Museum," *Sun*, March 12, 1941.

44. "Artist Group Exhibits at Museum," *Sun*, February 21, 1943.

45. "[?]," *St. Petersburg Times*, December 16, 1943.

46. GCMA files.

47. GCMA files.

48. GCMA files. Artist members of the Clearwater Art Museum in 1945 included Paul Bartlett, Alida Conover, Lily S. Converse, Arthur Covey, N.A., Truman Fassett, Caroline Forster, Faye M. Henthorne, George Snow Hill, Polly Knipp Hill, Louise Metcalf Isom, Selma Lee, Dorothy Leech, Hilton Leech, Mayme Sellers Leonetti, W. Ronald Locke, Winifred Offord Long, E. Goodsell Mack, Grace C. Mack, Ralph H. McKelvey, Katharine Merrill, F. Townsend Morgan, Ethel Peacock, Blanche R. Pleasants, Joel W. Reichard, Edith Richcreek, Edith J. Roddy, Helen Sawyer, Philip Ayer Sawyer, Wells M. Sawyer, Wayne Seese, Georgine Shillard, Margaret Sinclair, Margaret Sturgis, Lois Bartlett Tracy, S. Weinstein, and Olivia M. Whitaker.

49. "Belleair Art Center Ready to Effect Expansion Plans," *St. Petersburg Times*, January 14, 1951.

50. Ibid.

51. "Member Exhibition Prizes Awarded for Art Works," *St. Petersburg Times*, March 20, 1949. John Hall Jones Memorial Awards winners were, 1st, Elden Rowland, oil, *Margaret*; 2nd, Winfield Scott Clime, *Off to the Woodlot*;

3rd, Paul F. Seavey, portrait, *Hilda Simms*. Special mention for sculpture went to James Savage-Jones, *Wings and Waves*, and honorable mentions to Polly Knipp Hill, *Miss Martha James*; Helen Ord, *Hills* (oil); and Bill Dwyer, *Seed Planes* (nonobjective watercolor).

52. "Clearwater Forges Ahead," *Art Digest* 23, no. 15 (May 1, 1949).

53. "Gulf Coast Art Center to Be Dedicated Today," *St. Petersburg Times*, December 18, 1949.

54. "Metropolitan Museum Masterpieces Will Be Shown by Clearwater Group," *St. Petersburg Times*, December 31, 1950.

55. Ralph Reed, "Belleair Art Center Ready to Effect Expansion Plans," *St. Petersburg Times,* January 14, 1951.

56. Ibid., "Offer Art Scholarship Class for High School Students," *Sun,* January 19, 1950.

57. "Art Exhibit Opening Today," *St. Petersburg Times*, February 18, 1951.

58. "Styles in Art," *Tampa Tribune*, April 15, 1951.

59. "Robert Sprague," *Tampa Tribune*, December 30, 1951.

60. Donahue, *William Pachner*; "At Gulf Coast," *Tampa Tribune*, November 18, 1955.

61. "Faculty Exhibits," *Tampa Tribune*, February 3, 1952.

62. "Announce Winners," *Tampa Tribune*, March 16, 1952; "Art Group's Annual Show Opens Today," *Sun*, March 2, 1952.

63. Ernest A. Lilley, Director of Public Relations, Florida State College, Lakeland, Florida. "Twenty Water Colors By Dixie Cooley, November 28 Through December 11, 1948. Art Building, East Campus, Florida Southern College, Lakeland, Florida." Press Release in the files of the author.

64. Pat Gray, "Reception To Honor Dixie Cooley," Tampa Tribune, March 2, 1952; "One-Man Exhibit Opens Tomorrow, St. Petersburg Times, March 11, 1951; "Dixie Cooley In St. Petersburg," Tampa Tribune, November 2, 1952; "Gulf Coast Art Center," Tampa Tribune, February 17, 1957.

65. "Four Tarpon Springs Artists Display Work at County's Welcome Center," *St. Petersburg Times*, January 18, 1953.

66. Peri Tucker, "Smith-Banta Show Typical of Rockport-Gloucester," *St. Petersburg Times*, February 12, 1956; "Stained Glass Exhibition," *Tampa Tribune*, April 5, 1953; "Two-Man Show," *Tampa Tribune*, November 25, 1951; "Watercolor Show In Winter Haven," *Tampa Tribune*, April 27, 1952.

67. "Famed Muralist Reaps Art Honors," *St. Petersburg Times,* February 11, 1951; Peri Tucker, "Noted Muralist, Though 79, Has Contagious Enthusiasm," *St. Petersburg Times*, February 24, 1957.

68. Nancy Taylor, "Grandma Moses Exhibition to Open in Belleair Today at GCAC," *Tampa Tribune*, April 12, 1953.

69. Lillian Blackstone, "Local Art Club Opens 35th Season Today With Public Reception," *St. Petersburg Times*, October 11, 1953; "Paul Seavey Will Reopen Art Classes," *St. Petersburg Times*, January 16, 1955.

70. See note 69.

71. "Largo's Gulf Coast Museum of Art Falls to Lack of Visibility, Economy," *St. Petersburg Times*, February 1, 2009.

72. Ibid.

Chapter 12. Orlando

1. Gore, *From Florida Sand to "The City Beautiful,"* 4–6, 87, 93.

2. Winter Park Public Library, www.wppl.org/wphistory/founders.html, s.v. "Alonzo W. Rollins"; Rollins College, tars.rollins.edu/aboutrollins/heritage.shtml.

3. "Brief Outlines of Work Offered by the Art Department," January 1959, Rollins College archives. Rollins archives document the further development of the art department: Minnie Hobbs was teacher in 1895–96 and Alice E. Guild from 1896 to 1905. Under Miss Hobbs the department became the School of Art, with a regularly graded three-year course. Drawing, painting in oil or watercolor, and china painting were taught and a certificate granted. In 1902 the name of the department became the School of Fine Arts. Grace L. Lainhart taught from 1905 to 1908, offering modeling and casting from antique and life models. In 1906 an art studio was build, largely by Miss Lainhart. Ethel M. L. Kendall taught in 1908–9, and Catherine A. J. Brebner from 1909 to 1918, with Ray Mary Twitchell filling in for Brebner in 1913–14.

4. Florida Federation of Art Records, 1928–1965, Special and Area Studies Collections, P. K. Yonge Library of Florida History.

5. "All Attendance Records Broken at Fair: Fine Arts Show," *DeLand Daily News*, January 28, 1926; "Local Artist Gives Art Exhibit Here," *DeLand Sun*, October 19, 1923.

6. Frankel, *Old Florida Pottery*, 77.

7. "Bateman Foster,"*Orlando Morning Sentinel,* March 14, 1925.

8. "Florida Federation of Art," *Florida Times Union* (Jacksonville), n.d., in author's files; "Mrs. Newby, Noted in Art Circles, Dies," *Orlando Morning Sentinel* (hereafter *Sentinel*), February 25, 1952; "A Brief Biography of Ruby Warren Newby," Fine Arts folder, Special Collections, Olin Library, Rollins College.

9. Tuttle, "Smudging to Success."

10. "Orlando Art League Is Founded at Library Meeting," *Orlando Evening Reporter Star* (hereafter *Star*), January 16, 1924; Orlando Art Association constitution, Special Collections, Orlando Public Library. Officers of the Orlando Art Association included Mrs. Lu Halstead Jerome, president; Mrs. C. P. Schuller, 1st vice president; Mrs. W. T. Jamieson, 2nd vice president; Mrs. Florence Hudson, secretary; and Mrs. Ruby Warren Newby, treasurer.

11. "Orlando People Gather to Honor Celebrated Artist," *Sentinel*, April 8, 1924.

12. "Art Association Poster Exhibit Open," *Sentinel*, March 25, 1924.

13. "Art Association Had Splendid Meeting," *Star*, May 5, 1924.

14. Hagedorn, *Sam Stoltz*, 1–38.

15. Harry E. Fitzgerald, "Orlando Winter Residents, Log Cabin Homes, Orlando Is City of Pretty Homes with Every Type of Architecture Represented," *Orlando Sentinel and Reporter Star* (hereafter *Sentinel-Star*), April 2, 1933; W. M. Glenn, "Close-Ups of Orlando," *Sentinel*, August 2, 1931.

16. "Art Association Holds Reception in Honor of Artist Wintering Here," *Star*, January 13, 1926.

17. "Clever Oils, Watercolors and Portraits on Exhibit This Week," *Star*, February 28, 1926.

18. Florida Federation of Art Records, 1928–1965, Special and Area Studies

Collections, P. K. Yonge Library of Florida History.

19. "Self-Expression Watchword at 'Insanitorium of Art,'" *Sentinel-Star*, February 27, 1949; "Recordings Not Drawings, Artist Says of His Work," *St. Petersburg Times*, December 24, 1950; "Fate of Unusual Artist's Studio Will Be Determined in June," *Tampa Tribune*, April 12, 1959.

20. Charles Hosmer Morse Museum, *Hugh F. McKean*, 5–6, 37–38; Twardy, *Jeannette Genius McKean*.

21. *Rollins College, Winter Park, and Students' Art Club, Tampa, Present the Paintings of Jean Jacques Pfister*, catalog, Special Collections, Olin Library; "Mrs. Pfister Plans Miami Art Exhibit," *Sentinel-Star*, March 12, 1934; Doris Reno, "Paints Mountain Scenes but Content with Miami," *Miami Herald*, June 16, 1946.

22. See note 20.

23. "Tea Today Will Launch Art Exhibit," *St. Petersburg Times*, January 23, 1949.

24. Twardy, *Jeannette Genius McKean*, 30, 66.

25. "Mrs. Huntley's Exhibit Opens on Tuesday," *Sentinel-Star*, February 29, 1948; "Floridian Is Winner of Honor for Art," *Florida Times Union*, Jacksonville, May 8, 1947.

26. Lisanne Renner, "Nature Whispers in Artist's Ear," *Sentinel*, November 18, 1986; Denise Hall, "A Rare Bird: The Art and Life of Joy Postle," *Reflections* (Orange County Regional History Center) 7, no. 2 (Spring 2009): 7–10; "Joy Postle Blackstone Dies—Poet, Painter of Wildlife," *Sentinel*, June 6, 1989.

27. Postle, *Fine Feathers*, 3.

28. Kitty Henry, "For and About Central Florida Women," *Sentinel-Star*, February 1, 1948.

29. Kitty Henry, "For and About Central Florida Women," *Sentinel*, March 2, 1948.

30. Wyndham Hayward, "New Hampshire Artists' Works Prove Interesting," *Sentinel*, March 25, 1948.

31. "Exhibit Spotlights Local Art Talent," *Sentinel,* February 13, 1949; "Art Work to Be Shown," *Sentinel*, February 21, 1952.

32. Albin Polasek Museum & Sculpture Gardens, polasek.org.

33. "American Art on Display," *Sentinel*, March 5, 1950.

34. "Art Association to Exhibit Work," *Sentinel*, March 12, 1950; "Treasure of Nantahala," *St. Petersburg Times*, March 12, 1950; "Artistic Orlando," *Reflections* 7, no. 2 (Spring 2009): 5–6.

35. "Mrs. Newby, Noted in Art Circles, Dies," *Sentinel,* February 25, 1952.

36. "Art Work to Be Shown," *Sentinel*, February 21, 1952.

37. "Noted Artist to Speak at Art Meet," *Sentinel*, February 22, 1952.

38. E. Fairfax Davenport, "Art Leader Urges Orlando to Take Cultural Leadership," *Sentinel*, February 17, 1952.

39. Hazel Bowman, "Orlando Launches Drive for Art Center," *Tampa Tribune*, May 6, 1956.

40. McKean, *The Lost Treasures of Louis Comfort Tiffany*, prologue, introduction to new edition, 11-16, 131.

41. "Jeannette Genius McKean, Doctor of Fine Arts," citation for Rollins College Commencement, June 1, 1962, Fine Arts folder, Special Collections, Olin Library.

42. "Orlando Association," *Tampa Tribune*, May 27, 1956; "Artist Carl S. Bolander to Address Winter Park Realtors Next Tuesday," *Sentinel*, January 3, 1980.

43. "One-Woman Exhibit Scheduled," *Sentinel*, February 9, 1958; "Exhibition by Winter Park Artist Opens at Center," *Daytona Beach Sunday News-Journal*, February 22, 1959.

44. "Last Chance for You to Join Sidewalk Art Festival," *Sentinel*, February 28, 1960.

45. Ruth Smith, "Profiles: She Sculpts—Hubby Paints," *Sentinel*, March 6, 1959; "Artists Plan Local 'Village' on Park Ave.," *Sentinel*, February 7, 1960.

46. Leigh Richmond, "Greenwich Village on Park Avenue: Gaiety, Talent Combine," *Sentinel*, March 6, 1960.

47. Twardy, *Jeannette Genius McKean*.

Chapter 13. Daytona Beach

1. *Tropical Colors: Images of Cuba, Florida and the Bahamas, 1898–1904*, a collection of prints and photographs at the Historical Museum of Southern Florida.

2. "Mrs. Harris, Pioneer, Dies," *Daytona Beach Evening News* (hereafter *News*), March 9, 1932.

3. In the *Daytona Gazette-News*: "Mr. and Mrs. Wilcox, of Elmira, New York, have rented the Craig cottage for the season," December 3, 1904; "J. Ralph Wilcox, of Elmira, N.Y. has bought a lot in Goodall," March 11, 1905; "Messrs. J. Ralph Wilcox and C. H. Willson are awaiting the arrival of some photographic material to make a boat trip up the Ocklawaha," May 6, 1911; "J. R. Wilcox floating studio, the Manatee," December 7, 1912; "Mr. and Mrs. J. Ralph Wilcox have again opened their winter residence on the Halifax," September 25, 1914.

4. Fred Booth, "The Golden Age of Racing," *Daytona Beach News-Journal* (hereafter *News-Journal*), February 8, 1953.

5. "Don Emery, Artist, Dies," *News*, September 7, 1956; "Don J. Emery Memorial Exhibit Opens Today," *News-Journal*, December 30, 1956.

6. "Daytona Highlands, A Series of Portraits Illustrative of Florida's Most Unique Project," *Daytona Beach Journal*, January 10, 1926.

7. Daytona Beach Art League, *History of the Daytona Beach Art League As Seen Through Newspaper Articles, Minutes and Interviews*, n.d.

8. "Yowell-Drew's Art Exhibit, Three Days Only" and "27 Artists Will Display Work in Local Show," *News-Journal*, February 7, 1932.

9. "Local Art Show Holds a 'Varnishing Day,'" *News*, February 8, 1932.

10. "Scores Visit Art Show; Organization Planned," *News*, February 9, 1932.

11. "Art Show Will Last a Week," *News*, February 10, 1932. Artists exhibiting were Elizabeth Gray, Helen Russ Wotherspoon, Rena Allen, Don Emery, Charles M. Barnitz, Clarke H. Garnsey, Edith May Kester, A. W. Cowdy, Dr. G. W. Parker, Harold Decker, Marian Decker, Erin O'Moore, Mrs. E. G. Harris, F. F. Matthews, Helen Van Valzah, Geraldine Norton, Mary F. Moore, D. M. Porter, John A. Rogers, Beth Eastman, Helen T. Shear, Stanley Escudero, A. Bell, R. L. McKelvey, Lillian Putnam, E. H. Crandall, E. C. Sutherland, Lois Bartlett Tracy, A. P. Gardiner, Mrs. M. S. Attwood, J. C. Cone, Ann Barlow, Bertha Scharles, M. Stewart, A. N. Dobbins, Dorothy Morton, E. M. Whitcomb, Everett Currier Brown, David Talmage, W. L. Ames, Mrs. E. L. King, Mr. G. E. Dyer, and H. N. Gallie.

12. Peri Tucker, "McKelvey Puts Vim in Art Center," *St. Petersburg Times*, January 6, 1957.

13. "Plan Artists' Mart Here April 1, Art League Asks Other Groups to Exhibit Pictures," *News-Journal*, March 26, 1933; "Modernist Burlesques to Be an Art Mart Feature," *News*, March 30, 1933.

14. "First Art Mart a Huge Success," *News-Journal*, April 2, 1933. Those exhibiting were Don J. Emery, Mrs. Beth Eastman, Miss Helen Van Valzah, W. L. Ames, Mrs. Edith May Kester, Miss Bertha Scharles, Mrs. F. A. Goodjon, Mrs. Stanley Strother, Mrs. Isabelle Van Dyke, Miss Elizabeth Rogers, Miss Frances Rogers, Charles Cusic, Mrs. T. P. During, Miss Zandra During, Mrs. B. H. Hubbard, Miss Catherine Eastman, H. Ralph Nutting, Miss Jane Ellsworth, J. W. Doederlein, R. H. McKelvey, Mrs. Rena Allen, F. F. Matthews.

15. "Hear Don Emery," *News-Journal*, January 20, 1935; "Don Emery to Be Palmetto Club Speaker," *News-Journal*, March 14, 1937.

16. In the *News*: "Art Exhibit Opens Tuesday, League to Show Best of Its Work," March 4, 1937; "Many View Exhibits at the Art Show," March 16, 1937; "Checks Mailed to Art Winners," March 17, 1937. The exhibitors were Sara C. Potts, William L. Ames, Mrs. Edward L. Thompson, Miss Effie C. Trader, Mrs. Robert Pellett, Miss Bertha Scharles, William Ward, Gladys Peet Carpenter, Ernestine Sutherland, Clarke H. Garnsey, Frederick Doederlein, Isabelle Van Dyke, Marian McKenzie Heywood, Don J. Emery, Walter de Wolfe, Joy Miller, Rev. C. W. Sullivan of the First Methodist Church, Robert Orrell, Victor N. Camp, Ferris J. Meigs, Richard H. LeSesne, William L. Coursen, and Donald Stanley.

17. "An Exhibit of Indian Painting," *News*, April 28, 1938; "A New Exhibit at Art Center," *News-Journal*, February 5, 1939; "Art Exhibitor to Have Preview Tea Tomorrow," *News-Journal*, February 26, 1939; "Prizes Awarded at Art Exhibit, Joy Miller Wins First for Portrait," *News*, February 27, 1939. Exhibitors included Madeline Bakewell, Genevieve Carhart, Marie L. Davis, Beth Eastman, Clarke Garnsey, Stanley Glosser, Deborah Hubbard, Ednah C. Hubbard, Louise Jenkins, Mrs. E. L. King, Jessie B. Jones, Karen Joy Miller, Ruth Collings Pleasonton, Sara C. Potts, Bertha Scharles, Nell Thompson, Jeanette Stones, Isabelle Van Dyke, Neil Pooser, E. L. King, and Victor King.

18. Don J. Emery, "Art Center to Open New Home," *News-Journal*, January 14, 1940.

19. Don J. Emery, "Tingler Oils Go on Exhibit at Art Center," *News-Journal*, February 18, 1940.

20. Need James Calvert Smith reference.

21. “Cartoonist to Lecture Here,” *News-Journal*, January 21, 1940; “Nostagia at the Art Center,” *News-Journal,* October 6, 1974

22. “Fred D. Marsh to Speak at Fine Arts,” *News-Journal*, February 25, 1940; “Prizes Are Awarded in Art League’s Exhibit,” *News*, March 18, 1940.

23. Eola M. Kennedy, “Dedication of Smyrna Center Is Gay Scene,” *News*, March 17, 1941.

24. “Art Leaguers Prepare for Annual Show,” *News-Journal*, March 9, 1941; “60 Pictures in Local Art Show,” *News-Journal*, March 16, 1941.

25. “Art League to Open Annual Exhibit,” *News-Journal*, March 1, 1942; “Art League Exhibit Opens Today at Art Center,” *News*, March 2, 1942.

26. “Isabelle Van Dyke Wins Art League Grand Prize,” *News*, March 22, 1943; “Art League Opens Annual Exhibit at New Casino,” *News-Journal*, February 27, 1944.

27. See note 7.

28. “Henry Saltzman School of Art,” *News-Journal*, November 24, 1946; “Art Exhibit to Open at Studio,” *News-Journal*, January 12, 1947. Students exhibiting included J. E. Madden, Patsy Taylor, Glory Bauer, Hugh Williams, Betty Maffei, Betty Adams, Elbert Elliot, Clare Brown, Kendall Thompson, M. D. Dunn, M. F. Prioleau, J. Van Buskirk, P. Wishnefsky, Joan Isaac, Gaylon Howe, and Dorothy Swain.

29. “Fraser Paintings Are Pilot Club Program,” *News-Journal*, February 24, 1946; Liliane R. Davidson, “Ormond War Memorial Open Sunday; Malcolm Fraser Paintings on Display,” *News-Journal*, December 22, 1946; “Ormond Art Gallery Will Open Sunday,” *Florida Times Union* (Jacksonville), December 28, 1946.

30. “Art League to Launch Drive for New Center,” *News-Journal*, January 12, 1947.

31. “Art Leaguers Give Annual Luncheon,” *News-Journal*, March 2, 1947.

32. “Winners Picked in Art League Annual Exhibit,” *News*, April 7, 1948.

33. *Exhibition of Paintings by Don J. Emery*, Daytona Beach Art Center, January 23–February 4, 1949, catalog in Daytona Beach Art Center files.

34. “Emery Jr. to Talk at Art Center Show,” *News-Journal*, February 6, 1949.

35. “Professional and Lay Judges Pick Art Winners,” *News*, February 19, 1950.

36. “Artist to Give Exhibit,” *News-Journal*, February 29, 1948; “New Smyrna Artist Has Gone Head Hunting Throughout the World,” *News-Journal*, April 1, 1951.

37. “Emery, Don W.,” *News*, June 12, 1992; “Artist, Planner, Educator Don Emery Dies at 67,” *News-Journal*, June 14, 1992.

38. “Fla. Bank & Trust Murals to Show Area at Best,” *News-Journal*, July 29, 1951.

39. “Murals Capture Area History, Color,” *News-Journal*, May 4, 1986.

40. “3 Daytona Artists in Federation Art Show,” *News*, April 5, 1951.

41. *Fifty Florida Painters*, Ringling Museum of Art, April 3–30, 1955, catalog.

42. “Art League’s 20th Annual Exhibit Opens Today with Membership Tea,” *News-Journal*, February 3, 1952; “Mrs. Dolly M. Treat to Show 29 Oils at Ormond Galleries,” *News*, February 7, 1952.

43. “Four Art League Members to Show Works at Center,” *News-Journal*, April 27, 1952.

44. “There Will Be a Showing of Water Color Paintings of Old Daytona Beach and Vicinity—1891–95 by James Calvert Smith,” *News-Journal*, December 14, 1952.

45. “Best in the Show,” *News*, February 23, 1953.

46. “Art League’s Annual Exhibit Opens Monday,” *News-Journal*, January 29, 1956.

47. “Art League Picks Top Works in 27th Show,” *News-Journal*, January 25, 1959.

48. “Artist Says Aim Is to Intensity Reality,” *News-Journal*, April 26, 1959.

49. *Army and Navy Legion of Valor* 67, no. 2, n.d., in Halifax Historical Museum files.

50. *Don Emery*, Museum of Arts and Sciences, Daytona Beach, 1978, catalog.

Chapter 14. Key West

1. Key West Administration, FERA, *Key West Guide Book*.

2. “Objects and Purpose of Key West’s Rehabilitation Program Set Forth in Statement Issued,” *Key West Citizen* (hereafter *Citizen*), July 12, 1934; “Officers of FERA Activities Return from Dry Tortugas,” *Citizen*, July 16, 1934.

3. “Under State Control,” *Citizen*, July 5, 1934

4. “FERA Administration Issues S.O.S. in Its Program of Cooperative Activities,” *Citizen*, July 19, 1934.

5. Key West Administration, FERA, *Key West Guide Book*.

6. “FERA to Make Overseas Highway Free from All Commercial Signs; Decorative Mile Posts in Planning,” *Citizen*, August 23, 1934.

7. Key West Administration, FERA, *Key West Guide Book*.

8. “Grand Exhibit of Paintings Opened Today,” *Citizen*, August 1, 1934; “Increase Hours at Art Exhibit,” *Citizen*, August 6, 1934.

9. “New Group of Paintings Now at Art Exhibit,” *Citizen*, September 4, 1934.

10. “Key West Scenes to Get Place in Revolving Art Gallery,” *Citizen*, October 22, 1934. In 1938 a *Greyhound News* pamphlet touted the city: “Bus Pamphlets Advertise Key West Highway,” *Citizen*, January 12, 1938.

11. “Adopt Plan to Advertise City on Post Cards,” *Citizen*, November 9, 1934.

12. “FERA a Blessing,” *Citizen*, October 26, 1934.

13. “Noted Artist to Spend Winter in Island City,” *Citizen*, November 9, 1934.

14. Sherrill and Aiello, *Key West*, 147.

15. “Well Known Poet Will Winter Here,” *Citizen*, December 13, 1934.

16. “FERA Murals Are Unveiled at Delmonico,” *Citizen*, January 13, 1935.

17. In the *Citizen*: “Key West’s Gallery Will Be Formally Opened Thursday,” February 25, 1935; “Key West Art Gallery Will Be Formally Opened Tonight,” February 28, 1935; “Several Hundred Attend Opening of Art Gallery Here Last Night,” March 1, 1935. Artists exhibiting included Avery Johnson, Stanley Wood, Erik J. Smith, Peter Rotier, Alfred Crimi, Adrian Dornbush, Richard Jansen, and F. Townsend Morgan.

18. “Key West Art Gallery Will Be One of City’s Main Show Spots,” *Citizen*, March 2, 1935.

19. “Arrange Hanging of Second Group of Murals Here,” *Citizen*, March 9, 1935; “Celebrate Hanging of Murals Sunday,” *Citizen*, March 11, 1935.

20. www.keyshistory.org/hurrmemorial.html.

21. “Well Known Artist Plans to Open Local School of Art,” *Citizen*, January 15, 1936.

22. “Other Artists Join Unit Here,” *Citizen*, January 11, 1936.

23. “William Hoffman Resigns Position with WPA Forces,” *Citizen*, March 20, 1936.

24. Adam C. Smith, “The Case of the Lost Art,” *St. Petersburg Times*, June 12, 2001.

25. “Work of Key West Artists to Be Exhibited by Treasury Dept.,” *Citizen*, April 7, 1936.

26. In the *Citizen*: “Group Interested in Art Gallery Met Last Night,” January 21, 1938; “Urges Cooperation in Proposed Art Gallery,” February 2, 1938; “Suggests Work Be Exhibited Toward Development of Art,” February 16, 1938; “Planning to Develop Key West as an Art Centre,” March 2, 1938. Steering committee members initially were Charles Taylor, chairman, Mrs. Stephen W. Douglass, Mrs. E. L. Patterson, Miss Ella Louise Russell, Miss Martha Watson, Cyril Marshall, Townsend Morgan, Fernando Camus, and Stephen C. Singleton. Later in the month Mrs. Florence Spottswood became chairman and Dr. William R. Warren treasurer.

27. Walker Peck, “Walker Peck Walks Admiringly Through Art Centre Exhibition,” *Citizen*, February 23, 1938.

28. In the *Citizen*: “Beautiful Remodeling of Art Center Building Planned,” March 19, 1938; “Much Interest in Art Gallery” and “Mrs. R. M. Powell Enthusiastic over Local Art Center,” March 24, 1938; “Art Gallery Sponsors Meet Last Night,” March 26, 1938.

29. “Club Members Hear Morgan,” *Citizen*, March 22, 1938.

30. “WPA Work Prepares City for New Tourist Season,” *Citizen*, September 18, 1939.

31. “Foreign Submarine Seen by Navy Patrols Twenty Miles West of Key West,” *Citizen*, October 9, 1939.

32. “Permanent Key West Display of Art Planned,” *Citizen*, January 16, 1939; “Well-Known Watercolorist Here Again,” *Citizen*, January 25, 1939.

33. In the *Citizen*: "Band Concert at Art Center Park," October 21, 1939; "Art Exhibitions," September 7, 1939; "Art Center Full Time Schedule Next Month," September 13, 1939; "Exhibition of Children's Paintings Opens Today at K. W. Art Center," October 24, 1939.

34. "Key West City Council," *Citizen*, November 14, 1939.

35. "Art Center Aiming to Be Future Provincetown of the South," *Citizen*, January 9, 1940; "Twenty-Two Thousand," *Citizen*, January 29, 1940.

36. "Art Show Next Saturday on Casa Marina Grounds," *Citizen*, February 5, 1940; "Robert Frost, Leading Poet, Only Writes When Fancy Strikes Him," *Citizen*, February 7, 1940; "Outdoor Art Show at Casa Marina Saturday Pronounced Decided Hit," *Citizen*, February 12, 1940.

37. "Key West Artists Entertain at First Winter Gathering," January 17, 1941. Artists included Burrett Garnett, Maurice Saul, Oscar Boedler, Lancelot Bowman, J. C. Galloway, C. L. Newell, F. Townsend Morgan, Cyril L. Marshall, Jack A. Dudley, Fred Huhne, John Dewey, P. D. Halloway, Mrs. William R. Warren, Mrs. Horace Connable, George M. Shaw, Tracy Van Buren, Benedick Teilen, Mary Barker, Noel Hammond, Alice Curry, Clara Yates, Mary Morgan, Maudie Johnson, Mazie Gaiti, Doody Morgan, Etta Patterson, M. McClane, Charlotte McCullums, Donald Herrick, Walter Jacobs, and Lt. Phillip Emmerson, USN.

38. www.floridabookreview.com/id41.html. Twenty-two artworks by Tennessee Williams are held at the Harry Ransom Humanities Research Center, University of Texas at Austin.

39. "Various Artists Exhibit at Outdoor Mart Held Yesterday," *Citizen*, February 11, 1941.

40. "Key West Artist Paul G. Di Negro Has Shown in Nationally Known Cities," *Citizen,* December 29, 1945; "Mural Graces Art Building," *Citizen*, October 16, 1939.

41. "Key West Artists' Works Featured," *Citizen*, November 25, 1941. Artists exhibiting were Josephine Smith, Eleanor Reed, Paul Di Negro, Jack Dudley, Alice Dudley, Martha Watson, M. M. Pierce, Jeanne Taylor, Virginia Shaw, Marie Cappick, Bitsy Torchiana, Doody Morgan, Ross Dodd, and F. Townsend Morgan.

42. "Art in Key West," *Citizen*, December 9, 1941.

43. "Well-Known Artist to Make Portraits of Servicemen, Women at Duval

USO," *Citizen*, February 5, 1946.

44. "Artists Arrive for Ten Days," *Citizen*, January 17, 1946; "Robert Otto Has Guests," *Citizen*, January 30, 1946.

45. "Famed Artist to Sketch Service Personnel at USO," *Citizen*, January 23, 1947.

46. "Mrs. Reilly, Artist, to Assist Children with Art Work Here," *Citizen*, January 27, 1947.

47. "Singleton's Oil Paintings on Display Here," *Citizen*, March 19, 1947.

48. "1,500 Persons View Otto's Collection of 23 Paintings of Key West at Woman's Club," *Citizen*, February 23, 1948.

49. "Burrett Garnett Art Exhibit to Be at Woman's Club," *Citizen*, March 12, 1948.

50. "Mr. And Mrs. F. Townsend Morgan Arrived Last Friday to Spend Easter Holidays in Island City," *Citizen*, March 27, 1952.

51. "David Newton to Exhibit Paintings at Woman's Club," *Citizen*, January 20, 1949.

52. "Woman's Club Today Begins Series of Art Exhibits; Works of David Newton Now on View," *Citizen*, January 22, 1949.

53. "William Henry, Noted Artist Guest Speaker at Meeting of Key West Woman's Club Held Yesterday," *Citizen*, February 2, 1949; "Exhibit of Paintings by William Henry Opened Saturday at Woman's Clubhouse; Third in Season's Series," *Citizen*, February 14, 1949.

54. "Exhibition of Paintings by Jeane Kirke Opens at Woman's Clubhouse; Strikingly Vivid Show," *Citizen*, February 3, 1949.

55. "Community Art Center Organized Last Night After Seven Years Enforced Immobility Here," *Citizen*, March 5, 1949; "Great Strides Made in Readying Art Center for Opening Exhibit," *Citizen*, March 11, 1049.

56. "Exhibition of Watercolors by Mrs. Lephe Holden Introduced Here Yesterday," *Citizen*, March 2, 1949.

57. "Colorful Art Exhibit Now Being Shown at Casa Marina Hotel by Artist Donald W. Hirleman," *Citizen*, March 7, 1949.

58. “Artist Started Career with Xmas Postcard of an Airedale Puppy,” *Citizen*, March 11, 1949.

59. Dorothy Raymer, “Love Of Life’s Work Evident In Exhibit By Morgan Dennis,” *Citizen,* January 11, 1957.

60. “Martha Watson Sauer, Mainliner, to Have Tropical Watercolor Exhibit Beginning March 28th,” *Citizen*, March 22, 1949.

61. “Key Wester Jose A. Martinez Covers Many Local Subjects in Art Show at Woman’s Club,” *Citizen*, March 15, 1949; “Oil Paintings Now at Woman’s Club Interest Tourists and Key Westers,” *Citizen*, March 18, 1949.

62. In the *Citizen*: “Martello Gallery Officials to Be Elected Thursday,” February 4, 1950; “Important Decisions Made Thursday by Key West Lions and Key West Art and Historical Museum,” March 16, 1949; “Martello Tower Art and Historical Museum Will Open to Public Soon,” March 30, 1949.

63. “Elvira Reilly Has One-Man New York Show of Her Key West Paintings,” *Citizen*, April 13, 1949.

64. “Laurels Expected for Lee in ‘Laura,’” *Citizen*, January 26, 1950.

65. “Outstanding Paintings to Be Shown Sunday at West Martello Tower,” *Citizen*, January 7, 1950.

66. “Pictures by FERA Artists Comprise Show at Martello Gallery Opening,” *Citizen*, January 25, 1950.

67. In the *Citizen*: “Several Important Paintings to Be Seen in Combined Exhibit of Edythe and Hari Kidd Showing,” February 15, 1950; Mona Fields, “Several Important Portraits to Be Included Among Paintings of Edythe and Hari Kidd Exhibit,” February 18, 1950; “Many Key Westers and Visitors Return for Second and Third Look at Kidd Art Exhibition,” March 2, 1950.

68. “Recent Paintings by Gene Otto Comprise Second Show Sponsored by Key West Woman’s Club,” *Citizen*, February 6, 1950.

69. “Reception to Be Held Sunday Afternoon at Formal Opening of Art Exhibit of Lephe Holden,” *Citizen*, March 2, 1950.

70. “Morgan Dennis to Give Program at Opening of Children’s Room at Public Library Here Tomorrow,” *Citizen*, February 24, 1950.

71. “Historic East Martello Tower Opened to Public by Art and Historical

Group," *Citizen*, January 2, 1951.

72. In the *Citizen*: "Art and Historical Society Offers Prize for Best Art Show Criticism," January 5, 1951; Jeanette Barclay, "Martello Gallery Overwhelmed for Opening of Key Westers Paintings," February 7, 1951; "Larry Karns Show Held Over at Martello Gallery," February 21, 1951

73. In the *Citizen*: "Leake Donates Water Color for Navy Carnival," February 7, 1951; "Leake Is Painting Key West Portrait as Semana Feature," February 21, 1952; Kay Kersey, "Painting the Town," November 17, 1957.

74. "Clinton Place Is Where You Find It, Key West Artists Tell Their Public," *Citizen*, May 26, 1951. Key West artists who exhibited included Karl Agricola, Lee Albert, Diane Auxier, Alice Bredin, Marie Cappick, Helen Cutter, Burrett Garnett, Larry Karns, Jose Martinez, Jeanne Taylor, Margot Sycks, Adeline Ross, Emmi Cotten, and Bill Wagner.

75. Margaret Cusick, "Portraits of Early Key Westers Exhibited in Martello Gallery," *Citizen*, January 16, 1952.

76. "Adult Art Classes to Begin Tonight with Lecture at West Martello Gallery," *Citizen*, January 17, 1952.

77. Susan McAvoy, "Nobles Launch the Workshop for Key Westers, Tourists Who Paint, Draw, Model, Sew," *Citizen*, January 25, 1952.

78. "Key West Artists Association Plan Out-Door Gallery for March Opening," *Citizen*, February 18, 1952.

79. "Famous Landscape Artist Arrives for the Season," *Citizen*, January [?], 1952.

80. "Contemporary American Art Exhibit at East Martello Gallery Pleases," *Citizen*, January 1, 1953; "Modern Artist Stuart Davis," *Citizen*, January 5, 1953.

81. "Paintings, Weaving and Ceramic Students Register for Classes," *Citizen*, January 16, 1953.

82. "Peter Hayward Wins Art Show Award for Most Typical Key West Painting," *Citizen*, January 24, 1953.

83. "William Greene's Watercolor Show Is Pleasant and Relaxing in Mood," *Citizen*, January 19, 1953.

84. "Studio Party at Albert Home Enjoyed Sunday," *Citizen*, January 22, 1953.

85. Dorothy Raymer, “Street Fair of Key West Artists Attracts Big Crowd on Opening Day,” *Citizen*, February 3, 1953.

86. In the *Citizen*: Dorothy Raymer, “Lephe Holden’s Watercolors Glow with Bright Humor,” February 17, 1953; “New Art Show Opens Tuesday at Karns Studio,” February 24, 1953; “Miami Painter Adds Laurels to Art Record,” February 21, 1953.

87. In the *Citizen*: “St. Petersburg Artist to Open Show at Karns,” March 7, 1953; “Florida Artist Has Interesting Exhibit at Karns,” March 14, 1953; “Lively Circus Art Show to Open at East Martello,” March 2, 1953; Dorothy Raymer, “Variety Exhibited in Current Show at East Martello,” March 11, 1953.

88. “Paintings of Three National Artists Now on Exhibition at Galleries of East Martello Tower in Key West,” *Citizen*, January 26, 1954.

89. “Art Show Termed a Huge Success,” *Citizen*, February 11, 1954.

90. Jo Ellen Keller, “American Artists Wintering in City Will Address Key West Woman’s Club Tuesday on Contemporary Art Topic,” *Citizen*, January 29, 1954.

91. Dorothy Raymer, “American Art Exhibit Opens Season at Martello Gallery,” *Citizen*, November 5, 1955.

92. “All–Key West Artists Exhibit Opens at East Martello Tower,” *Citizen*, November 24, 1955. Other Key West artists exhibiting included Dorthe Chilcutt, Neil Weymouth, Capt. Frank Bowser, Peggy Hicks, Vincent Henneburg, Louise Holden, Mrs. Joseph Cleare, Capt. O. A. Sandquist, J. Martinez, Maxie Horrine, and Katheryn Kersey.

93. “Record Crowd Attends Exhibit of Photographs and Paintings,” *Citizen*, December 22, 1955.

94. “Street Fair to Begin Feb. 11; Plans Include Night Showings,” *Citizen*, January 22, 1956.

95. “Effie Fernandez Exhibits Art,” *Citizen*, February 2, 1956.

96. “Artists Select New Location for Street Fair on February 3,” *Citizen*, January 10, 1957.

97. Kay Kersey, “Painting the Town,” *Citizen*, September 12, 1954; Dorothy Raymer, “Novel Fields in Art World on Exhibit at E. Martello,” *Citizen*, March 20, 1957.

98. “Art Classes,” *Citizen*, January 1, 1957.

99. “Annual Artists Street Fair Adds to Tourist Attractions,” *Citizen*, February 6, 1957.

100. “Art Show Winners Announced at Little Gallery Reception,” *Citizen*, January 8, 1957; “Little Gallery Governors Plan New Shows and Duties,” *Citizen*, January 10, 1957.

101. “Novel Fields in Art World on Exhibit at E. Martello,” *Citizen*, March 20, 1957.

102. Olivia Mitchell, “Famed Artists Pick Key West for Vacation and Relaxation,” *Citizen*, March 22, 1957.

103. “Morgan Dennis Will Exhibit in Martello Gallery Museum,” *Citizen*, December 27, 1957.

104. Kay Kersey, “Painting the Town,” *Citizen*, September 4, 1957.

105. “Marathon Montmartre Exhibit Will Include Key West Group,” *Citizen*, February 20, 1958.

106. “Exciting Diverse Art Show Is Current Exhibit at Martello,” *Citizen*, April 1, 1958.

107. “Key West Panorama Reflected in Gene Otto’s Art Show,” *Citizen*, February 8, 1958.

108. See note 102.

109. “Versatile Artists,” *Citizen*, January 14, 1958; Kay Kersey, “Painting the Town,” *Citizen*, February 2, 1958.

110. Rosenak and Rosenak, *Museum of American Folk Art Encyclopedia*, 267–69.

111. Proby, *Mario Sanchez*, 9–26.

Chapter 15. Gainesville

1. bhs.sbac.edu.

2. Sophie W. Burkhim, “Magnolia Trees Furnish Exquisite Setting for Home of

Florida Artist," *Gainesville Daily Sun* (hereafter *Sun*), May 16, 1929.

3. Mrs. T. Fielding, *Only Three*, 4. GAFA officers for the first year were Mrs. C. Addison Pound, president; Lucy Wood, secretary-treasurer; Mrs. Thos. W. Fielding, corresponding secretary; Mrs. Harry R. Trusler, first vice president; Mrs. James A. Van Fleet, second vice president; Mrs. F. W. Buchholz, Florence Steckert, Mrs. F. H. Heath, Board of Directors.

4. Fielding, *Only Three*, 4; "Interior Decoration Discussed at Art Association Meeting," *Sun*, October 24, 1925.

5. Fielding, *Only Three*, 5–7.

6. "Notes of Gainesville Association Fine Art," *Sun*, February 5, 1924.

7. Mrs. F. W. Buchholz, "Practicality of Art," *Sun*, February 13, 1924.

8. In the *Sun*: "Art Exhibit from Chicago Institute and Sophie Newcomb College Opens Tuesday," January 26, 1925; "Reception for Art Patrons," and "Art Exhibit Opens at the Twentieth Century Club Here," January 28, 1925; "Hundreds Visitors on Opening Day of Art Exhibit Here," January 29, 1925; "Mrs. Buchholz Speaks at Art Association Reception," January 30, 1925.

9. In the *Sun*: "Art Association Makes Plans for Formation of Art Class," February 8, 1924; "Famous Artists' Drawings to Be Exhibited Here," February 18, 1925; "Mrs. George Inness, Jr.," March 8, 1925; "Reception for Mr. and Mrs. George Inness, Jr.," March 15, 1925; "Reception for Well Known Artist and Wife," March 16, 1925.

10. "Art Exhibit Outstanding Feature of Week," *Sun,* November 8, 1926; "Patrons View Art Exhibit at Woman's Club," *Sun*, November 11, 1926.

11. Florida Federation of Art Records, 1928–1965, P. K. Yonge Library of Florida History.

12. Fielding, *Only Three*, 13–15.

13. In the *Sun*: "Paintings by Local Artist Now on Display at City Hall," May 9, 1929; "Landscapes and Portraits Painted by Mrs. F. W. Buchholz to Be Exhibited," May 12, 1929; "Paintings of Emmaline Buchholz Bring Great Honors to Artist," May 22, 1929. Paintings in the exhibit included *The Stubborn Glebe*, *The Lowing Herd*, *Anne of the Lupines*, *Always Afternoon*, *The Woodland of the Weir*, *Maybelle's All*, *C'mon Chillun*, *'Taint Fun*.

14. In the *Sun*: "Harold Hilton, Water Color Artist, to Exhibit Paintings in the City," April 21, 1930; "Gainesville Association of Fine Art to Give Reception for Eminent Artist," April 23, 1930; "Artist Harold Hilton Transmits to Paper the Very Heart Beats of Florida," April 24, 1930.

15. Fielding, *Only Three*, 19–20.

16. "Gainesville Association of Fine Arts to Hear Mrs. June on Interesting Topic," *Sun*, December 1, 1930; "Spanish Painting Discussed at Meeting of Gainesville Association of Fine Arts," *Sun*, December 4, 1930.

17. In the *Sun*: "Exhibit of Sherwood T. Allen's Paintings Monday at Woman's Club," February 1, 1931; "Mrs. Van Fleet Talks to Art Club; Sherwood T. Allen's Pictures Shown," February 3, 1931; "Allen's Paintings on Exhibition Here," February 6, 1931.

18. In the *Sun*: "Dr. Francis Byers, Carl E. Mittell to Talk Before Art Association," December 3, 1933; "Fine Arts Club to Hear Speakers," December 4, 1933; "Dr. C. Francis Byers Speaks Before Fine Arts Association," December 5, 1933.

19. In the *Sun*: "Public Works of Art Projects Announces Scale for Artists and Sculptors," January 16, 1934; "Mrs. Fuller to Explain Public Works of Art Project Friday Morning," January 25, 1934; "Local Artists Hear Public Works of Art Project Explained by Mrs. W. P. Fuller," January 27, 1934.

20. "Mrs. Fuller Addresses Joint Meeting Arts Association and Woman's Club," *Sun*, January 9, 1940; "Exhibit Public School Art Work to Be Presented at Meeting Arts Ass'n," *Sun*, March 3, 1940; Fielding, *Only Three*, 55-56.

21. "Art Goes Bohemian for Brilliant Art Association Racketeer Ball," *Sun*, February 18, 1931.

22. Fielding, *Only Three*, 24.

23. Fielding, *Only Three*, 34.

24. "Association of Fine Arts Opens New Club-Studio with Brilliant Party," *Sun*, January 27, 1934.

25. In the *Sun*: "Gainesville Art Gallery to Open with Pre-View to Invited Guests Thursday," January 28, 1934; "Pre-View Gainesville Art Gallery Is Brilliant Event Thursday Night," January 31, 1934; "Guests Throng Last Night to Pre-View of New Gainesville Art Gallery," February 2, 1934. Exhibiting artists included Emmaline Buchholz, Caroline Austin Miller, Charles Howard Marsh, Mabel

Hawthorne Brown, Meredith Hawkins, Virginia Kiser, Ruth DePass Kelley, Betty Tietgens Kjeliberg (from Stockholm, wintering in Gainesville), Anne T. Cushing, Ida McDonald, Marjorie McLane DaCosta, George Hack, Mildred Thomas, Mary Pearl Price Heckard, Mattie Bridges, Irene Harvey, George Hack, Aleen Bryan, Cramer Swords.

26. "Opens Art Gallery Here," *Sun*, February 3, 1934.

27. In the *Sun*: "Gainesville Association Fine Arts to Officially Open New Studio Friday," February 4, 1934; "Tibor Pataky to Exhibit Pictures Here at Fine Arts Studio Opening," February 6, 1934; "Famous Florida Artists to Show Paintings at Fine Arts Studio," February 7, 1934; "Art Committee Hangs Paintings for Opening Fine Arts Studio Friday," February 8, 1934; S.W.B., "Fine Arts Studio Will Open with Great Flourish Tonight; Pictures on Exhibit," February 9, 1934.

28. Fielding, *Only Three*, 42.

29. "Gainesville Art Gallery Celebrates First Anniversary with Reception," *Sun*, February 2, 1935.

30. In the *Sun*: "Woman's Club and Fine Arts Association to Hold Joint Meeting Wednesday at Club," January 10, 1936; "Exhibit by Local Artists and Talk by Miss Olson at Woman's Club Wednesday," January 12, 1936; "Miss Olson Addresses Clubs; Exhibit by Local Artists and Tea Also Featured," January 16, 1936; "Warren Doolittle Discusses 'Analysis Of Pictures' Before Arts Association," March 3, 1936. Artists exhibiting included Ella Wall Van Leer, Mrs. Harry R. Trusler, Mrs. Jessie Marshall, Olive Scarratt Briggs, Anne T. Cushing, Emmaline Buchholz, Mrs. L. H. Rogers, Ruth DePass Kelley, Mrs. Guinand, O. C. R. Stageberg, Mrs. Niles Schaffer, W. F. Lockwood, Mrs. S. M. Kennedy, Caroline Glenn Mizell, Mrs. R. G. Manchester.

31. "Artists Participate Pre-Program Exhibition Opening Fine Arts Studio," *Sun*, October 5, 1937; Fielding, *Only Three*, 43-44.

32. "Mrs. Weaver Gives Tea Honoring Mrs. Holbrook," *Sun*, January 29, 1939; "Hollis Howard Holbrook to Address Fine Arts Association Monday," *Sun*, March 5, 1939.

33. "Local Artist Shows Oil Paintings In Public Exhibition," *Sun*, March 9, 1941; "Work of local artists to be shown at Fine Arts' meet," *Sun*, March 1, 1953.

34. "Postle Exhibit Peabody Hall This Week," *Sun*, January 22, 1939.

35. Fielding, *Only Three*, 59-60; "Living Pictures Only One of Many Features Planned for Beaus [*sic*] Arts Ball," *Sun*, February 18, 1940; "Prizes for Beaux Arts Ball Exhibited at Bessie Rutherford's Gift Shop," *Sun*, February 25, 1940.

36. "Annual Show Of Paintings In Bryan Lounge," *Sun*, April 16, 1944.

37. "Local Jaycee Group Honors Local Hero at Luncheon," *Sun*, May 26, 1944.

38. "Fine Arts Association to Hold Annual May Breakfast Tomorrow," *Sun*, May 4, 1947.

39. Ibid.; "Fine Arts Speaker and Exhibit Featured Monday by Association," *Sun*, March 20, 1946; "Best Fine Arts Exhibit in Florida," *Orlando Sentinel and Reporter Star*, February 18, 1933.

40. "Fine Arts Study Sculpture," *Sun*, January 4, 1948.

41. "Fine Arts Group to Have Members' Show," *Sun*, February 29, 1948. Participating members included Emmaline Buchholz, Mrs. George R. Bartlett, Mrs. J. R. Benton, Mrs. Olive Briggs, Robert Carson, Miss Dorothy Christopher, Rubylea Hall, Vivian Holbrook, Hollis Holbrook, W. Holst, Mrs. Bertha Kennedy (of High Springs), Margaret Smoot Laessle, Mrs. R. G. Manchester, Mrs. Jean O. Mitchell, J. M. Maclachlan, Mrs. Caroline Mizell, Dorothy Bryson Moehlenbrock, Dolores Seidel Morales, Mrs. Frank Philpott, William T. Runzler, Mrs. N. C. Schaffer, Mrs. F. B. Smith, Cramer Swords, Anna D. Trusler, Mrs. Mary Evelyn Wigelius, Mr. and Mrs. D. E. Worcester, Mrs. A. E. Hugg.

42. "Humanities Lectures Getting Modernized Overhaul in Classrooms at University," *Sun*, February 5, 1956; "He Teaches Painting by Painting a Picture," *Tampa Tribune*, February 12, 1956; "Paintings of Robert Carson to Be Shown," *Tampa Morning Tribune*, November 6, 1949.

43. "Members of Fine Arts Association Exhibit Paintings and Sculpture," *Sun*, March 2, 1948.

44. "Meet The Artists Program to Be Given at Fine Arts Meeting Monday Night," *Sun,* February 6, 1949.

45. Eleanor Crom, "Dr. Carson Says Gainesville May Become Art Center; Number of Artists Here; U. Art Dept. Growing," *Sun*, January 29, 1950.

46. "Plant City Artist to Exhibit Oils in Tampa Today," *Tampa Tribune*, August 22, 1953; Florida State University, *First Annual Symposium: 5 Florida Artists*, 1966, catalog in author's files.

47. “Fine Arts To Stage Benefit Bridge And Tea With Novel Entertainment Plan,” *Sun,* January 22, 1939.

48. *Miami Herald*. Undated article in the files of the author.

49. “Fine Arts Group to Have Jamboree Tomorrow Night; Several Artists to Assist,” *Sun*, January 7, 1951.

50. “Local Art Exhibit Held Over for Two Weeks,” *Sun*, March 4, 1951.

51. Pat Gray, “Purser, Cox,” *Tampa Tribune*, June 15, 1952; *Fifty Florida Painters*, Ringling Museum of Art, 1955.

52. “Rehabilitation Work in Vienna Clinic to Be Discussed Before Fine Arts Ass’n,” *Sun*, February 3, 1952.

53. “Work of Local Artists to Be Shown at Fine Arts’ Meet,” *Sun*, March 1, 1953.

54. “Fine Arts Ass’n to Have Show; Officers to Be Named,” *Sun*, April 5, 1953; “Artists at work and play to be theme of program for Fine Arts Association,” *Sun*, March 11, 1956; “Gainesville artists exhibit talents for record crowd at jamboree,” *Sun*, March 18, 1956.

55. Panky Glamsch, “Wanta’ Check Out a Library Picture?” *Tampa Tribune*, October 20, 1957.

56. “U of F artists take first, second in sculpture show,” *Sun*, March 1, 1959.

57. *Fifty Florida Painters*, Ringling Museum of Art, 1955.

58. “Mr. Backus to be on Fine Arts program,” *Sun*, February 1, 1959.

59. “Fine Arts Assn. to Have Sidewalk Art Show, Sale,” *Sun*, April 12, 1959; “Young Artists’ Exhibit to be event of March 4,” *Sun*, February 22, 1959; “Sidewalk Art Show, Sale to have work of 40 artists,” *Sun*, April 17, 1959.

60. See note 2.

61. Letter in author’s files.

62. http://gainesvillefinearts.com/

63. http://www.harn.ufl.edu/exhibitions/index.php.

64. Florida State University, First Annual Symposium, 5 Florida Artists, Tallahassee, 1966, in the files of the author; Dave Lawrence, Jr., *Case Of The*

Misfit Author, undated article in the files of the author.

65. Donald McGlothlin, Dean, College of Fine Arts, University of Florida. *Muse,*

Volume 1, Issue 1, Spring 2005, 2-3.

Chapter 16. Tallahassee

1. Forbes, *Sketches, Historical and Topographical*, 129–30.

2. Groene*, Ante-Bellum Tallahassee*, 14–16.

3. Dau, *Florida Old and New*, 184–86.

4. Williams, *The Territory of Florida*, 208.

5. "The Grand Traveling Cosmorama and Exhibition of Living Animals," *Floridian and Advocate* (Tallahassee), January 27, 1831.

6. Groene*, Ante-Bellum Tallahassee*, 143.

7. "John P. Comparet," *Floridian* (Tallahassee), October 10, 1835.

8. "Portrait Painting," *Floridian*, November 17, 1838; "Splendid Lottery. Copman's Gallery of Rare and Valuable Oil Paintings," *Floridian*, February 16, 1839.

9. "P. Copman, Artist, at the Old Academy Buildings," *Floridian*, January 11, 1840.

10. "J. H. Mifflin," *Floridian*, January 18, 1840.

11. "Portrait Painting," *Floridian*, February 13, 1840.

12. "Portrait Painting," *Floridian*, December 25, 1848.

13. "Portraits Painted in Oil," *Floridian*, December 25, 1848.

14. M. Fielding, *Dictionary*, s.v. "Russell, W. C."

15. "For the Floridian. Messrs. Editors:" *Floridian*, February 12, 1848.

16. "Encourage the Artist," *Floridian*, February 26, 1848.

17. "Lottery of Paintings," *Floridian*, April 22, 1848.

18. “Mr. Russell’s Lottery of Paintings,” *Floridian*, June 3, 1848.

19. “Daguerrotype. Andrew Scott gives notice that he is prepared to take daguerreotype liknesses,” *Star of Florida* (Tallahassee), March 2, 1843.

20. “Daguerreotype Likenesses, G. A. McIntyre,” *Star of Florida*, December 19, 1845.

21. “Look at This. Rev. D. L. White, Jr.,” *Floridian and Journal* (Tallahassee), September 29, 1849.

22. “J. R. Lloyd’s Daguerrean Rooms,” *Floridian and Journal*, June 7, 1851.

23. “Notice To All! Photographs!” *Floridian and Journal*, January 14, 1860.

24. “Painting,” *Floridian and Journal*, July 2, 1859.

25. “Cosmopolitan Art Journal,” *Floridian and Journal*, July 10, 1859.

26. “Grand Exhibition of Illuminated Paintings,” *Floridian and Journal,* February 19, 1859.

27. Groene*, Ante-Bellum Tallahassee*, 148–55.

28. “The School of Art Exhibition,” *Tallahassee Daily Democrat* (hereafter *Democrat*), June 4, 1915.

29. “Art Club Formed,” *Florida Times Union* (Jacksonville), January 14, 1917. Among the ladies at the initial meeting of the Art Club were Mrs. Edward Conradi, Mrs. E. A. Hayden, Mrs. Compton, Mrs. Harper; Misses Agnes Ellen Harris, Rowena Longmire, Mabel Wheeler, Nan Henderson, Theodora Roberts, Luella Ritchie, Leila Johnson, Marion Leo Johnson, and Selma Bjorgo; Effie Petit, Rose Deaham, and Mamie Andrews representing the faculty of the college; Misses Partridge and Layton of the extension department; and, among the students, Misses Oakley St. John, Frances and Grace Lothridge, Emily Badcock, Barbara Eldredge, Eulia Coombs, Marie Ellis, Marie Pitchford, Helen Craig, Beth Walton, May McCormick, Sophie Mae Smith, Maurine Dann, Elizabeth Bruce, Lillian Thomason, Sadie Mellor, Katherine Howell, Katherine Martin, Gretchen Smith, Rowena Marsh, and Katherine Harper.

30. “Annual Report of the Woman’s Club of Tallahassee,” *Democrat*, May 26, 1929.

31. “Young Artist Who Drew Much Inspiration from His Stay in Tallahassee Achieves Success in New York Galleries,” *Democrat*, January 26, 1940.

32. “Art Exhibit Held,” *Democrat,* June 9, 1935. “

33. “Woman’s Club Having Art Exhibit Thursday,” *Democrat*, May 7, 1935; “Exhibit of Paintings by Warner Sanford Enjoyed on Thursday,” *Democrat*, May 10, 1935.

34. “Mrs. Lawrence Salley Exhibitor of Two Paintings at Art Center,” *Pensacola News Journal*, March 15, 1935.

35. “Cincinnati Art Museum Invites Mrs. Salley to Submit Exhibits,” *Democrat*, March 24, 1935; “Eleanor King Salley to Have One Man Show at Art Center Opening Tuesday, June 18, and Continuing for Three Weeks,” *Pensacola News Journal*, June 16, 1940.

36. “Magnificent Array of Paintings by Florida Artists Given College,” *Democrat*, June 2, 1935.

37. See note 31.

38. “Studio Tea Given by Woman’s Club,” *Democrat,* October 13, 1935.

39. In the *Democrat*: “Mrs. Salley Calls Art Committee Meet,” January 12, 1936; “Ten Day Exhibit of Paintings Opens Tuesday at Club,” January 26, 1936; “Art Exhibit Closes Tuesday,” February 9, 1936.

40. In the *Democrat*: “Art Association Will Meet Thursday,” April 3, 1940; “Mrs. Salley Heads Local Art Group,” April 5, 1940; “Fine Arts Department Has Meeting,” April 18, 1940. Other officers were Mrs. Horrie Culpepper, vice president, Al Ogram, treasurer, and Cora Fay, secretary.

41. “Local Art Groups Plan for Art Exhibit Next Week,” *Democrat*, April 21, 1940. Other exhibitors included Robert Miller, Frank De Veer, Charles P. Walker, Janet Smith, Alfred Ogram, Frances Shaw, Dr. Henry Becker, Dorothy Parker, Dr. Elizabeth Andrews, Mrs. Horrie Culpepper, Mrs. Zack Shelley, Mary Mooty, Inez Newman, Evelyn Rickman, Dr. Herman Kurz, Nellie Bond-Dickinson, Katherine Burgess, Rachel Pitchford, Cora Fay, and Alice Smith.

42. “Wash Drawings in Federal Art Galleries Showing This Week; Robert Langley Will Give Talk,” *Times Union*, February 13, 1938; “Delson Holding Art Exhibit,” *Tallahassee Sunday News Democrat* (hereafter *News Democrat*), April 17, 1949; “Delson Art Center,” advertisement, *News Democrat*, January 8, 1950.

43. “Art Students to Use Museum,” *Sarasota Herald-Tribune*, December 12, 1947.

44. “Art Professors to Show Work in FSU Union,” *Democrat*, February 5, 1948.

45. In the *News Democrat*: “FSU Art Group Hears Ferguson,” February 1, 1948; “FSU Art Club Plans to Paint Mural for Camp,” February 15, 1948. Officers of the FSU art club were Ben Ervine, president, Ann Carter, vice president, Margaret Braun, secretary, and Joe Allmyda, treasurer.

46. “Artists Depict Scenes in Area,” *Democrat*, March 2, 1948.

47. “First City-Wide Art Show Planned,” *News Democrat*, March 14, 1948; “City-Wide Art Show Is Today,” *News Democrat*, March 21, 1948; “First City Art Show Lauded,” *Democrat*, March 22, 1948.

48. www.guidestar.org; www.taxexemptworld.com.

49. *Fifty Florida Painters, April 3–30, 1955*, catalog in Ringling Museum of Art library, Sarasota, 20.

50. See note 42; “Mrs. T. A. Apple’s Students to Hold Art Exhibit Here,” *News Democrat*, May 29, 1949.

51. “Amateur Art Contest Is Open,” *Tallahassee Democrat* (hereafter *Democrat*), April 7, 1950; “Fortune Picks Painting of Professor at FSU,” *St. Petersburg Times*, December 11, 1949; “FSU Art Head Prominent in U.S. Exhibits,” *Miami Herald*, November 22, 1953.

52. “FSU Artists Work Praised,” *Democrat*, January 14, 1951; “Dr. M’Donough Will Address Art League,” *Democrat*, February 14, 1954.

53. “Formed Back in ’50, Art League Active,” *Democrat*, May 9, 1954. Other presidents of the Tallahassee Art League included Mrs. James Gunn in 1951, Dr. Adolph Karl in 1952, and Dr. Janet K. Smith in 1953.

54. “Formed Back in ’50, Art League Active” (see note 55).

55. In the *Democrat*: “Museum, Gallery Open Wednesday,” and “Museum, Gallery To Benefit City,” February 11, 1951; “FSU Museum and Gallery Now Open,” February 14, 1951; “Modern Art Showing Opens Tuesday at FSU,” March 30, 1952.

56. “Art Personnel in Summer Study, Travel,” *Democrat,* June 24, 1951.

57. Panky Glamsch, “Art Careers Have Husband and Wife Teams, Too,” *Tampa Tribune*, November 3, 1957; “New Teachers Added for Night Classes,” *Milwaukee Journal*, January 29, 1950.

58. “Art Exhibition to Open A&M,” *Democrat*, March 14, 1952.

59. In the *Democrat*: “Art League Plans Park Show May 16,” March 18, 1953; “Sidewalk Art Show, Sale May 16,” May 10, 1953; “More Than 1000 Visit Sidewalk Art Show,” May 17, 1953. David Avant was chairman of the show. Other artists were Dr. Janet Smith, League president, Dr. Mark Boyd, Professor Adolph Karl, Dr. Hale G. Smith, Peggy Rigg, and Professor Edmund Lewandowski.

60. *Fifty Florida Painters* (see note 50), 18; Charles Brock, “Talented Tallahassee Painter Piles Up Honors Despite Youth,” *Times Union*, February 11, 1962; “Local Artist Places 2nd in Atlanta,” *Democrat*, May 13, 1956; Artemis Jegart exhibition catalog, Washington Federal Savings and Loan Association of Miami Beach, April 1, 1968, in author’s files.

61. Ann Waldron, “A New Artist and an Old Art,” *St. Petersburg Times*, November 8, 1964; Nellie Bower, “Encaustic Paintings Currently Featured in Beach Show,” *Miami Daily News*, July 19, 1968.

62. “Summer Arts Crafts Camp,” *Tampa Tribune*, July 7, 1953.

63. “Ralph Hurst to Address Art League,” *Democrat*, March 14, 1954.

64. In the *Democrat*: “Artist League Officer Named,” April 13, 1954; “Art League Sets Sidewalk Sale for May 16 in Park by Post Office,” May 7, 1954; “Art Show Entries Deadline Tomorrow,” May 11, 1954; “Art League Sidewalk Show to Open,” May 14, 1954; “Art Sale,” caption, May 16, 1954.

65. “Zerbe Accepts Permanent FSU Appointment,” *Democrat*, March 13, 1955.

66. “Donn Steward Exhibit Open to April 3,” *Democrat*, March 20, 1955.

67. “Art League Plans Modern Art Theme for Ball,” *Democrat*, April 15, 1956.

68. “Art Festival Opens Today,” *Democrat*, April 19, 1958.69. “State to Appeal on Ringling Art” and “Ringling Art Removed from the Mansion,” *Democrat*, June 13, 1958.

70. “Negro Art Awards Made,” *Democrat*, April 12, 1959.

71. “Local Artists Exhibit Work at Columbia,” *Democrat*, April 19, 1959.

72. “3 Tallahassee Artists Chosen for Atlanta Show,” *Democrat*, April 26, 1959.

73. “Berry Paintings Shown in FAMU Art Exhibit,” *Democrat*, May 2, 1959.

74. “FSU Art Collection Remains on Exhibit Through Feb. 21,” *Democrat*, February 7, 1960; “Florida State University Displays Valuable Art Works,” *St. Petersburg Times*, February 14, 1960.

75. “Florida State University Department of Art Faculty Exhibition,” advertisement, *Democrat*, March 27, 1960.

76. “FSU Art Department Appoints Dr. Bosch,” *Democrat*, May 29, 1960; Joanne W. Williams, “Dr. McDonough Restores Art,” *Democrat*, May 17, 1959.

77. “Mrs. Apple’s Students Have Exhibit,” *Democrat*, April 23, 1961.

78. “Art Exhibit Today by Moorer Studio,” *Democrat*, May 17, 1959; “Art Exhibit Saturday at Moorer Studio,” *Democrat*, May 22, 1960.

79. “Art Campers Set at FSU,” *Democrat*, June 12, 1960.

80. “In Capitols—But Not in Florida’s; Past Glories Live On,” *Democrat*, May 24, 1959.

Chapter 17. DeLand

1. “Stetson University,” *DeLand Daily Sun*, January 7, 1915.

2. “Brief Outlines of Work Offered by the Art Department,” January 1959, Rollins College archives.

3. “The Stockwell Family, Eustis,” in Catherine Stockwell file, Eustis Historical Museum, Eustis, Florida; Chet Callero, “Eustis Woman Was Prolific Painter, Fascinating Person,” *Lake County Daily Commercial,* August 29, 1999.

4. *Oshihiyi*, vols. 8 (1915), 10 (1917), 11 (1918), duPont-Ball Library, Stetson University; notes on back of Lillian Wells painting in author’s collection.

5. “Local Artist Gives Art Exhibit Here,” *DeLand Sun,* March 22, 1923.

6. “All Attendance Records Broken at Fair,” *Deland Daily News*, January 28, 1926; “Ganiere Shows Mastery in Sculpture Exhibit at Hotel, DeLand Has Opportunity to See Fine Work of Local Artist,” *DeLand Sun News*, February 10, 1930

7. “Local and Guest Artists Exhibit Paintings Here,” *DeLand Sun News*, December 13, 1932. Another DeLand artist exhibiting was Mrs. R. A. Worstall,

who studied with Harry Fluhart.

8. Village Improvement Association, *Our Story of Orange City,* 326–331.

9. "Best Fine Arts Exhibit in Florida—State Artists Show Work," *Orlando Sunday Sentinel and Reporter-Star*, February 18, 1933.

10. Edith M. Batdorff, "Mrs. Stockwell Preserves 'Old Eustis' on Canvas," *Lake Region Post News*, 1957; Laura Williams, "Lifetime Hobby Yields Artistic Treasures," *Lake County Daily Commercial,* September 15, 1938; Rick Reed, "Artist's Canvases Capture County's Early Years," *Lake County Daily Commercial,* December 17, 2002.

11. "Miss Wells' Class of Juniors Give Fine Piano Recital," *DeLand Sun News*, November 7, 1941; "Miss Lillian Wells to Present Pupils in a Recital of Music," *DeLand Sun News*, February 27, 1942.

12. "Benefit Program to be Presented by Miss Wells," *DeLand Sun News,* February 16, 1945.

13. Oil Paintings Will Be Exhibited In Stetson Art Room," *DeLand Sun News*, April 20, 1945.

14. Cozzens, *Florida Women Of Distinction*, 54.

15. Nancy Taylor, "Louis and Elsie Freund Drawings Featured in Contemporary Arts Gallery Exhibit," *Tampa Sunday Tribune,* January 18, 1955; Rosemary Smith, "Courthouse Gets Last of Murals," *Daytona Beach News-Journal*, May 20, 1981.

16. "Contributor to FFA Exhibit," *DeLand Sun News*, October 5, 1969; Arnold Hicks obituary, *DeLand Sun News*, November 2, 1970.

17. "Tower Resident Donates Painting," *DeLand Sun News,* October 18, 1970.

18. Carol Surface, "2 Friends Capture Florida's Younger Days," *Orlando Sentinel*, June 25, 1987.

19. Ibid.; Lillian Wells obituary, *DeLand Sun News*, February 3, 1986.

20. Lyn Cox, "About the Arts," *Tampa Tribune*, April 24, 1960.

21. www.museumoffloridaart.org.

Chapter 18. Fort Lauderdale

1. Cooper Kirk, “William Cooley: Broward’s Legend,” *Broward Legacy*, March 1976, 12–18.

2. http://lasolasboulevard.com/new/history.htm.

3. Nest Egg Auctions, “The Life and Work of the Vagabond Artist Carl Brandien,” Meriden, Conn., January 2006, www.luv2bid.com/state/default.asp?id=2311.

4. “Carl Brandien,” *Miami Herald*, January 16, 1944.

5. Rice, *Reflections of a Legacy*, 24–25.

6. Ibid., 27.

7. Ibid., 49–63.

8. Ibid., 27–30.

9. Ibid., 70.

10. Ibid., 77–84.

11. Ibid., 141–142.

12. Davis, *New Deal Art in North Carolina*, 127.

13. Ibid., 125–126.

14. Elaine Cotta, “Versatile Artist Paints Local Scene,” *Sun Colony Illustrated Society News*, April 14, 1947.

15. Salty Mallants, “Artist Depicts Fish in Lithograph Album,” *Miami Daily News*, January 16, 1949.

16. Davis, *New Deal Art in North Carolina*, 128.

17. www.askart.com, s.v. “Hildegarde Hume Hamilton.”

18. www.askart.com, s.v. “Cal Luce.”

19. www.askart.com, s.v. “William Corbett.”

20. “Nationally Known Artist Dead at 46,” *Miami Herald*, Spetember 9, 1960.

21. www.askart.com, s.v. “James R. Bingham.”

22. Doris Reno, untitled *Miami Herald* clipping in author’s files, n.d.

23. An excellent history of MOAFL can be found at the museum's Web site, maoflnsu.org.

24. Kate Springer, "New Museum of Art Opens Doors to Rave Reviews," *Fort Lauderdale Sun-Sentinel*, January 12, 1986.

Chapter 19. Fort Myers

1. "Landscape Oil Paintings of Tropical Scenes," *Fort Myers Tropical News*, March 11, 1921; "Pictures on Exhibit," *Fort Myers Press* (hereafter *Press*), January 30, 1918; "Popular Artist Back for Winter," *Press*, November 8, 1926; "Art Exhibit Opens Tomorrow," *Press*, February 2, 1927.

2. "Free Exhibition," *Press*, February 17, 1927; "Art Exhibit Opens Tomorrow," *Press*, February 2, 1927; "Charles Bullet Dies in Kentucky," *Press*, April 1, 1927.

3. "Painter of Wild Life Arrives to Spend a Month in Lee County," *Press*, March 28, 1921; "Famous Artist Coming," *Press*, December 15, 1927.

4. In the *Press*: "Art Exhibit to Be Held Feb. 23 to 28," February 14, 1927; "Prominent Philadelphia Artist to Show Work at Coming Event," February 18, 1927; "Tea Will Open Art Exhibit Thursday," February 19, 1927; "Fort Myers Seen as Center for Artistic Endeavor as Crowds View Pan-Hellenic Art Exhibit," February 24, 1927.

5. Newsom, *Buell Lee Whitehead*, 1.

6. Betty Goslin, "Early Florida Paintings at Historical Museum," *Fort Myers Beach Observer*, August 17, 1983; "Alvin Meyer Visits City After His Stay in Europe," *Baltimore Sun*, December 3, 1926; chicago-outdoor-sculptures.blogspot.com/2010/03/chicago-board-of-trade-building.html.

7. www.askart.com/askart/artist.aspx?artist=121554.

8. Williams, *The Songs Of Maybelle Stamper*.

9. Newsom, *Buell Lee Whitehead*, 12.

10. Ibid., 64.

11. Ibid., 24, 26, 39, 40.

12. Kay Purinton, "Fort Myers Beach Attracts Artists," *Fort Myers News-Press*

(hereafter *News-Press*), March 6, 1949.

13. "New York Artist Visiting at Beach," *News-Press*, February 26, 1951; Brown and Brown, *Short History of Fort Myers Beach*, 57; www.theartstudentsleague.org/About/History.aspx.

14. "Active Art Group Is Busy at Beach," *News-Press*, February 20, 1952; "Art Show Preview Planned Sunday," *News-Press*, March 28, 1952.

15. In the *News-Press*: "Oils, Water Colors and Other Entries Received for Civic Center Art Exhibit," and "13 Artists Will Exhibit Works Today at Fort Myers Beach Legion Home," January 9, 1949; Kay Purinton, "Large Crowd Visits Beach Art Exhibit," January 11, 1949; "Art Collection Attracts Interest," January 20, 1949; "Art Show Draws Many Visitors," January 23, 1949; Kay Purinton, "Fort Myers Beach Shows Attract 1,300 During Art, Hobbies and Craft Exhibits," January 28, 1949; "Fort Myers Beach Attracts Artists," March 6, 1949. Artists exhibiting included P. Dodd Ackerman, Howard Ambler, Nina Van Blaricom, Lucy Crane Brown, Agnes Davis, Dr. Paul de Launey, Mary Dwyer, Ruth Ellis, Madeline Galt, Mary Gates, Evalina Green, Lilla Head, Jean Hill, Esther Horner, Monica F. Hunt, Alma Wells Levinson, Ruth Levinson, John McElroy, Pearl Moon, Mrs. Robert Parker, Elsa Parks, Lydia Pierce, Mrs. J. F. Reahard, Edith Shawcross, Roger Shawcross, Howard Stebbins, Lawrence Stults, Gary Thompson, Sue Thwaites, Frank Train, Dr. Alma Wells, and Buell Whitehead.

16. "Morgan Dennis Will Exhibit in Martello Gallery Museum," *Key West Citizen*, December 27, 1957.

17. "Famed Artist Morgan Dennis to Instruct Beach Sketchers," *News-Press*, January 1, 1950; "Dennis Will Give Art Instruction to Beach Women," *News-Press*, January 12, 1951.

18. "Peter Kerr '36," *Princeton Alumni Weekly,* July 10, 1991, paw.princeton.edu/memorials/72/38; www.nantucketarts.org.

19. Schell, *History of Fort Myers Beach*, 67, 68; in the *Key West Citizen*: "William Henry, Noted Artist Guest Speaker at Meeting of Key West Woman's Club Held Yesterday," February 2, 1949; "Exhibit of Paintings of William Henry to Open Officially Tomorrow Afternoon, Third in Season's Series," February 11, 1949; "Exhibit of Paintings by William Henry Opened Saturday at Woman's Clubhouse; Third in Season's Series," February 14, 1949.

20. "Art Association Formed at Beach," *News-Press*, January 26, 1951; "Active Art Group Is Busy at Beach," *News-Press*, February 20, 1952. Other founding

members of the Beach Art Association included Elizabeth Hitner, Eleanor Stansbury, Margarite Quave, David V. Stahl, and Rolfe Schell.

21. In the *News-Press*: "Art Classes Held at Beach," January 28, 1951; "Beach to Sponsor Art Show Exhibit," February 12, 1951; "Art Association Meets at Beach," March 2, 1951; "Two Hundred See Art Show at Beach," March 11, 1951; "Beach Art Show Features Works of Morgan Dennis," January 6, 1952; "Beach Art Group Hears Peter Kerr," January 13, 1952; "Beach Art Group Holds Meeting," February 10, 1952; "Art Group Plans Pageant Exhibit," February 11, 1952; "Beach Artists Plan Membership Drive," March 6, 1952.

22. "Local Painting Sold in Miami," *News-Press*, March 1, 1952.

23. In the *News-Press*: "Lawton Art Works Will Be Displayed," March 16, 1952; "Art Colony at Beach Includes Many Famous Painters," February 17, 1954; "Active Art Group Is Busy at Beach," February 20, 1952; "Art Association Meets at Beach," March 2, 1951; "Fort Myers Beach Art Gallery Shows Thwaites, Henry Work," January 8, 1956.

24. In the *News-Press*: "Hundreds Attend Attractive Art Display at Beach; Successful Affair Is Continued for Another Day," March 10, 1952; "500 Turn Critics at Beach Art Show," February 13, 1954; "Visiting Artist Takes Popular Vote at Beach," January 31, 1956. Artist members of the Fort Myers Beach Art Association in the 1950s included Belle Banks, Constance Brigham, Frank Chaka, Jean Chandler, Mrs. Alpha Cross, W. J. Evans, Mrs. Paul Franklin, Adelaide Gardiner, Herbert Hardy, Mrs. M. F. Hartshorn, M. Hey, Jean Hoffman, Clare Hudson, Edward Lawton, Virginia Lee, Mrs. J. K. Livingston, Mrs. W. R. Lusby, Boulton McBride, Albert Millet, Winnie Moseley, Roy Mosier, Dr. Richard Parmenter, Mrs. M. J. Quinn, Carmen Reahard, Mrs. Elizabeth Richards, Mildred Rigg, Mrs. Russell Roberts, Mira Sakrison, Mr. and Mrs. Guy Santini, Charles D. Shelden, Glady Stewart, Georgia Thomassin, Helen Thwaites, Adelaide Wallace, Betty Welch, Robert Wells, and Martin Wenger.

25. "Beach Art Association to Open New Art Center on Beach Day," *News-Press*, February 2, 1958; "Dr. Parmenter Outlines Beach Art Group Aims," *News-Press*, February 9, 1968.

26. William Henry undated art exhibition catalog in author's files.

27. "Meyer, Sculptor, Dies at 83," *Baltimore Sun*, June 17, 1976.

28. Goslin, "Early Florida Paintings" (see note 6).

29. “Peter Kerr ’36” (see note 18).

30. Newsom, *Buell Lee Whitehead*, 40, 62.

31. Brandy Stark, “Songs and Sculpture an Enlightening Combination,” *St. Petersburg Times*, December 21, 2000.

32. “Pioneer Florida,” *Tampa Tribune*,” September 1, 1957; Ray Washington, “Frog Smith, Lee County’s Resident Cracker Storyteller,” *Lakeland Ledger*, December 20, 1979; “Area Performers to Lend Talents to Annual Florida Folk Festival,” *Sarasota Herald-Tribune*, August 24, 1975.