

Robert Taft correspondence related to frontier artists, Ford - Hamilton

Section 6, Pages 151 - 180

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 Henry Chapman Ford, R. Atkinson Fox, Paul Frenzeny and Jules Tavernier, Gilbert William Gaul, Sanford Robinson Gifford, J. B. Girard, James F. Gookins, Elling William Gollings, Adolphe Goupil, Charles Graham, Ernest Henry Griset, John Hafen, and Hamilton Hamilton.

Date: 1930-1955

Callnumber: Robert Taft Coll. #172, Box 22

KSHS Identifier: DaRT ID: 308633

Item Identifier: 308633

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Growth of Timber on Prairies
House Report No ⁶⁶ 66, 43d Cong,
1st Sess, vol 1.

1. House Ex. Doc No 186
43d Cong 1st Sess vol 12

2. House Ex. Doc No. 6 43 Cong
2d Sess.

9,177 Ind at Red Cloud agency
year ending June 30, 1874

HR 43d Cong, 2nd Sess, EX
Doc G, Washington, 1874

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1022

mentions 6 cavalry & 8 infantry cos.
sent (from ?) to Red Cloud &
Spotted Tail agencies 215 miles in Feb,
1874. - Cost of outfit 50,000 - no
commander given. Report of Secretary of
War, 43d Cong 2nd Sess, ^{2 H.R.} Ex Doc 1,
Part 2, Wash. 1874 (from Brig Gen
E. O. Ord's report for year (Sept of
Platte). Evidently (p 34) there were
appendices to report which were not
published.

Serial NO 1635

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Jules Tavernier

Among the paintings hanging in the Press clubrooms is the "Montezuma Landscape" by Tavernier. How admirable a picture it is the cognoscenti know best. In Irving M. Scott's collection it is one of the most notable canvases. To the story-tellers who play poker in the club it recalls numberless reminiscences of the gifted but eccentric Jules, but the majority are thrice-told tales. There is one that I believe has not been in type. Before Tavernier contracted his love for Mauna Loa's crater he had some dealings with Edward Deakin, then in the art business, which resulted in the accumulation of notes and I O U's to the value of \$1700 in the latter's hands. Whether a disease or merely a weakness, Jules' most striking characteristic was a detestation of work. If he could but be made to settle down, discharging his obligations was mere child's play.

He went to Honolulu leaving behind him a host of repining creditors--among them Deakin, who, on the day of Jules' departure, bade farewell both to his friend and his money. Time rolled on. One day Nat Brittain, who besides being a capitalist is also a bohemian, dropped into Deakin's place and asked him for the notes.

"I'm going to Honolulu and will see Tavernier," he said, "suppose you let me assume his indebtedness, and I will frighten him and perhaps make him work." A check was passed, the miscellaneous collection of securities turned over, and Nat set out intending to flourish the notes in Jules' face, and by their agency compel him to 'resume painting'. After starting him again, he generously proposed to relieve his mind by presenting him with the securities.

Alas, for the best laid schemes of mice and men--the first sad news received on landing in Honolulu was that Tavernier had passed away.

From The Wave. San Francisco. Jan.-June 1892. Vol 8. p 7, col. 3.
January 16, 1892

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JULES TAVERNIER

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Book and Periodical references:

- qc759.1 Fletcher, Robert H., comp.
F6 Memorandum of artists. San Francisco, 1906-07. p.7
- qc759.1 Hailey, Gene, ed.
H1 California art research...First series. W.P.A., San Francisco,
1937. v.4, p.1
- A Notable picture, and a babel of criticism. A criticism of "The
Pioneer."
Argonaut, vol.1, Nov. 24, 1877, p.3, col.4
- Editorial
Wave, vol.8, Jan. 16, 1892, p.7

Newspaper references:

- | | | | |
|---|-----------|--------------------|------------------------------|
| "Cypress Grove in Monterey | S.F. Alta | Jan. 8 1876 | 1/3 |
| ✓ "The Disputed Pass | " | Jan. 30 1876 | 1/3 |
| "Cypress Point, Monterey" | " | May 24 1876 | 1/5 |
| ✓ "Among the Tules", description | " | Oct. 11 1876 | 1/4 |
| ✓ Picture described | " | Oct. 29 1876 | 1/5 |
| Marriage | " | Feb. 25 1877 | 1/2 |
| ✓ Work being done by | " | July 13 1877 | 1/3 |
| ✓ "The Indian Dance" description | " | June 12 1878 | 1/4 |
| ✓ "Chimney Rock", description | " | Oct. 22 1878 | 1/3 |
| ✓ Studio described | " | Jan. 27 1879 | 1/3 |
| ✓ "Waiting for Montezuma" | " | April 2 1879 | 1/3 |
| Leaves for Honolulu | " | Call Dec. 16 1884 | 7/6 |
| "Kilauea" | " | Feb. 12 1885 | 5/2 |
| " | " | Jun. 7 1885 | 1/6 |
| ✓ Contents of studio sold at auction | " | Mar. 10 1886 | 4/2 |
| Jules Tavernier and Joe Strong | " | Jan. 15 1888 | 6/1 |
| detained for debt at Hawaii | " | " 16 " | 4/1 (E) |
| ✓ Death (Honolulu, May 18, 1889) | " | Jun. 11 1889 | 3/2; 7/3 |
| Grave | " | Chron. Mar. 9 1890 | 8/3 |
| Slab for marking grave | " | Call Nov. 7 1890 | 6/3 |
| ✓ Life in Monterey; by DeeJay Mackart | " | Jul. 10 1892 | 13/7 |
| ✓ "The Coming of Montezuma",
description, reproduction | " | May 28 1893 | 26/1
(cont. on next page) |

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Tavernier, Jules

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"The Ruins of Philae", cut	S.F. Call	Dec. 13 1893	8/1
✓ Anecdotes of	" "	Aug. 12 1909	6/6
✓ Studio stove story; port.	" "	Apr. 16 1911	5/1
✓ Paintings of, on exhibition	" Chron. "	20 1919	25/5
✓ Studio reminiscences	" Exam. Mar.	3 1925	7/1

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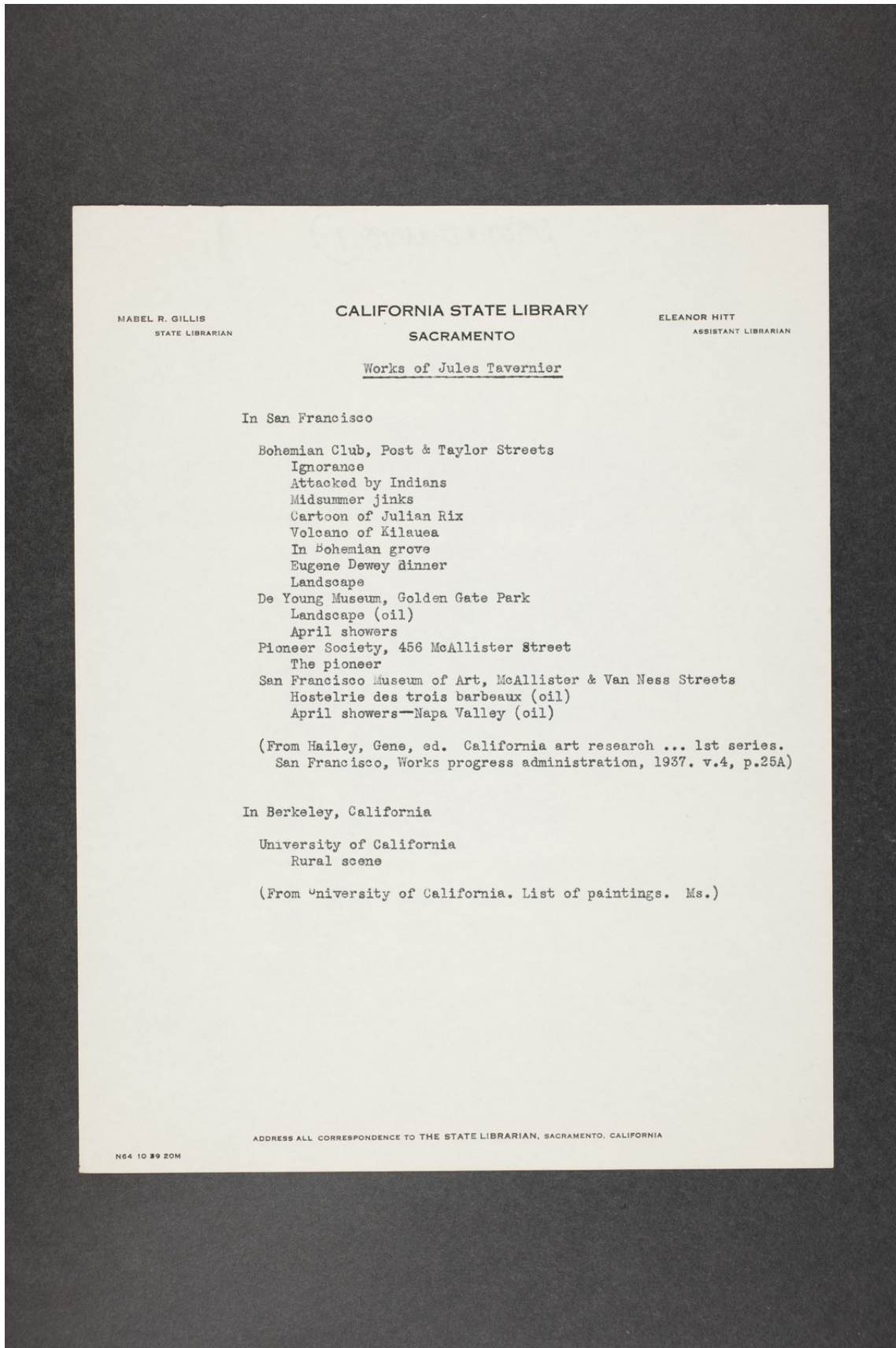
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"Waiting for Montezuma."

Tavernier's picture, with this title, has had many notices in the daily papers, but it is worthy of another. It is an exceedingly dramatic picture, remarkably truthful in its representation of the sentiment of the subject; of the atmospheric effect of the hour; the still, currentless air, marked by the straight lines of slow, rising smoke, the flushed sky, illuminated by the coming sun; the numerous incense fires; bright sparks of yellow, conveying no light, their luminosity quenched by the approaching King of Day; the silent, expectant figures of the Aztecs, all standing with their faces toward the East, waiting, like the Memnorum, to hail their King. The tall, majestic monolith; the glorious irradiation of the heavens; the characteristic buildings, and surroundings of Aztec life, all so carefully delineated, make a most valuable, historically interesting picture.

From: San Francisco Alta, April 2, 1879, p.1, col.3

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Works of Jules Tavernier

In San Francisco

Bohemian Club, Post & Taylor Streets

Ignorance

Attacked by Indians

Midsummer jinks

Cartoon of Julian Rix

Volcano of Kilauea

In Bohemian grove

Eugene Dewey dinner

Landscape

De Young Museum, Golden Gate Park

Landscape (oil)

April showers

Pioneer Society, 456 McAllister Street

The pioneer

San Francisco Museum of Art, McAllister & Van Ness Streets

Hostelrie des trois barbeaux (oil)

April showers—Napa Valley (oil)

(From Hailey, Gene, ed. California art research ... 1st series.
San Francisco, Works progress administration, 1937. v.4, p.25A)

In Berkeley, California

University of California

Rural scene

(From University of California. List of paintings. Ms.)

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JULES TAVERNIER

We saw at Joseph Roos & Co.'s, a new picture by Mr. Jules Tavernier, a couple of fashionable ladies, at a brook fishing. They are exceedingly well attired for the occasion, but the whole is pleasing and strictly correct in drawing and coloring. The same artist is engaged upon another very pleasing subject, a bevy of young girls returning from the village-church in the morning, are loitering about the fields, intent upon picking wild flowers. Such little scenes give great relief to the usual style of our California artists, who seem afraid to put our beautiful, flower-carpeted Spring landscapes upon canvas.

From: S. F. News Letter May 1, 1875 P. 12, col 1

Tavernier and Hill have a number of nice, crisp, and natural works of small size at Joseph Roos & Co.'s.

From: S. F. News Letter May 15, 1875 P. 5, col. 1

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Frenzeny, Paul

We have been unable to find any biographical reference to Paul Frenzeny. We have several illustrations of his taken from Harper's Weekly, but they do not illustrate western or pioneer scenes. The titles are as follows;

"Scottish covenanters before a battle"

"Between the strike and the family"

"Vision of Loyola"

"An unheeded warning"

"Watch for Montezuma"

"Modern version of an old, old story, or the Good Samaritan"

"Ruined, and winter at the door- an episode of the horse plague"

"Caught in a shower"

The reproductions which carry source and date run through 1870-1873.

from NY Public

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From Myrtle Shaw Lord
210 Edgewater Road
N. Sacramento 15, Calif.

TAVERNIER and FRENZENY

San Francisco Bulletin, May 20, 1875---Page 3, Col.6
under a column headed "Brief Mention."

---Harper's Weekly, just at hand, is embellished
with a number of graphic views in the Chinese quarter,
San Francisco, by the artists Freuzeny (sic) and
Tavernier.

San Francisco Bulletin, May 22, 1875---Page 2, Col.2
under the heading "Art Notes."

"Tavernier has a pair of flower pieces at the Beaux
Arts Gallery which are not easily excelled. His coloring
is rich, the flowers well composed and their manipulation
highly artistic."

San Francisco Daily Post, May 22, 1875---Page 1, Col.3
under the heading "New Pictures." Immediately under
the "head" is a "deck" on the news story which reads:
"The Addition to the Schaus Collection...Tavernier
As a Decorative Artist...Hill As a Figure Painter."

"In the same gallery (Roos') Jules Tavernier exhibits
two flower panels which are undeniably the best specimens
of that peculiar and fashionable style of art produced by
any local painter."

* * *

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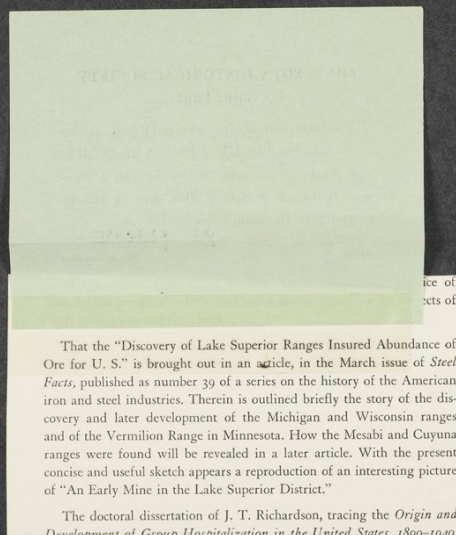
MINNESOTA HISTORICAL SOCIETY
Saint Paul

The attached notice was published in the
June number of MINNESOTA HISTORY,
the quarterly magazine issued by the Minne-
sota Historical Society. This clipping is sent
to you with the compliments of

ARTHUR J. LARSEN
~~President~~ - ~~President~~
Superintendent

The first of a series of articles by Robert Taft on "The Pictorial Record of the Old West" appears in the *Kansas Historical Quarterly* for February. It deals with the pictures of Paul Frenzeny and Jules Tavernier, two artists who in 1873 were commissioned by *Harper's Weekly* "to make a series of sketches on an expedition that took them from the Atlantic to the Pacific." From New York to San Francisco the two men pushed slowly westward, crossing Missouri, Kansas, Nebraska, Colorado, and Utah, and completing their journey some time in the summer of 1874. The sketches they made along the way went back to New York and appeared at intervals in *Harper's*. Their record has been carefully studied by Professor Taft, who illustrates his article with reproductions of their pictures. In his introduction the author announces that the present article "will be followed by studies of other Western artists—from the standpoint of the social historian."

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Publishers' weekly. 35:833. June 29, 1889.

O'Reilly, Harrington. Fifty years on the trail:
a true story of western life; il. by Paul Fren-
zeny. N.Y., F: Warne & Co., 1889. c. 14 +
381p. D. pap., \$1.

John Nelson, the hero, was what the world calls a "social outcast." Though he had committed no crime, against the laws, his hand was against every man, and every man's hand against him. He had sought this life of his own free will, and lived it for many years on the Western frontier, long before the march of civilization had penetrated that vast and then unsettled country. His experience here recorded is a succession of exciting hunting adventures and life in camp among the Indians. Sometimes the adventures are not very creditable to the hero, but they all possess a strong flavor of truth, which is the chief charm of such books.

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JULES TAVERNIER

Name in full: Jules Tavernier
Place of birth: Paris
Date: 1844
Parents: French and English parents
If married to whom: Lizzie Fulton
Place: San Francisco Date: Feb. 24, 1877
Residences in State: San Francisco
Place and date of death: Honolulu, May 18, 1839

Where did the artist study: Paris, the Beaux Arts
With whom? Felix Barrias
Societies and clubs: Exhibited in the Salon 1864-70.

Titles of principal works; if exhibited, where; present location:
"Gathering of the Clans at Red Cloud Agency." Owned by H. Belloc, Paris
"Sweat House dance." Painted to order of Tiburcio Parrott & presented by
him to Baron Rothschild.
"Eagle's Nest", owned by A.S. Hallidie
"Waiting for Montezuma", owned by Irving Scott
The famous pastel Jinks cartoon, owned by the Bohemian Club
"The Antiquarian" owned by Col. Hawes.

From: Above information copied from artist card on file in the State
Library and filled out in 1907.

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JULES TAVERNIER

Julian Rix and Jules Tavernier, whose artistic creations are so well known to all San Franciscans, have taken the somewhat bold step of introducing a little touch of the old country into the heart of this cosmopolitan city. Tavernier, bearing in mind the happy days spent at Barbison, Marlotte, Gretz and the Vallee de Chevreuse, has, since his arrival here a few short years ago, striven to centre around the artistic work of himself and others a charming social life--to make, in fact, his studio a gathering point for wit, talent and bon homms to the hundreds who visited his studio at Monterey, this was at once apparent. For some two years he strove hard with his brush and palette to make this charming queen city of beauty by the sea a rendezvous for artists, and they who frequented it, and have reproduced on canvas its many beauties, can be counted by the score. It was decided, however, that the parting should come, and should be a bitter one at that--more creditable to the artist than to a few individuals of the charming old capital of the State. In the room of the old Criminal Court on the corner of Jackson and Montgomery streets, Rix and Tavernier have fitted up a studio, which for taste and beauty is, without a doubt, unrivalled in this city. Hours might be profitably spent in scanning the myriad curiosities which cover the walls. The artists' brains have travelled through dozens of countries, reproducing with telling effect their happy thoughts and ideas. Oriental costumes hang side by side with those of the American Indians, and even the ocean beach is represented by bones and stones for use in the compositions. Upon the walls of easels are seen pictures, some of which are familiar, and others talked of before they were commenced. Among the most important are those of Julian Rix, "The Carmel Valley," one of his happiest efforts; "A Moonlight on the Columbia," powerful, and in a good tone; and "Twilight Among the Redwoods," a picture that will touch a Californian's heart. Among the dozens that Tavernier displays is the meeting between "Spotted Tail and Red Cloud," the Indian Chiefs. This picture has been recently sold for \$2000. Tavernier has also on hand six large decorative tablets for Mrs. Hopkins' house, but even to his most intimate friends he declines to show the sketches. In a vague kind of a way, he alleges that they will be of an oriental character, rich in coloring, and that he means to throw

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his whole soul into the work. Without attempting to describe the beauties which the once bare walls of a court-room contain, we will turn to the intentions of these artists. They desire to make their studio a resort for all of taste, refinement, and culture; of an evening, the artist, litterateur, and musician can drop in and spend a social hour of mirth, conversation, and music. On certain days, also, invitations will be sent around for matinee receptions, for society to spend a pleasant hour amid the beauties of the mind's creation. Artists who desire to exhibit their works will not be denied space on the walls. In the same building, too, Virgil Williams, Strauss, Garibaldi, and Robinson have fixed their easels, and the artists' colony in this gloomy old building has turned the place into a regular Bohemian home. Its effect upon art, art patrons, and artists, will be appreciated before long.

From: S.F. Daily Alta California. p.1. col.3. Jan. 27, 1879.

A very dramatic and effective study, by Tavernier, is on exhibition in the gallery of Morris, Schwab & Co., on Post street. The scene is in Wyoming, at the locality known as Chimney Rocks. The foreground is a narrow stream, bridged by rude logs; close by, a party of Indians are concealed, waiting in ambush for an approaching emigrant party, whose covered wagon is nearing the murderous red-skins. The hot Summer sun, like a huge ball of molten iron, is close to the horizon, filling the whole atmosphere with a red haze, and lighting up every angle and projection in the huge towers and battlements of the castle-like rock (which it is difficult to believe was not formed by mortal architect) with lurid glory. The whole effect would be that of Nature sinking to welcome rest after the over-heated day, were it not for the wicked, furtive, crouching devils, lurking with murderous purpose, waiting the unsuspecting travellers. The artist has given great effect to the picture, in the sinister attitudes of the figures; he has painted them in such a way that, for a moment, the spectator does not realize the objects, what they are, or their purpose. There is a craftiness, a silence--a silence electric with purpose--in them, that sends a shudder through the beholder, as he reflects that this is the too true delineation of many an act in the drama of real life in its Westward, continental march.

From: S.F. Daily Alta California. Oct. 22, 1878. p.1. col.3.

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JULES TAVERNIER.
By Anna Cora Winchell

Jules Tavernier comes vividly before one at times and this week two interesting examples of his work are at Schussler's. One shows the interior of the store of a post trader, J. S. Collins, at Fort Laramie, Wyo., painted in 1874, on the lid of a cigar box. All the trademarks of the tobacco brand are still to be plainly read on the reverse side of the picture, which is true historically and which has a vital touch in its depiction of loungers and traders about the counter and stove.

The second picture is a portrait of the artist by himself, with part of the face well in shadow and the other features filled with life under a rakishly adjusted hat. ...

From: S.F. Chronicle. April 20, 1919. p.25. col.5

The entire inventory of sketches, studios, inchoate works, artists' utensils, curios, bric-a-brac and art rubbish, from Jules Tavernier's studio, was sold at auction yesterday by Bovee, Toy & Co. The collection was as miscellaneous as an unartistic mind could conceive of. There was a large attendance, and bidding was brisk among the low figures; studies and sketches almost uniformly started with bids of subsidiary coin, and ran up from two bits to a dollar at a time, until they reached from \$4 to \$6. The finest pieces were still in the first stages of execution, but the subjects were attractive. They were sold more as subjects for the purchasing artists to work upon. The highest figures bid were for a small study of three Indian heads, which started at 25 cents. It was on a loose piece of cloth about 10x16 inches in size. Nat. Brittan and G. B. Bailey of the Nevada Bank ran it up to \$27, at which figure it was struck off to Mr. Brittan. A handsome clock of the kind usually known as "Grandfather's Clock," in a handsome case, was an object of lively competition between H. A. Pearson of the Palace Hotel, and H. H. Sherwood. It was struck off to the latter at \$22--less than half its value. A portfolio of etchings brought \$21, and another of sketches \$9. The sale aggregated over \$1,000. The prices generally were considered by artists ridiculously low.

From: S.F. Morning Call. March 10, 1886. p.4. col.2

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JULES TAVERNIER

The death of Jules Tavernier, an artist of considerable distinction and for many years a resident of this city, occurred in Honolulu on May 18th last. Mr. Tavernier was born in Paris in 1844, was a pupil of Felix Barrias in 1861, and in less than three years made such remarkable progress that he had two pictures in the Paris Salon. At the close of the Franco-Prussian War, in which he fought, he came to San Francisco, and has lived here most of the time since.

From: S.F. Morning Call. June 11, 1889 p.3. col.2.

The death of the artist, Jules Tavernier, at Honolulu on the 18th ult. recalls the fact that ten or twelve years ago, when the South Pacific Coast Railroad was built and the two steamers, Newark and Bay City, were put into ferry service, it was suggested to Tavernier, that he might paint the panels in the ladies' cabins. He flew into a passion at the idea, but he counted up the work and found that it would pay. Few people who cross the bay and go into the ladies' cabin of either steamer know that those beautiful panels of Pacific Coast scenes are the work of Tavernier.

From: S.F. Morning Call. June 11, 1889 p.7. col.3

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Tavernier's Work

The Monterey Californian says: Our artist, Jules Tavernier has been doing a rushing business during the past month. About two weeks since he sold his fine painting, entitled a "Street Scene in Paris," to Mr. Conkling, a stock broker of San Francisco, for the sound sum of \$1000. He has also received several fresh orders, the most prominent of which is one from Mr. M Bosqui, for a picture of the interior of the Carmel Mission on San Carlos Bay. Jules Tavernier is doing more than any other one man among us to make the beautiful surroundings of the Old Capital known to the cultivated tastes of the world. We learn, since the above was written, that Tavernier has also sold his picture of "Pillar Rocks," at the Toro Ranch, to Dr. H. Crepin, of Hollister.

From S.F. Alta. July. 13, 1877. p. 1/9

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JULES TAVERNIER

Coulter is painting another picture for the Merchants' exchange. The scene, representing the safe arrival of the ship W. F. Babcock, which affords an excellent panorama of the Golden gate and the hills of Marin county, is to be supplemented by a sketch of the ship Dashing Wave. The latter appeals to the sailormen, as there is promise in the unfinished picture of a production that will suggest the poetry of the sea. Gossip at the exchange says that the artist was paid \$2,000 for painting the ship Babcock.

The art of painting a marine picture is not easy of acquisition. The trick of painting a drop of water on a leaf or a fish may be acquired easily enough, but when it comes to imparting color and liquid life to a scene representing the waters of the ocean the training of the art student is manifest.

Hamilton and Denny of the old school of marine painters in California did wonderful work, but their canvases did not command very large sums. Charles Robinson's picture depicting the departure of the first expedition of troops from the United States to the orient is still talked of in the art colony.

It is common remark that genius for painting is seldom allied with the commercial instinct for selling the product of the studio. Tavernier could paint wonderfully well and do his work speedily. Also he could drive a fairly good bargain.

Sir Thomas Hesketh on his first visit to San Francisco paid Tavernier \$500 on account for a picture ordered. At a banquet given in the old Art association rooms over the California market, when Colonel A. G. Hawes was president of the institution, three degrees of art were described in a fashion that won the approval of the eminent William Keith. The definition was made by a clubman who knew of the Hesketh advance.

The ability of one to paint a picture was classed as art, and the ability to sell a picture before it was painted was called fine art approaching genius.

Tavernier painted many brilliant little souvenirs and gave them away freely. When the Bohemian club dined the celebrated Dana of the New York Sun in the old rooms in Pine street

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Tavernier painted as a souvenir of the occasion a menu in the form of a rough board nailed across the trunk of a redwood tree. Dana in great delight carried the gem to the Palace hotel. He knew a good thing when he saw it.

Many stories have been told of the scene in the Bank of California, when Tavernier, resenting Ralston's criticism of a picture, kicked a hole in the canvas and left the presence of the banker in high rage. Tom Hill once told me that he recommended Tavernier to Ralston as an artist who could do work of the highest merit, and on this recommendation the commission to paint the picture was awarded to Tavernier. Ralston had some ideas of his own, which he hoped would be acceptable to the artist, but the latter's opinion of the banker's knowledge of art was expressed instantly by a swift kick at the canvas.

In the summer of 1879 Tavernier had very nearly finished a beautiful and characteristic cartoon of the midsummer high jinks of the Bohemian club, held that year in a superb grove of redwoods on the Russian river, near Duncans Mills. One night that summer at the old Tavernier-Strong studio, 728 Montgomery street, there was a function, which was attended by Eugene Dewey, Harry Dam, Frank L. Unger, Helen Dingee, Clay M. Greene, Jerome Hart, Julian Rix and others of the art colony. An incident which occurred at the breakaway before dawn exasperated Tavernier and he promptly gave vent to his displeasure by seizing a knife and slicing the cartoon into slivers.

From: S.F. Call. August 12, 1909. p.6. col.6-7



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JULES TAVERNIER

Bohemians of the Eighties
By Idwal Jones.

These are better days for the painters. Providence has so contrived it that their studios are happily situated over bases of supply. Three artists of our acquaintance are domiciled above Tadich's "Cold Day Restaurant" in Clay street, Fate cannot harm that trio, so long as they stay there, for they are always dining. There may be abler critics than John Tadich, but certainly no man could be a more appreciative landlord.

Then there is that fortunate band who live upstairs over Palandini's fish market, on the same block. Halibut steaks, squids, shark cutlets--which are very good steamed and served with sauce Bearnaise--and other choice delicacies go up to them in exchange for an occasional daub which they can't sell.

Palandini's father, the fine old Garibaldista, was a staunch supporter of the arts. He believed in lots of paint, and if any artist came to him for a commission, the old soldier dispatched him to Fisherman's Wharf to lay the colors thick and vivid on the Paladini boats. The wage was \$4 a day and all the fish he could carry. Latimer, that famous Bohemian, was a pet of his. Latimer glorified the boats from keel to masthead in all colors of the rainbow, and painted sea-serpents in gold and scarlet. Tritons and other strange creatures, and with such realism that when the craft reached Monterey the wharfmen crossed themselves in sheer terror.

The painters of the eighties were not so happy. By an irony of fate, almost all the studios were over places like banks or brokers' offices. They wrestled with penury, though under them were countless bags of gold.

The relations between art and capital were strained, but in one instance they were joined in holy wedlock. This was at 728 Montgomery street, where Henry Pierce had a private banking establishment.

Pierce, instead of regarding painters as semi-insane individuals, looked upon them as ingenious and admirable beings. It happened that the old district court, which held its sessions in this building, abandoned its quarters, so Pierce arranged for certain artists to occupy the courtroom. It made no difference to him whether they paid the rent or not. That was his affair.

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What wonder that Pierce's name after all these years is cherished with gratitude?

The largest studio was occupied by two famous fellows, Jules Tavernier and Joe Strong, who was Robert Louis Stevenson's brother-in-law. They both had a hard time of it disposing of their paintings, though only the fortunate can possess them nowadays. Tavernier's extravagance was fabulous. The little Frenchman would invite twenty or thirty friends to a banquet, even though he had not a penny in the studio, and credit had been denied him at the grocers. True, the guests all came with beefsteaks under their arms, but it was always a great strain on Joe Strong, who had to go out and rustle for the bread.

Tavernier and Strong decided to go to the South Seas, or at least to Hawaii. (It is absurd to think that Frederick O'Brien or Gauguin started that craze.) Therefore, Tavernier had to give a farewell dinner, and invited the usual number of guests, adjuring them not to bring anything along.

When all were seated--at the bare table--Strong was dispatched to raise money for the feast. There was no doubt in the minds of either hosts or guests that the sortie would be successful.

After an hour, two waiters appeared at the open door; they bowed respectfully, then staggered in with trays loaded with roasts, vegetables, pastry and wines.

Even Tavernier was dumbfounded. He arose, the first to speak, and in a voice husky with emotion said: "Gentlemen, what did I tell you? Monsieur Strong is a miracle worker! Let us begin sans delay."

Every one was loud in praise of Joe Strong's taste as a gourmet. Tavernier in his noisy enthusiasm even went so far as to compare him with the celebrated Brillat-Savarin.

The repast was quite over when Strong, gaunt, weary and hungry, entered and sank helplessly into a chair.

"I couldn't raise a cent," he groaned.

"What," yelled Tavernier, "you did not send us the dinner we have just finished?"

Nor had he. The explanation of the strange affair was quite simple. Pierce had ordered an elaborate dinner to be served after a meeting of visiting bankers in one of the upstairs rooms. The waiters seeing a party of gentlemen in a high state of expectancy naturally made a mistake--a mistake by which all profited except the bankers and the unfortunate Strong.

Panic seized the hearts of the assemblage, and all, hosts and guests, fled into the merciful darkness without.

Theodore Wores, about the last of the young artists of that period, later occupied the studio, fitted it up quite

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sumptuously with Chinese carvings and tapestries, and there held his art classes. It became a rather fashionable place, noted for its pantomimes, with costumes from the Oriental theaters. Then later it was graced by the occupancy of Matilda Klotz, the cat painter. But neither Tavernier nor Strong would return to it, and its Bohemian atmosphere never came back.

From: S.F. Examiner. March 3, 1925. p.7. col.1-2-3.

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JULES TAVERNIER.

By his last and most ambitious effort, "The Indian Dance," Mr. Tavernier has undoubtedly achieved a reputation which places him in the foremost rank of young artists, and has added another proof of the power of discrimination exercised by Mr. Tiburcio Parrott as an art patron. The picture represents one of the dances of the California Digger Indians in an underground "sweat house" in the neighborhood of Clear Lake, and contains nearly one hundred figures, upon which the artist has labored for several months with consummate skill and earnest painstaking efforts. The sketches for each figure were taken from life, in order that the physiognomies of this fast-dying-out race and their peculiarities of costume might be faithfully preserved. In other hands, a subject somewhat distasteful might not unlikely have produced a picture somewhat repugnant to the eye; but Mr. Tavernier has invested it with an air of romance which enchains the eye, and fascinates it into a desire to gaze and gaze, and discover new beauties the longer it is looked at. The gloom of the underground building, with its brown walls and roof, fades away in a few moments, and the beauties of the atmospheric treatment appear. The sunlight falling through the open skylight in a broad ray--in which the dust and warmth can almost be seen to rise--upon the central group of two almost naked savages executing their outlandish dance, the band of rainbow-decked squaws, and the musicians gathered around the roof-tree, enlightens the whole picture, and makes it as light and warm as it is effective and artistic in execution. The glimmering of light through the entrance-door acts as a poise to this sunlight. A noticeable point, too, and one of the most successful in the picture, is the great skill in which the artist has handled his three different lights, one of the greatest difficulties he had to contend with. The grouping of the halfrecumbent figures in the foreground is also happily conceived, and lends additional interest, while it relieves the more formal grouping of the large assemblage. Noticeable among the bystanders, are the portraits of Mr. Parrott, Baron de Rothschild and several friends. If, as it is rumored, the picture will be sent out of the country, it is much to be hoped that Mr. Parrott will give the lovers of art an opportunity of seeing it, by placing it on exhibition in one of our galleries; for it is certainly one of the most interesting, as well as one of the most meritorious, works which has, for a long time, been turned out by our Californian artists. From: S.F. Daily Alta California. June 12, 1878. p.1. col.4.

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JULES TAVERNIER
"The Cypress Grove in Monterey One Hundred Years Ago."

The above named picture, by Jules Tavernier, in the Art Exhibition, is one of the most remarkable studies we remember to have seen. It is a sombre and a peaceful picture, and yet, there is a weird appearance in the shadows of those old monastic-looking trees, and would be without those slow-pacing monks. The warm sunlight, seen through the far-off trees, has something cheerful, hopeful and inviting; something natural, calling us away from the constraint and foreboding so oppressive in the surrounding gloom. The artist has skillfully expressed the sentiment of this picture, in which Nature calls in to fresh air and healthful sunlight, the self imposed inhabitants of the ascetic, gloom cypress grove, through whose umbrageous depths we can hear the vesper bell and faintly stealing music of the ghostly chant that trembled in the evening air at Monterey, one hundred years ago. B.

From: S.F. Daily Alta California. Jan. 8, 1876. p.1. col.3.

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LETTER FROM BUFFALO LAND.

Wallace, Kas., Nov. 15, 1872.

Dear Leader:

Wallace--distant from Kansas City four hundred and twenty miles, and two hundred and fifteen from Denver--is the end of second, or Smoky Hill Division of the Kansas Pacific Railway. The company having here its round house, shops and tanks and the other railroad appurtenances, it is eminently a railroad town and but little else. ...

Wallace boasts of two hotels, two stores, (one too many), three saloons, railroad shops, station house, express and telegraph offices, and a few dug-outs and adobes.

A dug-out, which is simply a burrow with a pitched roof of sod, seldom having a window, the door answering this purpose, however inelegant in appearance, is truly a snug place in which to spend the blustery winter days. There your plainsman can lie back at his ease on his bed of robes, and think it a bed of roses, and hear with philosophic calmness the peltings of the rude storm without. ...

Pleasant Hill Leader, Nov. 22, 1872 p.2 c.2-3

UP THE ARKANSAS.

Correspondence LEADER:

KANSAS CITY, Dec. 24, 1872.

Bidding adieu to Pleasant Hill a short time since, for a small trip over the Atchison, Topeka & Santa Fe Railroad, I found myself in Kansas City in the midst of the epizootic. ...

As I had been so unfortunate as not to see a single buffalo, thus far, I determined to get on a construction train and go further; so on the morning after my arrival in Dodge City, I got into a caboose car and went eighty miles further, within a very short distance of Ft. Aubrey. ... Twenty miles apart, out in this wild country, there are stations, consisting of a water-tank and a dug-out. The dug-outs are simply holes in the ground, or cellars with roofs over them. They are the most convenient houses for this windy country that can be built, and are exceedingly warm; they are used as boarding houses for the section hands, and at present for eating houses for those who may travel on construction trains.

Pleasant Hill Leader, Jan. 3, 1873 p.2 c.2-3

Robert Taft correspondence related to frontier artists, Ford - Hamilton

Granada Correspondence.

GRANADA, July 2d, 1873.

To the Editor of the LEADER:

Thinking that your readers would like to know the latest news from what is familiarly known as the New Town, we take pleasure in trying to give it.

Granada is situated upon a beautiful upland that overlooks one of the most beautiful valleys in the Territory, and is not far from the verdant shores of the Arkansas river. It is the terminus of the A., T. & S. F. railroad, and some people think it will be the town of this portion of the county. It is improving very rapidly; where a few months ago, nothing was heard save the bark of the coyote, the heavy tread of the buffalo, and the significant signals of the prairie dog, is now life and activity. The shrill whistle of the engine drowns the coyote's voice; the rumbling of the ponderous car wheels reverberates from the surrounding hills, instead of the low of the buffalo; and the telegraph wire supersedes the trammelled correspondence of our friends of the prairie dog towns.

On the 29th of June there was completed at this point the first railroad bridge across the Arkansas river. The cars are now running into the suburbs of the town; all work on the railroad will have been done the evening of the 4th inst. The government warehouse is in process of erection. The material of the depot is on hand, and will be built as soon as the road is completed, i. e. graded. Preparation is being made for the building of the warehouses of Chick, Brown & Co. In a few days one of Las Animas' best citizens will begin work on the houses of Otero, Sellar & Co. Mr. Kelly has a first-class adobe yard and is furnishing material in that line at reasonable figures.

The town is three weeks old today; has a population of 375 or 400 persons; 25 or 30 business houses, and many more under erection; one hotel kept by Mr. Winram, from Newton; two restaurants, one blacksmith shop, two grocery houses, one by Messrs. Culbertson and Filler, the other by Messrs. Humphreys & Cordell; three lumber yards, one clothing house, one drug store by J. B. Dickey the pioneer druggist; he has a full stock which he will sell at living prices (to himself). The work on the wagon bridge across the river is begun; on and after the 7th inst. this will be a regular stage station.

Granada began under more favorable auspices than most western R. R. towns; instead of carnage and bloodshed, it has peace and order; instead of murder and burial, it had a nuptial ceremony, and a wedding feast.

On the evening of the 25th of June, Miss Ada Walton and Mr. Frank Wasmuss were united in the holy bonds of wedlock, by the Rev. T. W. Jones, of North Topeka. We trust that the union may be a long and happy one, and their accession to this place a mutual benefit to us all. They, their friends, and every one

Are invited to this pleasant vale,
Where roams no more the Indian band,
Where snowy mountains cool the gale,
And offer health to all the land.

J. T.

Las Animas, Col., Leader July 4, 1873 p. 2

*Denver
Public*

Robert Taft correspondence related to frontier artists, Ford - Hamilton

Frenzeny and Tavernier

WEST LAS ANIMAS ITEMS.

.... The following were the arrivals at the American House this week, as furnished us by the affable Geo. D. Williamson, clerk: Patrick Shanley, Kit Carson, Col.;... P. Frenzeny, New York City; Jules. Tavernier, do.;

Las Animas, Col., Leader Nov. 8, 1873 p.3 c.2

Everybody who examines that painting of Denver, in Richards & Co.'s windows, comes at once to the conclusion that the artist must have been cross-eyed to have located the city between the Platte river and the mountains, and near sighted to have the foot hills appear to be immediately joining the suburbs, when they are fully ten miles distant.

Denver- Rocky Mountain Herald Feb.28, 1874
p.3 c.1

(Artist's name not mentioned so it may refer to some one else)

Robert Taft correspondence related to frontier artists, Ford - Hamilton

Paul Frenzeny
J. Tavernier

A FINE PICTURE OF DENVER

A fine sketch of Denver has just been completed by Messrs. J. Tavernier and Paul Frenzeny, the accomplished artists representing Harper's Weekly, and who have been in this city several weeks. The view is taken from near General Bearce's residence, and Cherry Creek, the water works, the full sweep of the city, the plains beyond, and the mountains--showing Pike's peak and the Buffalo back to the left. The sketch is finely touched with water colors. Artistically it is a fine production, and should not be permitted to be taken away from the city. It will adorn any parlor or drawing-room. The picture will be on exhibition at Richards & Co.'s.

Rocky Mountain News, Feb. 17, 1874 p.4

DENVER TO BE ILLUSTRATED.

The special artists of Harper's Weekly, Messrs. Frenzeny & Tavernier, who have been here several weeks, sketching the city and the surrounding scenery, as well as finishing up their views along the cattle trails in Kansas, Indian Territory and Texas, have just completed drawings of Denver which will be soon published. The block just finished--for the artists draw their sketches on wood before sending them to the engraver--gives a fac simile of the water-color view of Denver now exhibited at Richards & Co.'s bookstore, but is of course much smaller than the original. On the left is a view in Clear Creek canon, in which are represented with great fidelity the bold crags and the devious windings of the railroad, with a train in the foreground emerging from behind a pile of rocks. At the upper right hand corner is a street scene in Denver, showing Larimer street from Sixteenth street west, with the distant foothills in the background. To the left of the street scene and above the view of Denver is the gateway to the Garden of the Gods. The whole presents a fine grouping of views, and will do more to give easterners an intelligible idea of this section than would half the letters written upon them.

These artists are eminently qualified for the work they have in hand, being highly accomplished in their art, and are ambitious to give Denver and Colorado a pictorial representation in the great illustrated paper not second to any other artists who have heretofore attempted the task. In this we are sure they will succeed.

Rocky Mountain News, Feb. 28, 1874 p.4

Denver Public
Frenzeny-Tavernier.- Messrs. Frenzeny and Tavernier, artists for Harper's Weekly, arrived in Denver yesterday, and are registered at Charplot's. These gentlemen have made an extensive tour of Texas, Indian territory and southern Colorado, where they have made a large number of interesting sketches of frontier life. They will spend several weeks hereabouts, making sketches for the illustrated paper they represent.

Rocky Mountain News. Nov. 6, 1873 p.4