Chapter 4

Artists

"Self-Portrait with Sound of Flowers," watercolor, 1969, by Morris Broderson, the Jean Ankrum Collection.
Hillis Arnold, Sculptor

Hillis Arnold was born in North Dakota; he became deaf from spinal meningitis when he was six months old. When he was 12 his family moved to Minneapolis where he attended a class for deaf students in a public school. He graduated cum laude from the University of Minnesota in 1933 and studied at the Minneapolis School of Art and at the Cranbrook Academy of Art.

In 1938 Arnold became professor of sculpture at Monticello College in Illinois.

Arnold was the first noted sculptor to use the new medium of plastic aluminum. His major works have religious themes, and he has executed many pieces for churches. His sculpture of “Abraham and Isaac”, two and a half feet tall, carved in mahogany and covered with polychrome, was selected to be one of 16 examples of American art exhibited in the International Biennial of Contemporary Christian Art in Salzburg, Austria in 1948. It was then displayed at the Religious Art Center of America in Pennsylvania where it was purchased by Cardinal Joseph Ritter for his private chapel in St. Louis.

Felix Kowalewski recognizes Arnold as one of the finest living American sculptors. He was elected to membership as a Live Fellow in the International Institute of Arts and Letters, a world-wide organization with a very restricted membership. The honor was a high point in his career.
LEFT: "The Lord is My Shepherd," is seven feet tall and made of Georgia marble. It is located in Cardinal Ritter's garden in LaDue, Missouri.

David Bloch, Porcelain Artist
and Woodcut Printmaker

David Bloch was born in Bavaria, in South Germany, in 1910. He was enrolled in a school for the deaf in Munich when he was five years old. He attended the Technical School of the Porcelain Industry in Selb and was then apprenticed as a china decorator at a porcelain factory. He continued his studies in art at the Academy of Applied Art.

In 1938 Bloch was arrested by the Nazis and interned at the Dachau Concentration Camp. Two years later, following his release from prison, he fled Germany traveling eastward and arriving in Shanghai, China. For nine years he lived in that city. There he met and married a Chinese woman. In 1949 they emigrated to the United States.

Bloch is noted for his woodcuts and designs on china. He designed a service set of china for the White House during Lyndon B. Johnson’s presidency. He had a one-man show at Gallaudet College in 1975, and his work has been exhibited in the Print Room at the National Gallery of Art. Several pieces of his work are on permanent display there. Gallaudet Today, the college’s quarterly printed a story about him and his work in the Fall, 1975 issue.
David Bloch

"Accident," a woodcut by David Bloch.
"Bringing Wreaths for the Mourning Family." Woodcut by David Bloch.

"Contrast," a Bloch woodcut, shows the contrast between a privileged few and the multitudes.
"A Long Beam Holds Up Traffic."
Woodcut by David Bloch.

"Carrying Wares."
Woodcut by David Bloch.

"Progress."
Woodcut by David Bloch.
Morris Broderson, Painter

In 1963 Morris Broderson’s work was shown in Edith Halpert’s Downtown Gallery in New York City. She described him with these words: "He is among the few artists of this generation who created his own vocabulary early and sustained his identity with a remarkable evolution of constant growth in concept and technical proficiency."

Born deaf in Los Angeles, California, November 4, 1928, Broderson attended the California School for the Deaf, Berkeley and schools in Los Angeles. He studied at the Pasadena Art Museum, California, Jessen Art Institute in Los Angeles, and at the University of Southern California.

Broderson was one of the first deaf artists to incorporate the manual alphabet into some of his paintings. He has had more than 20 one-man shows and his works are included in more than 35 public collections. He has exhibited his paintings at Dixie Hall Studios, Stanford University Museum of Art, and the University of California, all in California; at the Downtown Gallery, in New York, the Phoenix Art Museum in Arizona, the Corcoran Gallery of Art in Washington, D.C., Carnegie Institute in Pittsburgh, the Hirshhorn Museum and Sculpture Gardens in Washington, D.C., and at the 1964 World’s Fair in New York. Joseph H. Hirshhorn is a major collector of his work. Broderson’s painting “Angel and Holy Mary” was included in the inaugural exhibition of the Hirshhorn Museum when it opened in November 1975.

The University of Arizona published a book about Broderson and his work in 1975.


John Brewster, Portraitist

John Brewster was the sixth pupil to enroll in the newly opened Connecticut Asylum for the Education and Instruction of Deaf and Dumb Persons (now the American School for the Deaf) when it was opened in 1817. He was 51 years old, self-supporting, and already a successful artist at that time.

Brewster specialized in oil portraits. He traveled up and down New England painting pictures of members of well-to-do families. He advertised his work in the local newspapers, charged $15 for his oil portraits and $10 for miniatures, and evidently made a comfortable living. There are indications that he fared better than his father and brother who were doctors.

Unfortunately Brewster did not sign all of his paintings. Sometimes he just penciled in his name on the canvas wooden stretcher frame where it soon faded away. As a result many of his works have been lost, are unverified, or remain unrecognized in private hands. Other pieces of his work are in the Museum of Fine Arts, Boston; the Abby Aldrich Rockefeller...
Collection, Williamsburg, Virginia; and Old Sturbridge Village, Massachusetts.

*Art in America* called Brewster "perhaps the most appealing of Connecticut artists in the age of American Folk painting."

John Brewster was born May, 1766 and reared in a cultured eighteenth century environment together with his seven brothers and sisters. He died at the age of 88 in 1854 and is buried beside one of his brothers in Tory Hill Cemetery in Buxton Tower Corners, Maine.

John Carlin, Painter

"After a Long Cruise," one of John Carlin's masterpieces, was included in the collection of the exhibition at the Detroit Institute of Arts between 1820 and the Civil War. His charcoal drawing of Laurent Clerc is in the Gallaudet College collection. An oil painting of Laurent Clerc is at the Kentucky School for the Deaf.

John Carlin was born in Philadelphia in 1813. He graduated from the Philadelphia Institution for the Deaf in 1825. He studied in London and was a pupil of Paul Delaroche in Paris. He returned to this country in 1841 and became a painter of miniatures in New York City.

Carlin was also a poet. "The Deaf-Mute's Lament" was one of his better known poems. His ability to write poetry amazed many because he was born deaf.

With the increased popularity of photography he gave up painting miniatures and turned to painting oil portraits, landscapes, and general subjects.

John Carlin married Miss Seward of the family of Lincoln's famous Secretary Seward. Carlin died on April 23, 1891.
Charcoal drawing of Laurent Clerc by John Carlin. Gallaudet College Collection.
John L. Clarke, Wood Carver

John L. Clarke was a successful wood carver. As a youth he became deaf from scarlet fever. He grew up in Glacier National Park in the Rocky Mountains of Montana where he loved the wild animals and studied them intently. He made figures of them out of clay and later began carving them from wood.

Clarke was born on January 20, 1881, of Indian parentage, in Highwood, near Great Falls, Montana. He attended the Montana and North Dakota Schools for the Deaf. He studied woodcarving at the St. Francis Academy in Milwaukee.

Clarke's Indian friends called him Cutapuis, meaning “man-who-talks-not.” Clarke opened a studio in Montana where he sold his carvings to tourists. One of his customers was John D. Rockefeller.

Clarke's work is on display at the Montana Historical Society Museum in Helena, Montana, at the University of Montana, in Missoula.

John Clarke died on November 20, 1970; he was 89 years old.
John Clarke and one of his carved panels.

The Montana Historical Society, Helena
Theophilus d’Estrella,
Art Instructor and Photographer

Theophilus Hope d’Estrella was born deaf on February 6, 1851. He was orphaned at the age of five. He was the first student to enroll at the California Institution for the Education and Care of the Indigent Deaf and Dumb and the Blind (now the California School for the Deaf, Berkeley) when it opened May 1, 1860. He graduated in 1873 and became the first deaf student to enroll at the University of California in Berkeley. In 1879 he was admitted to the San Francisco Art Association’s School of Design where he studied drawing and painting for five years. He became an art teacher at his alma mater, the California School for...
the Deaf, and taught at that school the rest of his life. He started Douglas Tilden and Granville Redmond on their careers as artists.

D'Estrella enjoyed hiking in the West, sketching, and photographing what he saw. He became a vivid photographer, and in 1901 he won first prize in the Photographic Salon at the Mark Hopkins Art Institute in San Francisco. His writings and photographs appeared in the Overland Monthly Magazine of March, 1887.

D'Estrella died on October 8, 1929. The auditorium at the California School for the Deaf is named for him.


"A Rebuke."
1892.
by Theophilus Hope d'Estrella

BELLOW: "Wisteria Garden," circa 1898, by Theophilus Hope d'Estrella.
Robert J. Freiman, Painter

Robert J. Freiman was born deaf in New York City on March 19, 1917. At the age of three he began attending the Wright Oral School in that city. When he was six years old he transferred to the Lexington School. He spent the last two years of his elementary education at the New York (Fanwood) School.

He began showing an interest in drawing when he was four years of age. This interest continued as he grew older. He attended the National Academy of Design and spent most of his summers in Nantucket and France studying and painting. He has used many different media to express himself but his favorite form is mixed media using water color, acrylic, and pen and ink. He has been noted for his “color communication.”

In 1950 Freiman won a prize for his work from the French Republic.

Freiman’s work is on permanent display in the Boston Museum of Fine Arts, the Connecticut Museum at New Britain, the Kenneth Taylor Galleries at Nantucket, and the Musée Municipal de St. Paul de Vence in France, and in many private collections in this country and abroad.

He had a one-man show at Gallaudet College October 24-November 21, 1973.

Freiman is a member of the American Water Color Society.


Louis Frisino, Wildlife Artist

Louis Frisino was born in January, 1934. Deaf at birth, he attended the St. Xavier School for the Deaf and the Maryland School for the Deaf, graduating from the latter in 1953. His love for dogs, in particular, and wildlife, in general, influenced his drawings and paintings beginning in his early years.

Frisino studied at the Maryland Institute, College of Art, graduating with honors in 1959. He was one of the recipients of the coveted Peabody Award. For 25 years he was an artist for the Baltimore *News American*, during which time he also pursued a private artistic career, establishing himself as a prominent Maryland wildlife artist. Frisino works predominantly with water colors, occasionally adding opaque tempera for the desired effect. His paintings are characterized by realism and fine detail; they highlight outdoor scenes or wildlife against a white background.

Frisino’s work has been exhibited in numerous shows in Maryland, Delaware, and New Jersey. In 1976, his design “Canvasbacks” was selected for the Maryland Duck Stamp. In 1977, 1978 and 1979 (the first three years of the Fish Stamp Contest sponsored by the Maryland Department of Natural Resources and open to all Maryland Artists) Frisino’s trout drawings were selected for the fishing permit stamps for those years. Forty-five of Frisino’s fish drawings were featured in the 1970 edition of the magazine, *Fishing in Maryland*. His work has also appeared in the Spring 1972 issue of *North American Decoy* and Tom Cofield’s *The Fisherman’s Guide to North America*. In 1976 and 1977 the National Wildlife Federation used two of his paintings, “A Pair of Cardinals” and “Holiday Feast” on its Christmas cards.

*This drawing (‘Canvasbacks’) by Louis Frisino was chosen for the 1976-77 Maryland Duck Stamp.*
"Red Fox," by Louis Frisino.

"Chesapeake Bay Retriever with Goose," by Louis Frisino.

"Brown Trout," by Louis Frisino. This drawing was chosen for the 1977 Maryland Trout Stamp.

"Rainbow Trout," by Louis Frisino, appeared on the 1978 Maryland Trout Stamp.
LEFT: “Pintails,” by Louis Frisino.


Eugene E. Hannan, Sculptor

Eugene Elmer Hannan is best remembered for his sculpture of the Abbé Charles Michel de L'Épée in Buffalo, New York. This piece of work memorializes de L'Épée, the founder in Paris, France, of the first free school for the deaf in the world. The statue was a gift of the National Association of the Deaf, which commissioned the work to mark the organization’s golden anniversary in August, 1930.

Hannan was born July 26, 1875, in Washington, D.C. He became deaf from scarlet fever when he was three years old. His education began at the Kendall School for the Deaf in the District of Columbia, which he attended for six years. He then studied for one year at the Le Couteulx Institution for the Deaf (now St. Mary's School) in Buffalo, New York, before transferring to St. John's Institute in Milwaukee. It was at St. John's that he began to display artistic talent and wood carving skill. Hannan attended Gallaudet College for one year and studied at the Corcoran School of Art in Washington, D.C. for three years. He attended the Art Institute in Chicago where he studied under the famous American sculptor, Lorado Taft. Later he joined the Art Student’s League in New York City.

Hannan studied in Europe and worked in Spain with the two famous deaf Spanish brother-artists, De Zubiarrues. In France he became acquainted with Paul Chopin, another deaf sculptor.

In 1880 Hannan assisted Gutzon Borglum, one of his famous teachers, with the bronze equestrian statue of General Philip H. Sheridan, the brilliant Union
general of the Civil War, which is located on Sheridan Circle in Washington, D.C.

Hannan did a plaster bust of Edward Miner Gallaudet. It was presented to the college by the class of 1926 and is located in Chapel Hall.

Hannan and his wife, Helen Constance, lived their later years in Westport, Connecticut, where he died on February 7, 1945 at the age of 69. He is buried there in the Willowbrook Cemetery.


BOTTOM RIGHT: Plaster bust of Edward M. Gallaudet by Eugene E. Hannan, Gallaudet College Collection.
Regina Olson Hughes,
Scientific Illustrator

Regina Olson was born in February, 1895 in Herman, Nebraska. She lost her hearing gradually between the age of 10 and 14 due to a bout with measles and then complications. She was enrolled at Gallaudet College and graduated in 1918. In 1923 she married Frederick H. Hughes, a popular Gallaudet College professor and coach. She has done post-graduate work at a number of universities.

Regina Hughes began drawing before she could write. She studied with private art teachers as a teenager and taught drawing and painting during her summer vacations from college.

She attained stature as an artist and scholar during years of government service. She used her fluency in four languages—French, Spanish, Portuguese and Ital-
Since her retirement in 1969 from the Department of Agriculture Dr. Hughes has been a resident scientific illustrator at the Smithsonian Institution in the Department of Botany. Her paintings and drawings have been exhibited in numerous shows including one-woman exhibits at the National Arboretum, the National Agricultural Library, and Gallaudet College. Her work has also been exhibited with the National League of American Pen Women, the Guild of Natural Science Illustrators, and the Hunt Institute for Botanical Documentation at Carnegie-Mellon University. Her drawings are included in the permanent collections of the Hunt Institute for Botanical Documentation, the Smithsonian Institution, and in many private collections.

The list of books and scientific publications Hughes has illustrated is long. Foremost among these are the Agricultural Research Service Handbook 366, which contains 224 full-page plates of her work and has been published under the title Common Weeds of the U.S. by Dover Press. The USDA Handbook No. 498, Economically Important Foreign Weeds: Potential Problems in the United States, contains over 6,000 of her drawings of seeds and plants.

In 1962 the Department of Agriculture presented her with the Superior Service Award for her illustrations and technical translations. In 1967 Gallaudet College granted her the honorary degree of Doctor of Humane Letters. In 1970 she was named "Woman of the Year" by the Gallaudet College Phi Kappa Zeta Sorority, and in 1979 the Smithsonian Institution honored her by naming a new species of Bromeliad, Billbergia regina, for Regina Olson Hughes.
Felix Kowalewski, Artist and Teacher

Felix Kowalewski was born in Brooklyn, New York, November 20, 1913. He became deaf from spinal meningitis when he was six years old. He attended the New York (Fanwood) School for the Deaf, graduating in 1932. During his last year at Fanwood he attended the New York School of Fine and Applied Arts where he studied anatomy and life drawing.

He was admitted to Gallaudet College and graduated in 1937. He studied art under Donald Kline. Later, he studied on his own and at the Washington Art League. During his sophomore year at Gallaudet, the students purchased his oil painting of Chapel Hall, which now hangs in the Edward Miner Gallaudet Memorial Library.

Felix Kowalewski is a well known artist, poet, and writer, although he prefers to be remembered as an art teacher of the deaf rather than as a professional artist. He has taught at four schools for the deaf—California School for the Deaf, Berkeley, Michigan School for the Deaf, West Virginia School for the Deaf and the Blind, and California School for the Deaf at Riverside.

Art lovers and critics have praised Kowalewski's fine paints in water color, pastels, and oils. He is interested in people, character, and costume portraits.

He had a one man show at Gallaudet College in December, 1974. He has exhibited at the National Gallery, the Corcoran Gallery, and the Washington Art League in Washington, D.C., the Roerich Museum, the American-Anderson Galleries, and Parsons in New York; the San Francisco Palace of Fine Arts, the Riverside Art Center and Museum, Flint Institute of Arts in Michigan, the Walt Disney Studios in Burbank and many other places.

He has written numerous articles about other artists in The Silent Worker and The Deaf American.

He and his wife, the former Laura Eiler of Minnesota, reside on the outskirts of Riverside. They have three grown children.

*OVERLEAF:* "Après le Bal," by Felix Kowalewski.

"Chapel Hall," oil, by Felix Kowalewski. The Gallaudet College Collection.
Frederick LaMonto, Artist and Sculptor

A very successful artist and sculptor, Frederick LaMonto, was born in Buffalo, New York, in 1921. He attended St. Mary’s School in that city and also the Buffalo Art Center School. After a long dormant period he became acquainted with the internationally famous deaf artist, Morris Broderson, and his interest in painting was renewed.

His introduction into sculpture was by accident. One day while watching a deaf carpenter apply plaster to a wall in a house-remodeling project, he decided to experiment and began to create sculpture out of plaster. His break came when he had a one-man show at the famed Bognar Galleries in Los Angeles. His second piece of sculpture, “The Ten Commandments” sold for $1,000 at this first one-man show.

LaMonto works with wood and wire mesh which he covers with his own plaster formula. His work has been described as “explosive” and “a rare experience to view.” It shows the influence of Giacometti, Henry Moore, and Rodin.

LaMonto’s work has appeared at many art exhibits including the Laguna Beach Art Festival, the San Diego Fine Arts Gallery, and the Long Beach Museum of Modern Art. He has had more than seven one-man shows.

“Death in the Afternoon,” by Frederick LaMonto.
LEFT: "Helen Keller's Breakthrough," by Frederick LaMonte.

BOTTOM LEFT: Frederick LaMonte and his sculpture, "Lady Godiva."

BOTTOM RIGHT: "Leda and the Swan" by Frederick LaMonte.
Charles J. LeClercq, Illustrator

Charles Joseph Laloun LeClercq was born in New Orleans. His family moved to St. Louis and later settled in New York City. LeClercq became deaf during a spinal meningitis epidemic (1871-72). After attending a public school for a few years he enrolled in the New York School for the Deaf. He began taking evening drawing lessons and made rapid progress. Eventually he enrolled in an art class at Cooper Union and there he won recognition for his clay modeling and drawing from casts. After graduation he became apprenticed to a lithographer, and studied letter design, water color sketching, oil painting and drawing.

On his own LeClercq moved away from reproduction and adopted a more creative medium, doing pen and ink illustrations for newspapers and wash drawings for magazines. He designed posters and drew advertisement illustrations, and held jobs with advertising and other companies.

His achievements as a photo engraver made him a successful contributor to The Silent Worker in the 1880s. He authored and illustrated several pieces about his favorite sport, bicycling. In "Wheeling to Nyack" and "Bicycling to Oyster Bay," LeClercq describes bicycle day trips of up to forty-five miles undertaken by him, his wife, and other ardent "wheelers." His descriptive prose is enhanced by pen and ink drawings sketched enroute. LeClercq’s sense of humor and joie de vivre
are apparent as he muses, “I'd like to see a semi-mute holding a long talk on wheels with a hearing person,” (he goes on to explain that they dismount to discuss directions!), or when he describes 1880 roads to Rye Beach: “The conditions of Union Avenue would make it difficult even for an elephant.” Despite hazardous conditions, the cyclists made it to their destination and safely returned to New York by train.

LeClercq drew upon his bicycle trips around New York for material for his engravings and ink drawings. He was a successful illustrator during his lifetime.
Betty Miller, Artist

Betty Miller is one of the first—if not the very first—deaf artists to introduce the methodological war into her art work. She has done collages and paintings depicting deaf children wearing hearing gadgets, and showing the emphasis placed on speech and lipreading and the restricting of the use of hands in communicating. In her art, hands are often shown tied together or chopped up. Her work has brought to the fore the deep-seated resentment held by many deaf individuals toward the rigid, pure oral method. Miller won first prize for her painting in an art exhibit sponsored by the Gallaudet College Alumni Association.

Betty Miller has been hard of hearing since birth. She attended Northbrook High School in Illinois and then Gallaudet College, graduating in 1957. She earned her master’s degree from Maryland Art Institute in Baltimore in 1963. She was a professor of art

at Gallaudet College for several years. Miller holds the distinction of being the first female undergraduate alumna of Gallaudet College to earn a doctorate. She received her doctoral degree in art education from Pennsylvania State University in 1976.

Miller is currently executive director of Deafness Counseling Advocacy and Referral Agency in California.


Ralph R. Miller, Commercial Artist

Ralph R. Miller was born deaf in Jonesboro, Illinois, in 1905. He attended the Illinois School for the Deaf, graduating in 1925. He studied at the American Academy of Art in Chicago and afterwards became a commercial artist, doing work for many nationally-known accounts. He has been an artist for nearly half a century.

Since 1972 Miller has been illustrating classic children's stories for the Gallaudet College Signed English project. All characters in the book, whether animal or human, are shown conversing in Signed English. The series includes such old favorites as "The Three Little Pigs," "Little Red Riding Hood," "Goldilocks and the Three Bears," and many others. He has also served as a consultant to the Art Department at Gallaudet.

Miller and his wife, Gladys, have three children. One of them, Betty, who is also deaf, is an accomplished artist. She was the first undergraduate alumna of Gallaudet to earn a doctoral degree.
H. Humphrey Moore, Painter

Henry Humphrey Moore was born in New York in 1844. He died in Paris in 1926. A descendant of a noted miniature painter, Ozius Humphrey, Moore became deaf when he was three years old. Throughout his life he used a pad and pencil to communicate with a wide circle of influential friends and used his art as his vehicle of expression. "My brush is my voice," he once said.

Moore attended schools for the deaf in Philadelphia and Hartford and went to David Bartlett’s private school for the deaf and hearing when it was located in Poughkeepsie, New York. He began studying art as a young man, concentrating on perspective and oil painting technique, and later continued his work at the Ecole des Beaux Arts, studying under Gerome, Boulanger, and Yvon.

Moore traveled widely. His 1870-74 visit to Spain brought him some notoriety through contacts with socially and politically influential people. He married a Spanish noblewoman, Isabella de Cistue, in 1872,
and they traveled to Morocco, where the seeds of Moore’s Moorish genre works were sown. These compositions depicted the life of the harems, bazaars, and mosques of the East, and earned him the title of Knight of the Order of King Charles the Third, conferred upon him by Queen Christina of Spain.

On his return to the United States Moore settled in New York City but soon left for Japan in the early 1880s. After two years there he became known as the “Painter of Japan.” His exquisite miniatures, done in oil on wood, demonstrated his penchant for detail and meticulous realism, qualities illustrated by his miniatures “The Acrobat,” and “In a Japanese Garden.” His Japanese collection won a medal at the Paris Universal Exhibit in 1898.

In the late 1880s Moore settled in Paris, where he lived and worked for over 40 years. Wealthy most of his life, he did not try to sell or publicize his work until after World War I, when his personal fortune ebbed. During his years in Paris he exhibited his work solely within his studio to a select group of people. He did earn renown, however, as a portrait artist. His subjects included many women aristocrats and some English and French children of high birth, including Don Jaime, the deaf son of King Alphonso.

After World War I, Moore lived both in the United States (at one point working with fellow artist Thomas Eakins in Philadelphia) and in Paris. He died in January, 1926 leaving a legacy of artistic treasures—a testimony to the artist’s endless patience, attention to detail, and creativity.
Granville S. Redmond, Landscape Artist

Granville Seymour Redmond, who became a successful landscape artist was born on March 9, 1871 in Philadelphia. Guilbert Braddock states that Redmond was totally deaf from infancy. Other sources list him as becoming deaf at the age of two and a half years from scarlet fever. Regardless of the age of deafness, he never learned to speak. Redmond attended the California School for the Deaf at Berkeley where he was a pupil of deaf art instructor Theophilus d'Estrella. Following his schooling, he studied at the San Francisco School of Design and in Paris at the expense of the State of California, at the Julien Academy where he came under the tutelage of Benjamin Constant and Jean Paul Laurens.

In 1894, when he was 23 and studying in Paris, his painting, “A Winter Scene on the Seine,” was one of 500 paintings selected for admission to the Paris Salon. The painting was his first masterpiece.

“A Winter Scene on the Seine” is now in the California School for the Deaf collection. He presented the painting to the school to repay the school for his study in Paris. Another of his paintings hangs in the Washington State Capitol at Olympia.

Redmond’s work was exhibited at the Louisiana Purchase Exposition in St. Louis, at the San Francisco Art Association, at the Panama-Pacific Exposition, and at the Seattle Exposition. Together with William Keith, he was one of California’s best landscape painters. He is listed in Who’s Who in America and is one of the few deaf artists mentioned in Fielding’s Directory of American Artists.

Tall, sturdily built, with a shock of thick wavy hair, and round-rimmed wire glasses, Redmond was a good friend of Charlie Chaplin, the star of silent films. His studio was located on Chaplin’s lot in Hollywood. Chaplin was a collector of Redmond’s work and once said of his friend’s work, “. . . something puzzles me about Redmond’s pictures. There’s such a wonderful joyousness about them all. Look at the gladness in the sky, the riot of color in those flowers.” Chaplin’s favorite Redmond painting was “Low Tide” of which he said: “Isn’t it beautiful! That moonlight—it makes you feel you ought to whisper!”

Albert Ballin gives Redmond credit for influencing Chaplin’s acting. Chaplin did not move his lips in his silent films. He used gestures and expressions resembling those used by deaf persons. As a youth Redmond excelled in the art of pantomime. He took some minor roles in a few of Chaplin’s films, according to Ballin. “The Gold Rush” was one of these.

Redmond’s wife, Carrie Ann Jean, was a graduate of the Illinois School. They had three children. He died in Los Angeles in July, 1935, a few weeks before his friend and former roommate in Paris, Douglas Tilden, died.
William B. Sparks, Portrait Painter

William B. Sparks was born in 1937 in Carbon Hill, Alabama. Known throughout the southeast today for his life-like portraiture, Sparks became deaf when he was three years old. His interest in art developed in childhood, “When I lost my hearing, maybe the visual arts were all I had, and in the beginning, that led me to drawing.” Sparks attended the Alabama School for the Deaf in Talladega, seriously devoting himself to portrait painting after receiving a five year scholarship from the school to study under Lemuel McDaniel, a portrait artist in Birmingham.

Sparks initially painted as a sideline. He worked full-time as a technical illustrator for Western Electric in Winston-Salem, North Carolina, for over 15 years and then as an air brush retoucher for a few years with Pictorial Corporation of America. During the last few years he had devoted himself completely to portrait painting.

Sparks skillfully captures his subject’s personality and individuality in his oil portraits. Lifelike and almost photographic, his works show careful attention to detail and faithful reproduction of character. Sparks works from photographs he takes of his subject and has the client pose for accurate complexion colors. In this process his deafness has enhanced his ability to concentrate; often his subjects watch television in his basement studio while the artist works uninterrupted.

Sparks’ works have been exhibited widely and are in collections in the Eastern United States, Brazil, and Mexico. Some have been reproduced as lithographs by Bernard Picture Co. of New York. In 1979 Sparks was selected by the Gallaudet College Alumni Association to paint a portrait of Dr. Edward C. Merrill, Jr., the fourth president of Gallaudet College. His work has become so popular that at times he is booked up to three years ahead.

Sparks lives with his wife, the former Betty Sue Gibbs, and their four children in Winston-Salem, North Carolina.
Portraits In Oil

By

Wessex Spark
Artist William Sparks with his oil portrait of Dr. Edward C. Merrill, Jr.

RIGHT: Portrait of a young boy by William Sparks.
from a bout with scarlet fever. A 1914 graduate of the Texas School for the Deaf, he went on to study at Gallaudet College. While a student at Gallaudet he continued his interest in art by studying at the Corcoran School of Art. After graduation from college he embarked on an art teaching career which spanned 18 years at two schools for the deaf, New Jersey and Louisiana.

Stevens also continued his study of art. He studied at the Trenton School of Industrial Art, the New York School of Fine and Applied Arts, Paris; Atelier Louis Bilocal and Académie Colorossi, Paris; and Circulo Belles Artes, Madrid. In Paris he studied with Jean Hanau, a deaf French artist, and in Madrid he became a good friend of Valentín de Zubiarréu, one of the famous deaf Spanish painters. He studied portrait painting with Wayman Adams in Mexico and landscape painting also in Mexico. In 1938 he earned his Masters of Fine Arts at Louisiana State University.

Stevens also traveled widely; wherever he went his brush and palette captured local scenes. In Mexico it was the vivid, colorful landscapes. In Louisiana he recorded on canvas the life of the southern Negro, the moss-hung trees, and the floods of the Mississippi River. In the southwest he depicted the tribal costumes and dances of the Indians of New Mexico and

Kelly H. Stevens, Painter

Kelly Stevens gives his sister credit for starting him on his art career. She recognized very early his ability to draw and sketch and gave him his first paint set. Kelly Haygood Stevens was born in 1896 in Mexia, Texas; he became deaf when he was five years old.

"Oaks, Lever Road," oil by Kelly H. Stevens.

The Mr. and Mrs. Alan B. Crammatte Collection.
Arizona. One such painting, "Before the Mass, in New Mexico," was widely lauded. In Spain he was inspired by the remote sections of the Iberian peninsula and the quaint villages of the Pyrenees.

In 1934 Kelly Stevens' work was exhibited at the Roerich Museum with the first International Exhibition of Deaf Artists in New York City. His work has been shown by the Southern States Art League, Texas Fine Arts Association, and in one-man shows in Shreveport and Baton Rouge, Louisiana, and in Abilene and Dallas, Texas. It has been exhibited with other internationally known deaf artists in Madrid, Paris, and Brussels.

As an artist, Stevens has been described as one "who paints with vivid coloring and is decidedly an adherent of the modern school." The Dallas *Times-Herald* called him "a master in his sureness of line and his flair for pleasing composition." His work is scattered throughout the world and can be found in such diverse locations as China, the Netherlands, France, and Spain.

Stevens is a member of the Salon International des Artistes Silencieux and is listed in *Who's Who in American Art.* In 1971 Gallaudet College awarded him a Doctor of Humane Letters. He resides in Austin in a house that was once a German Freiw School. It has been designated a Texas historical site.

Kelly Stevens has donated many objects of art to Gallaudet College including a bronze copy of the original model of the Thomas Hopkins Gallaudet and Alice Cogswell statue. Other contributions have been rare books, pictures, and paintings.

"I looked over Jordan," oil by Kelly H. Stevens.
"Zinnia in White Pitcher," oil by Kelly H. Stevens. The Mr. and Mrs. Alan B. Crammatte Collection.

"Basque Boy in Red Cap," oil by Kelly H. Stevens. The Gallaudet College Collection.

"Enchantment," oil by Kelly H. Stevens.
Douglas Tilden, Sculptor

Douglas Tilden has been called “the father of sculpture on the West Coast.” He is one of California’s most famous sculptors and the best-known deaf sculptor in this country.

Born May 1, 1860 in Chico, California, Tilden became deaf at the age of four from scarlet fever. He entered the California School for the Deaf in Berkeley in 1866, graduating in 1879. At the California School he came under the tutelage of Theophilus d’Estrella, the deaf artist, photographer and teacher.

Tilden attended the University of California for a few years then accepted a teaching position there. In 1887 he left that position to attend the Academy of Design in New York. He later studied in Paris. It was in Paris that he gained attention when he exhibited his work, “The National Game,” a sculpture of a baseball pitcher all wound up and ready to throw the ball. This piece was admitted to the Paris Salon and was one of 19 to capture a medal among 1,115 competing pieces of art. His “The Tired Boxer” received honorable mention at the same Salon, the highest honor paid an American.

Tilden’s work won international acclaim. He was considered a genius in sculpture. His work can be found along the west coast. “The Bear Hunt” also called “Combat With Grizzly Bear” is located on the campus of the California School. “The Mechanics” stands at Market and Battery Streets in San Francisco. Other works are in Los Angeles and in Tilden Park (no relation).
Douglas Tilden died in his studio in Berkeley in August 1935. He was 75 years old.
Mildred Albronda has written a book about Tilden, Douglas Tilden: Portrait of a Deaf Sculptor. It was published by TJ Publishers, Inc. in 1980.

"Admission Day," by Douglas Tilden, 1897. It is located at Market, Post, and Montgomery Streets in San Francisco.

Cadwallader L. Washburn

Cadwallader L. Washburn, Drypoint Etcher

Cadwallader Lincoln Washburn was born in Minneapolis, Minnesota, on October 31, 1866 and lived 99 productive years until his death on December 21, 1965 in Farmington, Maine. His family abounded with successful businessmen, inventors, and politicians (his father and three of his uncles served in the U.S. Congress, representing Maine and Minnesota). Washburn continued the family tradition of excellence despite his deafness, which occurred at the age of five from scarlet fever and spinal meningitis. He regarded his deafness less a handicap than an obstacle to be overcome, and at one point noted, "the lack of hearing undoubtedly sharpened my sense of sight and awareness of color, form, and line."

Washburn ultimately became one of the foremost drypoint etchers in the world, but the path he took was hardly one dimensional. He attended the Minnesota School for the Deaf, where he developed an interest in printing which he continued to study as an undergraduate at Gallaudet College. He graduated from college in 1890, valedictorian of his class, and, deciding to combine his printer's training and his love of art, he enrolled in the school of architecture at Massachusetts Institute of Technology. While at MIT he won a first place award in design, but despite this success, he decided after one year to become an artist. He studied art in Boston, and was then admitted to the Art Student's League in New York City, a privilege obtained only through severe competition. Washburn then traveled abroad, studying in Spain under Joaquin Sorolla and moving norm to study the work of the Flemish masters. Inspired by an exhibit of etchings by James Whistler, Washburn at this point made

"Where Boats Beach," an etching by Cadwallader L. Washburn.
the key decision to switch from oils to drypoint etching, combining, thereby, both his printing and artistic skills.

His life’s work included over 970 etched plates and numerous paintings, all drawn from his wide range of experience as a world traveler, war correspondent, scientist (Washburn was both an oologist—collector of rare birds eggs and nests—and an authority on insects), author, teacher, and “speaker” of English, French and Spanish. For example, in 1904-05, Washburn worked as a war correspondent for the New York Daily News covering the Russo-Japanese War. Working with his brother, the two filed a scoop by locating two Russian cruisers which had violated the neutrality of French Indochinese waters. In 1910-11, Washburn was head correspondent for the News assigned to cover the Mexican revolution. He obtained a 500-word statement from President Madero, interviewing the soon-to-be assassinated president with pad and pencil! Another of Washburn’s adventures took him to the Marguesas Islands on a research expedition for an oology museum. While there he was stranded on a remote island with cannibals. In the ensuing months he not only taught them some sign language, but also persuaded the chief to build a canoe for his escape.

Washburn’s etchings reflect his adventures. They depict people of all kinds, from cannibals to American Indians, as well as building facades and shoreline scenes. Washburn “captured the very soul of face after living face in such a wonderful cavalcade of humanity.” His work gained wide recognition as early as 1910. He retained value by limiting quantity, making 30-40 copies of each print and then destroying the plates. Known throughout the world, his etchings have found their way into collections at Gallaudet College, the Library of Congress (more than 100), the Metropolitan Museum of Art in New York City, and in museums in England, France, and the Netherlands.

By 1937 poor eyesight forced Washburn to give up etching, but he continued to study and paint with oils into his later years. He received many awards in his lifetime—an honorary doctorate from Gallaudet in 1924 and a Doctor of Humane Letters from Bowdoin College in Brunswick, Maine, in 1947. The last honor placed him among a handful of deaf persons who have received an honorary degree from a college other...
than Gallaudet. In May, 1969 the Arts Building at Gallaudet College was named after him in recognition of his many achievements. For Washburn, “everything in the world was something to know, to understand—and to record in ink and oil.”


"Hopi Indian Tribesman" (Tuba, Arizona), an etching by Cadwallader L. Washburn. The Gallaudet College Collection.

"Bronze Dragon in Front of Temple," (Kiyoto, Japan), an etching by Cadwallader L. Washburn. The Gallaudet College Collection.

"Sacred Wall," (Guadalupe, Hidalgo, Mexico), an etching by Cadwallader L. Washburn. The Gallaudet College Collection.
James H. Whitcomb, Silhouettist

For a long time the work of silhouettist James H. Whitcomb, a New England artist, remained a mystery, and his identity was unknown because much of his work was not signed. When the artist's self-portrait was discovered, it led to the identity of James H. Whitcomb, one of several Whitcombs alive during that time.

James Hosley Whitcomb was born on October 7, 1806 in Hancock, New Hampshire. Scarlet fever deprived him of his hearing when he was two or three years old. He was admitted to the American Asylum for the Deaf in 1822, one of nine children in New Hampshire to be selected out of a group of 40 for admission to the American School. As a student he learned shoemaking and finished his schooling in 1827. On December 18, 1839 he married Sarah Ann Enos, a graduate of the New York Institution for the Education of Deaf Mutes. They had three sons and

*Elizabeth (Whitcomb) Gates silhouette, probably by James H. Whitcomb c. 1830.*
lived in Afton, New York, where he worked as a shoe maker.
Whitcomb specialized in producing silhouettes, both of the cut-and-paste variety and the hollow-cut type. With pen and brush he added color and details. Donna-Belle Garvin described him as “a courageous individual as well as a sensitive artist.”
Whitcomb’s silhouette of his sister, Elizabeth W. Gates, is in the New Hampshire Historical Society Collection. The self-portrait silhouette is in a private collection. This collector has another 14 silhouettes which he attributes to Whitcomb though none of them is signed. Another of Whitcomb’s signed works is in the M. and M. Karolik Collection in the Boston Museum of Fine Arts. It is a silhouette of President Andrew Jackson mounted on a horse. It was cut with scissors, and color was then added with a brush.
Whitcomb died May 9, 1849 at the age of 43.
Tom Wood, Primitive Folk Artist

Tom Wood said "I love wood, to assemble it, carve it, and sometimes to decorate it. It is my whole life."

Wood was born in England in 1902. He became deaf at 18 months as a result of an attack of scarlet fever and whooping cough. He moved to Canada and attended a school for the deaf in Winnipeg, Manitoba. He attended Gallaudet College for one year. Then he worked in the U.S. Government Printing Office for 25 years.

Tom Wood had no formal art training. He has his own conceptions of art. His works uniquely display the craftsmanship of wood carving, wood tesserae, and sculpture. They were done in different kinds of wood from all over the world. Most of his works are in the forms of water birds, turtles, llamas, camels, and other animals. He does art symbols from his own imagination.

He had his first one-man show at the Art Gallery, Riverside City College in California.
Hilbert C. Duning, Architect

Hilbert C. Duning of Ohio was one of the few very successful deaf architects in this country. One of his former employers described him as "a credit to the profession as he was to the deaf community of Cincinnati and the nation."

Born in Richmond, Indiana, on August 16, 1906, he entered the Indiana School for the Deaf when he was six years old. When his family moved he transferred to the Ohio School for the Deaf. Another family move took him to the Cincinnati Oral School from which he graduated. He then studied at the Cincinnati Building Trades School for a year before enrolling in the Ohio Mechanics Institute from which he graduated with the highest honors, leading his class in architecture and allied subjects. He continued his studies and completed a four-year night course in three years at the University of Cincinnati becoming the first deaf person to receive a certificate there. In 1941 Duning received his architect's certificate to practice in Ohio. He later acquired the right to practice in Kentucky, Illinois, and California.

Duning's work included private residences, hotels, and office buildings. He received first prize for the best design for a branch library. Herbert F. Hilmer, one of the partners in the architectural firm where Duning was employed for many years, called Duning's contributions phenomenal. Said Hilmer, "Herbert's deafness was never much of a handicap to his effectiveness as an architect. He communicated easily with clients, builders, and his fellow employees; they all respected him highly and marvelled at his ability to read lips and understand as readily as a hearing person. His production was phenomenal. I think he had it all over the rest of us in not having to waste as much time as we did on the telephone."

Hilbert Duning was married to the former Harriet Wilson of Delaware, Ohio, on February 20, 1937. He has a brother, LeRoy, who was also in the architectural field.
Olof Hanson, Architect

Olof Hanson was born in Sweden on September 10, 1862. He became deaf in one ear when his ears were frostbitten and he tried to “thaw” his ears at the stove without telling anyone about it. When he was thirteen years old, his family moved to Minnesota. He lost his hearing entirely a few days after arriving in Minnesota by sleeping near an open window in a cold draft. He became deaf on his way to the doctor.

In 1878 he entered the Minnesota School for the Deaf, and he graduated in 1886. Then he entered Gallaudet College and graduated in 1881.

After graduation, Hanson worked for Hodgson and Son, architects in Minneapolis, until 1889. He studied in Europe for ten months and on his return he worked for a firm in Philadelphia. At that time he helped work on the plans for the new Pennsylvania School for the Deaf at Mt. Airy.

In 1891 Hanson returned to Minnesota, where he taught at the Minnesota School for two years. He opened an office in architecture in Faribault, where he conducted business on his own account for three years. He designed the North Dakota School for the Deaf, a boys’ dormitory building at the Kendall School, Washington, D.C., a building for the Washington State School for the Deaf, a building for the State School for Feeble Minded at Faribault, Minnesota, a residence for Dr. J. L. Noyes, Faribault, and half a dozen other projects in Faribault and elsewhere.

Olof Hanson died in 1933.
in infancy. Marr’s parents feared the stigma of deafness, but young Marr was obviously bright. He could read and write before he entered school. His parents enrolled him in a public school where he was placed in the second grade. Unfortunately, those were wasted years. He was not promoted for three years. He seemed introverted, lonely, and unwilling to learn. When he was 11 his parents reluctantly sent him to the school for the deaf in Knoxville. When he entered Marr was unable to do simple arithmetic. But the principal, Thomas L. Moses, and a teacher, Kate Ogden, took a special interest in him. Young Marr learned quickly, and by the time he took the entrance examinations to Gallaudet College he got his choice of bedrooms, an honor reserved for top entering freshmen.

Marr graduated from Gallaudet with the class of 1889, and began working in an architect’s office. To improve his position he attended the Massachusetts Institute of Technology for a year. He worked and saved for five years, accumulating $500 to start out on his own as an architect. The turning point in his career came several years later, when he hired Joe Holman, then a newsboy, and taught him architecture. A talented protegé, Holman became Marr’s “ears,” and by 1909 the two secured many prestigious contracts.

Marr and Holman designed many buildings—schools, theatres, apartments, etc. Some noteworthy designs were those of the Methodist Publishing House in Nashville, Tennessee, the baseball grandstand in Toledo, Ohio, and the Tennessee School for the Deaf. Most famous in Tennessee, Marr gained nationwide recognition as an architect.

In 1924 Marr received an honorary Master of Science degree from Gallaudet College.

Marr was a generous philanthropist for many deaf-related concerns. He was an avid reader and traveler. He died March 2, 1936.