

# CALIFORNIA ART FROM THE COLLECTION OF EDAN HUGHES

Artist biographies from *Artists in California, 1786-1940*, by Edan Hughes

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## CLIFFORD PARK BALDWIN

1889 - 1961



*Midsummers Day*, oc, 15" x 19"

Clifford Park Baldwin was born in Cincinnati, Ohio on February 14, 1889. By 1926 he had settled in southern California. While living in Montrose and Carlsbad, he was a pupil of Jean Mannheim, Paul Lauritz, and George Demont Otis. While on the staff of the Southwest Museum from 1933-41, he illustrated the books *Gypsum Cave* and *Navajo Weaving*. Baldwin died in Oceanside, California on July 3, 1961. Member: Painters & Sculptors of Los Angeles; Carlsbad-Oceanside Art Club. Works held: Southwest Museum (Los Angeles).

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## GEORGE BICKERSTAFF

1893 - 1954



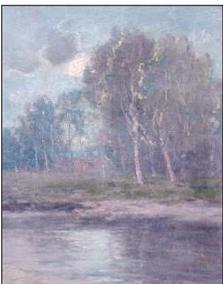
*Mountain Stream*, oc, 24" x 30"

George Sanders Bickerstaff was born on June 7, 1893 in Marianna, Arkansas. He was a self-taught artist except for a brief period at the Art Institute of Chicago. He worked in Texas before moving to California in 1922. His early years were spent in San Diego, Van Nuys, and Los Angeles; whereas, he later moved north to Ukiah where he remained until his death on July 12, 1954. A prolific oil painter of mountain and desert scenes, his landscapes often include eucalypti as well as rolling hills of poppies, lupines, and other California wildflowers. Occasionally, he painted seascapes, still lifes, and western and Indian scenes. Typically his signature was simply, "Bickerstaff." He was adept at promoting his own work and sold many of them to decorate hotel lobbies, hospitals, rest homes, and mortuaries. His thousands of landscapes vary from prosaic potboilers to inspired, painterly canvases. He exhibited several times in Van Nuys and with Paul Lauritz. One of his large oils entitled *Buffalo Gap* once hung in the Abilene (Texas) City Hall and is now in the museum in Buffalo Gap, Texas.

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## ALEXIS COMPARET

1856 - 1906



*Misty Day*, oc, 16" x 20"

Alexis Comperet was born in South Bend, Indiana on April 15, 1856. He studied in Paris with Constant and with Harvey Otis Young in Colorado after settling in Denver in the 1870s. He eked out a living painting murals in this oldest town in the Pike's Peak area. He was living in Denver in obscurity until his old friend, Sarah Bernhardt, played there making his landscapes fashionable overnight. He taught at the Colorado Academy of Fine Arts until the last year of his life. Upon moving to San Diego in 1906, he died there on May 14. He also spelled his name Compera due to people's difficulty with Comperet. His works are held in the Colorado State Museum.

## SAMUEL TILDEN DAKEN

1876 - 1935



*Lake of the Woods*, ob, 14" x 18"

Samuel Tilden Daken was born in Bunker Hill, Illinois on June 14, 1876. At age three he made the cross-country trek with his parents to California. He lived briefly in Sacramento before settling in San Francisco where he spent his early years. At the turn of the century he worked as a fresco painter and decorated many homes in San Francisco. The fire of 1906 destroyed the homes that housed his murals as well as his studio on Van Ness Avenue and much of his early work. He soon opened an art school in Santa Rosa before joining the art faculty at Ursuline College in Sonoma. For unknown reasons, Samuel Tilden Daken used the pseudonym Sidney Tilden Dakin after 1910. By 1932 he was a resident of Los Angeles. Like many artists during the Depression, survival was difficult for Daken. His last years were spent in a mountain cabin near Georgetown, California where he attempted gold mining. He died of liver cancer on April 24, 1935. He is best known for his landscapes of Lake Tahoe, the redwoods, Marin and Sonoma counties. Exhibited: Elks Club (Santa Rosa), 1908; Panama Pacific International Exposition, 1916; Pandora's Box (Sacramento), 1922. Works held: Fresno Museum; Saint Mary's College (Moraga); Sonoma County Museum; Oakland Museum; Nevada Museum (Reno); Depot Park Museum (Sonoma).

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## WILLIAM RAYMOND EATON

1848 - 1922



*Golden Gate*, oc, 9" x 15"

William Raymond Eaton was born in Pawtucket, Rhode Island on May 2, 1848. When a youngster he accompanied his father who was employed by the Burlington Railroad to precede the track builders and establish stations from Iowa to western Nebraska. The younger Eaton lived and worked at various times in Chicago, New York, and Park Ridge, New Jersey. After a brief time in Oakland, by 1907 he had moved to southern California as a resident of Santa Monica and Pasadena. He died in the latter on December 26, 1922. His large landscapes are rare and of the Hudson River school. Works held: Pascack Historical Society (Park Ridge).

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## OSCAR GALGIANI

1903 - 1994



*Farmland*, 1933, ob, 10" x 14"

Oscar Galgiani was born in Stockton, California on March 18, 1903 of pioneer stock. His grandfather settled in Stockton in the 1850s. As a teenager Oscar took painting lessons from his aunt, Anita Galgiani Miller, and at age twenty-four enrolled at the California School of Fine Arts in San Francisco where he was a pupil of Stackpole, Piazzoni, Randolph, Macky, Hartwell, and Poole. He became a close friend of Nelson Poole and often accompanied him on sketching trips into the Mother Lode country, Mono Lake, and the north coast. His finest project was the two large murals in the Stockton Court House. A lifelong resident of Stockton, he taught locally for many years and was the recipient of several honors in his home town including the mayor's proclamation on February 1, 1976 as Oscar Galgiani Day. He died in Stockton on November 25, 1994. His work includes hundreds of landscapes and about 66 portraits. Member: San Francisco Art Ass'n; Society of Western Artists; Stockton Art League (pres.) Exhibited: Paul Elder's Gallery (San Francisco), 1930s; Stanford University, 1930s; Oakland Art Gallery, 1933; San Francisco Museum of Art Inaugural, 1935; Stockton Art Ass'n, 1937 (first prize); Crocker Gallery (Sacramento), 1930s. Works held: Stockton City Hall (portrait); San Joaquin County Court House (portrait and murals); College of the Pacific (portrait); San Rafael (CA) Post Office (mural); State Museum Resource Center (Sacramento).

## ROBERT HAMER

1914 - 1996



*Stream in the Sierra*, oil on canvas, 16" x 20"

Robert Adolph Hamer was born in Los Angeles, California on November 5, 1914. He majored in art at Los Angeles City College, graduating in 1935. He was a pupil of Gordon Couetts whose influence is seen in his works. He died in Orange, California on November 5, 1996. His works include landscapes of the desert around Palm Springs and the High Sierra.

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## LOUIS HEINZMAN

1905 - 1982



*Stream in the Sierra*, oil on canvas, 16" x 20"

Louis Heinzman was born in Munich, Germany on June 23, 1905. He began his art studies at an early age at the Munich Royal Academy, continued on a scholarship in Paris at Ecole des Beaux-Arts, and had further study in Rome. A linguist, he spoke eight languages fluently, a gift he used during his world travels. He sketched in Egypt along the Red Sea, India and the Far East; whereas, in the Southwest his preferred painting locales were Death Valley, the Nevada desert, and the Ruby Mountains. While a resident of San Francisco during the 1930s and 1940s, he painted many urban scenes and landscapes of northern California. During the World War Two years, he painted under the pseudonym Louis M. Hamilton due to anti-German sentiment. Following the war, Heinzman settled in Salt Lake City where he remained until his death on December 9, 1982. Known for his serene, sunlit vistas, he painted many desert and mountain landscapes as well as portraits. A New York critic once wrote, "A master of color, Heinzman's brush is drenched in sunlight. To the luminosity in his works, he adds the lyric qualities which transform his canvases into noble poems of color." Exhibited: Art Institute of Chicago (prizes); Society for Sanity in Art, California Palace of Legion of Honor, 1945, 1947 (first prize).

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## MILES EMIL HOLMES

1885 - 1952



*Farm*, oil on canvas, 11" x 14"

Miles Emil Holmes was born in Gothenburg, Sweden on January 25, 1885. He settled in San Francisco in 1908. He was active in the local art scene and maintained a studio-home at 481 Collingwood until his death on July 31, 1952. Exhibited: Oakland Art Gallery, 1932, 1939; San Francisco Museum of Art, 1935, 1936, 1939 (solo); San Francisco Art Association, 1936-42; Golden Gate International Exposition, 1939. Works held: Oakland Museum.

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## GRACE T. HOWELL

1876 - 1966



*Colorful Desert*, oil on canvas, 16" x 20"

Grace Trimble was born in Denver, Colorado on December 19, 1876. She began painting at age sixteen and remained self-taught. She married Edgar Howell in 1897. Moving to southern California in 1927, she settled in La Mesa in San Diego County. In her leisure she made painting forays into the nearby deserts and along the California coast. Mrs. Howell died in San Diego on November 10, 1966. Exhibited: La Jolla Art Fairs.

## WESLEY FREDERICK JARVIS

1868 - 1944



*California Hills*, oil, 7" x 9"

Wesley Frederick Jarvis was born in Clearington, Ohio on July 17, 1868. He studied at the Art Students League in New York City and in Munich under Franz Mueller. He taught painting in New York before moving to Texas about 1920. While based in San Antonio and Dallas, he made painting trips to California, New Mexico, and the Grand Canyon. He later lived in Los Angeles until his death on September 14, 1944. Member: Southern States Art League; Society of Independent Artists. Exhibited: Texas-Oklahoma Fair, 1924 (gold medal).

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## EDGAR KELLER

1868 - 1932



*Clipper Ships*, oil on board, 12" x 16"

Edgar Martin Keller, a painter, etcher, sculptor, and illustrator, was born in Crescent City, California on September 12, 1868. He turned to art in 1907 and had successful shows in the East. After moving to southern California in 1912, he lived briefly in San Diego and then settled in Los Angeles. He illustrated children's books and exhibited locally before his death there on January 10, 1932. Exhibited: Panama Pacific International Exposition, 1915; Modern Art Society (Los Angeles), 1916; Painters & Sculptors of Los Angeles, 1924, 1931; California Art Club, 1920s. Works held: Douglas Memorial Bridge (Klamath River, OR) and Donner Summit Bridge (bronze tablets); Santa Fe Railway.

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## JULES MERSFELDER

1865 - 1937



*Landscape*, oil, 16" x 20"

Jules Mersfelder was born on August 26, 1865 in Stockton, California when it was still a small frontier town. He began drawing at an early age and in his teens moved to San Francisco where he studied for three years at the School of Design under Virgil Williams. While studying at that school, he often visited the nearby studio of William Keith who offered criticism. Mersfelder then moved to New York City where he had a studio for a few years. During his stay there, he exhibited at the first exhibition of the Society of American Artists. He also enjoyed the hospitality and criticism of George Inness and Alexander H. Wyant. He later exhibited in Chicago, Boston, Philadelphia, and Baltimore. He won a bronze medal at the Louisiana Purchase Expo (St Louis), 1904 and was awarded the Klio Ass'n prize at the annual exhibition held at the Art Institute of Chicago where 18 of his canvases were accepted by the jury. He maintained a studio in Portland, Oregon in 1889 before returning to San Francisco in 1891. He was active in the local art scene when not out on painting forays in northern California. The year 1915 was spent in San Diego. Mersfelder lived his final years in Berkeley, California and died there on October 23, 1937. Although he made no known European trips, his works bear evidence of strong influence by the French Barbizons. Many of his landscapes of the rugged, old oaks of California compare favorably with those painted by William Keith during his late period. Mersfelder is best known for these dark, somber canvases; however, he also painted a few light coastal scenes. Exhibited: Mark Hopkins Institute, 1897; Gump's (San Francisco), 1900. Works held: Oakland Museum; St Francis Hotel (mural, Mount Tamalpais); State Museum Resource Center (Sacramento).

## RAYMOND NOBLE

1880 - 1947



*High Sierra*, 1936, oc, 14" x 18"

Raymond Elmer Noble was born in Grand Rapids, Michigan on March 12, 1880. He studied art in Grand Rapids and Columbus, Ohio before arriving in Los Angeles in 1920. While working as a commercial artist, he painted fine art in his leisure. He died there on January 2, 1947. Works held: Belmont High School (Los Angeles).

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## CHARLES A. ROGERS

1848 - 1918



*Sierra Stream*, 1911  
oc, 12" x 18"

Charles Albert Rogers was born in New Haven, Connecticut on February 26, 1848. He studied art in New York City for 15 years and had further training in Rome, Munich, and Paris. After 1877 he was in San Francisco where he painted portraits, landscapes, coastals, and Chinatown genre in both oil and watercolor. He exhibited at the Mark Hopkins Institute in 1898 and was active in San Francisco until the 1906 disaster. His studio at 108 Stockton Street went up in flames, taking with it 150 of his paintings, mostly scenes of the City. He then moved to Los Angeles where he exhibited at the Blanchard Bldg and Daniell Gallery, and maintained a studio in the Chamber of Commerce Bldg until about 1913. Rogers painted in Yosemite during the summer of 1911. He died in Alameda, California on April 26, 1918. Exhibited: California State Fair, 1892-1902; San Francisco Art Ass'n, 1893-1916; Mechanics' Institute (San Francisco), 1895-99; Painters & Sculptors (Los Angeles), 1908-09; Painters Club (Los Angeles), 1909; Alaska Yukon Exposition (Seattle), 1909 (bronze medal); California Academy of Art (Los Angeles), 1910; Daniell Gallery (Los Angeles), 1911, 1913; Blanchard Gallery (Los Angeles), 1911, 1912; Cannon Art School (Los Angeles), 1913; California Art Club, 1914-15. Works held: California Historical Society.

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## HERBERT SARTELLE

1885 - 1955



*Desert*, ob, 6" x 8"

Herbert Sartelle was born in Buffalo, New York on April 24, 1885, the son of Martha Sartelle and Earl Herbert Burdick. Named after his father, Earl Jr. was sixteen when he moved to New York City with his family. As an assistant to his father, he entered show business there as a stage hand. At eighteen he left home to join the Barnum & Bailey Circus where he worked with magicians and soon became an accomplished one himself. In 1909 he returned to New York City to work for Rogers & Hammerstein and later with the R.K.O. circuit. During his 25 years in show business he worked avocationally as a painter, sketching and painting for his own pleasure. Upon leaving show business in 1928, he settled in Los Angeles. At that time Earl Burdick Jr. changed his name to his mother's maiden name and adopted his middle name. As Herbert Sartelle, he traveled about southern California painting nature as he saw it while continuing to book dates as a magician. A highly skilled and prolific landscape painter, from his brush came many desert scenes which are infused with light and capture the beauty of the Palm Springs and San Diego areas. He also found great inspiration in the area's purplish mountains and its rolling hills with poppies and lupines. The artist died in Los Angeles on October 15, 1955. Works held: Santa Cruz City Museum.

## ELIZABETH STRONG

1855 - 1941



*Carmel Valley*, oil, 18" x 24"

Elizabeth Strong was born in Westport, Connecticut on February 1, 1855. The Strong family lived in Hawaii until 1858 when they settled in Oakland, California. Elizabeth began her art studies in San Francisco at the School of Design under Virgil Williams and, during her two years there, won gold and silver medals for her work. In 1879 she sketched on the Monterey Peninsula while sharing a home with her brother Joseph.

Through the sales of her pictures of pets of wealthy patrons she was able to save enough money for a lengthy stay in Paris. During the next eight years there she had further study with animal painter Emil van Marcke. Returning to the United States, she studied at the Art Students League in New York City under William Merritt Chase (1892-93) and then returned to Paris where she lived until 1905. While there, she ran a small school of her own and exhibited often at the prestigious Paris Salon. From Paris, she returned to California and lived in Berkeley until 1920. After settling on the Monterey Peninsula, she was active in the local art scene until her death in Carmel on October 30, 1941. Since she specialized in paintings of animals (especially bird dogs), she was sometimes called "the Rosa Bonheur of America." Member: San Francisco Art Ass'n; Sketch Club (San Francisco); Carmel Art Ass'n (co-founder); Carmel Arts & Crafts Club. Exhibited: San Francisco Art Ass'n, 1875-1912; Mechanics' Institute (San Francisco), 1875-79; California Midwinter Expo, 1894; California State Fair, 1894, 1930, 1935; Berkeley Art Ass'n, 1908; Sketch Club, 1909; Alaska-Yukon Expo (Seattle), 1909 (silver medal); Del Monte Art Gallery, 1910. Works held: Monterey Peninsula Museum.

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*Going To Market*, oil, 16" x 20"

## THAYNE B. TENNEY

1914 - 2007

Thayne Burdell Tenney was born in El Paso, Texas on December 27, 1914. He moved to Phoenix in 1929. He studied there with David Swing, Ross Santee, Elmer Boone, and Robert Wood. In 1940 he moved to California and lived in Redding until enlisting in the Army at the outbreak of World War Two. After the war, he returned to California and for the next decade divided his time between Redlands and Salt Lake City. In 1955 he settled in Redlands, California and lived there until his demise on July 31, 2007. Tenney's oils are mostly western landscapes, often with Indians. As well as a painter, he is also known nationally as a maker of musical bows for symphonies.

Exhibited: Arizona Society of Painters & Sculptors, 1938; New Mexico Sesquicentennial, 1938; American Art Show (New York City), 1939; Gump's (San Francisco), 1940s.

# ABOUT EDAN HUGHES

1935-2015



Edan Milton Hughes was born in Maysville, Kentucky in 1935. His youth was spent in the Bluegrass State, some of it on his grandfather's knee, listening to tales about grizzly bears and other fearsome beasts of the forest as rain pelted the tin roof, precious moments that molded his imagination. Military service interrupted his studies at the University of Kentucky, and in 1956 the U.S. Navy brought him to San Francisco for active duty, where he began a fifty-nine year love affair with the city and culture of northern California.

Having had a talent for dancing from an early age, he first worked as a dance instructor at Arthur Murray's and as a hair stylist at the Fairmont and St. Francis hotels. His clients included Sophie Tucker, Marlene Dietrich, Lena Horne, Peggy Lee, Carol Doda of the "Condor Club," and the grande dame of San Francisco society, Alma Spreckels. But what centered his life was to have lived in the Haight-Ashbury neighborhood during the counterculture revolution of the 60s and early 70s. His colorful friends at this time included such local legends as singer Janis Joplin, sculptor Benny Bufano, and bon vivant Bunny Breckinridge who starred in the Ed Wood cult film, "Plan 9 from Outer Space."

One longtime association that Edan especially treasured was that with iconic rock impresario Bill Graham, who often engaged Edan as an assistant for diverse projects including office decoration and preparation of dressing rooms at the Fillmore Auditorium and Winterland Ballroom. Working around such acts as The Rolling Stones, Creedence Clearwater Revival, The Grateful Dead, and Led Zeppelin during this golden age of rock, Edan rubbed elbows with Mick Jagger, John Fogerty, Carlos Santana, Robert Plant, Jimi Hendrix, Grace Slick, Jerry Garcia, and "Mama" Cass Elliott. He also assisted with staging props at Winterland for the film "The Last Waltz," the documentary directed by Martin Scorsese that immortalized the farewell performance of the Canadian group The Band.

Edan was also active for several years as a real-estate salesman, which ultimately led to a passion to collect the fine art that had been created in his adopted State. When San Francisco's Western Addition district was being razed for redevelopment, he made daily trips to the shops up and down McAllister Street where he found, among the contents of these Victorian houses, paintings by the almost forgotten masters of California art, which were being bought and sold often with little interest. Having grown up with a profound respect for old paintings, Edan was shocked at the probable fate of what he realized were museum quality works of art. In the 1950s and 1960s, canvases by such masters as John Marshall Gamble, Granville Redmond, Carl Jonnevold, and many others could be had for very little as unwanted "Victoriana".

*(biography continues on following page)*

This situation presented an opportunity for Edan to build a superb California art collection from paintings that otherwise would have been discarded or destroyed. He also found them at local flea markets, in antique stores, and through his various friends and contacts in the art world. Visitors to his flat near Mission Dolores would observe his walls, covered from floor to ceiling with paintings. As they strolled from room to room, they would find more paintings nestled in their period frames leaning in neat columns against a chair, a fireplace, a bookcase, and every once in a while one could be seen propped up on the edge of the bathtub.

“If antique paintings are your passion,” an admirer wrote, “Hughes’ living room will set your heart pounding.”

As the interest in pioneer California artists grew, Edan easily transitioned into the role of a first class art dealer. With his guidance hundreds of others began to appreciate and collect California art. Today, with Edan’s help these artists and their works have once again found their prominent place in art world.

His devotion for these artists work did not stop at collecting or selling. In 1986 he published a monumental reference work entitled “Artists in California, 1786-1940”. When he began compiling data, a number of the artists were almost unknown in the art world. His initial discoveries lead to years of dedicated research that ultimately became a biographical dictionary of the “painters, sculptors, etchers, commercial artists, illustrators, lithographers, engravers, watercolorists, muralists, pastelists and teachers” who made contributions to the rich fabric of early California art.

This historical project began as a hobby with scribbled notes and ended up as a comprehensive compilation of data from census records, newspaper and magazine articles, gallery notices, obituaries, old catalogues, phone books, city directories and personal interviews with living artists and the descendants of deceased ones. These many sources of information were transformed by Edan into the indispensable two-volume encyclopedia with more than 20,000 entries that is now widely prized by collectors and dealers alike.

Initially, Edan published his research book independently. In time, however, the Sacramento’s Crocker Art Museum recognized its unique value and decided to publish the updated third edition in two volumes under the auspices of the museum. This work provides data of the well known artists and it is the only comprehensive source for lesser known ones whose names and work would otherwise have disappeared. Even after this revision, Edan continued to add to his collection of biographies and planned to update “Artists in California” digitally.

Edan’s research produced the ultimate reference on the California artists, which he called “my magnificent obsession,” and scholars have lauded it for its accuracy and completeness. Appreciation of early California art has spread from coast to coast with galleries and auction houses now carrying and enthusiastically promoting this regional art.

“Anybody at all involved with California art knows Edan’s book,” said Scott A. Shields, chief curator of art for the Crocker Art Museum. “It’s an incredibly useful tool. Almost every day someone calls me with questions. If they’re about art before 1940 I just grab his book off the shelf and he seldom fails me.” Harvey Jones, senior curator at the Oakland Museum agrees. “Nothing like this ever existed before, in contrast to the extensive indices of European art,” he said. “It’s a wonderful tool for everyone interested in California art.” A few years before his death, Edan donated a significant number of paintings from his collection to the Crocker Museum. Accordingly, one of its exhibit galleries has been dedicated in his name.

Edan allowed few interruptions for this consuming passion for music and fine art, but he saved some time to play in Bridge tournaments and for visits to the San Francisco Opera. “I once met Leontyne Price after a performance,” he recalled in his soft Kentucky whisper. “It was the only time in my life that I felt I was in the presence of royalty.”

— *from Edan Hughes’ obituary published in the San Francisco Chronicle on May 1, 2015*