

#### Robert Taft correspondence related to frontier artists, Adams - Blakelock

Section 12, Pages 331 - 360

A series of research correspondence from the Robert Taft collection relating to frontier artists. Robert Taft (1894-1955) was a professor of chemistry and author on the subjects of photography and art. The artists included here are Cassilly Adams, J. W. Albert, J. W. Alexander, Thomas Allen, Francis G. Atwood, James M. Bagley, George H. Baker, William Henry Bartlett, William Holbrook Beard, Joseph Becker, Otto Becker, Albert C. Berghaus, Albert Bierstadt, George C. Bingham, William Bishop, and Ralph A. Blakelock.

Date: 1930-1955

Callnumber: Robert Taft Coll. #172, Box 18

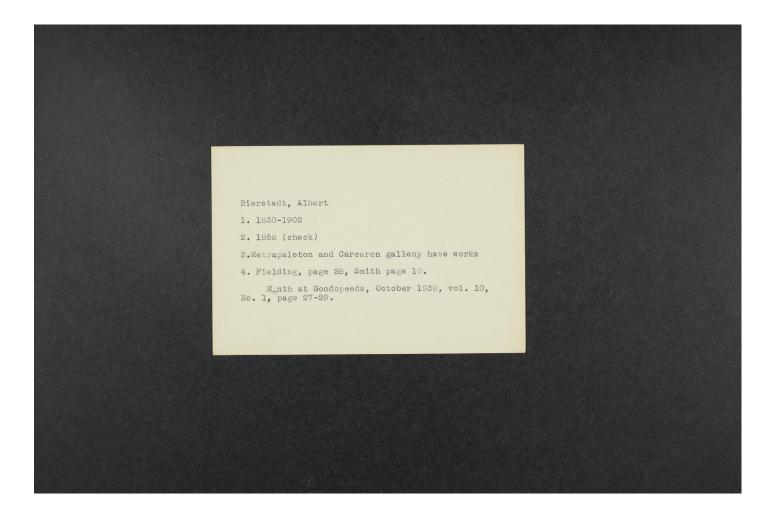
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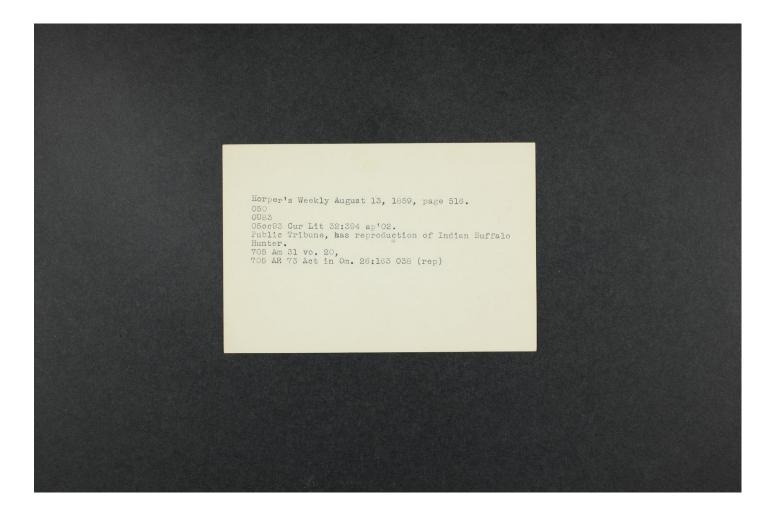
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# KANSAS HISTORICAL SOCIETY

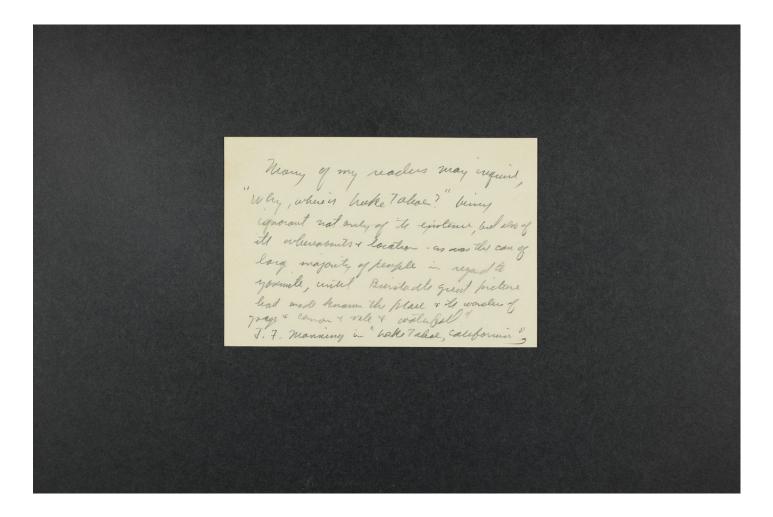




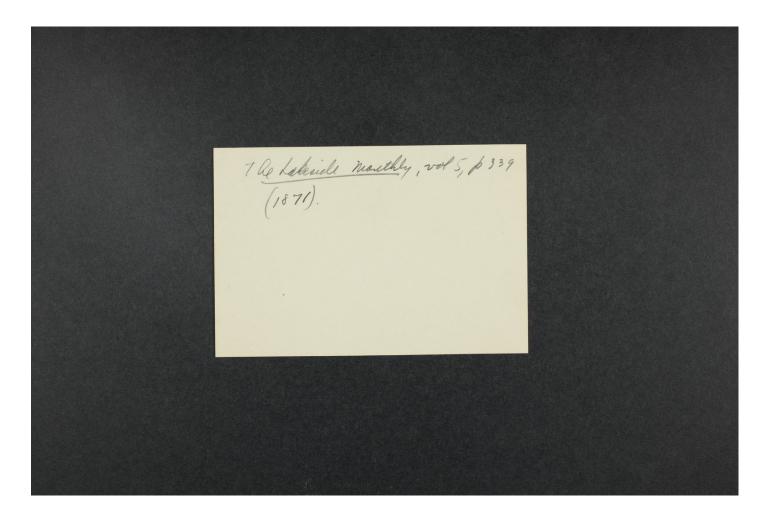




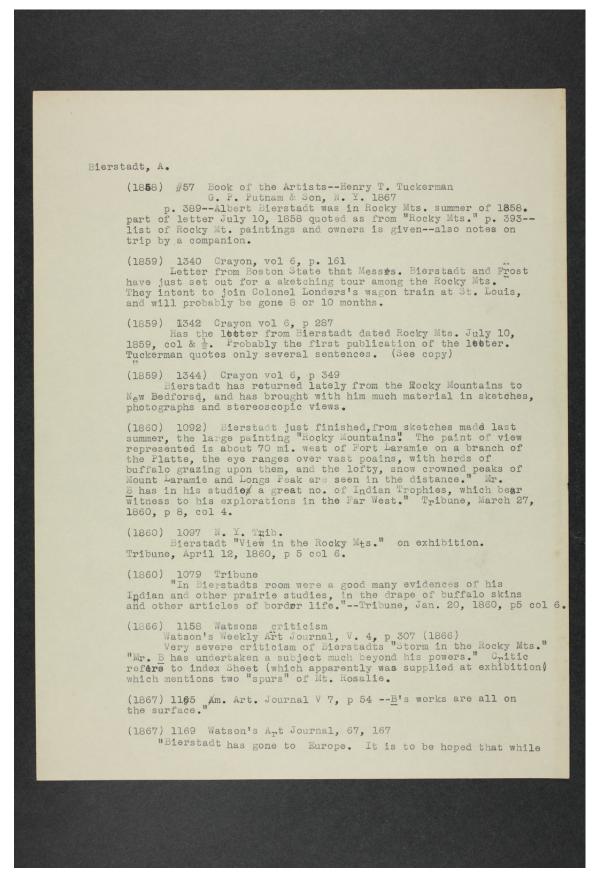




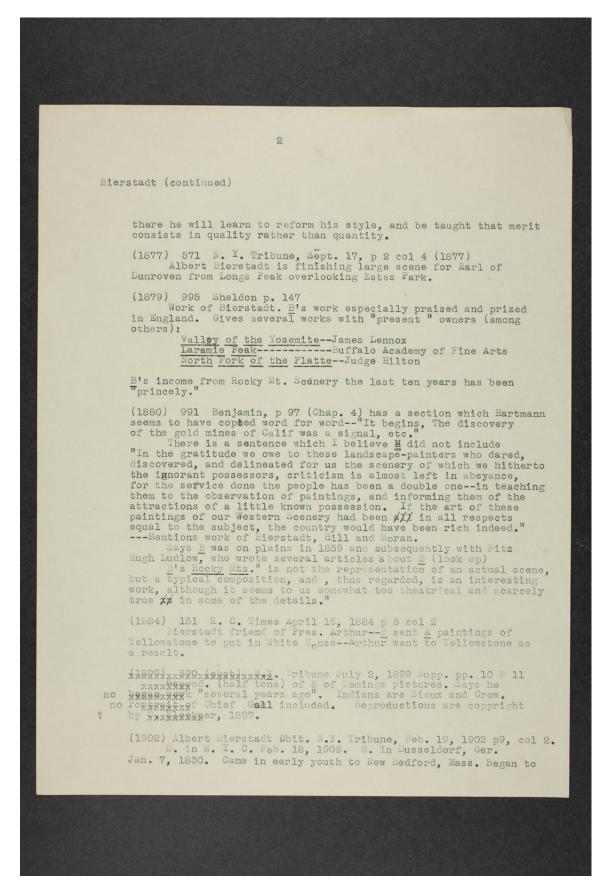




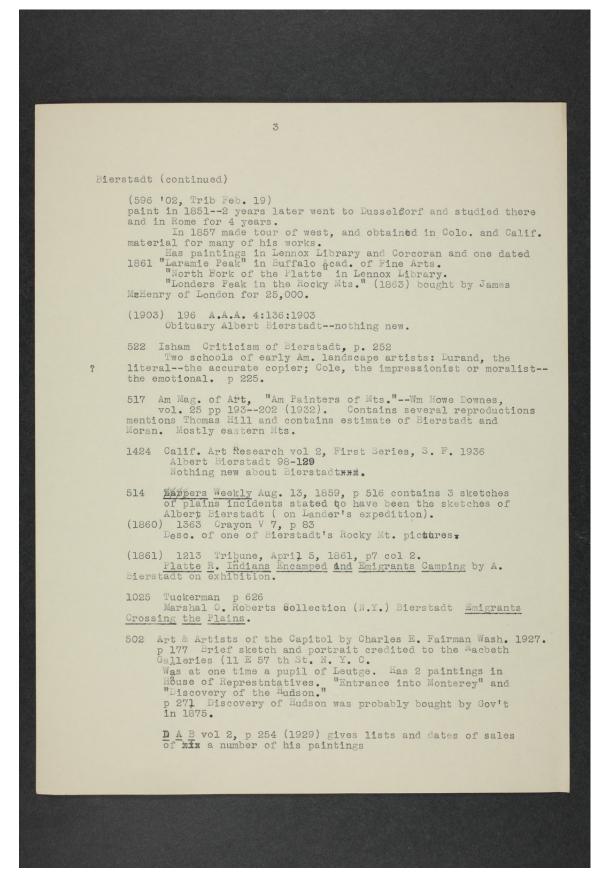




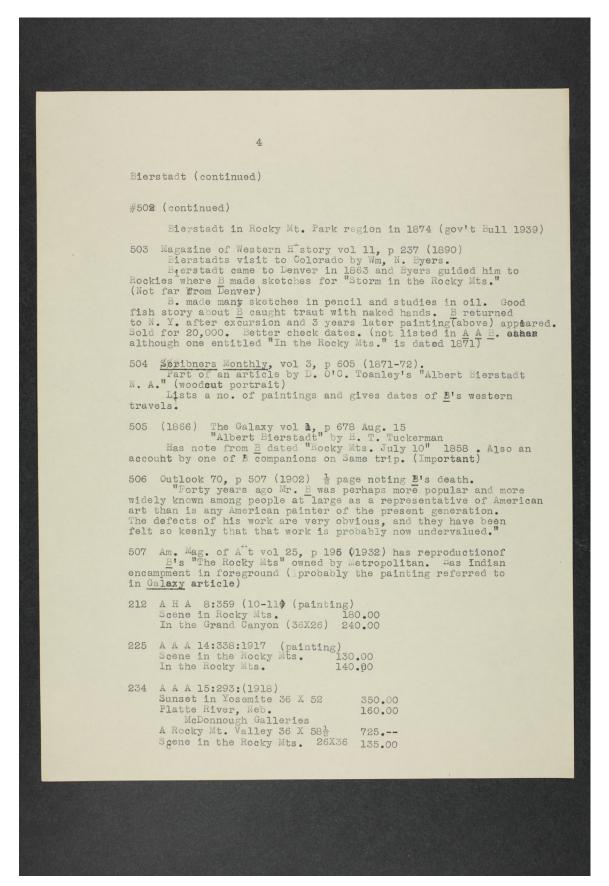












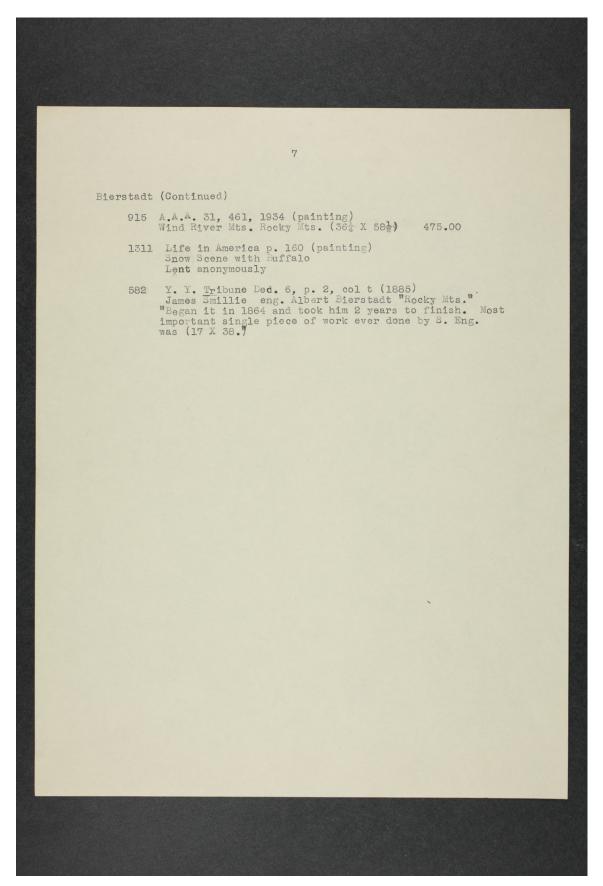


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Bierstadt	(Continued)	
237	A.A.A. 16:236:1919 (painting) Spearing Fish by Torchlight (32 X 48) Rocky Mts. (28 X 19)	300.00 75.00
185	A.A.A. vol 2, p. 64, 1899 (painting) Western Kansas (38 X 39) Fischel, Adler & Schwartz	1075.00
186	A.A.A. 2:65:1899 (painting) Sunset in the Tuolemne, Calif. (14 X 20) G. Bernheim	210.00
200	A.A.A. 5:49:1905-6 (pagnting) View in Rocky Mts. (32 X 48) W. M. Scott	110.00
204	A.A.A. 6:41:1907-08) p. 41 (painting) Sierra Nevada (36 X 54) Halt by the River (37 X 57½) Western Kansas in 1860 (38 X 39½) C. I. Hudson (buyer?)	1650.00 500.00 1390.00
207	A.A.A. 7: p. 18 (09-10) (painting) Sunset Near Platte River (39 X 27%) Bedford Public Library	525.00
	A.A.A. 11:422:1914 (painting) The Buffalo Hunt (26 X 36) J. O. McDermatt	55.00
	A.A.A. 13:331:1916 (painting) Rocky Mts. (24 X 18) Mounting in the Rockies Mt. Peaks (18 X 242)	100.00 110.00 65.00
	A.A.A. 19:286:1922 (painting) Yosemite Valley (23 X 30) Rocky Mt. Scene (36 X 50)	140.00
273	A.A.A. 21:351 (24-25) (painting) Rocky Mts. (16 X 22)	
	Watson's Weekly Art Journal vol 1, 1864 (Carnegie Library Pittsburg copy) 459 Art Review of Sanitary Fair p. 10 "Were our space not limited, we should speak at length of Bierstadt's "Rocky Mountains"memorializing an especially fine sweep of transparent lake in the middle distance;" 460 p. 86 (June 4, 1864 issue) Bierstadt is engaged on his large picture "Mount Hood in Oregon" which promises to be one of his finest works The artist entends to finish the picture this present season and will not revisit the Rocky Mountains this season."	

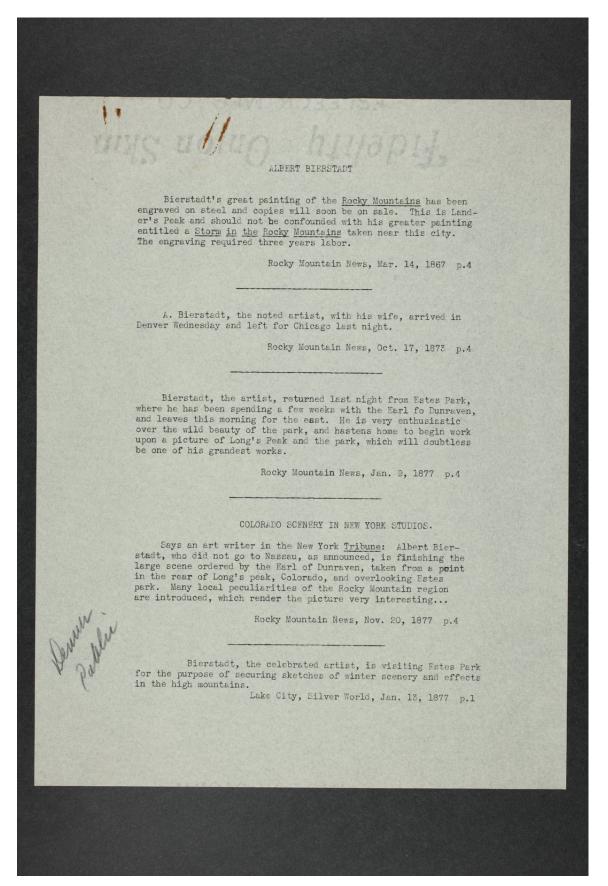


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Bierstadt (Continged)
461 p. 135 "Bierstadt has a 'Moonlight" on one of his easels. The scene is in Yosemite Valley."
462 p. 199 "While waiting for the drying of the large canvas on which he is engamed. Bierstadt has painted a fine view of Lake Ahwayah in the Yosemite Valley (dry scene)"  "Mount Hood" willnprobably be finished during present month July)
Vol 2 (Oct. to April 1865) (Carnegie copy)(Watson's Weekly Art Journal)
467 p. 35 "Vierstadt, returned to town
469 p. 83 "Vierstadt nearly finished his Mount Hood S'me size as Rocky Mt. (Dec 3, 1864
471 p. 148 Paragraph on Bierstadt (copy)
472 p. 195 "Bierstadt completed Mount Hood (Jan 21, 1865)
473 p. 259 "Bierstadt has 2 large size pictures on easel Sunset in the Yosemite Valley and The Golden Gate (S.F.)
p. 260 Sketch of Bierstadt (copy)
p. 261 More of B. (copy)
901 A.A.A. 19:286:1922 (patnting) Rocky Mt. Scene (36 X 50) (repetition ?) 400.00
852 A.A.A. 38:1931:21 Indian Buff. Hunt (30 X 44) 824.00 p. 49 Yosemite Valley (21 X 28) 60.00
642 A.A.A. 22:347:1925 Mt. Tacoma (18 x 24) Rocky Mt. Landscape (36 X 46) P. 354 Sierra Nevada, Morning (56 X 85)  55.00 250.00
"Again, another impetus was felt toward the middle of this century. The discovery of the gold mines of California was a signal for enterprise, not only to commerce, but also to the literature and kins to the landscape art of the United States our painters began to reveal to us the peaks of the Rocky Mts., the glory of the Columbia River and the wonders of the Yellowstone Park. Theirgreat compositions threw the peiople into an esstasy of delight, which, at this time, is difficult to understand. Artists like Albert Bierstadt and Hill bounded, at one step, into popularity."

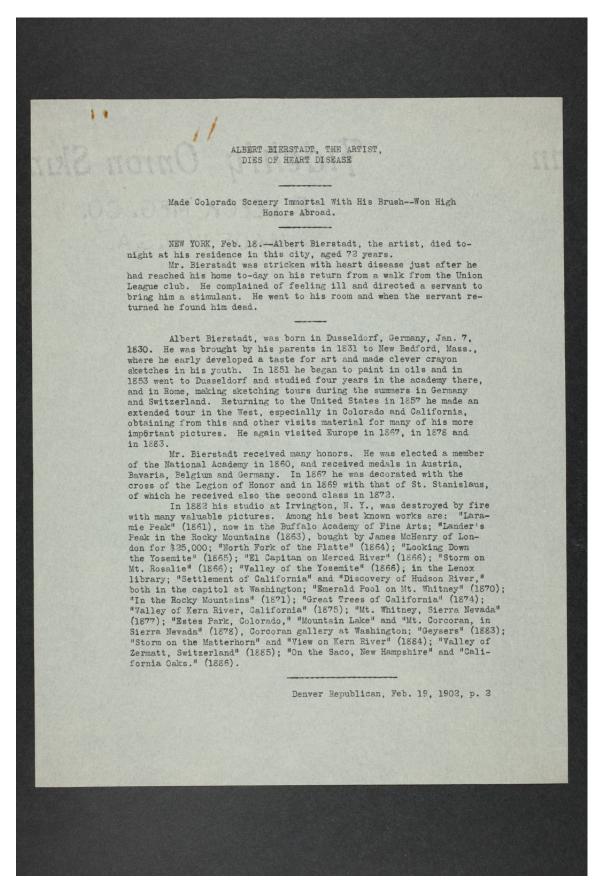




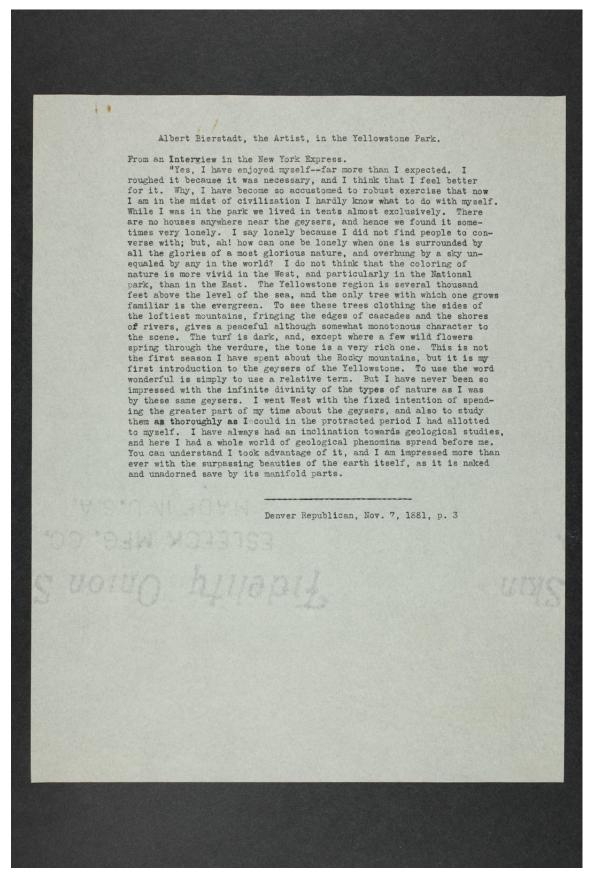














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Bierstadt's Last Great Picture---Donner Lake from the Summit of the Sierras.

The time is August--only late spring at this altitude of more than seven thousand feet, with streakings of constant snow on the northern faces of cliffs, while flowers bloom on sunny exposures. hour is sunrise. The spectator seems to stand on a rocky mound, which is gemmed with yellow, crimson and blue flowers, among which are a few gray artemisia bushes, a splendid group of pinus ponderosa rising a little beyond, catching the early light and breaking it into straight shafts as it falls on the ground and athwart their cuir-colored trunks. To the right rises the sheer precipice of a granite cliff for one thousand feet, its base nearly reaching the earth below, its splintered crest touched with the "heavenly alchemy" of "glorious morning." Through this cliff the road-bed and tunnel-ways of the Pacific railroad were blasted, and some of the dead trees which the flying rocks cut down are seem lying in the declivity, or standing bare of branches. The railroad, with its enveloping snow shea, is indicated plainly enough without any obtrusion of its ugliness, the puff of blue smoke that the train left as it plunged into a short tunnel suggesting with a touch of beauty all that is not seen. At the foot, far below, winds the Butch flat wagon road, which was the pioneer of the railway, and over which much of the early freightage to and from Washoe was transported slowly and and costly. It is only a picturesque trail in the painting. We look down to it over a tumbling succession of hillocks which are really the tops of mountains seen from a great elevation, partly clad with coniferous trees and bushes, dwarfed by distance and foreshortening. To the left of these are two tiny lakelets, circular, set in scooped basins of granite, fed from melting snows and secret springs, and girdled with conifers which are partly reflected in their cold waters. But further down into the middle of the picture, set deep in the rocky fastnesses, lies the uneven oval of Donner lake, stretching to the vaporous valley of the Truckee, and bounded by a distance of mountain peaks that rise like islands above the mist, dominated by the square crest of Mount Washoe, which overlooks a good portion of Mevada. We have been looking eastward all this time. The sun is only about an hour high. The vapors that shrouded the lake all night have lifted at his touch, gathered into cumulous masses, and are rolling off in a line of cloud, which is reflected in the glassy water, just crimpled with a faint cat's-paw. The surface inequalities on the slopes descending to the lake from the foreground, with their alternating light and shade, are very finely felt. The picture, as a whole, is remarkable for its local truth. Even in the details--in the flowery foreground and the groups of stately trees--we see the results of careful study. The conspicuous trees are all portraits. The geology and flora of the scene can be described from the painter's work. We feel confident that it will be ranked among the very best Mr. Bierstadt has produced; and it has been sold to C. P. Huntington, of New York, vice-president of the Central Pacific railroad .-- San Francisco Bul-

> Weekly Rocky Mountain News, Feb. 19, 1873 p. 4 c. 5



