

Art of the Park

100 Years of Art in Balboa Park
(1915-2015)



APR. 17-SEPT. 21, 2015

D.A. Lovell
27

The Cheltenham font used throughout this catalog was originally designed by the advisory and consulting architect for the 1915 Panama-California Exposition, Bertram Goodhue, for the New York-based Cheltenham Press in the 1890s. The design was purchased and refined by the American Type Founders in 1902. It was among the first typefaces to be released as a type family with condensed, expanded and italic versions and was very popular in the early 1900s. It was updated again in the 1970s and is still used by *The New York Times* for headlines.

Cover art is a pastel from 1927 by D.A. Lovell (1893-1957), titled Balboa Park.
Read more about the artist on page 10.

Art of the Park

100 Years of Art in Balboa Park (1915-2015)

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Published in conjunction with the exhibition
Art of the Park
100 Years of Art in Balboa Park (1915-2015)

April 17 - September 21, 2015

Marston House Museum & Gardens
3525 Seventh Avenue, San Diego CA 92103

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100 Years of Art in Balboa Park (1915-2015)

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FOREWORD

The Art and Magic of Balboa Park

Balboa Park is a magical place. It is peaceful, gentle and restorative to the body and spirit, and ever since the Panama-California Exposition opened there in 1915, the unique combination of gracious architecture and Edenic setting has made it the most popular attraction for residents as well as visitors to San Diego. As such, not surprisingly, it has been an enduring inspiration to artists for 100 years.

With Balboa Park transformed to captivate visitors, artists came to San Diego to paint its magnificent buildings and elegant gardens. Among the early artists who painted here, one can count some of the very best practitioners of California Impressionism. These include Belle Baranceanu (1902-1988), Jesse Arms Botke (1883-1971), Maurice Braun (1877-1941), Alson S. Clark (1876-1949), Colin Campbell Cooper (1856-1937), Charles Arthur Fries (1854-1940), Alice Klauber (1871-1951), Alfred Mitchell (1888-1972), George Spangenberg (1907-1964), and many others. Their paintings can be seen in museums throughout the country.

Today, there is a thriving community of artists in San Diego and many of them come to paint Balboa Park and the historic Marston House. Already renowned for its beauty, the park offers artists uncommon vantage points that few other people explore. Yes, one will see familiar vistas portrayed on canvas and paper in this exhibition, but also some hidden and mystical nooks and corners that most of us rarely encounter. Both seize our attention in this exhibition, *Art of the Park, 100 Years of Art in Balboa Park (1915-2015)*.

The year 1915 not only opened the magnificent exposition grounds in Balboa Park, it also marked a major milestone for San Diego's professional artist community.

Here, in California, landscape painting was by far the most popular subject among our painters. Adept at painting *en plein air*, or outdoors, California's Impressionist painters sought to catch a specific moment of beautiful natural light, as it bathed the coastline, mountains and desert. The clear and intense light of California, owing much to the Pacific Ocean, defined the landscape. The biblical analogy of light as the creative instrument is appropriate to the California landscape and the way artists addressed it, for without that unique light, and the divine energy it represented, the land would not exist.

In 1868, the San Diego Town Council voted to set aside 1,400 acres just north of what is now downtown as a public park. From 1872 to 1909, City Park was largely unused. In 1909, civic leaders decided to hold an exposition to mark the upcoming completion of the Panama Canal, an event that would greatly benefit San Diego's economy, as the city was the closest American port to the Isthmus of Panama. Thus, City Park was renamed Balboa Park, for the Spanish maritime explorer Vasco Núñez de Balboa (1475-1519), who was the first European to cross the Isthmus of Panama and see the Pacific Ocean, which he did in 1513.

The building of Balboa Park officially began in 1911, with a festive parade and groundbreaking ceremony. The elegant

buildings along El Prado were designed by architects Bertram G. Goodhue (1869-1924), Carleton Winslow (1876-1946) and others. The romantic, decorative architectural theme is Spanish Colonial, and more precisely, *Churrigueresque*, a Spanish Baroque style characterized by relatively plain wall surfaces contrasted by overly ornate doorways and entrances.

The Panama-California Exposition lasted the entire year of 1915, and was extended for a second year in 1916. Balboa Park became the site of another important event in 1935 and 1936, the California-Pacific International Exposition.

All through the last 100 years, Balboa Park has endured. Many of the buildings were in danger of collapse due to age and weathering, but they were renovated and eventually reconstructed to permanence in the late 20th century. They will endure for visitors and artists for at least another century. I invite you to view these remarkable paintings of magical Balboa Park and to experience their enchanting beauty firsthand.

Jean Stern
Executive Director
The Irvine Museum

INTRODUCTION

Not long after American artists elected to free themselves from academic, studio-based work, as had been gospel in Europe until the French Impressionists broke loose, Balboa Park beckoned on San Diego's luminous horizon.

By 1915, San Diego plein air painters and their kin from other places must have been drawn like hummingbirds when scrubby, old City Park's central mesa was reborn as Balboa Park. Thousands of newly planted trees. Gardens of roses and cacti. Romantic architecture laced with courtyards, fountains and tumbling bougainvillea. Sweeping vistas, broad promenades, intimate alcoves.

As Save Our Heritage Organisation's exhibition, *Art of the Park, 100 Years of Art in Balboa Park (1915-2015)*, delightfully demonstrates, this historic park has indeed proven to be irresistible to artists, and other souls, in search of refreshment and inspiring beauty. In this catalog, the artwork appears in chronological order, as if the park is unfolding through time before our eyes. By contrast, the exhibition displayed in the historic Marston House Museum intermingles contemporary and historic plein air paintings, so the artists' admiration and the energy they get from the park speaks to us across the decades.

The genesis of *Art of the Park* stems from the perpetual need to preserve and protect this beloved refuge, now a National Historic Landmark, in the heart of San Diego. By 2013, SOHO had led and won a difficult, two-year battle against a massive and senselessly destructive construction proposal that

would have irreparably damaged the park's historic center and the Cabrillo Bridge. Annie Rowley, of Santa Ysabel Art Gallery, sent her gratitude with a framed watercolor of the Cabrillo Bridge and California Building by Joan Boyer, whose work is included in this exhibition; and a note.

Rowley signed the note on behalf of “a century of plein air artists” who have poetically portrayed Balboa Park's many facets. “Plein air painting is not an easy thing to do,” Rowley said recently. “An inexperienced artist must learn it from an experienced artist, so there is a definite lineage” of Impressionist painting. “I can trace San Diego plein air painters back to Guy Rose (1867-1925), who spent time in France” studying the French Impressionists. “Rose taught Edgar Payne (1883-1947), who taught Maurice Braun (1877-1941) who taught Alfred Mitchell (1888-1972)..”

Some of the historic artists whose work is included here exhibited in the 1915 Panama-California Exposition or the 1935 California Pacific International Exposition. Mitchell, an influential painter, teacher, and co-founder of several local artist associations, exhibited in both. In 1915, he won a silver medal for *Coldwater Canyon, Arrowhead Hot Springs*, which he painted the year before. Mary Belle Williams (1873-1943) also exhibited at both expositions, and like Mitchell, received a silver medal in 1915.

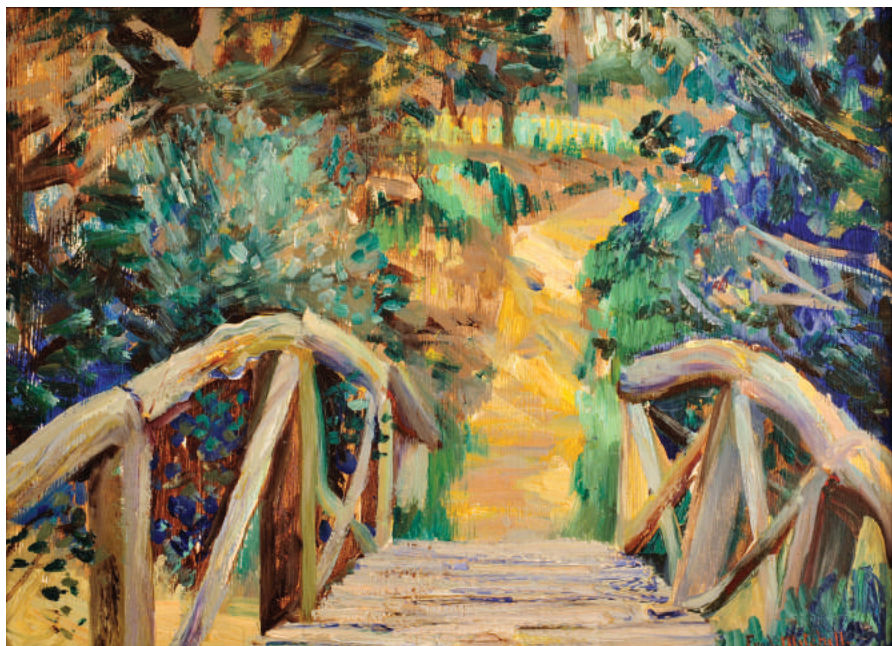
SOHO, the region's leading preservation organization, serves as steward and protector of the Marston House Museum & Gardens. It's especially fitting that a century's worth of paintings of Balboa Park currently fill the 1905

home of George and Anna Marston, art collectors and ardent supporters of Balboa Park and both expositions.

In addition, George Marston is considered San Diego's first activist historic preservationist for his efforts in Old Town, Anza-Borrego, and Balboa Park. The park as we know it today is a product not only of two international expositions but also the ongoing efforts of committed historic preservationists since 1917.

And, of course, Balboa Park is, far more than a living, evolving subject worthy of framing. Many museums and landmarks call it home and many people have marked special occasions there. Yet the park itself is a timeless work of art, with intrinsic beauty and cultural value worthy of protection and veneration. For 100 years, artists have treasured and preserved Balboa Park without hesitation or limits. We must continue to do the same.

Ann Jarmusch
Independent art and architecture critic



Rustic Bridge San Diego, 1913-16
Oil • 8"x11.25"
Collection of Darlene Davies

Alfred Mitchell (1888-1972)

“Many contributions of modernism are here to stay No other school, for example, has carried the analysis and scientific use of color as far as... the Impressionists. The worthwhile and valuable development will remain.” San Diego Evening Tribune, January 21, 1939

An outstanding plein air artist of enduring influence in Southern California, Alfred Mitchell settled in San Diego in 1908, and began painting *en plein air* throughout the county, including Balboa Park. In 1913, when he was 25, Mitchell began studying with the local master painter Maurice Braun. Three years later, he enrolled in the Pennsylvania Academy of the Fine Arts in Philadelphia. As a result, his brushwork got bolder, his colors stronger. Back in San Diego by the early 1920s, he co-founded artists' groups, went on painting excursions and helped guide acquisitions for what is now the San Diego Museum of Art. Several works by Mitchell are in the permanent collection. Mitchell created *Rustic Bridge* during his student days, when he signed his work Fred Mitchell. Even as a young man, he was attracted to Balboa Park as an endless source of inspiration.



Courtyard and Tower at the
Panama-California Exposition (San Diego), 1915

Watercolor • 9.5"x6.5"

Collection of Kirk & Linda Edgar

Martha Bradshaw Bintliff (1869-1947)

Bintliff was an active painter in Superior, Wisconsin, her birthplace, and New Rochelle, N.Y., San Diego, La Jolla and Tucson. She studied at the Cincinnati Academy of Design in Ohio and in Rome for four years with Giuseppe Ferrari. Back in the U.S., she lived in New York City and moved to San Diego in 1916. She worked in oil, watercolor and pastel to depict landscapes, seascapes and portraits. Bintliff co-founded the La Jolla Art Association in 1918 and was a member of the National Association of Women Painters and Sculptors. She was active in La Jolla, at her home studio, and in San Diego through 1941.



G.L. Kaulman (b. unknown)
California Building P.C.E., 1915
Watercolor and pastel • 8.875"x7"
Collection of Richard Miller



Moonlight San Diego Bay (from Balboa Park), 1915
Oil on canvas • 16"x20"
Private collection, courtesy Maurine St. Gaudens

Anna H. Miller (1863-1941)

"She was a great admirer of Maurice Braun . . . and his influence appears in her work, where one finds the same pastoral charm as in Braun's landscapes." O.B. Jacobson and Jeanne d'Ucelm, Chronicles of Oklahoma: Art in Oklahoma, 1954

Anna Rhodes Hazzard was born in Ottawa, Minnesota. . . . She married Edward J. Miller in 1889, and subsequently settled in Oklahoma. A student of some of the most highly respected Impressionist painters of the day, she studied in California and Connecticut under the artists Maurice Braun, Randall Davey and Ernest Lawson. Miller spent most of her summers in San Diego, where she studied under Braun, and produced a considerable output from her residency in Southern California.

Biography from: *Emerging from the Shadows, A Survey of Women Artists Working in California, 1860 -1960*, Volume 3, Maurine St. Gaudens, editor, Schiffer Publishing, Ltd. 2015.



Martha Bradshaw Bintliff (1869-1947)

Reflecting Pool at the Panama-California Exposition (San Diego), 1916

Oil on canvas board • 12"x14"

Private collection, courtesy Maurine St. Gaudens

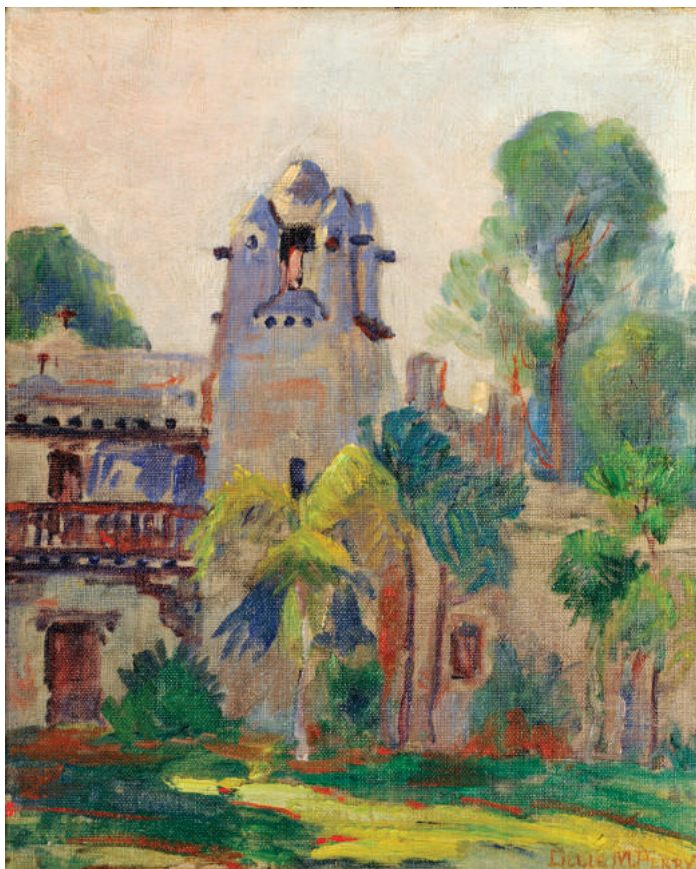
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The Gallery, 1916
Oil • 14"x10"
Collection of Marc Tisdale

Maude Anita Rice (1875-1966)

An Iowa native, Maude Rice settled in San Diego and remained here for the rest of her life. She studied locally with Charles Fries, a San Diego painter who is considered one of the first to focus on the region's landscape and qualities of natural light. An independent woman, Rice often accompanied her teacher on plein air painting excursions. In addition to portraying the county, Rice painted landscapes near her home, as well as still lifes of flowers and fruit. In 1927, she exhibited at the relatively new San Diego Fine Arts Gallery, now the San Diego Museum of Art, in Balboa Park.



Balboa Park, 1918
Oil on canvas • 15"x12"
Collection of Edan Hughes

Ollie Montgomery Perry (1881-1964)

Born in Missouri, Ollie Montgomery Perry and her husband, John, moved to San Diego around 1915. She studied painting with Alfred Mitchell. In 1927, Perry exhibited her work at the San Diego Fine Arts Gallery, now the San Diego Museum of Art, and in the 1935 Exposition. In 1945, she also showed paintings at the La Jolla Art Center, now the Museum of Contemporary Art San Diego. In 1936, the San Diego Museum of Art acquired her oil painting titled "Old Glass," which depicts a living-room window displaying colored glass vessels, with a blooming tree outside. Perry is mentioned in *Painting Ladies*, a survey of 32 early San Diego women artists published in *The Journal of San Diego History*, Summer 1986.



Alfred Mitchell (1888-1972)
Balboa Park & California Building, c. 1920s
Oil on board • 16"x13"
Collection of Rachel Mueller & Vicki Dearborn
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Alfred Mitchell (1888-1972)

Houses of Pacific Relations, c. 1935

Oil on board • 16"x20"

Collection of Greg Wade

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Shadow Patterns, 1926
Oil on board • 24"x20"
Collection of the University Club

Lela J. Titus (1889-1984)

Born in San Diego, Lela Titus worked for many years as a real estate broker, painting in her spare time. She exhibited her work at the 1935 Expo.



Untitled, 1927
Pastel • 21"x28"
Collection of Alana & Bruce Coons

D.A. Lovell (1893-1957)

Born in San Diego, Duke Allen Lovell was a lifelong resident. He worked as a designer for William Templeton Johnson, one of San Diego's leading architects of the early 20th century. While working for Johnson, Lovell designed the Fox Theatre, a downtown San Diego landmark. He exhibited a painting in the 1935 Exposition.



Charles Ernest (b. unknown)
California Tower, 1928
Oil • 19.25"x15.125"
Collection of the Evans Family



Lily Pond, 1928
Oil on board • 9.5"x15"
Collection of Christopher Pro

Edward E. Knight (1859-1936)

Born in Maine, Edward Knight was a commercial artist who had moved to San Diego by 1914. He lived out his life in San Diego.



A Sunday Afternoon, Balboa Park, San Diego, c. 1930
Oil on canvas • 20"x24"
Collection of George Stern Fine Arts

George Spangenberg (1907-1964)

This painter, born in Buffalo, New York, endured many hardships. George Spangenberg quit school at an early age to pursue an art career, even though he was colorblind. He studied at the Buffalo School of Fine Arts. While painting a mural on a bank building in Buffalo, Spangenberg lost three fingers from his right hand. He moved to southern California during the Great Depression and eked out a living. Destitute, Spangenberg often traded his paintings for food and art supplies. In the late 1940s, he moved several times, resettling in Buffalo, where he joined the Niagara Art Guild. Shortly before his untimely death, fire swept through his studio, destroying all his recent work. Fortunately, his paintings of San Diego's rural and mountainous backcountry had remained in the San Diego area.



Looking through Park Growth to San Diego Bay, c. 1930

Oil on canvas • 12"x16"

Private collection, courtesy Maurine St. Gaudens

Mary Belle Williams (1873-1943)

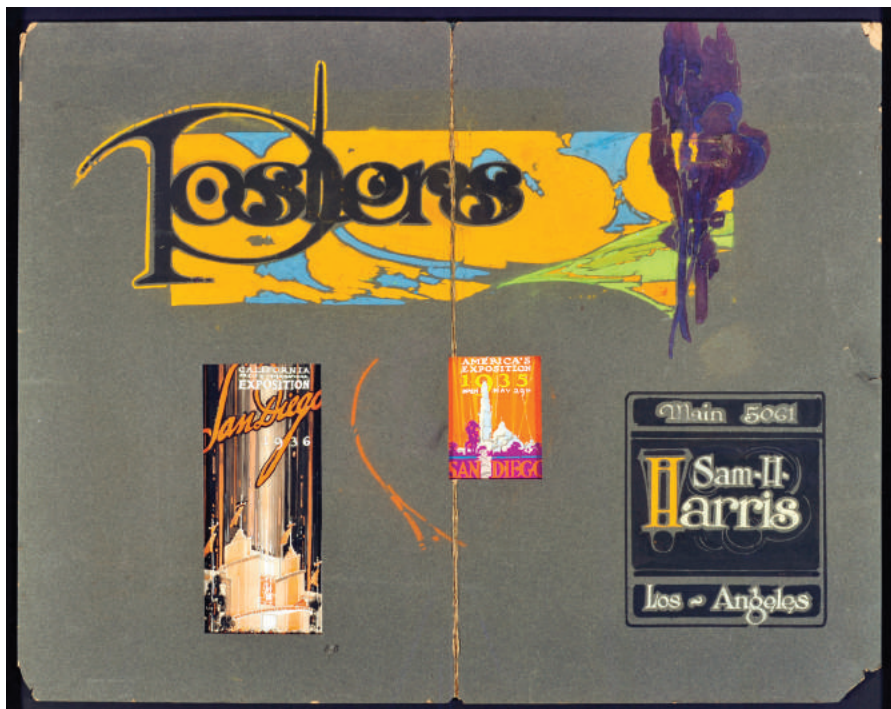
An Ohio native, Mary Belle Williams moved to San Diego in 1906 with her father and brother, who owned the Owens gold mine in Julian. Williams was a popular artist, and in 1909, her solo show of 90 works at the Carnegie Library downtown was the largest art exhibition ever held in San Diego. At the 1915 Exposition, she received a silver medal for her work, and a bronze the next year. Williams attracted many prominent San Diegans for portrait sittings at her studio. She exhibited her portrait of Hannah P. Davison, a longtime city librarian, at the 1935 Exposition. Williams also painted plein air landscapes and floral subjects. Her work is featured in *Painting Ladies*, a survey of early San Diego women artists' work, published by *The Journal of San Diego History* in Summer, 1986.



Lotus Pond, 1933
Etching • 12.5"x8.75"
Collection of Catherine & Peter Chester

Alfred Rudolph (1881-1942)

This self-taught artist was born in Alsace-Lorraine, France. For many years, he was general manager of the American Ball Bearing Company in Chicago, but during the 1920s, he moved to the Southwest to improve his health. He was known for his etchings and lithographs of the desert, mountains and old prospectors in California and Arizona. Rudolph lived in Tucson and later moved to La Jolla, then back to Tucson, where he died. His etchings are in the collections of the Smithsonian Institution and the Library of Congress.



Maquette for California Pacific International Exposition, 1934-35
 Tempera on board • 23"x28"
 Private collection, courtesy Maurine St. Gaudens

Sam Hyde Harris (1899-1977)

"Harris' posters are fine art in themselves."

Maurine St. Gaudens, Pasadena Museum of History, 2007

Born in England, Sam Hyde Harris moved to Los Angeles as a teenager. In 1914, he opened a commercial art studio and studied painting in off hours. In 1920, Harris exhibited at the California Art Club and was hired by the Atchison, Topeka and Santa Fe Railway Company to create their advertising travel posters. Importantly for San Diego history, Harris also designed the primary imagery for the 1935 California Pacific International Exposition in Balboa Park. His tempera originals and maquettes are part of this exhibition and several printed expo posters and promotional brochures are on display in the SOHO centennial exhibition *Souvenirs & Keepsakes: Memorabilia of the 1915 and 1935 Expositions*.



The Gold Gulch, c. 1935
Oil on canvas • 32"x36"

Collection of the City of San Diego Civic Art Collection 2000.21

Ivan Messenger (1895-1983)

*“Ivan Messenger announced the opening of a new outdoor sketching class.”
Desert Sun, February 7, 1950*

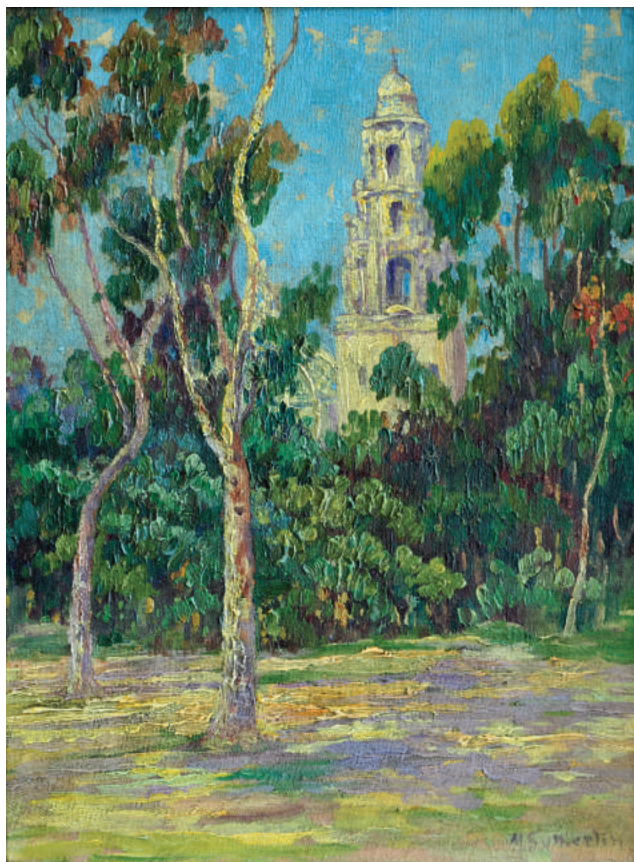
This painter, printmaker, teacher and author visited the Panama-California Exposition in 1916, according to one source. Born in Omaha, Nebraska, Messenger evidently liked what he saw in San Diego because he returned the next year to work on a farm and moved here around 1925. Once settled in San Diego, Messenger began exhibiting his watercolors, which were well received. He traveled in Mexico and South America to paint, taught art in San Diego and exhibited at the 1935 Exposition. Messenger was a founding member of the San Diego Moderns, an informal artists’ group of men and women who exhibited together starting in the 1930s. In 1969, he wrote the book *Not For Tourists Only: An Early Portrait of San Diego*, and illustrated it with his drawings, paintings and prints.



Balboa Park Club, Date unknown
Oil • 12"x16"
Collection of Mary Lynn Hyde

Sylvain Joseph Tujague (1873-1936)

Orleans-born Tujague had a French father; his mother was from Louisiana. In 1903, he was a member of the Brotherhood of Painters, Decorators and Paperhangers. In 1918, he registered for the draft. By 1920, Tujague was working as an artist for National Sign & Advertising Co., 2168 Fifth Avenue, near Balboa Park. He lived in his widowed mother's boarding house, also in downtown San Diego, with her and his sister.



San Diego Museum of Man, Balboa Park, CA, c. 1940s
Oil on canvas • 16"x12"
Collection of Mike Hempstead

Mabel Ernestine Journeyay Sumerlin (1879-1956)

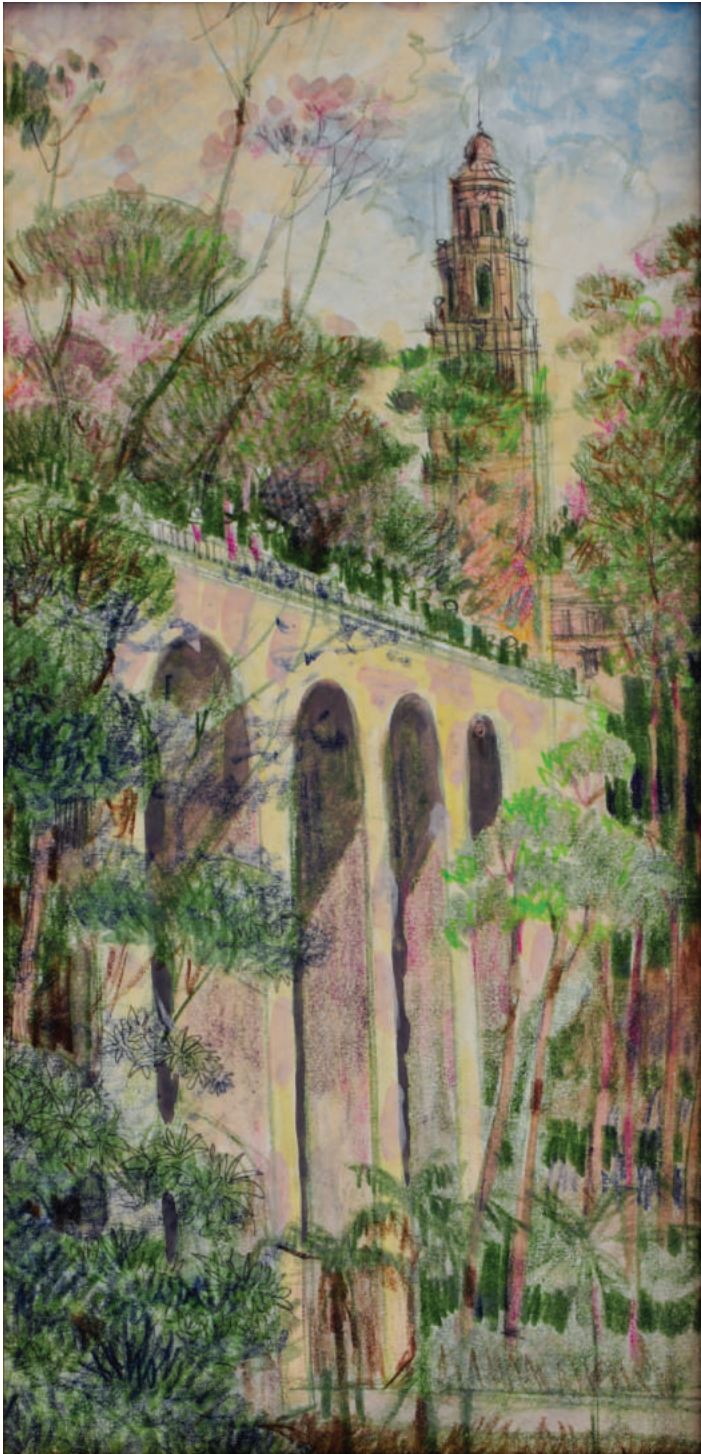
This native San Diegan lived most of her life here. She studied painting with Charles Fries, one of this region's earliest plein air artists, and Nicolai Fechin, a Russian-born artist associated with the Taos School who later moved to Los Angeles. By 1908, Sumerlin was listing herself under "artists" in the local business directory. A member of the San Diego Art Guild, she exhibited locally in the 1920s and 1930s. In 1934, the San Diego Woman's Club displayed more than twenty of Sumerlin's landscape paintings, some with historic buildings; still lifes; and portraits. After the 1935 Exposition in Balboa Park, she shared a studio in Spanish Village for several years. Sumerlin is included in *Painting Ladies*, the Summer 1986 issue of *The Journal of San Diego History*.

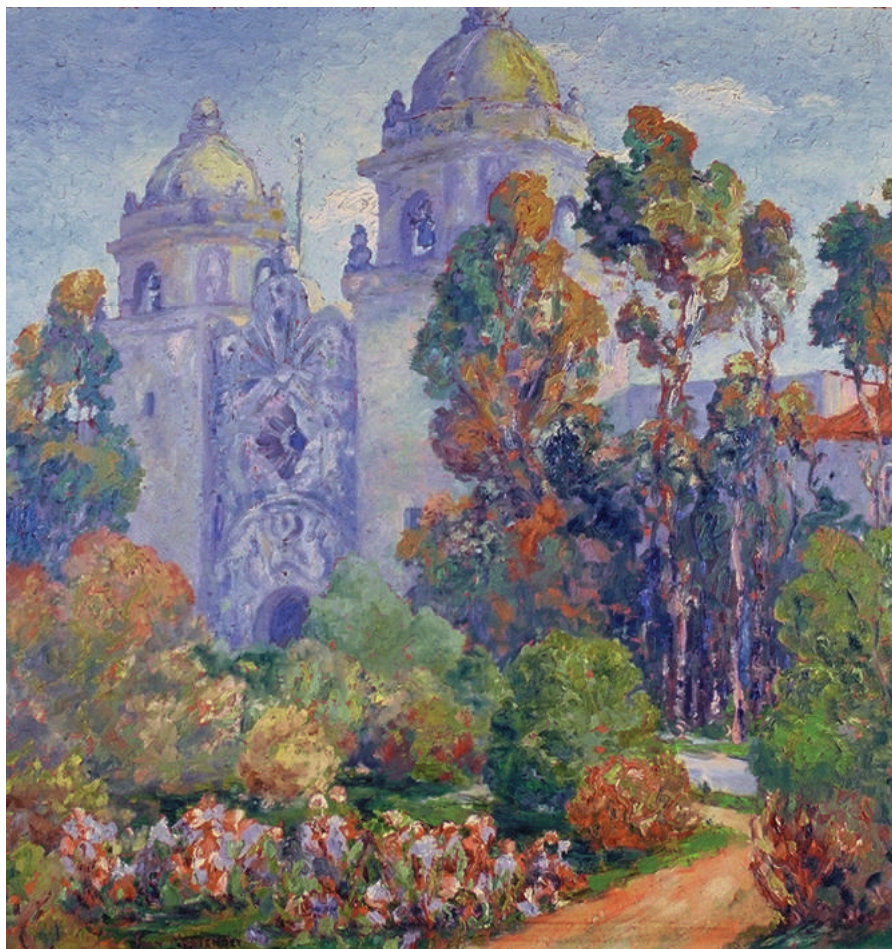
Richard Gabriel Chase (1919-2007)

“Art was his whole life. He talked about very little else. He researched everything down to the belt buckles. - George Silides, friend and neighbor

Born in Massachusetts, Richard Gabriel Chase graduated in 1941 from what is now known as Massachusetts College of Art in Boston. After serving in the army during World War II, he moved to Southern California to teach art at San Bernardino College. A prolific artist, Chase painted for 64 years, mostly in San Diego County. His work includes landscapes, coastal scenes, birds and portraits, but he is perhaps best known for his meticulous murals and book illustrations depicting California history with great accuracy. He also created paintings and murals for prominent restaurants, banks and hotels, such as the lobby of the Grand Hyatt in downtown San Diego. Fourteen of his portraits of famous aviators can be seen at the San Diego Air & Space Museum in Balboa Park.

Balboa Park Mural Study, c. 1940-50
Watercolor, colored pencil, mixed media • 12"x6"
Collection of Save Our Heritage Organisation





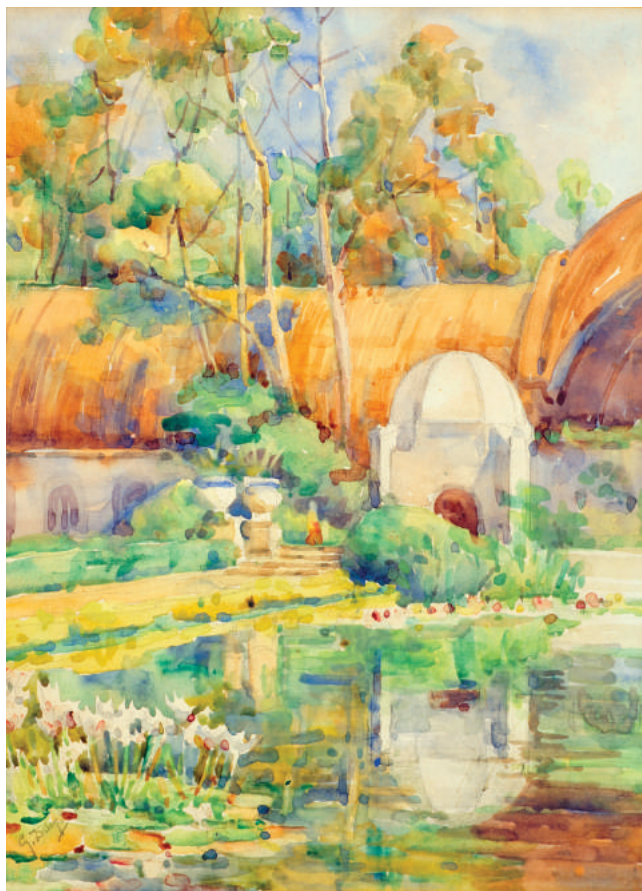
Ivan Messenger (1895-1983)

Belfries-Balboa Park, c. 1950

Oil on board • 28"x26"

Collection of the City of San Diego Civic Art Collection 1963.1

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Untitled, c. 1950s
Watercolor
11"x8.5"
Collection of
Margaret &
Anne Marston

Gladys Day (1890-1979)

"She would sit on a rock or even wet sand, or she would crawl under fences to get exactly the picture that inspired her." (Bridge and Bay, 1973)

Born in England, Gladys Day created art at an early age. In 1920, she and her husband moved to Chula Vista. She took Alfred Mitchell's "outdoor art class" in 1929 and began painting local houses and gardens in watercolor and selling the pictures to help support her family of five during the Depression. One of her children, Margaret, married Hamilton Marston, so Day's paintings (on loan from Margaret Marston and her daughter, Anne Marston) add another layer of significance to this Marston House art showing. She painted many picturesque Coronado scenes, which she sold from 1934 on. The price: 25 cents. She was still painting at 83, when a Bridge and Bay reporter interviewed her.

**Gladys Day
(1890-1979)**

Artist's biography on
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Scenic San Diego, c. 1950s
Watercolor • 11"x8.5"
Collection of
Margaret & Anne Marston



Aunt Mary's Garden, 1950
Acrylic • 19.5"x15.5"
Collection of
Margaret & Anne Marston



Time to Celebrate, 1969
Gouache • 15.25"x23.5"
Collection of Alana & Bruce Coons

Robert C. Kinyon (1940-1979)

“Some artists say illustration is not art and that any art to please a client is hack work and unworthy to sacrosanct ‘fine art.’ However, in the partners of Millsap and Kinyon commercial art studio, we find two artists who reject that premise categorically, who are genuinely proud of their profession, preferring it above most easel art exhibited today.” American Artist magazine, Summer 1969

Robert C. Kinyon was an award-winning illustrator and partner in Millsap/Kinyon Illustration, San Diego. This painting was done for *Gold in the Sun*, one volume in a seven-book series on San Diego history by Richard F. Pourade (Copley Books). Titled “Time to Celebrate,” it portrays opening festivities of the 1915 Exposition. The caption reads, “A light suspended from a balloon was turned on and bathed the buildings and towers in gold to officially open the Panama-California Exposition. The beauty of its architecture and the warmth of its colors would linger with all those who walked its grounds.”



Balboa Park, 1969-73
Oil on canvas • 20"x24"
Collection of May Devine

Maurice Henri Mazeilie (b. 1924)

Maurice Henri Mazeilie was born in Clichy, Seine, France. He had studio number 33 in Spanish Village in Balboa Park during the late 1960s and early 70s. While living in California, he became a naturalized U.S. citizen. His last known residence is in Aurora, Colorado.



Untitled, 1983
Oil on canvas • 23.25"x35.5"
Collection of Paul Nestor

Thelma Leaney Butler (b. unknown)

Active in San Diego in the 1970s and '80s, possibly later

Little is known about Thelma Leaney Butler, except that she was born in England and sold her work from a gallery in Old Town San Diego. In 1971, the Jolla Historical Society commissioned Butler to paint a portrait of a historic cottage from a photograph. She chose Gardener House. The society reproduced Butler's artwork and sold the printed version.



Lawrence (b. unknown)

Untitled, 1991

Oil • 56"x56"

Courtesy Jim Hughes, Collection of Friends of Balboa Park



California Tower, 2000
Watercolor • 7.5"x8.25"

June Maxion

"I've always worked entirely on location in transparent watercolors. For me, the immediacy of the scene is a very necessary part of my personal interpretation."

June Maxion says her ability to lose herself in plein air painting and to set up her equipment anywhere, anytime, has proven to be a great asset. She began her art career by studying with Rex Brandt, who is considered one of the most important and influential California watercolorists. Maxion's work is characterized by fluid, transparent, colorful images on white paper. The whiteness of the paper shows through transparent colors or unpainted areas, adding the impression of natural light and depth. As she travels the world painting, from Paris to Tahiti to China and back to San Diego, the spontaneity of her work gives each piece a life of its own and satisfies her need to express feelings rather than simply illustrate a scene.

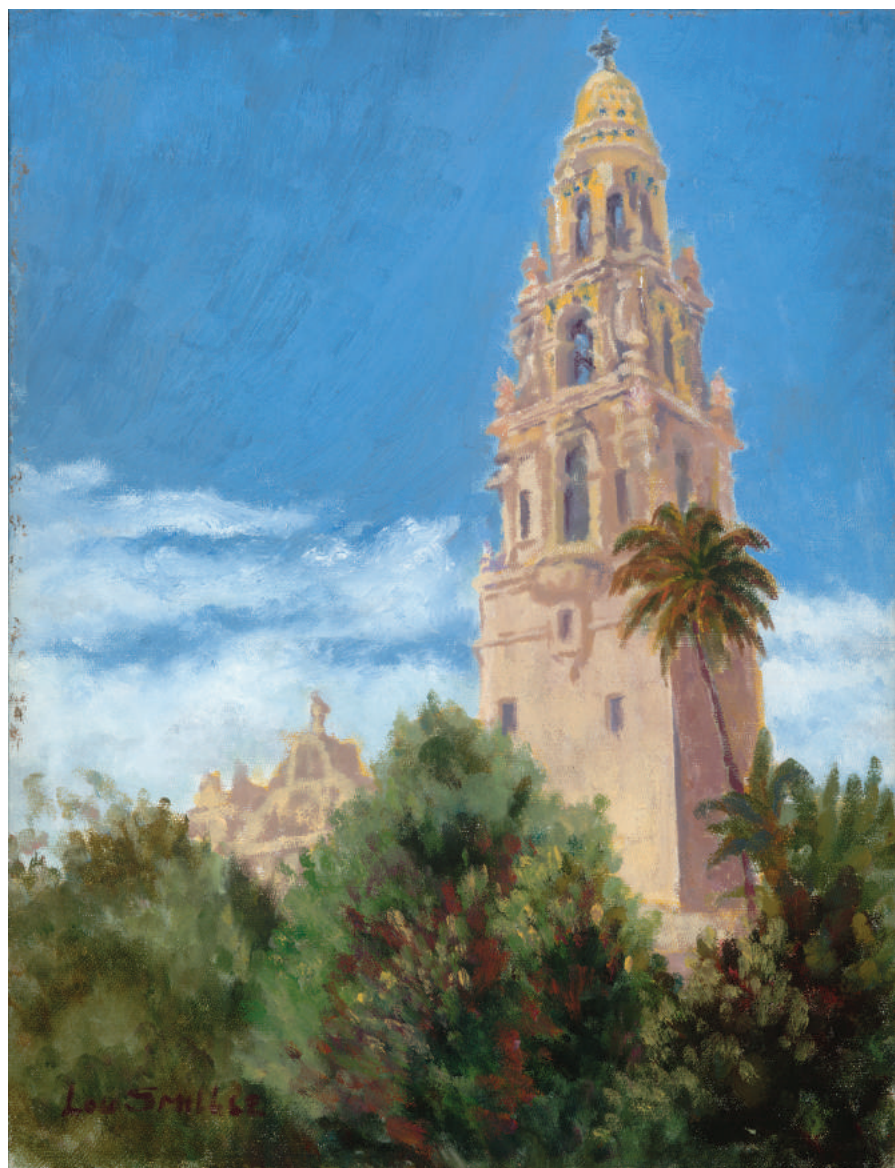


South to Baja, 2001
Oil on canvas • 16"x20"

Lou Smillie

“Communication with the viewer is the goal of my work...Any technique or style becomes a tool to express happiness, introspection, joy, or even disdain in a visual dialogue. Hopefully,...the images return in memory, striking a chord of truth.”

Lou Smillie is established nationally and internationally and her work is included in about 20 exhibitions each year. In New York City, her paintings have been shown at the National Academy of Design, Salmagundi Club and Audubon Artists. Smillie is recognized for her oil and watercolor paintings of architecture in landscape, architectural detail, portraits and floral compositions. Her paintings, drawings and prints are held in many private collections. Born in Fort Worth Texas, she is now a neighbor and good friend to the Marston House Museum & Gardens.



Spirit of Southern California, 2003
Oil on canvas • 16"x12"

Krentz Johnson

“When I first painted the reflecting pond in Balboa Park for a watercolor class in 1974, I thought I was in art heaven. Plein air painting has become for me a spiritual experience.”

Born in San Mateo, Krentz Johnson has a Bachelor of Arts degree in fine art from San Diego State University and studied at the Art Students League of New York City. While living there, she served as the assistant gallery director for Womanart Gallery from 1979 through 1981. After returning to San Diego, she was the co-founder and director of Cygnus Gallery from 1982 through 1984. In 2003, she began working as a courtroom artist, sketching people on trial in San Diego courts. Meanwhile, she continued painting in oil, watercolor and pastel. She has exhibited plein air paintings for 35 years in New York, San Diego and Mexico, where her work is represented in two museum collections.



Sunset Reflection Pond, 2005
Pastel • 19"x23"



Lou Smillie
Palm Tree Row, 2006
Oil on canvas • 12"x16"
Artist's biography on page 30



Prado Beckons, 2008
Oil on canvas • 14"x11"

Dot Renshaw

"I like to juxtapose urban life against the delicacy of nature. I want the viewer to sense the temperature, atmospheric condition, and time of day in which my painting was completed."

A Ventura native, Dot Renshaw rises before dawn and usually gets to work outdoors, painting the early morning's emerging light and dramatic shadows. A former art instructor who was classically trained, she paints landscapes, figures, and seascapes. Renshaw chooses locations tourists might miss: small trails, neighborhood canyons, and dusty back roads. To achieve what she likens to a visceral presence in pastel or oil, Renshaw uses bold strokes of dramatic color and a range of values, applied *en plein air*. Identifying herself an environmental artist, she paints to call attention to the vanishing wilderness.



Museum Façade, 2008
Oil on linen panel • 8"x10"

Marjorie Taylor

"I combine my love of painting with a passion for travel and exploration. Plein air painting enables me to spontaneously capture the atmosphere of each place that I visit."

Marjorie Taylor's love of plein air painting has led her on art adventures across the globe, enabling her to capture the essence and real-time atmosphere of a place. She worked as a graphic designer and illustrator for 14 years until she turned to fine art painting a dozen years ago. When not painting outdoors on location, Taylor brings the same immediacy and spontaneity to her studio paintings. Her work has been exhibited and collected nationally and internationally, including in plein air shows. Galleries across the country have represented Taylor and she has taught painting and drawing.



Caminar por el Prado, 2012
Oil on linen • 20"x24"



Cabrillo Bridge, Morning Light, 2013
Oil on Canvas • 16"x20"

Joan Boyer

“Plein air painting is the ultimate challenge. We try to pull out the essence of the shoreline, trees or mountains. If we can capture the spirit of what we see with the tools at hand (both mental and physical) and if our work connects with others, then we have succeeded.”

Joan Boyer grew up in Alameda, an ardent hiker with a love of drawing and painting. After graduating from the University of California Santa Barbara, she taught art in San Diego and American Samoa. These days, she travels with her watercolor kit to make quick studies for larger oil paintings that she paints in her studio. She also paints landscapes and seascapes en plein air, and labels them with GPS coordinates, in case others want to visit the same place. Boyer tells about the surprising and offbeat encounters she’s experienced in the backcountry in an article she wrote for *The Christian Science Monitor*, January 7, 2008.

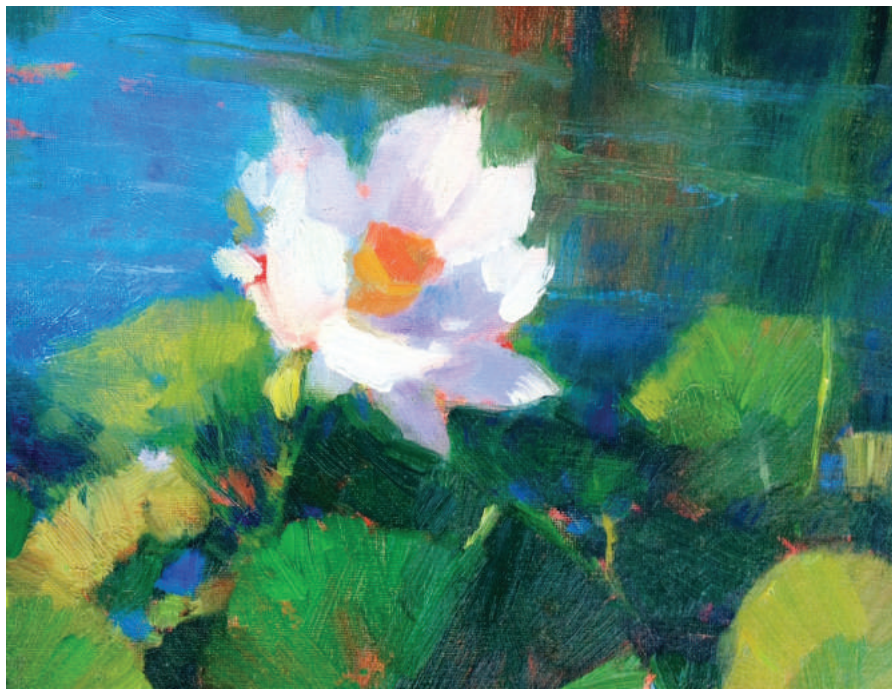


Morning in the Park, 2013
Oil on linen • 8"x10"

Scottie Brown

“What I enjoy most about plein air painting is the stillness. It allows me to hear sound of a bird in flight. I feel a connection to the earth.”

Scottie Brown received a Bachelor’s of Fine Arts degree from the University of Southern California. She taught high school art classes in Switzerland, then returned to the U.S. and began a career in interior design. In La Jolla, she became involved with her children’s education and other philanthropic endeavors. In 1993, Brown returned to painting, using watercolor; then, in 2006, she changed to oil painting. Her work has appeared in national juried and invitational shows, and has been acquired for private and corporate collections. She co-chairs the California Art Club’s San Diego chapter.

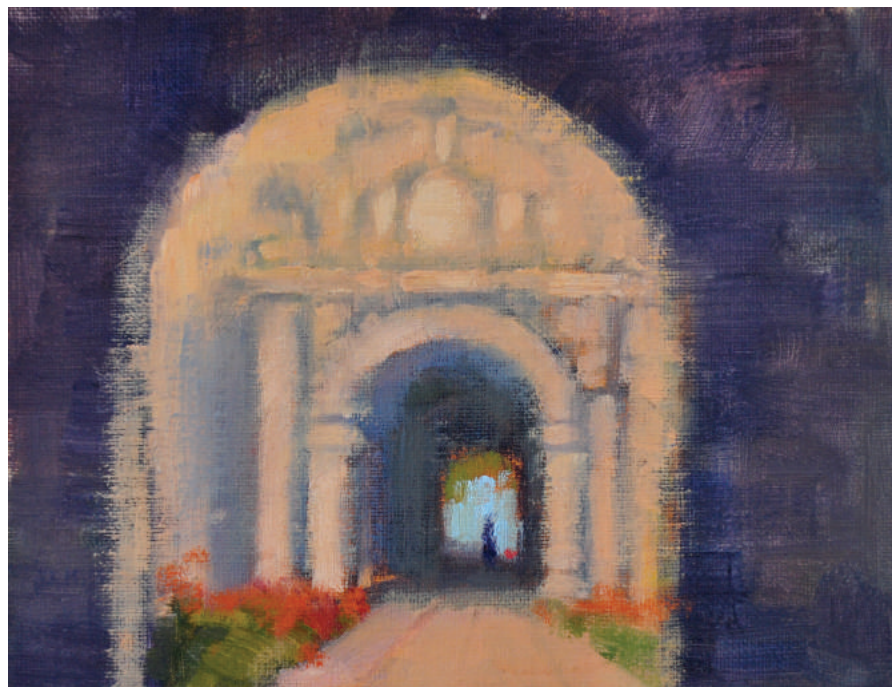


Lily Pond, Balboa Park, 2013
Oil on canvas • 11"x14"

Catherine Grawin

"Bold and impressionistic color and brushwork are my signature style."

A native Californian, Catherine Grawin is an oil painter and self-described "true colorist." She travels comfortably in search of new places to paint in her mobile studio, a 1955 Airstream trailer. Grawin's oil paintings are included in the art book *Land of Sunlight: Paintings of San Diego County* and featured in the documentary film "Plein air Painters of Santa Ysabel." Grawin also teaches painting in the plein air style and alla prima, an oil painting technique also based on quick work while a painting is still wet. Her work can be found in U.S. collections and abroad.



Archway, Balboa Park, 2013
Oil • 6"x6"

Carolyn Hesse-Low

"I am attracted to the feeling that a scene offers. What appeals to me is a subject that has depth to explore, one that can reveal the feelings within ourselves."

Carolyn Hesse-Low graduated from the University of California and continued her training at Art Center College of Design in Pasadena. In the style of the early California Impressionists, her landscapes, figures and marine subjects capture the changing mood and rugged beauty of what she sees. Hesse-Low's paintings have been shown nationally in more than 65 museum exhibitions and she has painted in plein air events throughout the country. Her work has been featured in many art magazines, and it appears in the books *California Light: A Century of Landscapes* and *Land of Sunlight: Paintings of San Diego County*. Hesse-Low is a member of seven regional and national artists' organizations, including the American Impressionist Society and American Society of Marine Artists.



Night on the Prado, 2013
Oil on linen • 5"x7"

Kevin Inman

“When I worked in cubicle land, I wanted to feel the sun on my face. I stepped out from under the fluorescents and I started painting the California good life. I wanted to embrace the beauty you can find in unexpected places.”

Kevin Inman was born in Honolulu. After growing up in a military family that moved around the U.S. and Japan, Inman studied at the University of Valencia, Spain. He earned a Bachelor of Arts degree at the University of Virginia and a Master of Fine Arts degree in painting at Radford University. Inman focuses on exploring place and an existential journey by painting his immediate environment.



Marjorie Taylor
Crossing the Cabrillo Bridge, 2013
Oil on linen • 16"x20"
Artist's biography on page 36



Cabrillo Bridge, 2014
Oil • 11"x14"

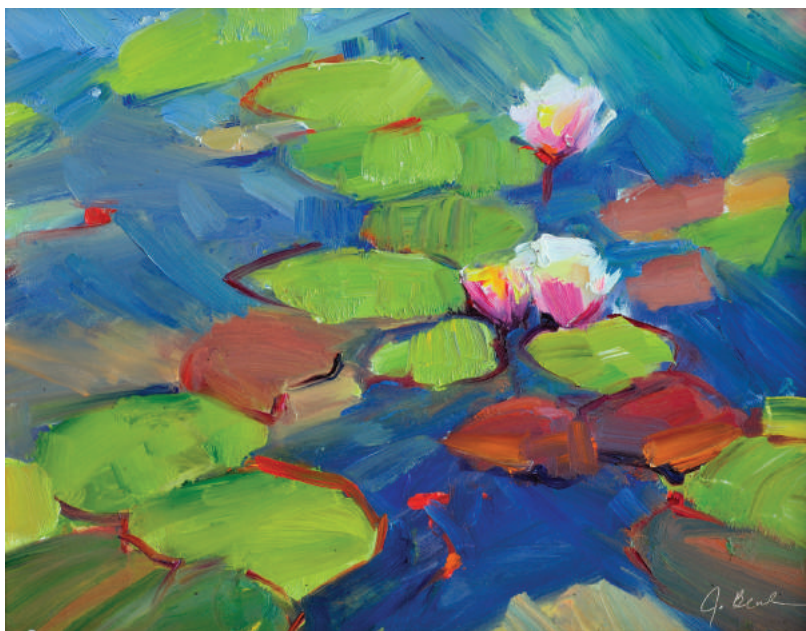
Joli Beal

"You'll find me on rocky cliffs by the sea, deep in the back country of the Sierra Nevada or in Anza-Borrego Desert."

A California native, Joli Beal graduated from the University of California Irvine. She continued her education at the San Diego Design Institute and became an interior designer. Now a member of the American Society of Interior Designers, Beal says throughout her years working as a designer, she has acquired a broad background in the arts. She has studied painting with prominent artists and belongs to several artists' groups. Oil paint is her medium of choice due to its beauty and because the colors remain true. Her plein air paintings have been shown in Los Angeles, Laguna Beach, Borrego Springs, Telluride and Hawaii, among other places.



California Tower, 2014
Oil • 14"x11"



Light on Lilies, 2014
Oil • 11"x14"

Joan Boyer

Artist's biography on page 38



Along the Prado, Balboa Park, 2014
Oil on canvas • 20"x16"



Marston House and Garden, 2014
Oil on canvas • 20"x16"

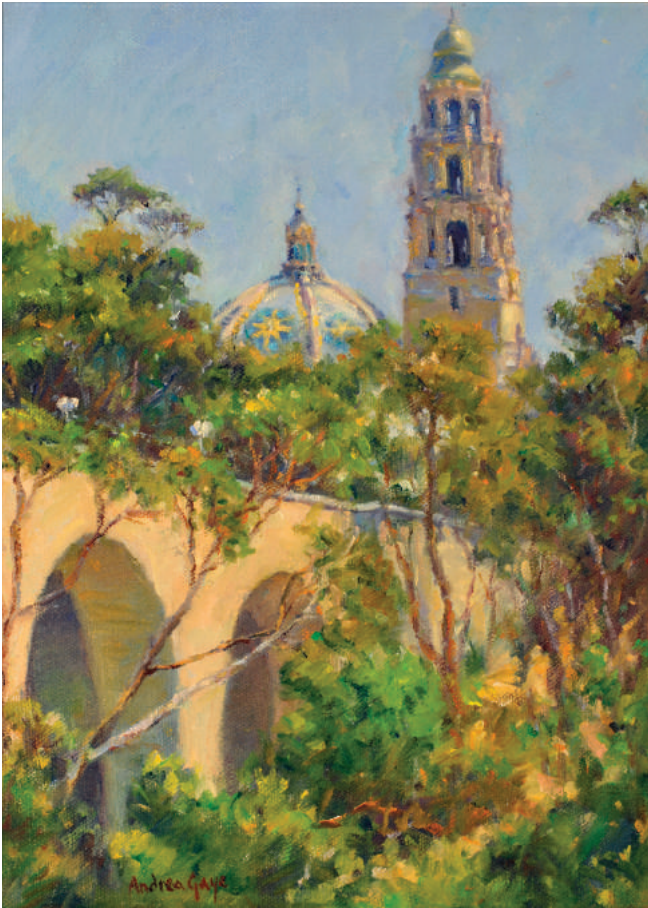


Cabrillo Bridge, 2014
Oil on canvas board • 24"x36"

Armando Elizarraras

“Being surrounded by the beautiful landscape and architecture of San Diego, inspiration came naturally and I discovered painting was my calling.”

Armando Elizarraras was born in the United States and raised in Mexico City. He became interested in art at a very young age and studied Mexican art history, leading him to admire the three great muralists: Diego Rivera, David Alfaro Siqueiros and Jose Clemente Orozco. When he was 15, Elizarraras moved to California overflowing with interest in drawing, illustration, painting, printmaking, and sculpting. He attended Southwestern College and The Art Institute of California, graduating with Bachelor of Science degree in Graphic Design. He has worked as a graphic designer, but is now devoted to painting.

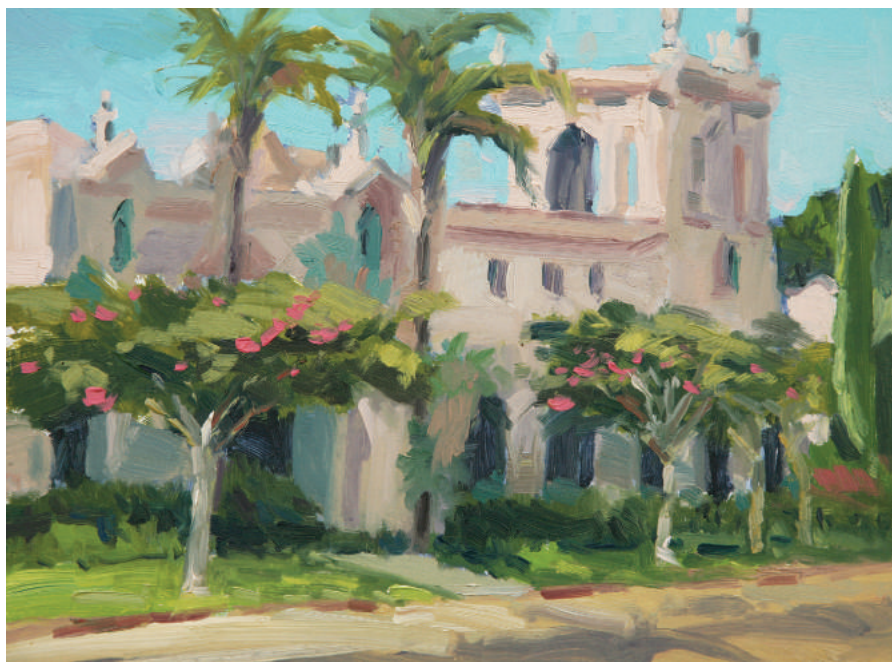


Below the Cabrillo Bridge, 2014
Oil on linen • 16"x12"

Andrea Gaye

“Feeling the elements as well as seeing them makes the painting process so exciting. I love to try and carry this plein air energy over into my studio work.”

A painter since childhood, Andrea Gaye has studied art and exhibited in England and Paris, as well as in this country. She was an assistant to Sebastian Capella, a renowned Spanish-born painter and teacher, for twelve years in La Jolla. She paints plein air landscapes on location and, in her studio, oil paintings of landscapes, beach scenes and portraits. Her paintings are in private and corporate collections. She co-chairs the California Art Club’s San Diego chapter.



Along the Prado, 2014
Oil on wood panel • 9"x12"

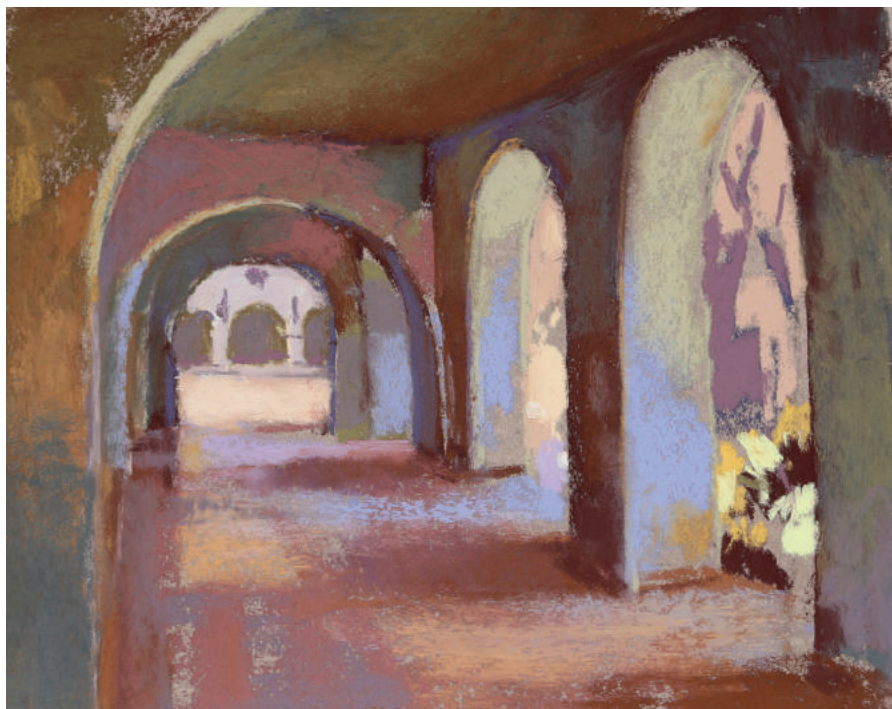
William Gullette

"I saw two guys painting plein air in Grand Teton National Park and I thought it looked really cool. I've been hooked ever since."

William Gullette is an award-winning professional photographer whose work has appeared in books, magazines, and art catalogs since 1974. He is Professor Emeritus of Art and Photography at Palomar College, where he taught for 24 years. Gullette started painting again ten years ago. Although he does some studio painting, he primarily paints plein air landscapes.



Carolyn Hesse-Low
Lily Pads, Reflection Pool, 2014
Oil • 10"x12"
Artist's biography on page 41



The Colonnade: Balboa Park, 2014
Pastel • 8"x10"

Margaret Larlham

"I'm drawn to wilderness terrain. I record my fleeting impressions in the drag, mark and layering of pastel on paper."

Born in Durban, South Africa, Margaret Larlham moved to San Diego in 1986. While waiting for legal residency, she studied fine art at San Diego State University. Larlham paints *en plein air*, often in Mission Trails Preserve, near her home. The California landscape of distant mountains and dry stony washes set against the fragility and hardiness of chaparral appeals to her, as does the challenge of capturing the play of sunlight. Larlham's paintings, which are in many private collections, record the textures, energy and surprises she finds in California coastal and pastoral scenes and other locations. She is also a tenured professor in the School of Theatre, Television and Film at San Diego State University.



Balboa Park Glow, 2014
Oil on canvas • 11"x14"

Patricia McGeeney

"Painting is a passion bordering on obsession."

A Santa Monica native, Patricia McGeeney showed natural artistic ability at an early age. She received her formal training at Art Center College of Design, Pasadena, majoring in illustration. After pursuing a career in the decorative arts, McGeeney says fine art is now the primary focus of her life. When she returned to oil painting, her first subjects were horses, another of her passions. McGeeney has continued her classical art training at Watts Atelier, Encinitas, and with distinguished painters. Currently, she mostly paints the figure in a style that blends realism and impressionism. Plein air painting also appeals to her, with its challenges in spontaneity, lighting conditions and seemingly endless variety of subjects.



The Prado Maiden, 2014
Transparent watercolor • 22"x30"

Chuck McPherson

"I've been called an intuitive painter... I had been using acrylic and oil for many years, but when I really tried watercolor, I just fell in love with it."

Watercolor paintings flow from Chuck McPherson after a 30-year career as the founder-director of a successful Los Angeles advertising agency. His work has been described as "...a unique blend of draftsman's skills and the playfulness of a mind young-at-heart." When not painting, McPherson teaches watercolor workshops, in a Kensington garden, for example, and is active in the leadership of several artists' organizations. Some of these groups invite artists to aspire to "Signature status," the most rigorously judged membership level. Now entering his eighth year as a watercolorist, McPherson has earned triple Signature status, in the National Watercolor Society, San Diego Watercolor Society and Western Federation of Watercolor Societies.



El Cid, 2014
Oil on linen • 14"x11"

Rita Pacheco

"Through my paintings, my hope is to share my expressions of nature with others, and to communicate a true sense of the joy of life."

Rita Pacheco is a plein air and studio artist of landscape, figurative and still life paintings in oil. She has exhibited throughout Southern California and beyond. Pacheco studied at Art Center College of Design, Pasadena, and the Watts Atelier, Encinitas. Trained in architectural rendering, Pacheco previously worked as a restaurant and hotel designer. This precise drawing skill merges with sheer enjoyment and looser brushstrokes when she paints from life, a combination that she says gives her work accuracy and strength. *Southwest Art* magazine featured her as an artist to watch in October 2014.



Rita Pacheco

Marston House, 2014

Oil on linen • 12"x16"

Artist's biography on previous page



Dot Renshaw
Balboa Park Oasis, 2014
Pastel • 36"x24"
Artist's biography on page 35



Dot Renshaw

Marston House Morning, 2014

Pastel • 12"x18"

Artist's biography on page 35



December Evening at Balboa Park, 2014
Oil on canvas • 16"x20"

Ken Roberts

“Plein air painting helps me capture the light and atmosphere, which makes for a better landscape painting.”

Ken Roberts has been painting the landscapes around San Diego for almost 30 years, roaming from La Jolla to the Anza-Borrego desert, and from the hills and valleys of Julian to the gardens and buildings of Balboa Park. He enjoys this region’s almost unparalleled variety of settings, topography and skies. Currently, his main interest is in portraying the backcountry of East San Diego County.



Reflection Pond, 2014
Oil • 11"x14"

Paul Strahm

“Using a scene’s natural colors and a thoughtful composition, my intention is to evoke the peaceful qualities that attract so many people to San Diego’s beautiful coastal region.”

Paul Strahm’s passion for painting began when he was young, as did his love for the outdoors. His rural Ohio upbringing allowed him to intimately explore nature on his family’s farm. Strahm Youngstown State University, where he studied art. He became fascinated with the work of Paul Cezanne and began to emulate the French artist’s vibrant hues and love of painting en plein air. Soon after graduating with a fine arts degree, Strahm moved to San Diego. The similarities in climate, topography and coastal scenery that San Diego and Cezanne’s beloved south of France share was not lost on Strahm.

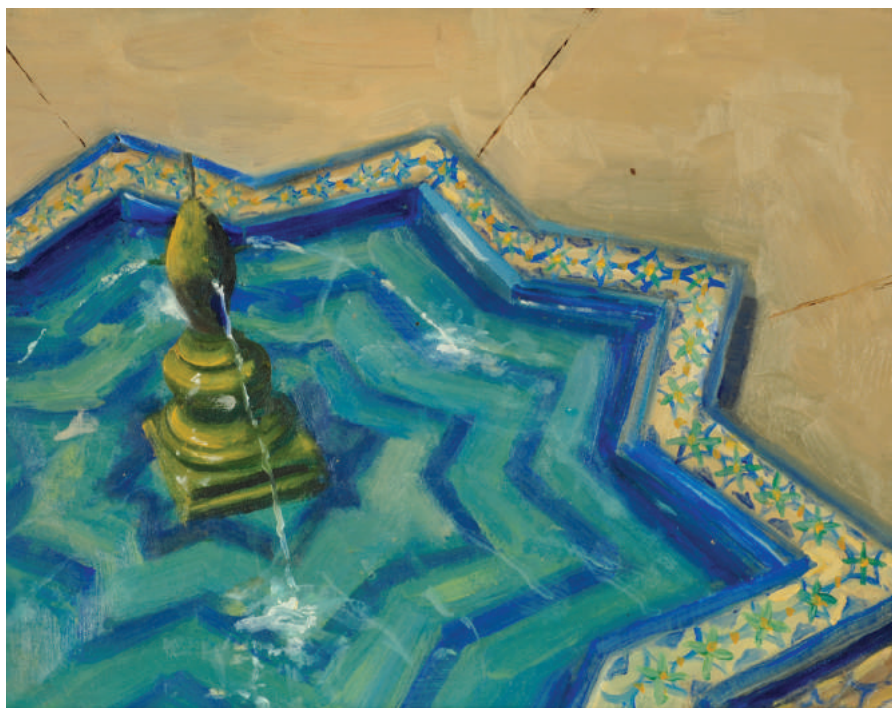


Marston House III, 2014
Watercolor • 17"x23"

Keiko Tanabe

“Watercolor painting is a language I have learned to speak to tell my stories of who we are and how we live. It is a creative tool to capture the simple truth in our everyday life that may be overlooked, but tugs at my heartstrings.”

Keiko Tanabe was born in Kyoto, Japan and grew up in an art-loving family who encouraged her painting and drawing. She became a professional watercolorist in 2005, after working in international relations, a career that sent her traveling for 30 years throughout Asia, Europe and the U.S. However, art kept calling to Tanabe as she traveled and took a strong interest in different cultures. In 2003, she took basic drawing and watercolor classes in San Diego, but is mostly self-taught. Tanabe has won national and international awards and recognition and her work appears in art publications and in private and corporate collections in many countries.



Alcazar Garden Fountain, 2014
Oil • 8"x10"

Elizabeth Weems

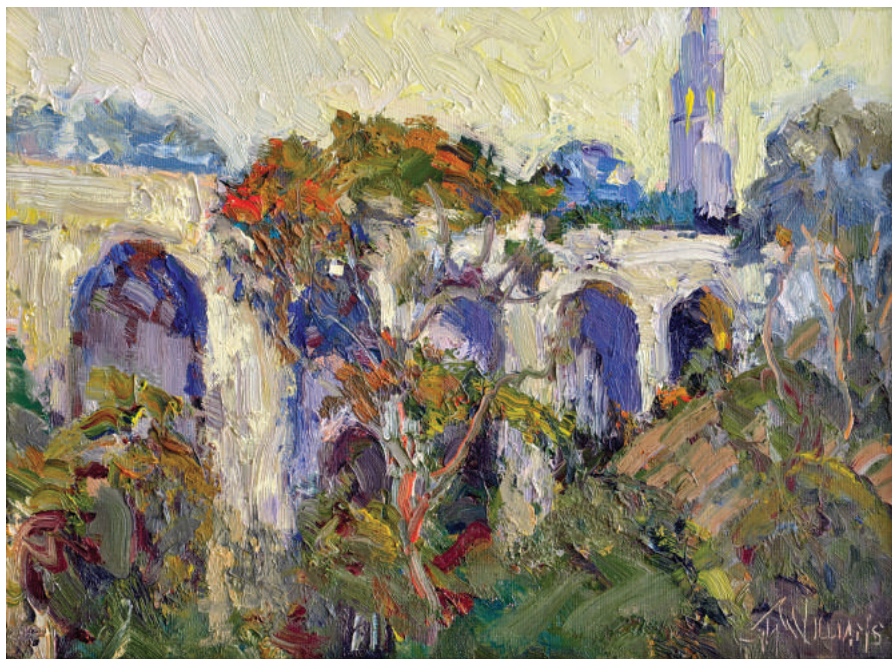
Elizabeth Weems moved to San Diego from Santa Barbara, and has been working for the last seven years from her home studio. She has always had a passion for art and began drawing and painting at an early age. Several years ago, she met Malcolm Nichols, a renowned portrait artist who had studied with the prominent 20th-century San Diego artist Alfred Mitchell. After much coaxing, Nichols agreed to teach Weems the *alla prima* method of painting, a technique that echoes the spontaneity and speed of *plein air* painting, but with oils on a wet canvas. Weems serves on the board of Save Our Heritage Organisation and on the committee that organized this *Art of the Park* exhibition at the Marston House.



Casa del Rey Moro Fountain, 2014
Oil • 8"x10"



Spreckels Organ
Pavilion, 2014
Watercolor • 11"x8.5"



Balboa Park Grand Entry, 2014
Oil • 9"x12"

Toni Williams

“The thrill of being a small part of this exhibition celebrating the Centennial of the 1915 Exposition has repeatedly drawn me back to Balboa Park for new views and repeat visits to classic views, with fresh palette choices and times of day.”

A native of New York, Williams moved to San Diego in 1972 to attend the University of California, where she earned a Bachelor’s Degree in visual arts. Her earliest memories revolve around creating art, and art has remained the one constant in her life. At some point, the pursuit of the creative process became all encompassing. Since then, Williams has won awards and recognition. She is a member of six artists’ organizations, including the Rancho Santa Fe Art Guild and American Impressionists Society, where her paintings have been selected for several annual national shows. As an admirer of the Arts & Crafts movement, Williams is especially fond of the Marston House Museum & Gardens and its contribution to mostly Spanish Revival-style Balboa Park.



Armando Elizarraras
Museum of Man Aerial, 2015
Oil on board • 9.5"x15.5"
Artist's biography on page 48



Catherine Grawin

Koi Fish, Lily Pond, 2015

Oil on canvas • 9"x14"

Artist's biography on page 40



Chuck McPherson
Plaza de Panama, 2015
Transparent watercolor • 30"x22"
Artist's biography on page 54

Jeff Yeomans

“As a regional painter and Southern California native, I feel a responsibility to document California as it is today, in the same way the early California painters did.”

Formerly a graphic designer and art director for public television, Jeff Yeomans took his wife’s advice about a decade ago, and started painting full time. With her encouragement, he says, he never looked back. Since 2003, he has focused on exploring California’s fragile beauty and the impact of the urban landscape on nature. He also portrays beach culture, vintage cottages, people reveling in ocean surf or sunning under crowded umbrellas, with a modernist’s eye for color and unique compositions. Yeomans has exhibited widely and participated in many plein air festivals. He received the award for Best Urban Landscape at the 97th Annual California Art Club Gold Medal Exhibition (2008) and his work is featured in the book *Land of Sunlight: Paintings of San Diego County*.



Las Cupulas (The Domes), 2015
Oil on canvas • 28"x24"

ACKNOWLEDGMENTS

Save Our Heritage Organisation thanks the artists, lenders of art, and sponsors for their generosity and enthusiasm in joining us to mark the Centennial of the 1915 Panama-California Exposition in the historic Marston House and to celebrate the enduring power of Balboa Park as muse. We are very grateful to Jean Stern, Executive Director of the Irvine Museum and author of the Foreword, for sharing his vast knowledge and insights into San Diego art and artists, Impressionism and plein air painting, and Balboa Park's blossoming for an exposition. SOHO also appreciates the historians, researchers and consultants who enriched this presentation and ensured that it underscores the park's central role in the creative pulse and spiritual refreshment of artists and visitors alike.

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Mike Hempstead	Marjorie Taylor
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Edan Hughes	Greg Wade
Jim Hughes	Elizabeth Weems
Mary Lynn Hyde	Toni Williams
Kevin Inman	Jeff Yeomans

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