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Mildred Albronda

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ACKNOWLEDGEMENTS

I am especially grateful to the following members of the Redmond family for their generous assistance in providing interviews, letters, newspaper clippings, photographs, sketches and paintings:

Jean Redmond (son of Granville Redmond).
Mrs. Jean Redmond.
Marylee Redmond (daughter-in-law).
Sharon Tammarine (granddaughter).
Ramona Archer
Dorothy Jeune

For enormous technical assistance in the original editing of this manuscript, a very special thanks to Max Knight, former Principal Editor for the University of California Press.

Likewise a very special thanks to Nan and Roy Farrington Jones, researchers and photo historians of early California art who supplied me with dozens of slides of Granville Redmond's paintings that I would not otherwise have known about.

Perhaps the most overwhelming gratitude goes to the team who created the beautiful retrospective exhibition and superb catalogue of Redmond's paintings at the Oakland Museum which opened in December 1988, traveling to Gallaudet University in Washington, D.C. and Laguna Art Museum. These
special people are Jane Newhall, Walter Nelson-Rees, Jim Coran, and Harvey Jones, then Acting Chief Curator of Paintings at the Oakland Museum.

And to those personal friends and relatives who have been so generous with their time and expertise.

Eric Albronda
Jeanne Albronda Heaton, Ph.D.
Winifred Appleby
Dorothy Aaggeler
Henry Klopping, Ph.D.
Ralph Neesam
Nancy Dustin Wall Moure
Jean Stern
Mireille Piazzoni Wood
Philip Wood

The following institutions, galleries, and individuals provided significant information, and/or, photographs, and other materials. I am grateful for their generous cooperation:

Academy of Motion Picture Arts and Sciences
Mrs. Ella M. Adams, historian, Parkfield, California
Adamson and Du Vanne Galleries
Alder Creek Gallery
Grace E. Baker, The Society of California Pioneers
David Baldwin
Bancroft Library, University of California, Berkeley
Nancy Bavor, Registrar, Stanford University Museum of Art
Judy Bortner, Curator, Gallaudet University, Washington, D.C.
Bowers Museum, Santa Ana, California
Barbara Bowman, Museum Researcher, The Oakland Museum
Mr. and Mrs. William Bowser, Sonoma, California
Gary Breitweiser, Studio 2, Santa Barbara, California
Ty Oliver Brenner
Lady Charles Chaplin, Switzerland
Elizaabeth Chatham
Donald Crocker
Lawrence Dinnean, Curator, Bancroft Library, UCB
Doe Library, University of California, Berkeley
Tom Enman, former Director of the Laguna Art Museum
Glendale Federal, Glendale, California
Rita Frost
Jack Gannon
John Garzoli
Don Gubelman, Mayor, City of Robinson, Illinois
Sally Guthrie, Director of Publications, Jonathan Club, Los Angeles
Jan Holloway
M. E. Hay, Spokane, Washington
Corinne Hilton, Archives, Gallaudet University Library
Sam Houston Regional Library, Liberty, Texas
John Kammer
Paul Karlstrom, Archives of American Art, San Francisco
Katherine Kalzenberger, Librarian, National Collection of Fine Arts
N. F. Kester
Mrs. Richard Kuhn
Oscar Lemer, D.D.S.
Frank Leonard Gallery
Los Angeles County Museum
Los Angeles County Public Library—Newspaper Room
Mrs. Janet Kanst Mathewson
Maxwell Galleries, San Francisco
Tamsen Merrill, Caption Center, WGBH, Boston
Mills College Art Museum
Joseph Moure
National Collection of Fine Arts, Smithsonian Institution,
Bicentennial Inventory, Washington, D. C.
National Center on Deafness, California State University,
Northridge, California
Vera Newlin, Robinson Township Library, Robinson, Illinois
Oakland Museum Library
William Otten, Director, Laguna Art Museum
Elizabeth Peters, Butterfield and Butterfield Auctioneers
Katherine Rickerson
Charles Buddy Rogers, actor, Beverly Hills
Roy Rose
Robert Roth
St. Louis Art Museum
San Francisco Public Library
Ellen Schwartz
John Schuchman, Ph.D.
Margot Smith, Ph.D.
Deborah M. Sonnenstrahl, Ph.D.
Gallaudet University
Florence Stoddard
Richard Terry, Reference Librarian, California State Library
Sacramento, California
Donalee Thomason, Cholame
University of California, Los Angeles
Ruth Westphal
Ray L. Wilson
Gerald Wright
GRANVILLE REDMOND, 1871 - 1935
Prologue

What so subtle, so elusive, so hard to 'get at' as a man's soul?
Sheer madness, it would seem, to try to find it in the paint he has smeared on a piece of canvas.
Yet we do look for it there, and if the painter is a master we find it—sometimes.

---Antony Anderson, 1917.

A man's soul in a painting? An unidentified art reviewer, in 1904, felt he had found it when he wrote in the Los Angeles Herald: "Granville Redmond's California Landscape was painted by a poet-painter who pours his soul into the painting of things as he sees them... His wonder is color; he is known as a bold colorist; he is not afraid of painting the colors he can see."¹ Elford Eddy, another art critic for the Los Angeles Herald during this era, an admirer of Redmond's work, had this to say in an article written about the same time: "Granville Redmond is no ordinary endowed wielder of the brush. He is a man at once singularly gifted and afflicted. He is a man who can speak not a word, can hear not a sound, and for all that with a few daubs of paint on a white canvas can tell you his story."²

Granville Redmond, at this time in his mid-thirties, was a large man, not tall, but impressive. His gentle
kind, ready smile pushed up his ruddy cheeks, almost closing his blue eyes with their merry twinkly below a wide forehead and a mop of curly brown hair. His forceful, eloquent, pantomime gestures, often unexpectedly accompanied with noisy laughter, suggesting a language of joy and acceptance, permeated his relationships with all whom he met. It seemed "with a wave of his hand, he could express delight, wonder, or disgust."3

The art critics of Redmond's time recognized him as one of the leading figures in Southern California landscape painting during the first decade of this century. It is important that we understand this—how his contemporaries thought of him. The late art historian Thomas Albright stated that "all good history should try to see the era as it saw itself."

Redmond was deaf. The loss of hearing was an affliction that colored his artistic life. Today, we hear much about the psychological aspects of creative achievement by artists with various physical and psychological disabilities. How did Redmond achieve his success in the face of his total loss of auditory perceptions? For Redmond, deafness was not a paralyzing disability—as it was for so many others—manifest in anger and despair. Inconvenient, frustrating, even agonizing at times, yes.
But Redmond learned to overcome many of the inherent problems associated with integrating into the hearing community principally through his paintings. They spoke a universal language.

This is the story of the influences that shaped Redmond's natural talent, of his courage and perseverance, and of the ultimate adaptation of his "listening eye" in developing his own unique form of communication—painting—to demonstrate to the world his special love of life and of his joy in the California countryside.
BEGINNINGS

The poet and the painter had this, too, in common, that both drew practically the whole of their emotive power from the scenes of their boyhood.

Sir Kenneth Clark.

Granville Redmond was born March 9, 1871, in Philadelphia, Pennsylvania. However, he always thought of himself as a Californian. Redmond enjoyed telling the legend of his father's and grandfather's earlier journeys to California. The tale was retold many times as family tradition was carried forward. In the late 1920s, while convalescing from an illness, Redmond wrote:

My full name is Grenville Richard Seymour Redmond—but since my uncle had the same identical name, I go by the signature Granville Redmond. Regarding my parents: Captain Richard Redmond, my grandfather, came to California in search for gold in 1849. After a time in which he mined considerable gold he sent for his wife and three boys, who were in Texas. The boys were Ed, Charles, and Grenville. They were to meet at San Francisco, when Captain Redmond learned that his wife had died of yellow fever and was buried at sea. When the boys arrived to meet their father, they in turn learned he had been scalped by the Indians just a day before their arrival.
As yet, it has not been possible to find facts to corroborate this entire story. According to the United States Census taken September 14, 1850, area #226, Texas, Richard S. Redmond, age 35, born in New York, his wife Lavina, age 32, also born in New York, and their three sons: John Edwin 6, Charles C. 3, and Grenville 1, all three born in Texas, were living on their sizable farm in Liberty County (now Chambers County), Texas. Richard Redmond appears on the Liberty County tax rolls for several years, the last time in 1855, as owner of 57 acres and 25 head of cattle. Only one other farmer had a farm of more value in the area. Richard also acted as agent for other owners for an additional 1500 acres. His older sons, John E. and Charles C. were registered as "free-white" children attending school in the Liberty County school district as of August 9, 1855.

Other family sources say that grandfather Richard Redmond was called captain because he owned a sailing vessel. Guilbert C. Braddock wrote in his Notable Deaf Persons, 1943: "Granville Redmond's destiny as a Westerner was fixed long before his birth . . . . for his grandfather was an early Pacific Coast pioneer, a surveyor and mining engineer who was killed by Indians in Southern California in the year 1855." Certainly the grandfather could have engaged in all of these occupations and he could have traveled back and forth between Texas and California between the birth of his last two sons. It is unlikely, though, that Richard Redmond journeyed to
California seeking gold in 1846, because gold was not discovered in California until 1848.

Sad stories of small children being orphaned by sudden catastrophes in the turbulent early days of California were not unusual. Orphan asylums were hastily founded for the many children left stranded. The Redmond boys were more fortunate. Their family tradition continues that friends, or possibly family, took two of the orphaned boys, John Edwin and Grenville, back to Texas to live. Charles C. was taken by other friends to live in Philadelphia. It was Charles C. who grew up to become the father of Granville Redmond (our California landscape painter). Time passes. The City Directory of Philadelphia, 1864, lists Charles Redmond as a laborer residing at 1250 Hope Street. Discharge papers from the United States Army, dated October 1, 1864, inform us that Charles C. Redmond enlisted as a private in Captain Daul J. Piermin's Company B, 37th Regiment of New Jersey Volunteers on June 23, 1864, serving one hundred days. After discharge from the Civil War, Charles, who was "talented and clever with his hands" became a machinist, a wood carver, and a carpenter. Six years later, on May 12, 1870, the Reverend Daniel H. Emerson of the Mariner's Presbyterian Church read the ceremony which united in marriage Charles Clawson Redmond and Elizabeth A. Buck, also of Philadelphia. Their first son Grenville Richard Seymour Redmond was born ten months later. No record has been found of his birth certificate; however, the Reverend Emerson christened the baby on June 11, 1871, and entered the name Granville Seymour,
son of Charles and Lizzie Redmond, in the church register. From the beginning, the family always called him Seymour; however, much later, in 1898, when Redmond opened his first painting studio in Los Angeles, he chose to use the name Granville Redmond as his signature and used it exclusively thereafter.

About the age of two and one-half years, little Seymour was stricken with the dreaded scarlet fever, which resulted in the loss of his faculty to hear and to speak.

Following the Civil War, people were struggling to put their lives back together, and some thoughts turned westward when the great transcontinental railroad was completed in May 1869. New tales of Western wonders may have guided Charles and Elizabeth to seek new frontiers. We next pick up their lives in the first City Directory of San Jose, California, 1874. Charles is listed as a machinist and a baby daughter, Viola May, is now part of the family.

In the meantime, Charles's brother John Edwin, from whom he was so cruelly separated when they were orphaned in San Francisco so many years before, had also come West and settled near San Jose. When John Edwin was considered competent to undertake responsibilities, he selected a ranch for himself near Parkfield, Monterey County, about one hundred and thirty miles south of San Jose. This special spot which was to be his home for approximately the next fifty years would have far-reaching influence on the development of his nephew Seymour, who grew up to be known
as the California landscape painter Granville Redmond. The John Edwin Redmond ranch consisted of two thousand acres plus an additional leased nine thousand more acres for pasturage of cattle and horses; seventy-five acres were used to the raising of hay. John Redmond served his community well as supervisor of his district for six years and as trustee of the Parkfield School District for twenty-five years; one of the schools was named for him. He and his wife Hattie raised three lively children in this idyllic setting. One of the sons became a Salinas rodeo champion. Their nephew Seymour spent many happy carefree and work vacations on the Redmond ranch; these visits had a profound influence on his life. In later years, he often referred to it as "God's Country." Redmond, like Antaeus, derived his strength from the land.

4/21/39

Donalee Thomsen says:

"J. E. Redmond lived at his ranch 2 1/2 miles north of Parkfield and on the north side of the Little Salinas Creek. His holdings extended into the Diablo Mts. Range."
EARLY AESTHETIC INFLUENCES, 1879 - 1890

A boy will certainly be a better carpenter, a better engineer, and even a better editor, or minister, for having taken lessons in the art department.

Douglas Tilden, 1917

No recorded chronology has been found, other than different addresses in city directories, of little Seymour's family for the first five years after they settled in the historic town of San Jose, near the south end of the San Francisco Bay, in 1874. We can imagine, however, the anguish and concern that his parents, Charles and Elizabeth, suffered when they fully realized that their first-born child had become totally deaf. Struggling with their feelings of frustration, helplessness, isolation, and even embarrassment and guilt, they must have asked each other many times, how to communicate with their deaf child. How to teach him what a word means? And, most important, how to help him to grow up to have a useful and independent life. It was a time when little was understood about deafness; childhood deafness was often undiagnosed, or worse, a deaf child was thought to be mentally retarded or insane. Historically these sometimes forgotten, often abused, children were thought of as uneducable. Aristotle had stated that the power of learning is in hearing, so the deaf cannot learn. During the Middle Ages a deaf person was seen as odd, comical, and depraved; deafness was a punishment of God.
Seymour probably spoke a few words before his illness, but his ability was quickly lost when he could not hear his own voice. The ability to learn language comes for the most part from repetitive auditory stimulation. The barrier for the deaf child to develop in a normal way is lack of communication. The dilemma for the child's parents is how to establish a communication system to insure as normal a life as possible. Deaf parents of children born deaf do not have this problem; they have a language—sign language, but nine out of ten hearing-impaired youngsters live in hearing families. From later correspondence and photographs in albums, we get a sense of close relationship between the Redmond family members. They cared about each other, they were "in touch," and they lived close to the land. Family members described Seymour's mother Elizabeth as an angel without wings, and his father as clever with his hands, who taught Seymour how to use his hands and to carve.

CALIFORNIA SCHOOL FOR THE DEAF, BERKELEY

Surely, behind the frustration, there must have been concern for Seymour's formal education, which led his parents to enroll him in the highly acclaimed, but formidable named, The Institution for the Deaf and the Dumb, and the Blind (also known as The Deaf, Dumb, & Blind Asylum), in nearby Berkeley, California. Seymour was officially registered as Grenville Seymour Redmond on January 2, 1879, ¹
at what is now The California School for the Deaf at Fremont. He was seven years and nine months old when he faced the other one hundred and twenty-four students in the school. "Age requirements for admission generously included ages six to twenty-five. When desperate and resigned parents, many from isolated outlying communities, heard of this extraordinary school, they eagerly brought forth their deaf or hearing-impaired children of any age for whatever educational opportunities might be bestowed upon them. For the children who attended this special school for the first time, a new world opened; joyous communication quickly developed from the natural poetic sign language, camaraderie, and learning followed."²

Although the students lived-in at the school, Seymour felt more secure with his parents living close by in San Jose, and he liked the warm welcome received from the genial, kind principal, Warring Wilkinson, who appreciated and concentrated on providing a warm and aesthetic environment for his pupils. Seymour settled into the new boys' dormitory, Moss Hall, one of the first in the growing complex of cottage-type Romanesque buildings replacing the Gothic stone edifice which had burned to the ground in 1875. The setting was bucolic with the red-brick buildings nestled at the foot of the rolling Berkeley hills, in front of newly planted groves of eucalyptus trees on the bare hillsides. There were 130 acres of grounds containing vegetable gardens, fruit orchards, farm animals, dairy barns, shops, kittens, dogs, and playfields, all overlooking
the San Francisco Bay. A boy could look out of his window and see the Golden Gate and the broad Pacific Ocean beyond, and dream of distant lands, and fame, and fortune. But the most important influence on young Seymour was Theophilus Hope d'Estrella.

FIRST ART INSTRUCTION

D'Estrella, a young teacher at the school when Seymour arrived, was an extraordinary person, born deaf, who could neither hear nor speak. Orphaned at age five, he became the first student at the school when it opened on May 1, 1860, in San Francisco. D'Estrella was a sensitive, intelligent child, interested in everything, especially art. From an early age, he loved to draw his mental pictures on paper. After his graduation in 1873, he became the first deaf student to be accepted at the nearby University of California, Berkeley, which he attended for three years. His favorite subjects were the classics, mythology, botany, conchology, and literature—especially poetry. His warm outgoing personality and spontaneous pantomime abilities endeared him to many hearing friends. When Seymour first met d'Estrella, a bond was established immediately. D'Estrella, who was teaching a Saturday drawing class, quickly recognized and encouraged Seymour's talent for drawing. From the beginning, Seymour's chief interest in school was drawing. He cared little for other subjects or for sports. Records have not been found
of Redmond's school work, probably because of another disastrous fire at the school in 1910. His first known oil painting on canvas, *Lemons*, 20 by 28 inches, was completed in 1882, for his sister's playhouse when he was only eleven years old. It is still extant in a family collection. Many years later, Redmond commented that much to his regret he had neglected his other studies, especially English.

Several months after Seymour came to the school, d'Estrella, who had made several unsuccessful attempts to realize his own dreams of entering the art school in San Francisco, was finally accepted as a student at the San Francisco Art Association's California School of Design. The director, Virgil Williams, had previously blocked d'Estrella's entrance believing that it was impossible to teach the deaf. The two later became fast friends and the way was opened for other deaf students to follow. Williams never learned to talk with his hands, but he and d'Estrella kept up a lively conversation about art in d'Estrella's notebook. Excerpts from the four years of notes were published in the *Overland Monthly*, March 1887, under the title of "Virgil Williams--Art Notes to a Deaf-Mute Pupil." D'Estrella remained with the art school for five years.

During that time he continued to live and teach art classes at the school in Berkeley, commuting daily on the ferry boats across the Bay to San Francisco. In 1884, d'Estrella was appointed Instructor of Drawing at the School for the Deaf, Berkeley, a position he held until 1923 when the
department was discontinued because of lack of funds. He set up an attractive art room with student art work on display. Art magazines, art books, and some plaster casts by Douglas Tilden—also a young deaf teacher at the school—were part of the decor.

The probably first printed reference to Seymour's interest in art appeared in the second week's issue of the school's new The Daily News in 1885: "Master Redmond is showing much skill in modeling under Mr. Tilden's instruction. It is hoped that this sort of work will become an important department of the school."3 Douglas Tilden went on to become the Bay Area's most distinguished sculptor and a life-long friend of Redmond. When a display of student art work was exhibited at the State Teacher's Convention in San Jose, the San Jose Herald, December 29, 1885, reported on the event: "The drawing from the round is excellent, and the plaster model of a face by Seymour Redmond of this county is fine." A year later, d'Estrella wrote: "Redmond drew a charcoal portrait of the Principal and received great praise from all who have seen it. We expect great things from this young man if he is patient and persistent."4

Warring Wilkinson, Superintendent of the California School for the Deaf from 1865-1908, believed wholeheartedly in the necessity of art as a basis for all education of the deaf. In his biennial report to the State Legislature in June 1886, he pleaded: "The present urgent need of the Institution's development is in the line of its Arts and Mechanical departments. For the deaf and dumb, the many
branches of industry in which free-hand and mechanical
drawing, painting, modeling, and carving are essential arts,
offer inviting fields for their quick eye and nimble fingers.\textsuperscript{5}
Two years later, in 1888, in a similar plea Wilkinson again
stressed; "The mechanics and art departments are of still
more importance. \ldots \ The deaf are facile in everything
requiring a quick eye and dexterous fingers. Drawing,
painting, modeling, carving, engraving, are among the
branches of fine art in which the deaf-mute may and often
does excel. Of the mechanics' arts, none are beyond his
reach." And Wilkinson also urged the Board to "make provision
for sending abroad, for purpose of art study, promising
graduates who give evidence of more than usual ability."\textsuperscript{6}

In 1887, Tilden received a loan from the Durham Fund for
study in New York and Paris. D'Estrella received a scholar-
ship for three months travel and study to the art capitals
of Europe in the summer of 1887.

\textbf{SATURDAY ART CLASSES IN SAN FRANCISCO}

One bright sunny day d'Estrella took Seymour across
the bay to the California School of Design in San Francisco
to look in on the Saturday classes. After seeing Seymour's
wide-eyed interest, d'Estrella proudly prophesized and then
cautioned: "The talent of this young fellow continues to
develop, and great hopes are entertained of his future.
Let him however, beware of getting what is vulgarly called
the big-head."\textsuperscript{7} Shortly thereafter, supplies were purchased
and Seymour began making large crayon drawings on paper,
some 18 feet long. In the spring of 1887, Seymour made a large drawing of a much-admired older neighbor in San Jose—Uncle Ike Branham. The drawing attracted so much attention that a party of men bought it for fifty dollars, and made a gift of it to the city of San Jose. A few months later, following Branham's funeral, Seymour's mother wrote to him: "At the foot of the coffin they had the picture you sketched of Mr. Branham and his dogs, and over that, the horn he used to call his dogs with. His grave was covered with flowers. There were two thousand persons in the procession."  

After months of anxiously waiting, arrangements were finally made, and in November 1887, Redmond joined the Saturday class at the California School of Design in San Francisco. He continued to amuse and astound his classmates with his large-scale drawings and portraits on paper and the blackboard.

DE L'EPEE LITERARY SOCIETY

Another strong force in Redmond's aesthetic development was his participation in the De L'Epee Literary Society, an organization that cultivated communication skills. Boys and girls from age twelve were allowed to join. The beauty of the sign language was jealously preserved—no slang signs were permitted. Platform skills were enhanced in performances of plays, recitations, and debates. Some of the titles for the debates were: "The Pen is Mightier than the Sword;"
"Art versus Nature;" "The Chinese Must Go;" and "Resolved that the World is in a more degraded condition today than in the past." Redmond was on the affirmative team of the last-mentioned debate. We wonder how little has changed when we read the report that Redmond's team argued, in fluid sign language:

Nowadays, civilization seems glorious, it is sadly mingled with the great evil effects of alcohol, and tobacco, the greater number of criminals in prison, and the spread of inventions which drive millions to idleness and destitution—suffering and poverty. Modern fashions squeeze out true physical beauty and strength, and a greater number of Sabbath breakers look at baseball games, horse-racing and picnicking on holy days.¹²

Redmond often made colored crayon drawings on the blackboard to illustrate various points of view, and he fabricated stage-set designs for plays and other performances. One evening, the audience was "amazed" when Redmond unveiled his colossal original cartoon Siege of Vicksburg. "It was 15 x 25 feet and strong in color. The landscape was excellent, but the figures were a little mixed up and blood was plentiful."¹³ D'Estrella recalled many years later, "We had to depend almost entirely upon our own resources for recreation, bodily and mentally; there were no moving picture theatres or other amusements; we had no gymnasium or library for the children."¹⁴
The sign language of the deaf was used extensively at the School for the Deaf when Redmond became a student. Many teachers were deaf, and natural, gut-level, joyous, flowing, communication followed. D’Estrella wrote:

Since sign language is one of the most beautiful and wonderful of man’s productions, much attention should be given to perfecting signs. . . . We know from observation that many deaf-mutes attain physical excellence from proper use of signs only—muscles become larger—blood flow increases likely to clear and strengthen the spirits and give higher reaches of thought.\(^{15}\)

D’Estrella was also an expert at pantomime and Redmond became an apt natural pupil, delighting his audiences with "his merry laughing way."

OTHER INFLUENCES

Realizing that for the deaf, visual perception is
the main tool of learning, d’Estrella introduced lantern
slides to his students in 1888 to spark their imagination
of the world beyond their immediate knowledge. Not only
were commercial slides of art objects, nature studies, and
tavel to far-away places shown, but mostly the pupils
delighted in d’Estrella’s own slides which he had made
from his own photographs taken on his summer jaunts in
the Sierra Nevada and to the California seashore. His
pantomime and sign descriptions of his own adventures and sense of wonder of the beauties of the mountains, logging, mining, wild animals, the giant redwoods, cascades of water over rocks to quiet pools below, reflections in still ponds, all added up to give the students a personal awareness of the California countryside. On Saturdays, d'Estrela often gathered a band of students and roamed over the Berkeley hills for a more intimate contact with the flora and fauna. The school grounds and nearby hills were a wilderness of poppies in the spring of 1886. Picnic lunches added to the festivity. D'Estrela gave thirty or forty lantern slide performances each year; the children affectionately referred to him as the Magic Lantern Man.

A Camera Club was formed. Although Redmond became active in the club and proficient in the use of the camera, it is not known to what extent he used photographs in his later work.

The spring and summer of 1886 was an exciting time for Redmond. First, he received word that Douglas Tilden, now in Paris, had his first statue, The Baseball Player, accepted in the prestigious Paris Salon. Redmond began to dream about the possibilities of study in Paris for himself. D'Estrela requested the Board of Directors to "donate to Redmond the sum of $200 dollars to enable him to pay his tuition bills at the San Francisco art school thus enabling him to continue his art studies during vacation." He was allowed to remain in residence at Berkeley during the summer. His enthusiasm and desire for foreign study was further sparked when d'Estrela
returned from his three-month summer travels to the art capitals of Europe. Redmond could hardly wait to go to Paris after hearing the tales of d'Estrella's one-month visit with Tildén in Paris.

In June of 1890, Redmond graduated from the School for the Deaf in Berkeley. The Board of Directors decided to furnish him with the necessary funds to attend the California School of Design in San Francisco while allowing him to remain as a resident graduate at the Berkeley school because "he was a young man of great promise as an artist but he was poor and not able to pay his way at the art school."
CALIFORNIA SCHOOL OF DESIGN, 1890 - 1893

Indeed, art can be a means of education.
Douglas Tilden, 1917

Granville Redmond enrolled immediately in the summer session of the San Francisco Art Association's California School of Design which was housed in quarters rented from the Bohemian Club situated in shared rooms above a smelly produce market on lower Pine Street in San Francisco. Redmond was eager to be learning the skills necessary for his chosen life's profession. Paris beckoned, but it seemed a long way off.

The San Francisco Art Association was founded in March, 1871, the same month and year that Redmond was born, by a group of artists and connoisseurs. California was ripe for an organization growing out of her local art. Newly wealthy gold and silver barons were buying European art to decorate their ornate palaces on Nob Hill in San Francisco. An influx of artists, under the spell California's natural beauties, wanted their work to be appreciated and purchased. Three years later, on February 9, 1874, the art association opened its California School of Design, the first such school in the West. This school was to exert an enormous influence on the cultural life of San Francisco and the West. Many of the school's alumni would go on for further study in Europe and return to become California's leading painters. The school is
still in existence as the San Francisco Art Institute.

When Redmond continued in the regular fall session of 1890, he and about seventy-five other students faced a set of rules which included no loud noises or eating in the classrooms and this roster of faculty and classes:

Arthur F. Mathews--Drawing from the Antique and from Life
Raymond Dabb Yelland--Landscape
Amedee Joullin--Still Life
Oscar Kunuth--Portraits
Lee Lash--Preparatory Drawing

AWARDS

Despite serious misgivings about his abilities to communicate adequately in the hearing school, Redmond was in ecstasy when two months after fall registration his drawing teacher, Arthur F. Mathews, newly elected director of the school, chose him as one of ten students for the annual four-week competitive class for the Alvord gold medal for best drawing from the antique. This year, the statue to be delineated was Diana, whose character as the goddess of light, mountains, and woods, made her charms evocative and a challenge for things to come. When the annual award ceremonies finally arrived, there was considerable grumbling among some of Redmond's peers when the jury of selection announced an Honorable Mention for Redmond. Some of his self-styled art-critic colleagues
should read:

There were paintings by Charles François Daubigny (1817-1878) and by Theodore Rousseau (1825-1891) from the Barbizon school in France, and a painting by J. W. Turner from England.
thought his work was "much superior in contour, delicacy
of light, and expression" to the gold-medal winner's work.
But everybody agreed about the evening's entertainment--
in the tableaux "Oedipus Tyranus--Redmond's powerful
pantomime of Oedipus was beautiful." Here he was already
a master in communication. Redmond's former teacher
d'Estrella, was proud to hang Redmond's skilful charcoal
drawing of Diana on the wall of his Art Room display in
Berkeley.³

Undaunted by not winning the top prize, Redmond was
spurred on to work even harder. His labors were enlivened
the second year when he met a new student, Ottardo
Piazzoni, a native of Italy, who was to become a close
life-long friend. Piazzoni proved to be a gifted linguist
who quickly learned the manual alphabet and the sign language
of the deaf. He and Redmond had much to talk about on their
fingers; their mutual enjoyment of each other continued
throughout their lives. Piazzoni was acclaimed later as
a leading California landscape painter, etcher, and muralist.

Redmond must surely have been impressed with the art
works on display in the San Francisco Art Association's
Annual Spring Exhibit in 1891. There were Daubignys and
Rousseaus from the Barbizon school of France; and a painting
by Turner from England.) There were two paintings by George
Innes, America's greatest landscape painter. "His work
must be a positive revelation to local artists who have
never had the opportunity before to closely study his methods.

... Most eminent examples of advanced modern landscape
painting existing. 4

The students' work on display at the annual ex-
hibition was considered the best produced thus far. The
distinguished committee of awards including William Keith,
Theodore Wores, R. J. Bush, Alice Chittenden, and Ernest
C. Peixotto, announced their decision of chosen winners.
Redmond was honored to receive the much-heralded new award--
the W. E. Brown Gold Medal--for general excellence of work
throughout the year in the drawing-from-life class. 5
William E. Brown, who sponsored the award, was the person
who had purchased Douglas Tilden's monumental bronze
The Baseball Player and had recently presented it as a
gift to the city of San Francisco for Golden Gate Park.
Along with the gold medal for the award, free tuition was
granted to the school for one year. The San Francisco
Evening Bulletin commented:

The work of the life-class is shown in a side room.
About thirty-five pupils have been members of this de-
partment during the last term. Instruction has been given
to this class four days in the week. The drawing is wholly
from live models. At no former time has so much strikingly
good work been exhibited of young Redmond, a deaf and dumb
pupil who, before he graduated from the State Deaf and Dumb
Institution at Berkeley, disclosed such an aptitude for
art and was a pupil of so much promise that the directors
of the Institution rendered him further assistance in the
prosecution of his art studies, as they had in the case of
young Tilden who has since won so much fame. Redmond is making the most of his advantages. His work will arrest attention for the promise that it gives of the coming artist. 6

D'Estrella wrote to his former art school pal Grace Carpenter Hudson some of his early morning thoughts about the school and Redmond's place in it:

I think I like Mathews [the newly elected director of the art school]. He is clever in drawing from life, but he is too nervous to finish anything real good. . . . He's fond of Redmond, and gives much attention to his progress. . . . Yelland says Redmond is doing very well in painting nature. Joullin is a better teacher than an artist. . . . Mathews, Yelland and Joullin are decidedly different in teaching, but they all love Redmond, and each claims him as his favorite. I warn Redmond not to get mixed-up-but to follow Yelland in nature, Mathews in life and Joullin in still-life. With love, d'Estrella. 7

Almost dizzy with happiness after his hard-earned recognition, Redmond climbed aboard the horse-drawn stage coach to visit his family gathered in Parkfield, Monterey County, for Christmas. 8 His vacation time became extended for six weeks when he was told that he had to earn the funds necessary for his return travel back to the Bay Area. His friends at the art school missed him when school opened January 5, but by the end of the month he had worked at
odd jobs around the ranch enough to earn the necessary travel monies.

During the spring's one-month vacation, Redmond kept busy sketching from nature in Berkeley, making crayon portraits, and assisting d'Estrella in teaching his pupils in the art class.²

DISAPPOINTMENT

By the end of the year, Redmond's mood had turned to dismay. He was keenly disappointed when he did not win any of the annual awards. He desperately wanted this badge of approval as another step in achieving his desire to study in Paris. How could he get to Paris without this mandatory accaim? D'Estrella hoped to console him by writing in the newsbulletin: "Sometimes failure is the best thing for a man as it serves to stimulate him to greater and nobler effort, and we sincerely trust that our young artist will not allow this trifling set-back to discourage him."¹⁰ Communication was still the real barrier. English is a foreign language to those who have never heard it spoken. Much later in his life, Redmond wrote that he had experienced difficulties in the art school with English, both in understanding the written words and in expressing himself in writing. He recalled:

I neglected my other studies; this included English, much to my regret; and this lack of expression was a
terrific set back, especially while attending school. At the Mark Hopkins Institute I remember how often I would feel embarrassed and confused in my difficulty in understanding the criticism written on pads by my teachers. When I was told to give more attention to my studies one could have talked to a post, for all that I understood. How could I possibly concentrate on subjects in which I had so little background. In my early days in school I was always drawing, drawing. . . . On the other hand, I have often felt that in reality we can only learn from experience.  

In the meantime, Redmond had continued to participate in the weekly evening performances of the Literary Society at the school for the deaf. This increased his confidence in his own abilities to communicate better with both the deaf and the hearing? However, he excelled in communicating in pantomime and endeared himself to his hearing friends.

MARK HOPKINS INSTITUTE OF ART

Early in his last term, Redmond was selected to make a large drawing in charcoal for the California School of Design's display in the California State building at the World's Columbian Exhibition in Chicago, 1893. It almost didn't happen. Several of the boys were engaged in horseplay in class one day. One was brandishing an open razor,
when Redmond suddenly swung his left arm out, hitting the razor's edge, receiving a deep cut on the back of his left hand. Although he did his drawing with his left hand, he recovered sufficiently to produce a large charcoal rendering of the Mark Hopkins mansion which was soon to become the new site of the California School of Design. In February 1893, following the death of his wife who had previously been the widow of the railroad tycoon Mark Hopkins, Edward F. Searles "deeded the Mark Hopkins mansion on California Street to the Regents of the University of California, Berkeley, for the exclusive uses and purposes of instruction in and illustration of the Fine Arts, Music, and Literature. The property was to be forever known as the Mark Hopkins Institute of Art." The San Francisco Art Association's California School of Design, thus endowed by the Regents of the University of California, soon moved into the Nob Hill mansion designed by Wright and Sanders. Following the grand opening on the evening of May 18, 1893, a San Francisco newspaper reported on the brilliant reception:

The newly established Mark Hopkins Institute of Art had its first formal house-warming last evening. From 8 o'clock until 11 people came and went, dividing their enjoyment between the exhibition of art and the elaborately artistic building which sheltered it. . . . The large main hall, the library, and the drawing-rooms were used to display the paintings of the Art Association's spring exhibit. . . . The decoration of the building, the wood-work, the inlaid floors, the soporific legends upon the bedroom
walls, the secret-paneled closets in the dining-room, big enough to hold sufficient vintages to last the Art Association and the Regents too, for several years, the tiled bath-rooms, the gorgeous frescoes—all these were minutely inspected by the people who moved about, up stairs and down for several hours, while Henry Hayman's orchestra filled the air with music sweet.  

Redmond was pleased to have his name listed along with the names of many prominent citizens who attended the gala. One newspaper commented on his oil portrait of Sidney Peikotto who was the brother of one of Redmond's teachers:

At the corner of the main salon is a portrait—No. 62—by Grenville Redmond. This young art student is a mute . . . and a late pupil in the Art School in this city and now a student with Peikotto. For good modeling and solid painting, this example furnishes a hint at least of what this promising young artist will do in the future. He will probably go abroad next year, following Douglas Tilden, another mute graduate, who has won fame.

D'Estrella was proud to note in his "Itemizer" column that "Redmond's picture hangs on the first line in the first gallery—that in itself is a sort of honor to him. It is a fine compliment to one whose work is brought before the public for the first time."
Redmond studied oil painting and pencil drawing under Ernest Peixotto's guidance in the spring and later, in the summer, spent several weeks working with him in Monterey County. But Redmond was impatient. Not until the Board of Directors met in August did they finally accede to Superintendent Wilkinson's plea to recognize Redmond's remarkable talent with a two year loan of $600 per year to be paid to Redmond for study in Paris. At last his dream could come true. Redmond journeyed to Los Angeles to say good-bye to his family who had moved to the southern city. Then he returned to Berkeley to await final plans for his departure and travel. He occupied himself making pen-and-ink drawings hoping to sell them to the Overland Monthly magazine. Wilkinson expressed his concern to Redmond that he might have difficulties traveling alone because of his lack of experience and because of communication problems inherent in his deafness. Redmond, showing no signs of anxiety, shrugged his shoulders and replied, "Label me with a Wells Fargo tag and send me right through." Wilkinson gave Redmond his ticket and spending money, pressing into Redmond's hand two letters, one in English and one in French, stating his route, destination, and home address. Redmond was pleased to report later that he never used the letters.

The long-awaited day finally arrived and on November 9, 1893, Redmond left Berkeley for New York
to board the steamer City of Berlin. Six days later, he sailed into Le Havre and was on his way immediately to Paris.
FRANCE, 1893 - 1898

I beg that you deal tenderly with the gifted pupil . . . for his lot will be to see vividly, feel strongly and suffer deeply.

Douglas Tilden, 1917

Redmond was overjoyed with relief when he stepped off the train in Paris on November 25, 1893, and spotted Tilden in the crowd at the station. Tilden took charge, taking Redmond to his lodgings and sculpture studio at 14 Rue du Moulin de Beurre where Redmond planned to stay. Three weeks later, an editorial in The Weekly News reported:

Mr. Wilkinson received a letter from Seymour Redmond. . . . He says the city of Paris is "greatly grand," and evidently enjoys his new surroundings. We expect fine results from this young man and hope that the beneficence of the Directors will bring large returns.¹

ACADEMIE JULIAN, PARIS

Redmond lost no time in getting on with his career. In a few days, he enrolled in the Academie Julian. Within two months, he won four classroom honors. Of the first, he wrote to his parents on December 17: "I won the second place for the Composition—"Archilles [sic] dragging the body of Hector around the walls of Troy" at Julian."²
The following week his composition Ephphatha, depicting Christ's admonition to the deaf to "be opened," won third place. Two Honorable Mentions followed: one from the life class and the other for Jesus Walking on the Sea. Tilden wrote home his praise of his young roommate, "Redmond is alright. He simply walks away from the whole school."\(^3\)

The Académie Julian was preferred by many of the California students over the academic Ecole des Beaux Arts perhaps because Arthur F. Mathews and Amédeé Joullin had both attended and recommended it to their students. Actually it was a series of ateliers with a more relaxed atmosphere than the older school. Students could pursue their own interests with occasional criticisms from their instructors. Redmond's instructors--his masters--were Benjamin Constant, and Jean Paul Laurens. Many years later, Redmond recalled some of his feelings of those early days, which he thought of as "largely made up of a university of hard knocks":

It was quite an experience to mingle with so many nationalities of the world; and with the exception of two deaf students, the rest were all hearing students. You may be sure that I was soon accustomed to the sensitive criticism. In losing myself in the vast crowd of art students, I relieved my pent-up mind in pantomime expression, and in my rather active, though simple life. It was here I first adapted my art in coping with the world.
Art after all is useful, as well as beautiful. One can use it in life as something very tangible. From it I have learned to observe life and nature—a great teacher if one cares to adapt its teachings.⁴

Within a few weeks, Redmond was granted permission to copy paintings in the Louvre; this was considered a special distinction among the students.

No record has been found, as yet, of the good times Redmond and Tilden may have shared as they explored the environs, boulevards, parks, and museums of Paris. Douglas Tilden, many years later, wrote briefly of their relationship:

The winter was enlivened by the arrival of Redmond who became my roommate. This talented young man turned up in September [sic], 1893 and stayed with me in my studio throughout my last year. His airy ignorance and natural-born-buffonery helped to enliven the disappointment of my last months. I translated French for him in the evening and explained the school work, with the result that he stood first, second or third in his class at the Julian Academy. When I left Paris, I gave him most of my studio furnishings. On asking him in after years what became of them, he replied laconically: "Seized by the concierge." It seemed that he disappeared within a year and nobody knew where he was. He was roaming in the peasant districts, sometimes exchanging a picture for a meal and sometimes sleeping in a monastery.⁵
Tilden found it necessary to return to San Francisco after six years of study and work in Paris. Exhilarated by his successes in the salons, he was keenly disappointed when he learned that he would no longer receive funds from his patron William E. Brown because of the general economic depression. Now Redmond would be on his own for the first time.

What we know of Redmond for the next four years comes from approximately two dozen hand-written letters to Superintendent Warring Wilkinson, many of them pleading for more money. Redmond's English is poor and pretty and the author wishes that he had commented more fully on his reactions to the art world. It must be kept in mind that for Redmond, as well as for anybody who has not heard the spoken English word, English is a foreign language. Nevertheless, in the interest of better understanding this talented man, who was developing his own personal way of communicating with the world, I will let him tell his own story as he felt it, lived it, and expressed it, at that time, in these letters:

Paris, June 26, 1894
My dear Mr. Wilkinson:

The $50,000 reached me safely. Two weeks ago, Mr. Tilden sailed for New York.
Mr. Peixotto is here and he is very ill. I am to see him this a.m.

I will write a letter to you next mail. I am still well.

Yours, very sincerely,
S. Redmond

During the summer, Redmond, like most of the other art students, wanted to sketch and paint in the country. He didn't go far and boarded with new friends in Chatenay near Paris. He was pleased with the results of his summer endeavors and wrote about it August 10, 1894:

My dear Mr. Wilkinson:

Your letter received a week ago... I am to spend time in sketching in Chatenay. I have 3 finished pictures and I am going to make a big canvas for the next salon. I am boarding at Prudomme's. It cost me 60 francs. Mrs. Prudomme, you know, is very kind to me, she is a nice lady.

I will not copy in the Louvre till next month, as there are several persons before me. I shall go back to school in October. Mr. Peixotto is still in the country. Nothing is particularly new here. The Prudommes send their love to you, I am

Very sincerely yours,
S. Redmond

A week later, he faithfully acknowledges his stipend:
My dear Mr. Wilkinson:

Today the 50 dollars was received safely. Everyone likes the [oil] miniature sketches very much. When they are all finished, I shall send them to you. I should show them to Profs. Laurens and Constant before they are sent to you. Perhaps one of them will be sent to the next Salon...

I am well. I am, Very sincerely yours,

S. Redmond

Redmond was filled with indecision about whether to remain in the cheaper accommodations on the outskirts of Paris and commute to school by train or to move back to a studio in the city. On September 10, he asked for advice:

My dear Mr. Wilkinson:

I write only a few lines to you, I ask you if you think I had better live with Mrs. Prudhomme of Sabadus and go to school in Paris by train—like from Berkeley to San Francisco. When I used to go to Art School, it is nearly 6 miles from here to Paris. Mrs. Prudhomme said, "you could live with us." What do you think of it? If you think it should be good, I will leave my studio. It is much cheaper. If you do not understand this note, you had better ask Mr. Tilden about it. Then you will know definitely. I am still well.

Yours very sincerely,

S. Redmond
Finally, from Paris, he writes of his decision on October 27:

My dear Mr. Wilkinson:

Just came from the Julian Academy and now write you a letter. I would have written last week but it was prevented. . . . Did you receive the . . . letters asking about a Bible book and about the Beaux Arts. . . . Please answer me so I will be able to arrange it before April.

I am very sorry that I cannot live with the Prudhommes. A few days ago I asked Mr. Prudhomme how much. I board per month. It would cost 180 francs—one hundred and eighty francs—I refused as it is too dear. I would rather live cheaper in Paris. Now I live with Mr. Moutille who attends the Beaux Arts. . . . Our studio is cold and the floor is all stone—quite damp—perhaps we shall move before April.

Next two weeks I will go in completion [sic]. I feel sure that I shall get a prize this year. Pray, please don't mention it. I am afraid that I would be called "too conceited." . . . I must stop writing this letter as I have to make a composition this afternoon. This morning my professor Mr. Constant looked at my drawing. . . . I am well and give my love to the others at the Institution. Good bye,

Yours Very Sincerely,

S. Redmond
On November 16, Redmond again acknowledged his monthly stipend:

My dear Mr. Wilkinson:

Just received 50 dollars from San Francisco safely. I will write to you tomorrow. The artists, we are now struggling for a prize this year, I will tell you what Prof. Laurens said to me. It is now getting late. I am still well.

Yours very Sincerely,

S. Redmond

EXPOSITION DES BEAUX-ARTS, SALON DE 1895

For the next twenty-one months, no other letters from Redmond have been found. However, it is known that Redmond worked hard during the winter and early spring finishing a large painting and the modeling of a plaster bust, to be submitted to the Official Salon. D'Estrella wrote of this in his "Itemizer":

As we go to press, a letter comes from Seymour Granville Redmond saying that his picture, A Winter Morning, has been accepted at the Salon of this year which opens on May 1st. The judges had not reported on the sculpture at the date of Redmond's letter, April 11th, so we did not know if his bust is accepted.

A few days later, Redmond's friends were thrilled to read a long article in the San Francisco Daily Morning Call, headlined: "A PLACE IN THE SALON: The Famous Art
Institute Honors the Deaf-Mute, Seymour Redmond." It read in part:

Seymour Redmond's painting, "A Winter Scene on the Seine," has been accepted by the directors of the new salon of the Champs de Mars, at Paris, and will be exhibited at the session of the salon, which opens to-morrow.

The central figure of the picture is an old barge, which rises and falls lazily at the end of huge hawswers, by which it is moored, to the quay. In the distance can be dimly discerned through the mist of the river the rambling structures of that part of Paris which lies along the Seine. A mantle of snow covers the landscape and lends an air of enchantment to the scene. More than 6000 pictures were presented, but of this number only 500 were accepted by the directors. Critics speak highly of Redmond's work and predict a brilliant future for him. . . .

From the time of his entering Julian's Academy, Redmond's advancement was regular and rapid. His studies were not confined to painting but he has devoted considerable time and close attention to modeling. . . . The training he received in the Local School of Design was of great help to him, and every favorable opportunity was taken by his teachers in Paris to perfect the genius they could discern in him. 8

When the California News reprinted this article in full three days later, d'Estrella added a note to set the
record straight: "Though [the article] is incorrect in stating that it is the new salon to which Redmond's picture has been admitted; [the painting] enjoys the greater distinction of having been accepted by the old salon." Also d'Estrella deleted the word, Deaf-Mute, from the headline because that particular designation was, at that time, and still is, offensive to the deaf.

Wilkinson proudly displayed to his Board of Directors the Illustrated Catalogue of the Official Salon de 1895, Grand Palais—Champs Elysées, which Redmond had forwarded. Redmond had drawn the sketch used for the engraving in the illustrated catalogue which was listed as:

REDMOND (Granville S.) né a Philadelphia, eleve de MM. J.P. Laurens e Benjamin Constant. Rue Delambre 21
#1597 MATIN D'HIVER. Wilkinson also reported that fourteen deaf artists had been admitted to the Salon of 1895, including Harry Humphrey Moore who had lived in San Francisco, and Redmond.

In the fall of 1895, four of Redmond's paintings were exhibited in the California State Fair in Sacramento, and the Board of Directors, pleased with Redmond's progress, unanimously voted another $600 for an additional year of study in Paris, but with the provision that Redmond must not expect any further financial aid.

A year later, Redmond sent his Salon picture to the California School for the Deaf, Berkeley, as a gift of "grateful remembrance of the kindness of the Board Directors." The San Francisco Examiner headline read:

"A CALIFORNIA BOY SUCCEEDS IN PARIS--Ready for the Battle of Life."
ST. MALO, BRITTANY COAST

Although Redmond's friend Piazzoni arrived in Paris in November 1894, he has not mentioned him in his letters before. At first Piazzoni enrolled in the Academie Julian but soon transferred to the L'Ecole des Beaux Arts.

St. Malo, August 10, 1896

My dear Mr. Wilkinson:

Mr. Piazzoni is now in the far country. I am now sketching in St. Malo . . .

Also I have to make some portraits for money here. When I have money enough, I will be able to work on the unfinished picture for the next salon. Now I have 3 orders. I got 80 frs and the 65 frs and the 50 frs. One of the English people bought my little painting for 15 frs. Two paintings are now exhibited at the Splendid Gallery here . . . I am going to send you a photograph of myself this week. I am quite well and now work on the portraits. I always go out sketching afternoons. St. Malo is full of picturesque scenes. Give my kindest regards to your daughter and wife as well as to others.

Yours Very Sincerely,

S. Redmond
The fishing village of St. Malo, on the Brittany coast, held many delightful charms for several American painters who studied in the ateliers and academies in Paris in the late nineteenth century. Growing interest in landscapes, propelled some to spend their summers exploring and sketching in the Brittany and Normandy area of northern France. Much emphasis was placed on "plein air" (out-of-doors) work; it was part of their art education. Lodging was cheaper in the country, artists loved to congregate in small villages, some formed colonies, and the countryside was full of scenic wonders and light. James Abbott McNeill Whistler sketched in the area as early as 1861. Following him came others from America: Elihu Vedder, William Morris Hunt, Winslow Homer, J. Foxcroft Cole, George Inness, John S. Sargent, Edward Moran, Robert Henri, Edward Redfield, Willard L. Metcalf, and Maurice Prendergast to name a few. Redmond's friend and former teacher Ernest Peixotto registered as a guest at the famous Baudy Hotel in Giverny between 1888 and 1891. He probably worked with Claude Monet.

No reference has been found that Redmond knew any of the Impressionists or how he felt about them. However, his work reflects his knowledge of their innovations in painting. Matin d'Hiver, his Salon painting, suggests a strong influence of Camille Pissaro. Redmond's brush strokes visibly evoke the misty gray early morning light on the Seine in a style popular with Pissaro at one time. In fact, parts of the painting have the meticulous strokes of the pointillist's technique which Pissaro employed briefly.
Redmond recalled, some thirty-five years later, an unhappy incident that happened in St. Malo about which he wrote a short essay.

I have no use for the Catholics, which reminds me of my experience some 35 years ago while sketching around the country in France. I stopped at Saint Malo, by the sea, and was painting a portrait of a young girl whose mother was a strong Catholic. She introduced me to her friend who was a priest. This priest invited me to dine with him and his friends. I had a wonderful dinner which was topped with white and red wine and champagne. I drank foolishly and was led to climb some narrow stairs to a small attic of the old church. He locked the door and had me play cards with him. Of course, I could not play the French way, and I was in no fit condition, so before I knew it I lost all the money I possessed. Upon leaving the gambling table, the priest devoutly pointed up to heaven and put his finger to his mouth, as to say, "Let no one know of this except we and our witness above," and I left to go home alone. 15
ST. SYMPHORIEN, PROVINCE OF SARTHE

After two months of painting and sketching on the coast, Redmond returned inland to St. Symphorien, where he had been living and studying nature.

Le 27, Aout, 1896

My dear Mr. Wilkinson,

I came to St. Symphorien again for I have some orders here. I have spent my time in sketching in St. Malo nearly two months. Also I have made some portraits from life. I have sold some pictures but I get a small amount of money. . . . Now I work on several portraits for money. . . . I am well and I hope that you are, too.

Good night,

S. Redmond

In September, Redmond's plans to return to Paris were delayed.

My dear Wilkinson:

I shall return to Paris as soon as I hear from my family. I must stop working on the portraits and also leave sketching for I must finish the pictures for the next Salon. The artists are now returning to Paris and they will be very busy painting for the Salon. . . . We now have an unpleasant weather but it is good for me to paint as the nature is beautiful in light or dark.

Good bye, I am,
Yours Very Sincerely,
S. Redmond
Redmond's letters now begin to convey the anxiety from his commitment to finish his two pictures for the next Salon. His desperate need for more money and his apparent inability to spend it wisely, slowed his creative powers. He was full of indecision and worry. He vacillated between painting on the 1897 and 1898 Salon painting. The Salon had a powerful stranglehold on many young artists—the approbation or lack of it was all important—for it could make or break an artist. For Redmond, it had become an obsession, it was a necessity to prove his worth in the eyes of those who had made it possible for him to study in France. Since he had no one to talk to, he spent hours composing several letters to Wilkinson and one to the Board of Directors urgently pleading his cause:

October 9, 1896, St. Symphorien

My dear Mr. Wilkinson:

I will have to stay in this country for 6 months more for I live cheaply here.... I expect to stay in Paris for about 19 months for I must have to make a high mark and I expect to send the two pictures to the Salon in May, 1897 and the other ones for 1898. I expect to win a medal at
anytime, this year or next. It is impossible for me to return home without receiving a medal. Even I would not look at your face so that I would be ashamed. I must first make a high mark. So you and myself would be satisfied with ourselves. Now I am short of money. I have about 372 francs which I worked on art. Now I have more two portraits to work on--50 frs each. It is very cheap. But I must leave them for I must take attention to finish the picture for the Salon. How shall I be able to buy frames for them? I will find somehow to meet my expenses. . . .

I am quite unhappy for I am awfully lonesome in this country for many countrymen are "betes." I cannot talk with them for they cannot write Francais. They are called "Normandian" and they do not go to school but they always go to church. It is a bad thing.

Why did not you show the "life class" picture which I sent you to the Board of Directors? You should show them to the people for it is very important. If an artist does not draw from nude he will be never an excellent artist and even cannot paint everything. You see that I have studied nearly all the time in Paris. Now I can quite easily paint everything in landscape or in genre—portraits, etc. You will remember that every great master is a wonderful man and make a high mark because they studied from nude for many years. You had better go and ask Mr. Mathews, Yelland, Tilden, and others if they have studied from life. They will smilingly answer, "Ah! Yes, everyman
must draw from nude first." I remembered when I was in California, I studied from paper or box, I could never understand to paint or to see landscape. If the Board of Directors have seen my picture, they would be able to know that I am all right for I can do everything. Please give my love to my old teacher, d'Estrella, as well to the others, Good night.

Yours Very Sincerely,

S. Redmond

P.S. Now I leave the American Art Association for I cannot give 25 francs a year.

Chez Monsieur Lecorune Granville S. Redmond,
a Saint Symphorien,
Par Bernay-en-Champagne,
Sarthe, France.

Three days later, he writes again:

My dear Mr. Wilkinson:

I live here cheaply and buy woods for warming my room. . . . I am alone in this very old house. It is rented for 20 frs a month. I bought a little black dog for 2 francs (40 cents) because it watches for tramps. It is a good thing. . . .

I wish you could mention to your Board of Directors that I need some money for buying good frames. . . . So they will make the judges feeling something and perhaps I shall have a strong chance to receive a prize this Year.
Please let me know as soon as possible. Good Night.

I am, Yours, very sincerely,

S. Redmond

The next day, Redmond wrote another note to Wilkinson:

My dear Mr. Wilkinson:

I now have about 28 good pictures and many studies and crude sketches, preparing for my future. Maybe I will send you about 40. I would like my master to see them as I would have a nice criticism from him. Now I close for I am tired and must go to sleep.

Yours Very Sincerely,

S. Redmond

Included in the October 13, 1896 envelope was a letter to the Board of Directors:

Gentlemen:

I hope that what I need makes your heart open. Now I badly need some money for my expenses, for I am going to send the two pictures to the Salon this year. If you let me have the $250, I shall repay in 6 months from the Salon is closed. I shall send one of them to S.F. as soon as the Salon is closed and it will be sold for $750. If it is impossible for it to be sold in 6 months, you will seize it. The picture is called, "Ephphatha," and its size is equal to about 5½ ft x 4½ ft. I am short of money
for I must spend all of it on models and materials.

I shall be glad to repay all what you have sent after I establish myself as an artist in California. And even I send you thousands of thanks for your kindly and appreciated assistance, for I am glad to make a living from art. Give my kindly regards to you all. I am,

Very respectfully yours,

S. Redmond

The gray cold weather of October contributed to Redmond's feeling of isolation, loneliness, and despair. He wrote, yet another letter, the following day:

My dear Mr. Wilkinson:

The large picture is still unfinished. It is for the Salon of 1898. It must take a year for me to finish it. I have studied from nude (model), many times but I did not finish it yet for I want to catch expression and affection. ... The size is 9 feet by 8½ ft. (Crucifixion)

We have not seen the sun for the last month. It is cold now. I am going to city for buying some clothes for Jesus' costume. Good morning. Believe me, I am,

Yours very sincerely,

S. Redmond

When Redmond's two year allowance payments ended, he felt desperate:
My dear Mr. Wilkinson:

My allowance from the Board of Directors is over this month. I wish you could tell them how highly I am thankful for their kindness and even how highly I appreciate my art and old European studies. . . . Some ladies and gentlemen called on me for seeing paintings. Most of them thought that the picture "Night" was the best of all. Its size is about 2 1/2 ft. x 3 1/2 ft. It is quite not finished for it is awfully difficult for me to see tone during night. It is very hard I have thrown some unsatisfied ones away when I was mad. . . . Now I hope that Directors will be able to help me for a little while. Please do not disappoint me. I must close for I make some compositions tonight. . . .

Yours very sincerely,

S. Redmond

Redmond's interest in landscape painting grew as compared with Biblical, mythological, and portraits.

October 28, 1896

My dear Mr. Wilkinson:

They [friends] thought that I would be an excellent landscape painter. I am not pleased. I am rather pleased to be a genre painter, portraits, etc. Of course, I paint landscapes when I want. Most of people easily buy pictures of landscapes. I have many things to do for my future so I shall be able to make more money in California. . . . We
early have cold weather this month. . .

Very sincerely yours,

S. Redmond

Despite the cold and loneliness, or perhaps because of it, Redmond dreamed of success and wrote about it to Wilkinson, November 14, 1896:

My dear Mr. Wilkinson:

. . . Besides I have finished a large portrait (3 1/2 x 4 1/2 ft) of an old lady in 2 weeks. But she changed her mind and she broke her promise she said that she could not pay it for the 200 francs is too much. . . . Now you see I have lost lots of time and have earned nothing. . . .

Four nights ago, I dreamed that I received a paper and saw my great name in it. But I did not understand what dreaming meant. I have made a little sketch like my dream. I shall send you enclosed it. I thought that I would have a good luck in my future. . . .

I am not very well for my arms are quite stiff. Yesterday I went out sketching in fog and caught cold. We will likely have snow soon. I hope that you make the Board obey because I heard your voice is very strong.

Good morning. I am,

Very sincerely yours,

S. Redmond

P. S. I moved to the other house for my old house is very cold (hundreds of holes).
Two days later, Redmond pleaded with Wilkinson again, this time offering a new idea about repaying the loan:

My dear Mr. Wilkinson:

... You will kindly understand that I do not want to stay in Saint Symphorien longer and I hope that I must carry my pictures (for Salon) to Paris and find a good studio for I must finish them. ... I must go and study in the nights life-class. Even I still work as a sculptor I work on a bust no more--only figures. I have two ones for the Salon in 1898.

I know that the Board of Directors will not be willing to advance me $250 which I desire. But they should be glad to let me $250 if I should repay with 2½% interest for a year. ... Please let me hear from you as soon as possible.

Yours, faithfully,

S. Redmond

In December, Redmond waited for financial aid from his parents:

My dear Mr. Wilkinson:

... I could not send you my pictures until I first pay my board and some other things. Now I am waiting for father to send me some money. Now I am very disappointed of everything but I believe that I shall be all right soon. I remain,

Yours, truly,

S. Redmond
Redmond's father wrote to Wilkinson in January, 1897, saying that he was very troubled about his son Seymour, that he could not help him financially because of illness in the family and he wanted him to come home. In the meantime, Redmond returned to Paris and began living with Piazzoni who was now studying at the Ecole des Beaux Arts.

RETURN TO PARIS

February 27, 1897

My dear Mr. Wilkinson:

... I left Saint Symphorien a few weeks ago. I have not paid my board there but the patron still keeps my trunk and the paintings. He has allowed me to take some pictures for I need to sell them here in Paris. But now I spend most of my time in painting the best picture for the Salon this month. I told you that I was going to finish the "genre" picture for the Salon this year but I have given it up for I am still out of money. It will be for the Salon of 1898. The "Nuit," I now paint, is very simple and many friends wrote "poetical and feeling."... It is not large--about 2 ft. x 4 ft. ...

Now I understand local coloring... I went out of Paris during night, I looked at the dim moon with a passing of the clouds and I made a crude sketch. Now I have got impression of it. So you will be never able to find the great picture like it. It is uncommon and it is from my own original. I found the atmosphère and the appearance of it in Vannes, about 3 miles from Paris. I have taken a longtime to study from nature in Saint Symphorien.
My mind is not quiet. I have no courage for my relatives don't send me anything... Now I am ashamed of my clothes for it does not look clean. So I am afraid that I can't enter the Salon. Many friends invited me to dine with them but I never make a visit on them. They thought that I have insulted them. I could not help it and it is not my fault. I think that you had better send my medal by mail. I will have to sell it here for I need some clothes. My medal is in your bank. Mr. Piazzoni gives you his kind regards, I am,

Yours, sincerely,

S. Redmond

My new address-

G. S. Redmond
52, Avenue de Maine, Paris
Chez Mr. Piazzoni

The Board of Directors of the school finally decided to send Redmond more money. Redmond was most appreciative when he wrote to Wilkinson, his keen disappointment in not being accepted in the Salon of 1897:

April 27, 1897

My dear Mr. Wilkinson,

I am very much thankful for your greatly kindness.

... My God, I am indeed happy now for you have been thinking of me for a little while. I am so sorry that you had to hear that I was not accepted at the Salon... I have been so mad. I have brought my little picture before
Mr. Laurens. He did not understand why I was not in the Salad. For himself he liked it very much! . . . However, you must not feel bad or sad. Perhaps they wanted to know if I had more courage. I believe that Mss. Laurens and Benjamin Constant were not pleased to see me to be a landscape painter. . . . I will not return home this year. I must exhibit my best picture to the world as soon as it is finished. This week I feel very much better for you have sent me the $50. . . . I wish you could think that I shall be all right some time. My dear Wilkinson, I am sick to see my quite heavy credits and it is impossible for me to be pleased with it. . . .

Now I paint a portrait of a gentleman. He will give me a small amount of money, colors, and canvas, and a new suit of clothes. He is Mr. Piazzoni's friend.

Mr. Piazzoni is going to the country soon. His room is very bad and has reflection so it sometimes spoils my painting. . . . I am nearer to you than my father and mother. I am well and give my regards to you all.

Yours sincerely,
S. Redmond

Redmond had been promising to send paintings to Wilkinson to sell for more than two years. He at last explained some of the reasons for the delay in his letter of June 3, 1897:
My dear Mr. Wilkinson:

I began to work as an artist for making my own living. But I only have trouble in wanting of money. I could easily go on, if I had a small amount of money for a little while. I thank you for receiving the $50 and I have been helped well and also I had to pay some of my debts. I bought some materials and colors for your pictures.

I have put some figures or some things in each picture which I painted from nature in Saint Symphorien and St. Malo. And I had to pay the models for posing here. Besides I must make all the pictures light and strong color (local). I could not take all time to finish them. I have to take a part of time to paint on the portraits, take another part of time to work on the unfinished pictures which to be sent to the next Salon, and a part of time to paint on the pictures which I am going to send to you. Perhaps I shall send them to you at the last of this month. I will send you enclosed a list of all my pictures and sizes.

My mother wishes me to return home and she is always thinking of me. I am so sorry that it is impossible for me to return to California. For I must first make a higher mark and if I receive a prize at the Salon, I would be able to return home. The "Poesie du Soir" [the painting refused in the Salon of 1897] is now kept in the Monte de piee [pawn shop] for I need some money and I bought a pair of shoes and a pair of drawers.
I have sold only 11 or 12 pictures but I did not remember how much I get for each picture. I received about 230 f. . . . I am

Yours very sincerely,
S. Redmond

Redmond expressed his pleasure in that his instructor Mr. Laurens had learned signs and the alphabet to talk with him.

June 6, 1897
My dear Mr. Wilkinson:

Mr. Piazzoni would like to sell his picture which was refused at the Salon, in San Francisco. Will you allow me to send you it with my pictures? But I am afraid that the California people will not like it for it is not strong enough in color.

I am going to make a visit on my master, Mr. Laurens. I am so glad that Laurens learned the alphabet and signs well. So I understand him so well, I am very glad.

Yours very sincerely,
S. Redmond

MORET, BARBIZON COUNTRY

Piazzoni and Redmond made plans to go out sketching and painting in the country around the Fontainebleau forest not far from Paris.
July 11, 1897

My dear Mr. Wilkinson:

I thank you very much for receiving again the fifty dollars. Mr. Piazzenzoni and myself have been very busy moving our things to the other room. Piazzoni and myself will go out sketching in Moret for a few weeks.

How is my old art teacher, d'Estrella? I have written to him a long time ago, but I have not heard from him yet. I believe that he is spending his time in the country. I guess that he is always living with nature so it makes him feel pleasure and happy. Good night. I am.

Very sincerely yours,
S. Redmond

Redmond, like his former teacher d'Estrella, wanted to return to the peace and quiet of the country. This time he and Piazzoni journeyed to Moret near the forests of Fountainebleau, where the Barbizon painters achieved fame. The leading members of the group, in the mid-nineteenth century, were Corot, Daubigny, Diaz, Dupre, Millet, and Rousseau. It was Rousseau who influenced Redmond and Piazzoni so profoundly. Rousseau's dedication to the effects of weather, led him to what he considered "the great secret" of nature, luminosity, and the means of creating the effects of natural light with artificial techniques of painting.

To the Barbizon artists, art was in opposition to the city and its industrialization—silence, solitude, peace in the country became the essence. Trees were the
images of permanence fostering reverence for nature. 16

It is no wonder that Redmond and Piazzoni, in later life, often talked of Rousseau and his trees as they painted together in the California countryside. There was much vitality in the thick impasto that they, at one time later on, used to convey the natural forms. We should pause to marvel at this magic of art; a crust of pigment adhering to a surface evoking psychological feeling of deep emotions.

Redmond's next letter, some six months later, is from the same address as before in Paris.

PARIS, AGAIN

January 1898

My dear Mr. Wilkinson:

Today the pictures were shipped to America and I send the enclosed papers.

Yours truly,

S. Redmond

Although Redmond sent Wilkinson a list of twenty-six paintings with titles and French measurements, Wilkinson
reported that he received thirteen paintings. These would have all been signed S. Redmond. Most bear the titles from the time he spent at the picturesque historic sea port, St. Malo, and nearby Dinard on the coast of Brittany, west of Paris, such as Sea, Fog on Sea, Tide, Calm Moonlight, and Wrecked Ship, and from Saint Symphorien such titles as: Coming Rain, Old Road, Clouds, Washerwoman, Passuture, Orchard, and Fog. Also included was his rejected Salon painting, Poesie du Soir, painted in Paris. Whereabouts of these paintings is unknown.

In his February 21, 1898, letter, Redmond again pleads for more money. This time because his parents were anxious for him to come home:

Paris, 48 Rue Vandame,
My dear Mr. Wilkinson:

Last Tuesday I received a letter from home and my father and mother are very anxious about myself. . . . I will have to return home for father needs my help. . . .

I feel very bad now and I have no courage but I will try and do it the best I can. I will be only sorry to leave the great art museums and the other appreciate things which I love to observe in Paris.

How can I return home without having money? . . . I also hope that my The Miraculous Draught of Fishes will be accepted at the Salon. It is not quite finished yet. (size 1m43x93--comes out of the Bible book). . . . I will
be glad to hear from you as soon as you find this letter.

I am, Yours, very sincerely,

S. Redmond

In the meantime, Wilkinson received what he referred to as a pitiful letter from Redmond's mother who was still living in Los Angeles:

We have been very worried and grieved over Seymour's condition. I know it has not been through any fast living on Seymour's part, but from want of judgement in use of what little money he had. . . . I received a letter (in French) from a frenchman a few months ago, saying that Seymour was in need of money, but that he had no wild ways common to young men, his evenings were always spent in his room, that he did not smoke or drink or go into company, but he used money in buying material for art work. . . . Do not judge him too harshly, he speaks of you tenderly in his letters and often wishes he could show his gratitude to you in some way for your past kindness. . . . The thought of Seymour's present situation, is terrible to me, starving in a strange land, my child that I cared for so tenderly when a babe. 18

Wilkinson decided that the time had come, he wrote to the United States ambassador in Paris for help. The legal consul to the embassy called on Redmond and reported: "He is in extremely reduced circumstances and is anxious to leave for home as soon as possible. I am endeavoring to
arrange for his transportation to Los Angeles." Wilkinson immediately sent $150 to cover the cost of a ticket, clothes to travel in, and payment of his rent and shortly thereafter he received a letter dated March 25, 1898, stating: "I beg to inform you that Mr. Redmond left this day for America by the S.S. Louis to New Orleans and thence to Los Angeles by the South Pacific Railway."  

Los Angeles, April 12, 1898
220 Chestnut St.

My dear Mr. Wilkinson:

I reached here last night--9:30. Tonight I feel quite tired.

Last week I left New York for New Orleans. I passed Key West and saw several men-of-war anchoring at Key West. I have made some crude sketches of them. I wish I could send them to the San Francisco papers.

I wish I could talk with you now, but I hope to see you soon. My mother wishes me to stay here for a month for I have not seen her for nearly 10 years. She was greatly glad to see me with her eyes full of water.

I am, Yours Sincerely,

S. Redmond

And thus ended four and one-half years of study and preparation in the art capitol of the world, Paris, and the countryside of France for Redmond's chosen profession of painting in California.
There is no other field in the struggle for life which can do more for the deaf than art, to secure recognition from the public and through this to bring them upon a common footing.

Douglas Tilden, 1902

FIRST STUDIO

Although Redmond unwillingly returned to his family's home in Los Angeles, he confessed he was happy to see his mother and father, and brothers and sisters again. In spite of this, he was consumed with a feeling of overwhelming worthlessness because he had not achieved his goal of a prized medal of recognition from the Paris Salon. Plagued with worries about his family's poor health and financial straits, and most of all, about his own uncertain future, he continued to write to Wilkinson seeking financial aid. Wilkinson, by now thoroughly annoyed, and thinking that it was high time this young man grew up and was on his own, stated just that in a letter and that he, Redmond, would have to depend on himself for support. To Wilkinson's surprise, he soon received this reply:

July 22, 1898, 609 Downey Ave., East Los Angeles
My dear Mr. Wilkinson:

I am very happy for I have opened a studio here and expect to apply myself to business and hope for success.
My friend is willing to advance me—for paying rent—$10 a month.

I now feel so happy and good that I can work here. I would like to make some good pictures for the exhibition in Sacramento [California State Fair] this coming fall if I had some colors and brushes. . . .

Excuse me for bothering you while you are busy. Give my kind regards to you, your wife, and daughter. I am,

Yours sincerely,
S. Redmond

Another three weeks passed and Wilkinson received another letter this time with a printed letter-head, GRANVILLE S. REDMOND, ARTIST AND ILLUSTRATOR. Perhaps the letter-head gave Redmond courage to finally pour out the true depth of his recent despair;

August 10, 1898, Los Angeles.

My dear Mr. Wilkinson:

I have been awfully disappointed as soon as I was unexpected to return home and I have often tempted to put myself to death. But afterward, I found it would be a foolish act and it was best to come home. I think God knows better and leads me to the right place. Now, I feel quite encouraged for I have opened a studio. . . .

This is a beautiful place, the scenery excels that of France and there could lovely sketches be made from here. I expect to paint a good picture for the Academy in Philadelphia
as soon as I can get some money to buy some materials.
It seems that circumstances are yet against me. . . .

Ever yours sincerely,
S. Redmond

And, three days later:

August 13, 1898
My dear Mr. Wilkinson:

Your letter was just handed to me. . . . You spoke that you have the pictures all framed [those sent from Paris earlier in the year] and I am very much thankful for your kindness. . . . Well, I shall try and work something such as black and white and try to make money here.

Yours, in haste,
G. Redmond

This was the last letter found in the correspondence to Wilkinson and the first letter that was signed by Redmond, for Granville Redmond, the signature he would use for the remainder of his life. It seems, as far as he was concerned, his identity had taken shape. Although he had never had any doubts about his desire to become a painter, he was aware of the difficulties he would encounter in the hearing world; he knew that he was a well-trained and skilled painter; he now had a studio of his own; he had chosen a signature that was his alone; and he was bursting with creative urges to put on canvas, and show the world, the
special love he felt for his glorious homeland—California.

By October, Redmond had managed to send two pictures, By the Fireside and Study, to the Winter Annual of the San Francisco Art Association's Exhibit, 1898, held at the Mark Hopkins Institute of Art in San Francisco. San Francisco was still the major art center of the West although many artists were beginning to settle in the Los Angeles area.

D'Estrelia, Redmond's old art teacher, was anxious to see his most promising pupil, and during the Christmas holidays he visited Redmond at his home in Los Angeles for several days. On d'Estrelia's return to Berkeley, he summed up his observations in "The Itemizer":

Redmond has a fine studio in Eastside on the outskirts of the business center of Los Angeles. He has done some good work, but fate seems to be against him. Los Angeles, with a population of about 125,000, is not the right kind of a place for artists to make a comfortable living. . . . There are two principal reasons; first, many of the Eastern visitors carry kodsks with them so that they do not care to buy anything in art for more than two dollars; and secondly, many of the business men have brought treasures of art into their new residences from the East and Europe. . . . they are too absorbed in the pursuit of money-making to appreciate local art. Besides Redmond, there are two or three resident artists who frankly say they have to send their pictures to San Francisco or east to get enough money to keep them from starving. There is an art school in Los
Angeles, but it has yet to receive public recognition. There are two or three art stores, which though artistic of themselves, have a small stock of real good works. Redmond has changed somewhat.... He is full of expression after the French manner, and therefore interesting to talk with. His face shows character and so draws attention on the streets.... He has a fine eye for the beautiful even in homely bits of landscape which might escape the eyes of most persons. As to nature, Los Angeles is not picturesque, but it has been made beautiful especially in home dwellings and gardens and parks.... He is a noble young man. 5

ROMANCE

In August, 1899, Redmond traveled east to Chicago on a railroad pass, supposedly to stop in Arizona on his return and paint desert and Indian scenes for the Santa Fe Railroad. Secrecy and mystery surrounded the trip until the first week in November when Wilkinson and a Cabella each received a printed announcement of the marriage of Carrie Annabel Jean to Granville Redmond on November 1, 1899, in Robinson, Illinois. The ceremony was performed in the Presbyterian church with the Reverend J. H. Beckett of the Methodist church reading the vows which were then handed to each of the silent participants to read and to give a nodded consent. The romance had begun about a year earlier when friends introduced them by correspondence. Photographs were exchanged. Shortly after Granville arrived at the home
of prosperous poultry dealer John Jean, the pen-pal acquaintance quickly blossomed into love. Carrie, age twenty, also deaf and a graduate of the Illinois Institute of the Deaf, 1894, was described as an "intelligent and refined young lady, cheerful, and of rare accomplishments one who will be a worthy bride of so worthy a man." The local newspaper, The Robinson Constitution, proudly stated: "She is in every way a jewel and will make her chosen one an ideal companion... She articulates some and hence is a semi-mute." Carrie was tall and slender with dark blue eyes, and before the wedding it was noted that "Redmond has done some painting and sketching, among which are those of his bride and her baby sister, very fine work." At noon on the day of the ceremony, the couple boarded a train for Los Angeles and a new life together.

Ten months later, the first of their three children, was born. Carrie was in every sense a true helper to her husband, kind and generous. She was a homebody full of sympathy and love. She became intensely responsive to her husband's ambitions and work, and he made her his constant companion and critic. Calistoga was no longer alone and isolated; he had someone with whom he could share his dreams and concerns.

RECOGNITION

After the couple returned to Los Angeles, according to d'Estrella, Redmond was "kept busy illustrating for mag-
azines." He sent one small still-life painting, *Solace*, to the Spring Exhibition, 1900, at the Mark Hopkins Institute of Art in San Francisco. A San Francisco newspaper had this to say of the painting: "It is attracting general admiration from the throngs who visit the gallery, particularly those who are devotees of my lady Nicotine. . . . Redmond is preparing for a three month trip through the Grand Canyon of the Colorado River and the Indian country of Arizona and New Mexico." In November, Redmond again exhibited at the Mark Hopkins Institute of Art. Five nocturnal scenes in oils and one watercolor, *Springtime*, are listed in the catalogue of the Winter Exhibition, 1900.

The following year, 1901, the first, as yet found, reference was made in either a newspaper or magazine in the Los Angeles printed material about Redmond's display of paintings in his roomy studio. Shortly thereafter, art critic, Alfred Duzendorf wrote: "The influence of the French school is largely felt in Mr. Redmond's pictures, and true but yet somewhat broad and altogether effective coloring is one of the artist's strong points."

In order to capture the atmospheric effects he desired, Redmond usually began work at 5:30 A.M. He kept his compositions simple, and in some of the paintings he introduced flocks of sheep, homeward or outward bound, herded by a shepherd. These animal figures symbolizing peaceful joys of bucolic life appeared from time to time throughout Redmond's career. *Hazy Morning*, 42 by 80 inches, shows barely distinct figures accented with bright touches of
contrasting color as described by the local news. Another popular painting was labeled *Solitude*, 42 by 80 inches, portraying the mystery of the desert by moonlight. The latter is described as "solitary, vague, lonely and mysterious." Throughout his painting career, Redmond was fascinated with and would return again and again to the above themes—hazy quiet atmospheric effects of early morning and the solitude of muted moonlight evenings—all tonal effects. These themes were the essence of his life—the core of his creativity—the inherent beauty in silence and solitude and a reflection of his own inner self.

Duzendorf also noted in his article about Redmond’s studio display that Redmond was at work on several paintings for the Santa Fe Railway: *Grand Canyon, Indians, and Scenery of Arizona*, and many attractive sketches of Catalina Island.

No paintings of the Grand Canyon trip have been located thus far.

A year later, in 1902, d’Estrella announced in "The Itemizer" that Granville Redmond was a visitor to the school in Berkeley:

> He has outgrown himself in appearance. He weighs 200 pounds, but it seems not to spoil his features. ... He has a fine studio in the Women’s Club House on a fashionable street in Los Angeles [Friday Morning Club, 140 Figueroa Street]. For years fortune has been against him, but hope has survived, no matter how deferred. Finally fortune has decided to smile. So now he is sure of success. He has sold many paintings, some of which are marines and some are landscapes with flocks of sheep."
During this visit to the northern part of the state, Redmond sketched and visited in Monterey County, Santa Cruz, San Jose, Berkeley, and further north along the coast of Humboldt County hunting, fishing, and sketching while his wife Carrie visited her family in the East to show off her new baby son Jean and renew family ties.\textsuperscript{18}

Toward the end of the following summer, in 1903, d'Estrella visited Redmond briefly overnight and reported that Redmond was gaining more recognition from the public—he had sold sixty-three paintings within the last twenty months. D'Estrella was proud to write: "Mr. and Mrs. Redmond are comfortably quartered in a fast-thriving suburb between Los Angeles and Pasadena. . . . The artist has been sketching week after week through the summer in the open air at Laguna Beach and Catalina Island with friends in his profession."\textsuperscript{19} Piazzoni, now living in San Francisco, joined Redmond and his neighbors Elmer Wachtel and Norman St. Clair sketching at Laguna Beach.

Two months later, the Los Angeles Herald devoted a full page in the Sunday Supplement Section with six illustrations, to "Granville Redmond—Landscape Painter who Cannot Hear nor Speak." The lead portrait photograph of Redmond shows him in a jaunty pose holding a pipe in his left hand, wearing a corduroy jacket and wool cap—the epitome of success. An oval portrait of Carrie with flowers at her waist and little Jean standing close to her with arms around her neck, in fancy dress, also exudes love, affection, and success. The photograph of Redmond in his studio shows
him putting the finishing touches on his painting Evening, which was later to achieve acclaim in San Francisco. Bertha C. Crowell who wrote the long article was indeed perceptive for her time. She did not refer to Redmond as deaf and dumb, nor as a deaf-mute, terms which the deaf were beginning to abhor and still do. After all, many deaf persons do speak and can be understood. They certainly hate the implication of being called "dumb." Bertha Crowell was enthusiastic with what she saw in Redmond's studio, now moved to 2843 Sichel Street. Her comments give us a first-hand glimpse:

Granville Redmond is today one of the foremost American painters of landscapes... His paintings of landscapes are wholly Californian. They glow with the rich greens, golds, purples, and browns which have no place in the United States other than in the southwest, where desert and oasis, sky and sea meet in a carnival of color.

His paintings are poems for the mind and heart, just as surely as the perfect sonnet. And by this mark Mr. Redmond's studio is always full of poetry...

The newest expression of poetic imagination is a painting entitled The Evening Desert. It throws into shadowy foreground a group of Indians gathered around a camp fire. The Indians cooking their evening meal. Far across the purpling sandy wastes a high plateau flashes back brilliant pink and lavender colors caught from the sunset. And rolling away toward the west tier after tier of glowing plateaus stand out against the clouded blue
evening sky. The painting is a poem in colors, a jewel set in dull gold.

Mr. Redmond has recently returned from a summer spent at Laguna Beach and Catalina Island. . . . An unfinished painting of the yellow sunset is like oil on a grass green sea. . . . The color values of this painting are exquisite . . . . During the summer Redmond painted twenty-five Laguna Beach pictures and about eleven smaller ones of Catalina.

As a student of color, Mr. Redmond has no master, and his paintings are so vivid as to make the possessor of one feel that he has snared one spot in California for his own . . . . There is not one that does not contain action. His flowers blow in the breeze, the waves break and come again even as in reality and his clouds scuttle before the wind. . . .

His studio is open to visitors on Wednesday afternoons, and there, just now, many interesting crayon studies are in progress for an Indian painting which Mr. Redmond is planning with great skill and care. It promises to be a masterpiece. 20

THE CALIFORNIA GOLDEN POPPY

At the turn of the century, one of the floral phenomena of California which newcomers to the southern part of the state encountered in the springtime, was the Eschscholtzia California. The colors of this silken petaled blossom range from pale yellow to deep reddish gold.
When the plants appeared en masse on a hillside or a plain extending for miles, one saw, a breathtaking sea of gold and the artists' reaction was gut-level. The intensity of the hue became part of the local atmospheric color and artists wanted to capture this sensation. Earlier, the French painter Claude Monet had been inspired to paint masterpieces from the poppy fields in France and from the waterlilies in his garden at Giverny. Oriental artists have been painting oriental poppies with religious fervor for centuries. For the Japanese, their spring-blossom paintings have been treasured for hundreds of years. In the mid-nineteenth century, American painters were enthralled with grand sublime scenes of nature: Niagara Falls, the Rocky Mountains, Yellowstone, Yosemite, and the vast American wilderness.

The endless fields of California poppies were equally spectacular. However, the golden land was intimate rather than sublime. One could walk into a meadow, sit among, and touch the soft petals.

Around this time, the Arts and Crafts movement, which William Morris has been credited with starting in England, had slowly begun to develop in the United States, bringing beautiful design and color into everyday objects. In southern California, the movement was spearheaded by Harvard-educated Charles F. Lummis who became known as "the man of culture who affected a corduroy suit." In northern California, Arthur F. Mathews and his wife Lucia K. Mathews, were developing their own arts and craft style which had an
enormous influence on the artistic community—the California Decorative Style. The California poppy was virtually a trademark in the decoration of the hand-crafted Mathews furniture, frames, and other art objects. The basic colors, lines, and forms of the California poppy were germane to the artistic development of the entire Pacific coast. Flowers bloomed from January to September, from southern California to Washington state, with the greatest profusion on the plains and foothills of the San Joaquin and San Gabriel valleys. Much literature and poetry was written about the wonders of this botanical marvel. The State Floral Society voted the poppy the floral emblem of the state in 1891.

The California women’s delegation to the Columbian World Exposition in Chicago, in 1893, decided to use the colors of the poppy from the palest yellow to brilliant deep orange as the color scheme of the Eschscholtzia Room in the California State building at the exposition in Chicago. The seven shades of poppy colors used to decorate the room created a daring effect. Visitors thought this a sensational change from the drab, dark Victorian interiors. Interior decorating was beginning to boom and the combination of the emotional reaction of the artist to the intense natural colors of the poppy fields, coupled with the desire of the viewer and patron of the arts to recapture and hold onto this beauty year round, led to its being incorporated in a proliferation of art objects of all kinds. It was the natural outgrowth of the intense emotional response of both
the artist and the patron. They were as one. Naturally then, paintings with bright spots of color of poppy fields were much sought after. And not to be overlooked, the artist could earn a living more easily if he offered his patrons what they were willing to buy. The California poppy, in reality, achieved almost the religious status of the Chinese lotus flower. Charles Lummis, also a preservationist and journalist, in the first issue of his magazine The Land of Sunshine, in 1894, featured an article, stating: "The poppy has certainly added to the fame of California and, with its rich hue, is characteristic of the Golden State. ... A rare exotic. ... The brilliant tint may be seen for miles—a river of fire winding away."\(^{24}\)

The poppy, because of its distinctive coloring, became emblematic of California's three most important products: gold, oranges, and sunshine. And on March 2, 1903, the California State Legislature approved the act which adopted "The Golden Poppy" as the state flower of California.\(^{25}\)

Many artists included the poppy in their landscapes; it was almost impossible not to do so with such profusion everywhere: "Its rich hues typify the marvelous richness of the Golden West. Its abundant growth in our fertile soil proves that it has the exuberant energy characteristic of native sons."\(^{26}\) It was the Golden West.

Redmond's sense of the land, since babyhood impressed with poppies everywhere in the spring and summer, compelled him to include their vibrance in his landscapes of the low rolling hills, the sand dunes by the sea, the arroyos, and in
the meadows under the oak trees. The total terrain which
Redmond covered, in more than thirty-five years of painting
in California, was limited, almost exclusively, to the coastal
area from Laguna Beach in southern California to Humboldt
County in the north, from the sea shore to not more than
fifty miles inland to the foothills of the Coast Range of
mountains. Two known exceptions were the off shore Catalina
Island where he spent many summers painting, and the southern
California desert area for a brief period. He found all the
inspiration he needed from this area in which he had grown up
and loved so much. The line of the hills, the forms and
masses of trees, their relationship to each other and to
the water, springtime colors of green grass and bright flowers,
rich autumn tones, and the special light and atmospheric effects
indigenous to California all stirred his creative impulses.
Granville Redmond communicated in the way he knew best—daubing
paint on canvas. His artistic impulses activating paint
loaded brush strokes still speak to us today, out of the
past, perhaps now more than ever before.

EXHIBITIONS 1904

In the early spring of 1904, Redmond sailed on the
steamer Santa Rosa from Los Angeles to San Francisco, re-
ceiving a "few bumps and bruises" during the big storm
along the coast. The five oil paintings he was bringing
along survived intact to be exhibited in the elegant
Mary Frances Searles Gallery of the Mark Hopkins Institute
The prominent painters of Southern California are well represented in this exhibition. *Evening*, a large canvas by Granville Redmond, the mute painter, is by far the most important of the contributions from that part of the state. Between the slopes of the foothills forming the foreground of the picture and the wonderfully illuminated mountains in the distance Redmond has gotten an effective contrast. His other pictures are interesting.

The prominent painters of Southern California, referred to above, were Benjamin B. Brown, Norman St. Clair, Elmer Wachtel, and Granville Redmond. St. Clair, Wachtel, and Redmond were neighbors in Los Angeles; Wachtel's and Redmond's homes faced each other on Eichel Street. St. Clair lived a block away. Most of the twenty plus paintings exhibited in San Francisco by these three friends bore the name of Laguna Beach in their titles. It is generally conceded that Norman St. Clair was the first artist to paint at Laguna Beach (some say as early as 1903) with other artist friends. It would follow naturally that Wachtel and Redmond were his painting companions in 1903 at Laguna Beach. Wachtel
sold his house with studio to William Wendt when Wendt settled in the area in 1906. Wendt later became the leader and most prominent painter in southern California.

Another exhibit, this time of local importance, was the Ruskin Art Club's Third Annual Exhibition held at Blanchard Hall, Los Angeles, May 4 - 10, 1904. The Ruskin Art Club, a women's weekly study group, had organized in 1888, for the main purpose of studying art and of uplifting the public in art matters mainly by sponsoring art exhibits. When the Blanchard Music and Art Building opened eleven years later in 1899, containing studios and an auditorium, it became the cultural center of art in Los Angeles until the Museum of History, Science, and Art opened in Exposition Park in 1913. For the Third Annual Event, the Hall was "transformed into a huge art gallery with potted plants and decorations." The formal opening--declared to be the greatest event of its kind in the art history of southern California--included loan pictures by Corot, Dupre, Turner, Dufresne, and Turner; and by local artists--Paul de Longpre, Elmer Wachtel, J. Bond Francisco, Mrs. W. H. Housh, and Benjamin Brown. ... Also paintings from the brush of Granville Redmond, the deaf and dumb artist of fame. The weekly tabloid which claimed to be "the only newspaper south of San Francisco that caters to all genteel tastes" recorded: "Never before in southern California has there been a more satisfactory and more meritorious exhibit than now open at Blanchard."

However, the big event of the year, perhaps of the decade, occurred when approximately two hundred California painters
from the entire state of California were chosen to exhibit at the Louisiana Purchase, Universal Exposition, St. Louis, Missouri, May 1 - December 1, 1904. The theme of the exposition, "The Winning of the West," inspired the artists to prove that California was truly part of the United States. Expositions, since the mid-eighteenth century, were the place to exhibit as a measure of status to be recognized by the rest of the world. It was there, in the exposition halls, that the latest in scientific, mechanical, and artistic creations were gathered together. The American Renaissance was in full swing. Thousands of people from around the world attended. Out of the two hundred California painters who were chosen, Redmond was one of five selected to exhibit in the Fine Arts Building, the others from California displayed their paintings in the California Building. Old timers, leading local artists Paul E. Longpre and J. Bond Francisco were passed over. Benjamin Brown, whose Mt. Lowe at Sunset was among the chosen five from California, was considered from Pasadena.

Redmond's entry, California Landscape, #630 (catalogue number), 33 by 55 inches, is said to have been painted from the view out of his studio window. It received much acclaim as a bit of southern California with rich red and yellow tints from the sun touching the peaks of the purple mountains in the background. A lone figure in red stalks into the distance: "[Redmond's] wonder is color, he is known as a bold colorist; he is not afraid of painting the colors he can see and he sees more than the ordinary human being."
Redmond spent much of his time, in the summer of 1904, sketching and painting at Terminal Island near San Pedro and Long Beach. He enjoyed the relaxed living in one of the tiny converted street-car cottages at No. 10 Carville, Terminal Island. "I like Terminal Island best of all the places I have visited," he wrote with his pencil on his ever-ready pad to an interviewer. "There are so many subjects around here."^35 The interviewer, Elford Eddy, saw many paintings lying around in the car cottage "all bright colors, all happy subjects, all lifelike. There wasn't a hint of gloominess about one of them."^36 Eddy had never realized before he met Redmond "the eloquence of gestures. With a wave of the hand he will express delight, wonder or disgust, and in such an outspoken manner that one can readily understand him." Rummaging around, Eddy noticed on a table among some sketches a book of poems by Kipling. Redmond grabbed the book and pressed it to his heart, turned to the last page, handing it to Eddy, with the note "My sentiments:"

... .

And no one shall work for money, and no one shall work for fame,
But each for the joy of working and each, in his separate star,
Shall draw the Thing as he sees it for the God of Things as They Are.

Late in the summer, Warring Wilkinson visited Redmond and his family. He was pleased and proud with what he saw. Carrie and the little boy Jean whom he met for the first time won his heart. When Wilkinson returned to Berkeley
in the fall, he brought glowing reports from a Los Angeles newspaper:

The latest honor conferred upon Mr. Redmond, however, was acceptance of his picture, California Landscape, for exhibition in the Art building at St. Louis. . . . This picture was one of three accepted from Southern California artists who contributed in all more than sixty pictures for judgement of the art committee. . . . But now comes Granville Redmond, acknowledged the finest and boldest worker on color known to the west, lover of nature in all her varying moods, an unusually keen observer, rendered more keenly observant perhaps through the lack of other senses.

Excelling in color work, the free blending of tints and the interpretative spirit, Redmond is also remarked for his finely achieved work in perspective. Eastern critics who have lately visited his studio have made bids for the exclusive marketing of his work, but as the artist is Californian and a well appreciated one, he has decided to continue to sell his canvases at home.

The little studio on the East side is the rendezvous of fellow artists, writers, and visitors from the East and West. The cheerful genial artist lays aside his brush to greet daily visitors and in spite of his affliction carries on pleasant conversations with enthusiastic men and women through the aid of pencil and paper. Redmond is full of interest in his work and of the enthusiastic, genial temperament which renders the studio on Sichel street a
most interesting place for the art lover to spend a leisure half hour.  

Indeed, 1904 proved to be a busy happy year for Redmond, news reviews acknowledged him as the outstanding colorist of southern California. By the end of the year, some reviewers said that he was "the foremost artist of southern California." Local newspapers devoted most of their cultural space to music and drama, little was written about paintings. San Francisco was still the cultural hub of the West. Many southern California artists sent their paintings north for exhibition and sale. Redmond, always ready to experiment and accept a challenge, exhibited two watercolors or pastels at the Annual Watercolor and Sketch Exhibition, November 18 - December 19, 1904, held at the Mark Hopkins Institute of Art in San Francisco. One was titled Study and the other Late Afternoon in the Garvanza Hills owned by the author Ida Meacham Strobridge.

As Granville Redmond's paintings come to light more frequently in the present day, mostly in auction-house showrooms, one may feel that the colors are mostly dark and muted. However, as more of Redmond's paintings are viewed in a rapidly increasing number of exhibitions of California paintings loaned from treasured private collections, we see more color in thick, juicy, multicolored brush strokes—
jewel-like in quality—reflecting a sense of place in his landscapes. On the other hand, some of his early tonal works, paint thinly applied, also glow but with soft minimal colors. During the first decade of this century, newspapers commented about Redmond as a colorist. These reviews have been the primary source of information. The term colorist does not mean that his paintings were all of bright hues throughout, but rather refers to his selective use of contrasting colors, complementary hues, and the effective use of intensity for highlights and emotional impact. He did seem to see with his "listening eye" color where others did not.

In February 1905, the Los Angeles Record headlined a four-column illustrated article: Color King is Granville Redmond, a Deaf-Mute.

In Los Angeles, works a man who is entitled to be called the Color King, for he can see more tints in nature than most people, and he can produce wonderful effects with less colors than any artist in America, if not the world.

Granville Redmond can bring his interpretations of nature to the canvas so that others are permitted to see what he sees... He is an explorer in the realm of color... He can see more tints in nature than are distinguishable to most eyes, and has laid them before us so that we may analyse and realize them... On the other hand, in his explorations he has discovered... the production of marvelous effects with most of the colors
eliminated. . . . He points to his masterpiece, a tiny bit of canvas, about 12 x 18 inches, which bears the title "The Incoming Fishing Fleet" which is done in three colors. The scene is off San Pedro.  

D'Estrella, in "The Itemizer", reported two tidbits of information:

Redmond is having about twenty pictures on exhibition at the Maryland Hotel in Pasadena. . . . Redmond was entertained at breakfast at the home of Mrs. Charles F. Lummis.  

Art critic Mrs. Una Hopkins visited Redmond's studio at this time and found his pictures invested "with a beauty that is like unto sunshine":

Mr. Redmond is an optimist. No one with his wonderful face and fine physique could be otherwise. . . . Sunset on the Laguna Breakers is a rare piece. It shows excellent technique and splendid coloring for Granville Redmond is a remarkable colorist. His handling of light and shade is masterful, and back of this hypersensitiveness for color one feels the strong hand of the draughtsman. He has not sacrificed drawing to color.

April Gold is a canvas that will not fail to please lovers of California in Springtime, when the fields are golden with poppies. The composition of this picture is particularly good, and the coloring is exquisite.
Douglas Tilden, Redmond's old friend and mentor, who had himself achieved fame as a sculptor of bronze monuments in San Francisco, visited Los Angeles for a five-day stay with Redmond. Tilden was amazed to find Los Angeles growing at a wonderful rate, the population nearing the 200,000 mark. He was "disillusioned as to Los Angeles' famed tropical features. The tops of the surrounding mountains were white with snow. . . . He did not find any greater size or profusion of palm trees in Los Angeles than in Oakland or Berkeley." Nevertheless, Tilden was pleased to report on his return of: "Redmond's standing as an artist is at the head of the community. His pictures find ready sales among the rich tourists. His wife is a charming woman and an excellent helpmate."

Tilden and Redmond visited Pasadena and the famous Artemisia Bindery of Ida Meacham Strobridge situated on the picturesque sycamore-studded banks of the Arroyo Seco. Later in the day they went on to visit with Charles Lummis, editor of Out West magazine. They also made an overnight trip to Catalina Island where Redmond did a few sketches.43

A month later, Redmond was Tilden's house guest in Oakland. The two friends seemed to always have a carefree time together joking in sign language accompanied with much laughter. They visited the Spring Annual Exhibition at the Mark Hopkins Institute of Art where Redmond displayed seven paintings.44 These he took home with him to Los Angeles for a forthcoming exhibition.
AS A JUROR

Following the opening, May 28, 1905, of the Ruskin Club's Fourth Annual Exhibition at the Newmark Gallery, Blanchard Hall, the seven jurors were severely criticized, mostly because, in the professed interest of upgrading the quality, they accepted only seventy out of two hundred and fifty pictures. Redmond was one of the "seven brave men" acting as jurors.45

D'Estrella commented on several newspaper articles explaining the controversial event:

The exhibition was a success in spite of severe criticism on the part of disappointed artists. . . . Two paintings shown at St. Louis occupy prominent positions on the walls of the main room. One is Benjamin Brown's Mt. Lowe at Sunset, and the other Granville Redmond's California Landscape. . . . Redmond was receiving congratulations on all sides Monday evening. The opinion was freely passed that the exhibition proved him the foremost artist of southern California. His splendid Santa California Landscape, which was one of the few accepted from the West to be hung in the Palace of Fine Arts, is the masterpiece of the display.46

This was also the first time that Redmond's painting exhibited at St. Louis was seen by Los Angeles audiences.
Another art critic wrote:

The *California Landscape* is a vigorous piece of work. It is an example of the artist's best skill in the reproduction of nature's tranquil scenes. There is atmosphere that seems to stir the branches of the trees... In this big picture he fully reveals his splendid capabilities as a colorist.

*California Landscape* by Redmond might be found anywhere within our immediate vicinity. It is almost flawless technically, and it is transfused with the poetry of Southern California. The sky is exquisite, tender and vibrating. The foreground and middle distance are in warm grays.\(^{47}\)

Exhilarated with the success of this exhibit, Redmond wrote to d'Estrella that although all was well with him [Redmond], he was eager to find something new and individual for his oil studies. As was the custom of many landscape painters, Redmond liked to spend the summer months out sketching amidst nature's beauty. This year he hoped to go as far north as Lake Tahoe—in early stages—but he "befell the victim of the natural charms of Tassajara Springs in the Santa Lucia mountains in Monterey County, with its grand scenery and mountain brooks and went no further."\(^{48}\) Two months he spent in companionship with his old friend Gottardo Piazzoni "studying and sketching the picturesque charm peculiar to, and characteristic of, that romantic land around Monterey." A faded pencil sketch of Redmond's profile by Piazzoni is extant,
dated July 25, 1905, drawn atop the mountain summit near Tassajara Springs, "made while resting the horses." The sketch was nailed to a tree, and signed by all passengers on the stagecoach. Piazzoni, versed in the use of sign language, had no difficulty communicating with Redmond. Theirs was a true companionship; they had enjoyed each other's company since art-school days in San Francisco.

Both men loved this central part of the California coast land, the Parkfield area around the ranch of Redmond's uncle and also the Piazzoni ranch in Carmel Valley where Piazzoni's father had settled many years before after he migrated from Italy. As the crow flies, these two ranches, both in Monterey County, were approximately one hundred miles apart. The scenery around each, although different, includes spectacular foothills, mountains, valleys, and seashores.

Redmond returned to southern California and immediately went to one of his favorite sketching grounds--the sand dunes of Long Beach--which always seemed to fire him with new enthusiasm for the well-loved waves and fishing boats. . . . He is now at work catching the secrets of the sunsets, the gray fogs, and subtle beauties of the southern sea." 49

Again Redmond acted as a juror. In the Paul d'Estrella noted:

More About Redmond

Redmond was one of the three examiners who recently passed upon the works of the students of the Los Angeles
School of Art and Design for certificates and diplomas. . . .

And so Granville Redmond’s prize winner, the California Landscape, which had the honor of being accepted at St. Louis, and which was easily the finest picture shown at the Ruskin Art Club’s late exhibit, is to have a hanging worthy of such a fine bit of work. The California Landscape, with its delicate coloring and exquisite handling, will have a conspicuous place in the Jonathan clubrooms, for the picture was secured only a few days ago by this discriminating set of professional and business men.50

Henry E. Huntington was probably responsible for the purchasing of this painting for the Jonathan Club. It now hangs in the Florentine Lounge in the corner next to the dining room.

ONE-MAN EXHIBITIONS, 1906 - 1907

The devastation from the earthquake and fire of April 18, 1906, in San Francisco, profoundly affected the art activities in all of California. Many artists working in the Bay Area lost everything and moved to the East Coast. Others came to Los Angeles on the “refugee train,” and were assisted with aid from charity society and friends. Greater art activity emerged from the sympathies and camaraderie which poured forth from the southern California artists for their northern brethren who had fled the holocaust. Granville Redmond opened his heart and studio to his old friend and art-school chum, San Francisco artist Joseph
Greenbaum, whose studio and personal effects were lost in the fire. "Thirty-five of Greenbaum's canvases had just been returned from a successful exhibit at Gump's Gallery—all lost."\textsuperscript{51} The two artists were soon working together side by side, with the enthusiasm of two old and tried friends. Many of the northern California artists remained permanently adding artistic energy to the southern California scene.

Since Los Angeles had no permanent art museum, two fine galleries, Steckel and Kanst, offered local artists the opportunity for display and sales. Redmond had what is believed to be his first important one-man exhibit of nineteen paintings at Steckel's Gallery, 336½ Broadway, May 17 – 31, 1906. It had been scheduled for a month earlier, but due to the anxiety of Redmond and his wife, over their son's desperate illness from scarlet fever, the exhibit had been postponed.

Hector Alliot, professor of art at the University of Southern California, and later director of the Southwest Museum, reviewed the exhibit and perceived that Redmond's new method of work showed a change from primarily a colorist to a delineator of moods of nature. He headlined his article—Granville Redmond Shows Subtle Moods of Nature.

To be able to enter into and picture the subtle or dramatic moods of Nature is an advance and a great moment in the career of an artist.

Granville Redmond has been inspired by that great "sign-language" that bows the eucalyptus under the lash of the storm, and loosens the bonds of the struggling cloud gods.
These visible evidences of Nature in turmoil have impressed upon him, more forcibly perhaps than others, the mighty power of that mysterious force that is largely conveyed to us through the hissing of the hurricane, and the groaning of the forest.

The really important work, one that is in itself worth a pilgrimage to the Steckel Gallery, is the Storm. It shows a sky full of motion, with black and threatening clouds, whirling and struggling above the drenched fields, seen through a veil of a deluge of rain. The spring landscape takes under such conditions a peculiar gray-green tone that is rendered with remarkable fidelity and is thoroughly in harmony with the stormy sky. You feel the tempest.52

On the other hand, Antony Anderson, who recently had been appointed art critic for the Los Angeles Times, a position he would hold for the next twenty years, remarked with criticism on some of Redmond's recent tonal paintings:

Redmond has allowed cleverness to take the place of conviction. . . . Of late, I am obliged to add, he has left this unsafe mental attitude far behind him, finding out, no doubt, his experiments (Mr. Redmond is nothing if not experimental) that it was all unworthy of his fine talents.

His present exhibit . . . is one of the most interesting displays of landscapes and seascapes of one man ever shown in Los Angeles. Mr. Redmond, being a sincere lover of his native heath, did not travel far afield in search of subjects
for his pictures, Alamitos Bay, Catalina Island, Long Beach, San Pedro, and the Arroyo Seco appear in the various motives of his nineteen paintings. Anderson tried to interview Redmond before the exhibit and found it difficult to communicate about ideas and philosophies on art. Finally, he asked Redmond to write out some suggestions which Anderson then published:

Some Suggestions—No, an artist is not compelled to go abroad to study art. Of course it is a good thing for him to see the works of noted foreign painters, but if he goes to Europe for study, my advice to him would be, Don't stay too long. . . .

It is impossible for artists to succeed in art unless they work with thought and true insight. . . . One must, as he paints on a canvas, try to put his soul into the work. . . . No man ever succeeded in art unless he painted for himself. . . . You must know what you yourself want to express, and what no other person can do for you. Shut yourself up, and don't allow anyone to tell you how a picture should be painted. I believe all good art is founded on what has been done before. That does not mean, however, that we should imitate the old masters.

The sale of paintings from this exhibit was so remunerative, Redmond and Carrie "treated themselves to the pleasure of traveling and visiting" friends and relatives in Parkfield
and Santa Cruz County, coming to Berkeley and seeing old
school friends and visiting with the Tildens in Oakland.
They were shocked to see the devastation and destruction
left from the fire in San Francisco.

On the way north, Redmond and his wife stopped at their
favorite spot, Tassajara Springs, where Redmond made a record
catching trout. Naturally he found time to also make "a
number of studies in oils among the beauties of the sea
beaches along the coast."

By December 1, Redmond was happy to announce the opening
of his new studio in a more convenient location in the
center of the downtown artistic activity in the Pacific Electric
Building, Room 368, Sixth and Main Streets, Los Angeles.

The following spring, Redmond had sixteen new paintings
ready for exhibit at Steckel's Gallery. Antony Anderson
began his weekly column commenting on landscapes in general:

Love of pictured landscape is a matter-day develop-
ment... The present appreciation is undoubtedly due,
in great part, to the tremendous stress and strain of the
twentieth century life— to the need for relaxation out of
doors... We seek to treasure moments of our joy... and
these mementos we call landscape pictures. Small cause
for wonder that Southern California is the land of delight
to the landscape painter. Here nature is ever beautiful, ever
young. . . California is no longer anxiously parochial--it is suavely urbane. 55

Anderson was not impressed with what he called Redmond's tonal techniques:

His color, however, is seldom rich and suave--often, indeed, it is rather thin and dry. His bent is very much toward tonal pictures, so called, by which is meant, it would seem, the partial negation of color. Some of these pictures are very pleasing, though they are seldom alive or vibrant. . . . His chief faults as a painter are mainly due, I think, to an over-ripe, a too sophisticated technique. Mr. Redmond would paint better pictures if he were not so cock-sure of how his brush should be handled. . . .

Yet, for all that, they are very often remarkably good pictures. . . seldom displaying that emotional excitement that stirs the soul of the beholder. . . . But he must blaze his own path--another man's trail will only tend to lead him astray. . . .

I must add, that this artist's pictures show to peculiar disadvantage in the Steckel Gallery. Their general color scheme collides most distressingly with those of the walls. Their size demands much more space, if they are to be seen properly. 56

Rene T. DeQuel, art critic for Graphic magazine saw the same exhibit of Redmond's romantically titled paintings such as When Hearts Beat as One, Restful Song of the Deep,
When all is Dreamland, and Might Against Might with different eyes.

Perhaps this exhibit is one of the strongest that has yet been presented to the public by this artist, or by any one-man exhibit. ... In Mr. Redmond's work we find he is master of atmosphere and atmospheric perspective, having the most sensitive eye for the true rendering of each tone and its values; a fine appreciation of planes, and the rounding or modeling up of the different subjects contained in his picture. ...

Perhaps there is no painter of today who renders nature in all her many moods more correctly or more forcefully, yet with that tender, subtle feeling for its colors and tones, coupled with its harmonies of contrast, than Mr. Redmond.57

Redmond did not exhibit at the Streetel Gallery again. The slowing of the general economy and the far-reaching effects of the financial panic of 1907, on all artists, caused Redmond considerable concern as it must have caused his friend Piazzoni who was now married and traveling and studying in Europe. His concern was reflected in this letter:

Los Angeles, September 19, 1907
Dear Piazzoni,

Your letter was received. I am very sorry to have to say that it is utterly impossible for me to send money to you
at once. The other day I went to see the party who bought several of your etchings but they were not at home. I was told that they have gone away for summer and they would return soon.

Mr. Huntington took 6 paintings and he has not sent me a check yet. He had to go to New York last week, as it was important so I had to write to him for the money. I do not know how long before I will have it.

I have sold two pictures to one of my customers and I have not received any money. Mrs. Borden, who bought one, she has paid ½ cash I recently heard that she passed away in Chicago. I am afraid I will loose the balance or I will have to ask her husband for it.

Owing to the tightness of the money market, I have not been able to sell any of my latest oil paintings though several people have given me the assurance that they would purchase some of my pictures soon. I will have to give up the studio at the Pacific Electric Bldg. this month. The rent is $45 a month and it is rather stiff. I am now engaged with a dealer who is working for me.

I think it the best for you to stop at our house so I would be able to give the money to you here as soon as I collect it again.

We now have a large 8 room-house and we will be very glad to have you and your wife stop and stay with us as long as you can.

I will have to pay the expenses of doctors and nurse. My mother, who has been seriously ill with cerebral
meningitis, is slowly recovering, but at the best will not be out for several weeks. You see I am still in trouble.

Am very sorry that I am unable to help sending the money to you now. If you had not left France by Oct. 15th, I would have probably sent it to you later.

Be sure and stop at our house and see us. Give my best regards to your wife and yourself.

Your friend

Redmond

New address: 3315 Downey Ave., East Los Angeles

In November, there was considerable distress among local painters because so few artists were chosen for the important exhibit in Blanchard Hall. The successful ones chosen by Curator Everett C. Maxwell were: J. Bond Francisco, Joseph Greenbaum, Granville Redmond, Hanson Puthuff, Elmer Wachtel, and sculptor Alexander Sterling Calder. Redmond had five canvases on display: California Landscape, The Mowers, Ocean at Laguna, The Monarch, and In the Hushed Silence. Antony Anderson declared that more people came to this excellent exhibit than to any other in this gallery. 58

Early in April 1908, Redmond changed galleries and participated in a group show at Kanst Gallery, 642 South Spring Street. Two of his small paintings were immediately stolen from the walls. The press noted: "Art appreciation is certainly growing in our city. . . . The thief had pretty taste in art." 59 John F. Kanst owner, of Kanst Gallery, was a pioneer art dealer and art educator, who had settled
in the Los Angeles area before 1900. He believed in educating the public to buy art for their homes. Leetha Journey Proust, poet laureate of California, wrote, many years later, in a tribute to Kanst following his death: "He believed Southern California cried out for interpretation in line and color and this cry was sensed by such men as William Wendt, Hanson Puthuff, Gardiner Symons, Granville Redmond, and Guy Rose. For years the Kanst Gallery on South Hill Street was the art rendezvous for all Southern California." John Kanst was the recognized friend of the artists.

Redmond decided it was time for a change of scene. His instincts called him back to Parkfield, Monterey County, about one hundred and seventy-five miles north of Los Angeles, for a proposed six-months sketching stay. His family went with him.
PARKFIELD, 1908 - 1910

I also heard the voices of the trees . . . ; this whole world of flora lived as deaf-mutes whose signs I divined and whose passions I uncovered; I wanted to talk with them and to be able to tell myself; by this other language--painting--that I had put my finger on the secret of their majesty.

Theodore Rousseau, Barbizon Revisited

The trees around the countryside of Parkfield beckoned to Redmond as he felt the need to flee the urbanization of Los Angeles in April, 1908. He gave himself a six-month trial period to reawaken his sensibilities and to renew his artistic spirit. Many painters have recalled strong impulses to recreate scenes of their formative childhood years. The topography of Parkfield seemed seminal for Redmond. During many summers of his childhood and youth, he had climbed the trees and roamed the hills and valleys in the vicinity absorbing the stimulating atmosphere. Parkfield is a tiny community, (population 34, in 1880 probably unchanged since 1905), with outlying wheat and cattle ranches, nestled in the Cholame Valley, between low rolling hills studded with live oaks and digger-pine trees, twenty-five miles east of San Miguel, in the southeast corner of Monterey County. The name of the nearby historic community of Paso Robles, has signified "pass of the oaks" since the days of the padres, more than two hundred years ago.

The ranch of Redmond's uncle Ed was situated "out of town a way", about four miles, in the peaceful Little Cholame
Valley on the road to Coalinga. Redmond settled his family into a tiny house of their own in the opposite direction, but not far away, out on the Turkey Flat Road. Within six months, Redmond had thirty new canvases, all painted in the area, ready for exhibit at Kanst Gallery in Los Angeles, September 28 - October 10, 1908. His renewed vigor was evident in his brush work as one reviewer observed:

His massing of trees, and the strength and force with which he paints them, shows us that they have become part of his makeup; they are his friends and he understands them in all their moods, in all their varieties. But perhaps his special friends are the sturdy oaks, symbols of strength and power, which he so well portrays in his work. . . . It is never at the expense of the poetry of feeling, but full of romance which his moonlights clearly express showing this artist to be one endowed with the finer soul qualities so essential for true art.

A few months later, Rene de Quelin, Los Angeles art critic, and reviewer of the above, reported about a letter Redmond had written to him from Parkfield:

He is always aiming for the powerful and the beautiful. He quotes Rousseau, whom he admires greatly, and who says: "Let us make a man breathe, a tree really vegetate." . . . As he says he is working in the country under God's canopy
for a roof and amidst all the silent works of the one
Supreme Grand Master. He is a close student of all that
is grand and beautiful and is living the life which brings
him into intimate touch with that which he loves so much.³

Antony Anderson, critic for the Los Angeles Times,
also received a letter from Redmond:

I am happy to be out in God's country, where I can
watch the wonderful life of the elements, here where the
air is pure and the sun warm. I know it is sometimes
lonesome for one to be away from his fellow workers, but
in payment one has more nature, and if one can get used
to being alone, it is better. After all, a true artist
must live alone with his work. Unfortunately I am greatly
disappointed with this poor house; several of my paintings
got spoiled from a leaking roof when we had a heavy rain
for several days.⁴

Redmond lingered on in Parkfield, not wishing to revert
to urban civilization, and in May he again wrote to
de Quelin that he would remain where the quietness and
scenery especially appealed to him. De Quelin reported:

We expect to see shortly, the most interesting land-
scape work, with lively color and effect, since Mr. Redmond
tells us he is painting much sunshine and leaving the gray
and somber. For genuine and true interpretations of
of California, we have here no more poetic and forceful painter than Granville Redmond.  

In that summer of 1909, Piazzoni joined Redmond for a month of painting and sketching. Piazzoni wrote to his friend, the sculptor Ralph Stackpole in San Francisco:

Dear Stack,

I wish you could come down here, the country is great and one should stay at least one year to see the two or four seasons. It is only a little lonesome for lack of the people of the soil, the peasants, it is like a great beautiful park with nobody to enjoy it or to live in it and it makes a man feel selfish to take all this in. We eat and the water is bad but cool and this makes up for the alkali in it. The sun is hot and the moonlight nights are great. I will be here till toward July the last but would like to stay longer. Great trees here and beautiful sunsets. I think often of Rousseau, of his trees and the forest.

Your friend, Piazzoni

Piazzoni and Redmond took time out from their art work to pitch hay and bring in the harvest. Piazzoni declared, "the pictorial aspects of this valley to be vividly reminiscent of the little valleys of France and Italy." Most California painters who had studied in Paris at the end of the nineteenth century, including Redmond, were under the
influence of the French Barbizon painters who were so popular earlier in the mid-nineteenth century. Redmond especially admired Theodore Rousseau, at one time the most important landscape painter in France, and often quoted him. Barbizon, a small French village, about twenty-five miles southeast of Paris, was situated in the Fontainebleau forest. Redmond painted there many times with his art-school friend Piazzoni, perhaps sketching the same trees Rousseau had painted. The two young men stayed at Moret nearby.

The essence of Barbizon art was painting out of doors, en plein air, and receiving direct impressions of nature. "Barbizon art, based upon nature and the peasant, was an impassioned outcry against the onrushing urban industrial revolution." 8 This was seen as a "constant opposition to the city and modern life." 9

Plein-air painting and capturing momentary effects of nature changed painting for the future and was the heritage of the French Impressionists. In America, Impressionism developed slowly, especially in California. It blossomed in San Francisco at the Panama-Pacific International Exposition in 1915. Redmond is considered one of the first Impressionist, in southern California. California Impressionism was a distinct local form characterized by local terrain, atmospheric effects, color, a sense of place, and individual brush strokes. Redmond had been trained with a classical and strong Barbizon heritage. He seemed to have missed the influential forces of painting vast wilderness scenes of the Hudson River School in America. His was a more intimate
personal vision of individual trees, ponds, sheep grazing in the meadow mist of early morning or evening surrounded by absolute stillness.

During the summer of 1909, Redmond received word of the sale of his painting, Restful Song of the Deep, at the Alaska-Yukon-Pacific Exposition in Seattle, Washington, where it had recently won a silver medal. The governor of Washington, Marion Hay, was the purchaser. It was said the painting would hang in the capitol of the state in Olympia.

Here, in Parkfield, in this remote, isolated valley in southeastern Monterey County, one senses that nothing has changed in the past one hundred years. The quality of light is breath-taking among the great spreading oak trees and gray-green digger pines. Everywhere, in the summer, one can see the wheat-colored stubble of lush hay fields glistening in the rays of the late afternoon sun with mounds of recently harvested hay curving in and around low hills. In the quietness of the afternoon, occasional deer, ears peaked, leap out of the long shadows and bound across the meadow. The intense blue of the sky and the soft clear atmosphere make the shimmering yellow-green leaves from stands of popular trees glimmer in iridescence, and masses of rich reddish-brown low bushes flame in the afternoon sun. Nearer the coast, sand banks of the arroyos are covered with brilliant colors of the ice plant looking like a Persian carpet. It is a paradise for a painter. A place to gather impressions.

When Redmond opened his one-man exhibit of thirty
paintings in September at Kanst Gallery, the reviewer William Montgomerie commented on the marked difference in technique to be noticed in Redmond's pictures:

A year or so ago he painted on an extremely coarse canvas placing his pigments, the most part, in massive clumps, but in instances leaving the canvas quite bare. In the pictures from his easel this year, however, he seems to have adopted the pointilliste method originated by Monet and Pissarro, painting on a canvas of medium texture.

Altogether two score canvases are shown. Granville Redmond is evidently a true impressionist, for he paints things as he sees them in nature...and then interprets them in his own way...

The artist delights in atmosphere. It is by reason of these changes that we get many of the most delightful effects of light, color, and tone. Nature, by means of them plays the most varied visible music.

Impressionism has, undoubtedly, quickened our sense for the beauty with which the changes in the atmosphere clothe the world;...This, then, seems to be Redmond's main idea, and to my mind he has succeeded to such a high degree that his paintings should therefore be reckoned with by the best of the eastern artists. 10

The foremost French Impressionist painters Claude Monet, Pierre Auguste Renoir, Camille Pissaro, Mary Cassatt, and tonalist Edgar Degas, as well as Paul Gauguin and James Abbott McNeill
Whistler were all exhibiting in Paris when Redmond was studying there. He would have been aware of the new painting, Impressionism, although he did not mention it in his writings.

It had become a pattern of Redmond’s life to return again and again to Parkfield to recreate his joy in the silence and solitude of this wondrous valley; for him, it was a haven from the stresses of city life; it restored him to his essence. It was his sanctuary. It was here, with his love of this land, that he created some of his best paintings. To understand them, we must view them with the same love.

The six-month period was extended more than once. But in two years, Redmond would move on northward to San Mateo, and the Bay Area, not returning to Los Angeles for another nine years. However, he did continue to exhibit in the southland. He also began exhibiting in the San Francisco area. He was, indeed, a painter of northern, middle, and southern California. No further record has been found that Redmond visited or painted in Parkfield again.
SAN FRANCISCO BAY AREA, 1910 - 1917

If the past is a prelude to the future, the influence of California art will be as it has been, a challenge to human creativity in the world of tomorrow.

Carl Schaefer Dentzel, 1975

San Mateo, Menlo Park

In the spring of 1910, Redmond moved again northward to Menlo Park, twenty miles south of San Francisco. D'Estrella announced the move in his "The Itemizer" column:

Granville Redmond has been painting the oaks of Menlo Park for about six weeks, since he came up from Parkfield in Monterey County, where his wife and children are staying. A party visiting Parkfield on business happened to see Redmond's works. They admired them and bought some. They requested Redmond to come to Menlo Park and make landscape sketches. This he has done. Santa Clara Valley is noted for the picturesqueness of the surroundings where oaks abound.¹

A year later, d'Estrella reported that Redmond was still very busy:

He has received many orders for his brush and canvas. He has painted more than fifty landscape studies amidst the
famed oaks of Menlo Park for one resident. He has entered into contracts with two of the leading art dealers in San Francisco. He says Menlo Park is the right place to study and San Francisco the right place to trade.²

The person to whom d'Estrella refers as ordering the paintings was Dr. William T. Nichols, a wealthy optician from Glendale, a suburb of Los Angeles, who with his wife had over the years collected more than one hundred paintings of artists of the West. Julia Steelman Nichols was a well-known scientist and painter in her own right. Dr. and Mrs. Nichols housed their remarkable collection in a newly built, unique gallery-living room, thirty feet square at their home, 1103 Lomita Drive, Glendale.

Everett C. Maxwell, curator of the Manchard Art Gallery and art critic for The Graphic, wrote about his joy in this collection, in 1911, when he listed and described thirteen new paintings by Redmond:

Mrs. Nichols said they were great admirers of Redmond's style and their collection, at that time, numbered fifty-three canvases of his with four new ones commissioned. . . .

The Redmond group is a result of several years of careful selection, and represents the best efforts of this ever-popular painter, from days when the poppy fields of Southern California and the dreamy mists of the Southern coast delighted his soul to his most recent storm and cloud studies made at his new home near Menlo Park. These canvases
range in size from 18 x 12 inches, to gallery show pieces, 5 x 7 feet in dimension. 4

Maxwell, interested in both the northern and southern California art scene, continued to be fascinated with Redmond's northern work and eagerly went to see the ten newest examples which has been added to the Nichols collection the following year:

What a treat for an art lover! . . . I find much to marvel at in these new canvases. . . . The canvases that grew into completion when Mr. Redmond was a local worker were all fine things, but they lacked a quality that is now found in these new creations. Redmond's transition from a literalist to an idealist would be an interesting study. . . . He paints a solid foreground with enough suggested details to interest the eye and lead it to a middle distance of central strength. The distance is at all times strongly felt and the skies sing with light and air. In Mr. Redmond's early work a certain dry quality of the paint at times marred the what would otherwise have been a perfect rendering, but happily this fault has vanished with the years and he now applies his color in a free juicy manner. . . . They are of the kind that is calling the attention of the world to California art. 5

About six months later, Maxwell was prompted to write an illustrated article in the West Coast magazine about this
largest collection of Redmond's paintings in the world.

Alas, we of the southland may no longer claim Mr. Redmond as a resident painter. . . . For the past two years, Mr. Redmond has maintained a studio at Menlo Park and from this picturesque locality he has painted some of his most finished and withal some of his most beautiful canvases. . . .

Redmond's transition from a good painter to a great painter would be an interesting study. . . . His compositions are always of interest and he draws with a rhythmic line. His tone values are notably excellent and as a colorist he has few rivals in the field of western art. Many of his canvases are veritable poems of nature in her most beauteous moods.6

"His ramshackled studio on North Sichel Street was for many years the mecca of art lovers," remembered Maxwell still another year later, in 1913, as he nostalgically wrote of the six new paintings he had just seen in the Nichols collection:

Yet, I have never quite forgotten how well his moods reflected the dreamy, poetic lanquor that broods over the enchanted southland. . . . Mr. Redmond paints the northern landscape as he sees it and as it really appears, but he painted the southland as he felt it and understood it. Technically, his work has advanced perceptibly in the last year and his general treatment if more direct and telling. . . .
The color harmonies are remarkably restful and in instances still poetic, although the crisp atmosphere of the north tends to harden the outline and intensify the tone.\(^7\)

Maxwell considered the most noteworthy were two new paintings, **Rocky Point**, an early morning view of Carmel Bay, and **Cypress Point**, with its treatment of the sky in "tones of grayish-green seen through what appears to be a golden mist."\(^8\)

**Del Monte Hotel Gallery**

As an art critic, Maxwell felt he must "keep a weathered eye on the art galleries in San Francisco," which was still considered the art capitol of the West although that was changing as the artists in Los Angeles came under national scrutiny. By the time Maxwell arrived in the northern city in May 1913, the exhibition season was finished. However, along the way, he found "the best collection of paintings by native Californians to be in the spacious gallery at the Del Monte Hotel."\(^9\)

Monterey, Pacific Grove, and the Carmel area had a reputation as a bohemian art center. The enterprising manager, A. S. Shepherd, of the famed Del Monte Hotel resort near Monterey had established an art gallery "for the cultural enjoyment for the eastern socialite guests as well as to help the artists in the Bay area whose work had been demolished"\(^10\) in the 1906 earthquake and fire in San Francisco.
Redmond exhibited there later in the year and again in 1908, 1909, 1912.
The planning committee for the grand opening of the Del Monte Hotel Gallery in April 1907, included William Keith, Charles Rollo Peters, and Redmond's friend Gottardo Piazzoni.11 Piazzoni noted that Redmond participated as a juror in 1911.12 Maxwell on his visit north in 1913, stopped by the Del Monte Hotel and later reported:

Unquestionably, the best collection of paintings by native Californians and western painters in general to be found in the state is hung in the spacious gallery at the Del Monte Hotel. . . . At the present time about 175 canvases are hung, representing sixty of our leading painters of the west. . . .

Granville Redmond sends *Oaks at Twilight*, *Group of Oaks*, *Hills and Flowers*, *Sunlight and Shadow*, *Pond at Twilight*, and *Oaks in Sunlight*. These are all large canvases and are painted in the best Redmond manner.13

Many artists from Los Angeles and southern California were represented, and Maxwell acknowledged that William Wendt's canvas, *Speckled Hill*, was "unquestionably the best landscape shown in the present collection." Wendt, who had settled in Los Angeles in 1906, came to be considered the preeminent landscape painter of the decade of the 1920s in southern California.14

The evening of August 9, 1913, was a long-remembered
occasion for the "one thousand members of the Bohemian Club" who witnessed their spectacular outdoor production of The Fall of Ug, a Masque of Fear at the club's annual Bohemian Grove Hi-Jinks, held in a natural amphitheatre surrounded by giant redwoods at the Club's encampment on the Russian River north of San Francisco. 15

In the play, Ug, the God of Fear, a mammoth fabricated statue, collapsed at the appropriate final moment, during a thunder and lightening storm, when the strength of the young prince's faith shines through and thus opens the path to heaven. Douglas Tilden, a member, designed the colossal figure, and Redmond, also a member, assisted in the artistic execution of the design. He also acted as one of the Gods of Fear in the chorus.

Rufus Steele, author of the drama, in Love with the natural redwood setting, commented in his foreword to the play: "Our lace-hung, purple-coated trees... have gazed on immemorial exorcisms meant to set men's spirits free. 16 Steele's poetic feelings were carried forth in a letter of appreciation to Redmond:

August 22, 1913
1400 Jones Street
San Francisco, Ca.

My dear Granville Redmond:

Into that memory picture of my Jinks, which is rapidly and eneefaceably forming in my mind, there go various splashes of warm color, and one of these bright bits is Redmond. Your art and your artlessness, your bubbling spirits never failed to help in the day's work around the
stage. You proved how a man who never says anything to anybody can have everybody saying pleasant things about him. You went up to help on the stage, but you became a positive factor in the whole life of the camp.

For all the thought you gave to the general problem and for the assistance you gave in countless ways, I shall never cease to thank you. I wish the audience might have known more of the real and long continued labor pains that actually produced the hideous "God of Fear." What the audience did know was that old Ug. produced a very positive effect. I wish you and Tilden might have heard the things that were said by everyone who saw—yes, you two might have heard the things that are still being said in the Club. You would find no mean measure of regard in the wholehearted expressions of appreciation.

It has been a joy and pleasure to get acquainted with you and to win. Let me hope some measure of your friendship. That was one of the rewards for my own contribution—I shall not cease to cherish that affection. I learned to bear those two fine Bohemians—who, as Field so beautifully said at the formal dinner "Speak not with the tongues of men, but with the hands of Art."

Sincerely yours,

Rufus Steele.
had been made of the production. Music composer Herman Perlet conducted his own music with the sixty odd member orchestra. Gabriel Moulin's stereopticon views were beautiful and "unlike the motion films, were never dimned or obscured by fog."

The Bohemian Club was founded in 1872 as a private men's club for "the purpose of promotion of good fellowship among persons concerned with the arts." Redmond was elected as an artist member in January 1912. He valued his membership for the camaraderie he found. Piazzoni, also a member, "acted as official interpreter around the encampment, cracking jokes in seven languages, became just as eloquent with his fingers" when Redmond was around and needed an interpreter. This distinguished group held annual exhibitions of their members' art work in the clubrooms in San Francisco.

Redmond exhibited in the members' Annual Fall Exhibitions for five years. In 1913, he displayed Fog Lifting on the Marsh, price $300; Clearing Up, $300; Solitude, $300; Moonrise, $400; and A Cloudy Day, $600. Many thought the last was the best in the exhibit as far as landscape was concerned. Michael Williams of the San Francisco Chronicle, November 13, 1913, reported the participating artists alphabetically including, G. Cadenasso, Gordon Coutts, M. Earl Cummings, Maynard Dixon, H. S. Fonda, Percy Gray, Amedee Joullin, C. Chapel Judson, Eugen Neuhaus, R. L. Partington, Haig Patigian, Charles Rollo Peters, Bruce Porter, Granville Redmond, C. D. Robinson, Will Sparks, Douglas Tilden, Frank Van Sloan, and Theodore Wores. Williams, the reporter concluded: "Where is Arthur Mathews, Zavier Martinez, and Francis McComas? Can it be the obvious symbolism embodied.
in the sketch by Douglas Tilden which faces the entrance to the gallery showing Merit and Mediocrity sitting together on a bench with their less endowed brethren, I wonder?

Redmond and Tilden cherished a memorable visit to fellow member, Jack London's ranch, in the Valley of the Moon, in Sonoma County, just a few days before London's untimely death in 1916. Photographs were taken of the visit.¹⁹

For reasons unknown, Redmond terminated his membership in the Bohemian Club at the end of 1916.


Although Redmond moved to San Francisco and began exhibiting in San Francisco galleries in 1910 (more on this later), he continued to exhibit in the southland for several more years. In addition to his numerous works shown in the Nichols Collection, Redmond was one of the thirty-four artists represented in the Twelfth Annual Exhibition at Blanchard Gallery in Los Angeles in April 1911. Maxwell remarked in his art column that "his tonal studies were subtle in treatment and full of fine brush work and excellent technical qualities."²⁰ Redmond also exhibited four paintings in William Swift Daniel's short-lived gallery in the Copp Building in August 1913.²¹ Shortly thereafter, Daniel became manager of the new Hotel Alexandria
Galleries—the first of its kind to be installed in a local hotel. Redmond displayed three large canvases.\textsuperscript{22}

The realization of an art museum in Los Angeles, long a dream of art-oriented groups, the Fine Arts League, and other interested groups, was finally achieved after more than twenty years of community effort, when the Museum of History, Science and Art opened in Exposition Park November 6, 1913. It was a gala occasion. The city was also celebrating the opening of the Owens River aqueduct which brought much-needed outside water to the Los Angeles area.

Maxwell became curator of the Fine Arts Gallery of the newly formed museum. . . . He knew the southern California art scene well and had been able to follow the work of several artists since his arrival to the area in 1906. Maxwell noted a change in Redmond's style, from what he termed a "literalist to an idealist."

The opening exhibition, "marking an epoch in the art development of Southern California," consisted of one hundred and eighteen paintings by contemporary American artists included among others, George Bellows, Childe Hassam, Thomas Moran, E. W. Redfield, Arthur Naukhtel, and Granville Redmond. According to the catalogue, Redmond exhibited # 94, \textit{Early Morning, San Mateo}. The daily crowd attendance at 1,000 and 3,000 on Sundays, attested to the extraordinary success of the Fine Arts Gallery.\textsuperscript{26} Several successive catalogues, issued during the next two years, indicate that Redmond continued to exhibit in the main gallery with the "Works of American and European Artists."
Maxwell declared when the museum opened:

The spotlight is now on Los Angeles. . . . The gallery is a public institution backed by millions of the county's hard cash. Its one aim is to educate. . . . Art is not for the classes, it is for the masses. 27

For the first time in the history of local art endeavor, Los Angeles is for the moment one of the great art centers of the world and the Gallery of Fine Arts, Museum of History, Science, and Art is demonstrating the real worth as an educational force in the community. 28

Redmond was honored to be selected as the first distinguished artist for a series of one-man shows to be held consecutively in the gallery. Redmond's exhibit opened November 8, 1914 with ten paintings. 29 A reviewer wrote: "The Redmond landscapes were thoroughly representative of this artist's talent, showing no great variety in subject but technically brilliant. . . . Especially beautiful, full of silvery light, was Moonlight after Rain."

San Francisco Galleries

Redmond received many commissions while he was painting in the San Mateo--Menlo Park area. More than fifty went to his benefactors Dr. and Mrs. William T. Nichols. D'Estrella reported that Redmond had also; "entered into contracts with two of the leading art dealers in San Francisco."
He says Menlo Park is the right place to study and San Francisco the right place to trade."\textsuperscript{31}

In September 1910, Redmond exhibited fifteen new paintings in Rabjohn and Morcom Galleries in San Francisco.\textsuperscript{32} The following year, in December 1911, he exhibited twenty-six more in the Helgesen Galleries, 345 Sutter Street; art critic Katherine Clark Proser called attention to his individuality and strength when she announced:

\textbf{The long heralded Redmond exhibition has come. ...}

He lays on his pigment with keen technical knowledge ... the gems are the marines. Redmond is shown in a new light ... the sea studies beauty is irrefutable (lilac tone) and stamps its author as one of the foremost American painters. ... A group of tiny landscape sketches which are jewel like in their brilliancy.\textsuperscript{33}

When Redmond met Governor of California Hiram Johnson by chance, attention was called to the fact that they looked alike. Redmond was amused, and when Carrie, his wife, gave birth to their second son in October 1912, they decided to name the baby Hiram for the governor.\textsuperscript{34} Perhaps because of the birth of the baby (Redmond was a strong family man), the following year, 1912, was a quiet year for him for exhibits.

The \textit{San Francisco Chronicle} reported: "California art and artists were being represented in Portland, Oregon in an exhibit to show the beauties of this state and the attainments of the local artists. This is the first time such an
effort has been made and is meeting with success."\textsuperscript{35} Redmond was one of the contributors.

The next three years were busy for Redmond. In April 1913, he exhibited sixteen paintings at Helgesen Galleries, all painted near Tiburon on the Bay just north of San Francisco.\textsuperscript{36} Redmond enjoyed extended visits with his old friend William Tilley, also deaf, who had a large estate covered with oak trees overlooking the East Bay near the Coaling Station on the Tiburon peninsula. Redmond continued to exhibit almost continuously at the Helgesen and Rabjohn and Morcom galleries for the next few years. In addition to the previously noted exhibits in Los Angeles, Del Monte Hotel, and at the Bohemian Club, the year ended with his participating in an exhibit in the club rooms of the women's social group The Sorosis Club at 596 Sutter Street, October 20 - November 3.

Piazzoni spearheaded and managed the exhibition at the Sorosis Club. Redmond helped with the hanging of the paintings. Piazzoni's motive was to show the leading artists of northern California as an organized body. Anna Cora Mancehll, art critic for the \textit{San Francisco Chronicle} wrote in one of her first by-line articles that this organized body would, "in some measure, correspond to a similar body in Los Angeles, known as Southern California Artists' Association and will encourage a tendency to unify aims and interests."\textsuperscript{37} Each artist was to display two works. The catalogue included, among others, the names of Anne Bremner, Alice B. Chittenden, Rinaldo Cuneo, Maurice Del Mue, Maynard Dixon, E. Carlton Fortune, Armin Hansen, Clarence Hinkle, Clark Hobart,
Eugene Neuhaus, Gottardo Piazzoni, Joseph Raphael, and Granville Redmond and sculptors Arthur Putnam and Ralph Stackpole. Theodore Wores was not included, and an angry accusation against Piazzoni appeared in the local newspapers. Winchell was particularly interested that one of the new exhibitors Richard Cuneo had "recently returned from Europe, where he has been giving great attention to the impressionistic, after the school of Monet."\(^38\) A week later Winchell added: "The type of impressionism is still extravagant in portrayal, showing overenthusiasm for the doctrine."\(^39\) The flood of American impressionistic paintings to be seen for the first time in San Francisco, scarcely two years later, at the Panama-Pacific International Exposition would forever change the ideas of the painters, the art critics, and the public. They would never see paintings again in the same way.

The Panama-Pacific International Exposition
1915

A new artistic awakening, rising almost to frenzy, had its beginnings in the San Francisco Bay Area following President Howard Taft's ground-breaking ceremony for the Panama-Pacific International Exposition on Saturday, October 14, 1911.\(^40\) San Franciscans turned out en masse for the parade and festivities on that beautiful clear-crisp day. Artists began to prepare for the celebration designed to honor the opening of the Panama Canal scheduled for 1915. The Palace of Fine Arts building, designed by Bernard
Maybeck, would be the most splendid of the exposition. It would house the major art event in the art world of the West.

The galleries were designed to receive works of foreign masters as well as contemporary American, including California painters. The idea was to concentrate on showing the development of painting in America. American Impressionist paintings dominated the scene of 7,000 pictures. California Impressionist paintings were seen in large numbers for the first time. Twelve American artists chosen to have individual exhibits at the Exposition were: William Keith, James McNeill Whistler, John S. Sargent, Winslow Homer, John Twatchman, E. W. Redfield, Frank Duveneck, Edmund C. Tarbell, Childe Hassam, John W. Alexander, Joseph Pennell, and William Chase. Several California artists won medals. Of Redmond, a reviewer wrote: "Mr. Redmond was unable to make a special canvas for the Panama-Pacific International Exposition at San Francisco in 1915, therefore did not intend to exhibit at all. However, Art Director Trask would not stand for it, and a couple of canvases were dug up. His work was put among those of master artists." 41 The official Catalogue DeLuxe, Department of Fine Arts, listed two paintings by Redmond: Lifting Fog and Solitude," and provided a short biography.

During this time, Redmond kept a continuous flow of paintings in his two favorite galleries in San Francisco. The general demand for scenery of the entire state of California brought the works of many southern California artists into the San Francisco galleries. Visitors from many parts of
the world wanted mementos of their spectacular trip.

Winchell, when she began her by-line art column in the *San Francisco Chronicle* titled it "Art Notes," then "Art and Artists," and finally "Artists and Their Work." She was fascinated with the ambiance of the times when she wrote: "Local inspiration is at the boiling point. Never has there been such effort, ambition, and even anxiety manifested by our resident art colony as now toward production of pictures... That the exposition has done much to arouse native pride there can be little doubt." 42 Another time she commented that "art talks have received such impetus during the past twelve months that they rise up on every side." 43

Modern art received little recognition at the fair. Some thought the Futurists' gallery was a chamber of horrors. In 1914, Winchell in her article "Specimens of New Art at Hand," commented on the original nude *Staircase* by Marcel Duchamp seen at 550 Sutter Street: "The staircase picture is indeed wonderfully and idiotically funny when it is remembered that anyone could take it seriously. All the puzzle pictures of our childhood seem simple beside it." 44

Since most artists were not independently wealthy, it was a gruelling necessity to earn a living. Traditionally, San Francisco was the best place to sell paintings on the Pacific Coast. Maxwell had declared: "After ten years experience in art gallery work, I have come to the conclusion that the only way to encourage art is to buy the artist's pictures." However, following William Keith's death in 1911, the sale of landscape painting declined. Keith had dominated the art news in northern California for many years and had
been highly successful at selling his paintings. The _Wasp_ had reported: "Art business is not very brisk in San Francisco, landscape painting has been considerably overdone. . . . Everybody rushed into landscape painting, hoping to rival the artistic fame and financial success of the great William Keith." Keith's paintings, in 1913, were still high in the auction rooms in San Francisco at $12,000, but Thomas Hill's painting was lowered from $10,000 to $1,000.

Local art sales accelerated greatly with the interest in art for the Exposition. Art galleries redecorated; study groups and lectures proliferated. Local artists concentrated on painting smaller paintings, "thumb-box sketches," first impressions, direct and spontaneous oil sketches of local color of the state. Something for the visitor to discover, love, and cherish as a memento of his glories holiday to the West. An art boom ensued if only for a brief period: "San Francisco is absolutely loyal to her painters and to prove it she buys their work. When a one-man show is held the pictures are sold."  

A photograph of Redmond's _Late Afternoon_ was used in the _Survey Report_ of the Panama-Pacific International Exposition illustrating a typical California landscape. John E. D. Trask wrote: "The work of Granville Redmond cannot be overlooked. . . . Whose two tender landscapes here shown make up in sympathetic handling for what they may perhaps lack in strength." Maxwell summed up his reactions to the art in the exposition in his survey essay, "The Structure of Western Art," _Art in California_, 1916.
He noted the differences between landscape painting in the northern and southern part of the state:

It lies well within that realm of the inner mind known as feeling. The whole mental and temperamental outlook undergoes a radical change, as one journeys northward from San Diego to San Francisco. The northern color is cooler, purer and hence thinner. . . . There exists a certain classic charm that is lacking in the south. . . . More imagination and less devotion to nature characterize the work of the northern painters. . . . The modern painter of the West today is a strange combination of Eastern and European training, mixed with a local viewpoint and a determination to be individual.49

The popularity of the painting exhibition at the fair led to a smaller post-exposition exhibition, which continued in the magnificent Palace of Fine Arts for six months. In April 1916, the San Francisco Art Association sponsored an artist's ball to raise money to keep the gallery open for another year. Funds were easily raised. Thus Redmond, along with many others, exhibited in the Palace for almost two years. Attitudes had broadened and relaxed; more modern paintings were included in the post-exposition displays. Redmond began painting in a freer, simpler, more modern manner himself. His juicy brush (and palette knife) strokes conveyed more emotion than reality. His colors became lighter, but soon his natural impulses manifest
themselves again in small even brush strokes and images of reality.

Redmond was indeed a painter of both northern and southern California. He studied originally in the north, then gained classical training in France as well as exposure to plein-air painting in the forests of Fontainbleau and the coasts of Brittany gathering impressions from nature; settled in the Los Angeles area for ten years; painted his way north for another nine years; and finally returned to Los Angeles for the last eighteen years of his life. He painted in his own individual manner stressing the moments of silence and solitude, as nature revealed her secrets to him.

Belvedere, Marin County, 1916.

In the summer of 1916, Redmond moved his family to a charming brown-shingled cottage on the bay at Beach Road, Belvedere. His old friend Gottardo Piazzoni lived only a few doors away. Redmond was happy to be near this dear old friend who spoke his language. D'Estrella informed his "The Itemizer" readers: "Their places enjoy a commanding view of the surrounding country, with the bay of San Francisco on one side and with Mt. Tamalpais on the other--to sit there is to be soothed and refreshed in spirit... There is a charm to beguile -- for sea, earth, and sky here combine to delight artists." For Redmond, painting Mount Tamalpais became almost a ritual act of worship.
The San Francisco Art Association's Annual Juried Exhibit held in conjunction with the California School of Fine Arts in November at the Palace of Fine Arts drew large crowds. Redmond exhibited two paintings. The San Francisco Examiner declared this to be a Renaissance of San Francisco's keen interest, prior to 1906, in the artistic productions of its own artists. Redmond's Rising Moon was referred to as a "pale and ghostly scene of Tiburon that grows more and more attractive as one studies it."
The Redmond and Piazzoni children romped on the beach, paddled their rowboats in the bay, and enjoyed playing together. For a special treat their parents would take them around the end of the peninsula, to the east side, to visit the grand Tilley estate near the Coaling Station. The children were awed with the iron gate which swung open from massive stone gate-guards disclosing a fairyland place of giant spreading oak trees leading down to a private beach. A gala picnic usually followed the day's sketching and painting. Occasionally Mr. Tilley would pile them all in his open Franklin touring car and away they would go on an exhilarating wild motor ride over the hills and winding narrow roads to Stinson Beach. 51

Redmond had previously planned to have a one-man exhibit of all new paintings in 1916, but he ended by displaying only a few in three different galleries: Kellogg, Rabjohn & Morcom, and the new Schussler gallery. Art critic Anna Cora Winchell stated that Redmond had been "rather retiring as to exhibits for the past several months. His type of work has been characterized largely by atmospheric effects at dusk or semi-brilliant moonlights, with occasionally a landscape showing the rolling hills of California, often overspread with poppies." 52

The following January, many California artists exhibited in the Oakland Art Gallery in the Municipal Auditorium near beautiful Lake Merritt in Oakland. The San Francisco Examiner reported:
Many Oakland scenes are hung on the walls by such artists as Armin Hansen, Betty de Jong, Gottardo Piazzoni, Granville Redmond, Rinaldo Cuneo, and Phillips Lewis. Hansen has 28 canvases in his exhibition. . . One room in the gallery is given over to a collection of pictures from the annual exhibition of the San Francisco Art Association. It includes works from many of the best known artists of California.53

A pall was growing over the nation, and on April 6, 1917, on the front page of the San Francisco Chronicle, the three inch headline—WAR PROCLAIMED BY WILSON—changed dramatically the lives of many. In a few months, two thousand artists were withdrawn from fighting units to work in the Western division of camouflagers to "make scenery to deceive the eye." The Red Cross Magazine sent out a plea of inspiration to American artists not to close their studios but to "paint pictures inspired by the World War—to go on busading to save democracy for the World."54

But galleries did close and prospective buyers did not buy as many paintings. Redmond continued to display pictures in the San Francisco galleries. In December 1917, Winchell commented on new paintings in the Courvoisier Gallery: "Two new canvases by Granville Redmond show a complete change of treatment from his former work."55 She does not describe just what the change might be, but Redmond painted some almost abstract paintings around this time.

Up to this point, as far as is known, Redmond earned his living and supported his family entirely from the sale
of his paintings—no small task for an artist to accomplish. As the prospect for selling paintings diminished, while the needs of his growing family increased, Redmond's thoughts turned to the lure of the movies and his old love of pantomime. It was reported that he had acted in bit parts in two movies made in the San Francisco Bay area. In 1915, he did some pantomime scenes with Richard Hotalling in *In an Art Studio*, and in 1916, he played with Eric Francis in *The Vigilant* for $75.00 per week. He wrote to his friend Tilden, "I am glad to take a good job. Thank the Lord." These movies were shown, at least, in the Bohemian Club.\(^{56}\)

It is not widely known that the San Francisco Bay area was a beehive of activity in the early days of movie making. The California Motion Picture Corporation had a major studio in Marin County between 1913 and 1918. And the Essanay Film Manufacturing Company settled in Niles, California in 1912. It was there that Charlie Chaplin got his start making *The Tramp*.\(^{57}\) Other details of Redmond's involvement in this pioneer film making are unknown. Redmond had always been clever in the art of mimicry. He finally decided to try his luck at acting in Hollywood. His old friend Piazzoni accompanied him to the Los Angeles area as an interpreter.
LOS ANGELES AGAIN, 1917 - 1935

I still hope to achieve more every day according to my capacity, tho' often my ambition has set me afire to show the world what one can do inspite of handicaps.

Granville Redmond, c. 1929

Various accounts of how Redmond met Charlie Chaplin have been reported—some more romantic than others. The most probable is from art critic Antony Anderson who recalled some five years after the event that he had run into Redmond and Piazzoni in the Gallery in Exposition Park one day just after the two friends had come down to Los Angeles from San Francisco. Shortly thereafter Redmond had come to him and

...calmly announced that he wanted to get into motion pictures, war conditions had made landscape painting fairly unprofitable, and Redmond had an incurable disease known as "instinct for survival." Like the rest of us, he wanted to keep right on eating three meals a day.

His ambition sounded reasonable enough, for Redmond is past master of pantomime. In his student days he used to delight all Paris with the stories he told with his hands, his shoulders and his vivid play of facial expressions, and I remember how delightfully he used to entertain us in this way when he had his studio. . . .

So I gave him a few letters . . . and he ended up with Charlie Chaplin. You have seen him in "A Dog's Life" and "The Kid." But big-hearted Charles did not only give him
parts in his comedies, he gave him a studio in which to
paint. . . . I don't decry him as an actor, but I rejoice
that he has taken up his brush again. His acting talent,
indeed, is now kept very much in the back-ground. 2

Anderson who had just visited Redmond's studio went
on to describe it as a unique studio within a studio in
the property room building of Chaplin's English Village
Studio complex. Anderson takes us "into a place of cheer-
fulness and beauty"—the studio of Granville Redmond:

Pictures of sunlight and moonlight on the walls, on
the floor, and on the easel in the center of the room.
All are California paintings, for two seasons ago (1920),
Redmond spent the whole summer on Catalina Island painting
all around it and last year (1921) he was at Laguna Beach
for some time. We have pictures of the sea, of the moun-
tains, of the springtime poppy fields. Redmond does not
think much of these poppy fields, though he paints them
well, and his son Jean, who is his business manager, sells
them even better. . . .

Here, then in Charlie Chaplin's English Village Studio,
our friend Granville has found a haven for rest and work,
a safe retreat from the turmoil that beats around him.
From this studio . . . he may sally forth at his pleasure
when the spirit calls him to the woods and the hills, when
Antaeus-like, he realizes the need for planting his heel
on the soil for inspiration and strength in his daily
battle with the brushes.
Son Jean is planning an exhibition of about fifty canvases to be held in various large cities of the East.\(^3\) (No record of this exhibit has been found as yet).

Alice Terry, noted deaf writer and first woman president of the California Association of the Deaf, wrote that as far as she knew, "Redmond was the first deaf man to get into the movies."\(^4\) She also describes the picturesque quality of Sunset Boulevard—one of the most famous thoroughfares in the world—where Chaplin's million-dollar studio covered a whole block at Sunset and La Brea boulevards:

On either side of this broad avenue, extending east and west for miles, are located a dozen of the largest film studios. Sunset Boulevard is famous also for its citrus groves, its great old pepper trees, its beautiful homes, and one of the finest High Schools in the state... The air is pregnant with the perfume of orange blossoms and grapefruit blossoms.\(^5\)

It has been a tradition among the deaf that Charles Chaplin learned much pantomime, and natural sign language from Redmond. This undoubtedly was true, although Chaplin, in his later *Charles Chaplin: My Autobiography* never referred to Redmond.\(^6\) Deaf people were quick to notice Chaplin's use of natural signs, and they were amused to see him use the readily understood signs for "baby" and "children" in the movie *A Dog's Life*. Redmond played the role of the husky keeper of the Green Lantern dance hall,
who ordered Chaplin and his dog off the premises. Deaf people had no problems understanding silent movies where action and emotion were told by gesture and pantomime.

From all accounts, Redmond and Chaplin developed a warm close friendship, based on mutual respect for each of their separate methods of silent communication:

Chaplin, silently and dramatically, by his ingenious trivalities, creating mirth and sunshine for millions of tired people; and Redmond, silently and none the less effectively, brightening the lives of all by his radiant appealing pictures on canvas. When Chaplin wants to rest he goes where he is sure that he will get it--away from the fuss and babble of human tongues--directly to the quarters of his peaceful deaf-mute friend. There he will sit for hours, watching the artist, enjoying the silence; ... and wondering always at the artist's power to paint joyousness and happiness into his pictures. ... "Redmond paints solitude, and yet by some strange paradox the solitude is never loneliness," says Chaplin.

Redmond's friend A. V. Ballin, also a deaf artist and actor, wrote in another article about Redmond's friendship with Chaplin that

Chaplin mused, 'something puzzles me about Redmond's pictures. There's such a wonderful joyousness about them all. Look at the gladness in that sky, the riot of color
in those flowers. Sometimes I think that the silence in which he lives has developed in him some sense, some great capacity for happiness in which we others are lacking.

... 'I could look at it for hours,' said Chaplin (of the painting Low Tide which Redmond had just completed for Chaplin's private collection), 'it means so many things.' ... Chaplin did not talk of 'high-lights' or 'values,' but went straight to the soul of the picture.

'That sky, for instance,' he [Chaplin] said, 'it's so brilliant, so alive, that stretch of marshland so inert—it makes you think of those hours before dawn when human vitality is at its lowest ebb. And yet you have the feeling that somewhere beyond there's the sea, and that when the tide rises, that bit of beach will awake refreshed for another day.' 10

Winfred Runde, editor of the California News, and an old schoolmate of Redmond's visited him in his Hollywood studio in the early spring of 1924. Runde thoroughly enjoyed the experience—especially seeing Chaplin's famous shoes. However, when he returned to his duties in Berkeley, he had this to say of postwar conditions:

As for art, all have suffered who wield the brush or the chisel. Deafness, we further agree has nothing to do with it. Redmond, though deaf, paints California meadows and California skies as no one else does. His is a native talent, rare and exquisite in the delicateness of touch.
Yet his creations are without value now. So he is in the movies with Chaplin. Fancy the idea. What a horrible contrast. But a man of family must live and to live means dollars which Redmond like others must gather. 11

About the same time, d'Estrella reported in "The Itemizer" of a letter he had received from Redmond:

I have never worked for Billy West (probably Gilbert M. Anderson, also known as Broncho Billy of early Western movie fame), or others. I have always been with Charlie Chaplin since I entered the movies. Have played with him several times during the year, but he has often had the whole story changed owing to his dissatisfaction. . . . We have been idle for many weeks. It is very kind of him to permit me to use his studio for painting while idle. Am always interested in Chaplin and his wonderful work and am enjoying the daily experience. Also am happy, because he is able both to make himself understood and to understand me. He is an artist. Douglas Fairbanks is also a splendid talker in gestures. 12

Redmond played bitparts in The Three Musketeers (1921) with Douglas Fairbanks. Mary Pickford and Douglas Fairbanks bought several of Redmond's paintings.
Laguna Beach

Actually not more than two days a week were spent in motion-picture making. Redmond found considerable time for sketching and painting in one of his old favorite nearby spots—Laguna Beach. Redmond is known to have painted there as early as 1903 and more or less regularly since then. "To reach Laguna Beach in 1907, the traveler first had to take a train forty miles south of Los Angeles and then switch to a stagecoach that carried him through the winding Laguna Canyon to the hotel on the coast." It was an ideal spot. Painter Anna Hills described the coast as a place where artists found "miles of rugged coast line, with cove after cove and headland after headland, golden cliffs, and dark brown, deep blue and purple ocean and clear emerald pools, lazy sea and pounding surf and above all a sky of clearest azure or perchance tinted with iridescent mists. . . . Dry hillsides with their subtle yellows, grays and lavenders."

Living in the village was pleasant and inexpensive. Artist Edgar A. Payne is credited with organizing a local art gallery in the summer of 1918, where all artists who had ever painted in the area could exhibit. Villagers and transient artists alike pitched in, and soon the old town hall was restored complete with fresh paint and electric lights. The first exhibition opened July 27, 1918, with nearly a hundred pictures on the walls in both oil and watercolor. Twenty-five contributing artists were listed;
twelve of whom were women. It was a gala occasion--more then three hundred people came to the daytime and evening festivities. The two thousand names recorded in the guest book during the first three weeks represented almost every state in the United States lending national acclaim to the Laguna Beach Art Association which had quickly developed. Redmond was a charter member. The object of the association was "to maintain a permanent gallery, to advance knowledge of and interest in art and to create a spirit of cooperation and fellowship between the artists and the public."\textsuperscript{16} The exhibits, juried and changed monthly, were a great success from the start and became the center of the artistic community.

The fine Laguna Beach Art Museum of today is an outgrowth of the aesthetic traditions set down by the original Laguna Beach Art Association. Redmond was inspired to paint many daytime and moonlight seascapes at the seashore. Nearby canyons and springtime wildflowers claimed his interest also.

Catalina Island

Nearby Catalina Island held a special fascination for Redmond. "If you can't afford to go to Italy and visit famous sea resorts, you should go to Santa Catalina. In all the world no trip like this,"\textsuperscript{17} wrote Redmond to a friend. Redmond painted on Catalina Island as early as 1901\textsuperscript{18} and many summers thereafter. He loved the steamer trip to the island and the excellent fishing as well as his beloved sketching and painting forays.
During the prolonged idle period at the movie studio in 1920, during Chaplin's extended European trip, Redmond moved to the island and lived there for six or seven months in the spring and summer. He concurred with the local newspaper which made much of the local scenic beauty that it was, indeed, "almost indescribable with its high precipitous mountains and deep canyons." The sixty miles of circumference offered quiet coves, mysterious caves, sheer cliffs, seals sunning on rocks, and low rippling waves. The climate was mild and invigorating. Historical accounts of the island state that Avalon (the only town on the island) is a Celtic name meaning Island of Apples and that apples were the symbol of enjoyment. In Celtic mythology, Avalon is a terrestrial paradise in an isle in the far Western seas. 19 Redmond certainly found it so.

From early dawn to evening, Redmond was out sketching and painting studying the peculiar effects of light at different hours of the day. On Sundays he was seen going around the island on the steamer Cabrillo with his brushes and canvases. 20

In his studies of his cliffs and the breaking surf on the lee side of Catalina, he portrays a virility and truth of execution which give a sense of grandeur . . . . In his skies a modified use of the methods employed by the French pointillists gives a curious vibrant quality. In both water and sky he uses unmixed pigments ranging from deepening shades of umber green to radiant China blue. 21
D'Estrella recorded the highlights of the summer
taken from a letter from Redmond:

Jottings from Redmond's letter: It makes me very
happy to sketch out-of-doors—so much better than inside.
The cliffs, caves, rocks and water are great—beautiful
color in water—deep blue as bluing and some pure greenish.
Cliffs and rocks are unusual, too—yellow, orange, red,
purple, gray, depending on sun effects. Also haziness
and atmosphere are wonderful in all nature and everywhere
... As you know, I am a great observer. I often watch
the stir of the fishermen and tourists early in the morning
and late in the evening.22

Two years later, in 1922, Redmond again made a pro-
longed stay on the island. The local newspaper commented
that he had been a regular visitor for several years, but
that this year he did some special paintings:

A rich colorful painting of Seal Rocks, a brilliant
interpretation of Moonstone Beach and a few others of note
Abalone Point, Little Harbor, The Isthmus, Golden Dawn,
Early Moonrise, Morning Light, Autumn Evening, Sunset,
White Clouds, Evening, Late Afternoon, The White Sail,
and Solitude."... When Redmond paints the misty gray
of the ocean and the colorful and brilliant sunsets over
the Pacific, nature is reproduced in its many varying
moods... his pictures talk for him.23
Redmond kept himself busy sketching locally in the spring and summer and working some of his better sketches into larger oil paintings in the winter months in his Hollywood studio. With his son Jean as his business manager, many of his paintings were sold.

Illness

In 1925, Redmond fell on wet pavement fracturing his right arm. At the same time, his left hand, which was his painting hand, developed a severe numbness incapacitating him almost completely for several months. Nevertheless, he recovered sufficiently to play a part in Raymond Griffith's murder-mystery comedy You'd Be Surprised. In this satire on jurisprudence, Redmond acted the part of "the deaf butler who claims to have been an eye-witness of the dastardly deed. He acts his story for the jury. He orders the lights off, when they go on again, he is stretched out on the floor with a knife in his back. The second murder!"

Faltering general health caused Redmond considerable concern, and he soon became seriously ill. In fact, he later stated he was ill for three years until an undisclosed operation remedied the cause. But by March 1929, The California News reported:

He has completely recovered from his long illness and is back at his studio at the Charlie Chaplin studios in Hollywood. While in the hospital, the famous comedian visited Redmond frequently and saw that he received the
best service. Chaplin is fond of Redmond because no oral conversation is possible between them. Instead they talk in signs which is soothing to Chaplin who tries to avoid people who talk too much which gets on his nerves. Redmond has grown a beard and he no longer resembles the artist Redmond many of us know.  

Feeling full of vigor and renewed spiritual energy, Redmond wrote to his old friend Piazzoni:

July 21, 1929

Dear Piazzoni,

Please pardon me a thousand times for not thanking you for the clippings which you mailed so long ago. . .

You will remember that last year I intended to go out sketching with you. At that time however, my health was not up to par, so Charlie Chaplin's cameraman had taken me to his cabin up at the mountains and there I stayed for over three months which has done me much good. . . .

I am sending you the photograph of myself and the sketches which I made while I was at the hospital.

Hoping that the family and yourself are all well.

Your old friend as ever,
Granville Redmond  

Redmond also caught up on his writing to his old friend Runde and did some philosophizing on his thoughts
regarding the relationship between deaf and hearing people:

I have been fortunate in my surroundings of hearing friends, who have learned to talk on their hands. Charles Chaplin is exceptionally graceful on his hands, although he reads slowly. Rolland Totheroh, Chaplin's cinematographer, is excellent. Eddie Sutherland, a young Director, is perhaps best of all. He talks like lightening and is most demonstrative. A good deal of my knowledge has thus been accumulated from the hearing. Also I have learned much from the radio, through my daughter Helen, a precious gem, who tells us the news and lectures of the day.

I feel that I am somewhat cut off from the world, on account of not being able to hear or speak, and for this reason I believe that Deaf are better off in communicating with their pads and mingling, if possibly, more with hearing people, thus exchanging views with one another. This applies as well both to the art and business world.

Apparently during his long convalescence, Redmond also wrote out his thoughts on modern art:

Sometime ago, I had the opportunity to visit the Thirteenth Annual Painting and Sculpture Exhibition at Exposition Park. I tried seriously to appreciate the display of "modern arts" but I must say I was somewhat baffled. In reality I thought I was in a mad house. What is this they call Art? Can the artists explain what they feel, much
less what they express? It is a puzzle, this art. . . .
Take, for instance, Rodin. . . . He can be "crazy" as he
chooses, but first he was a master in the "old art." . . .

However, there is something very mystic and alluring
about free art of which I am tempted to do something in that
line, in both treatment and thought, provided I am able to
so temper myself as to avoid delving too far into it. I
have in mind Rodin's saying "Everything is contained in
nature, and when the artist follows nature he gets everything."

Nature is, after all, our greatest teacher. A sketch
catches the wonderful feeling and freshness of spirit that
momentarily broods over any aspect of nature, which same
can never be revisualized in an enlarged and finished painting.
In short, a colored reproduction can never be equal to the
first impression. Jean Paul Laurens sums this up in a few
words—"Pochods, or sketches, make the main." 29

Exhibits Again

Redmond, fully recuperated, played a bit part of a
famous sculptor in Chaplin's City Lights; he also produced
some of the scenic effects in the movie. 30 Likewise, he
began painting again with renewed inspiration—he had not
lost his touch. In December 1930, he opened a one-man
exhibition of twenty-four canvases at the Harry Lindner
Galleries, East Ocean Boulevard, Long Beach. The paintings
were described as "lovely fields of golden poppies softly
outlined mountains against turquoise skies, in which float
fleecy white clouds; well modeled live oak trees, the glowing sunset shining through the branches; wonderful marines where the incoming tide is tinged with golden sunshine; a flock of sheep driven home by the shepherd—all painted with the inimitable technique of Redmond."

Three months later, in March 1931, Redmond opened another one-man exhibition at the Beverly Hills Hotel Gallery on Sunset Boulevard. Arthur Millier, who since 1926 had been art critic for the Los Angeles Times, wrote a lengthy article about Redmond:

Today, at age sixty, Redmond remains unrivaled in the realistic depiction of California's landscape. . . . Yet obedient to a subtle, personal conception of form, design and color. Even his often repeated poppy and lupin field canvases—potboilers, if you will, just as many of Corot's feathery tree pictures were produced to supply a demand—Redmond displays his remarkable understanding of color and depth and his sympathy with the delicate beauties of nature. But there is much more to Redmond than these pictures.

"A decade ago the name of Redmond was constantly on the lips of connoisseurs and in the newspapers and magazines," recalled Millier although he had heard little of him in recent years. After viewing the exhibit and being intrigued with several impressive paintings, Millier was anxious to visit Redmond's studio. There he had a remarkable interview with Redmond, whose son Jean acted as interpreter.
Millier was astounded when he saw the rapid sign language between these two overcoming all communication barriers. Soon, they were all at their ease and philosophizing on many things as Redmond brought out sketches and paintings.

Redmond rapped a sketch with the back of his hand, his face lighting expressively. Then he took a pencil and wrote: "I remember how beautiful that night was." The date in the corner was 1924, Catalina Island.... Then there is that other quality of silence. Redmond likes best of all to paint pictures of solitude and silence. "Alas," he writes, "people will not buy them. They all seem to want poppies."

He saw me point to a marvellous little color sketch, the color in which was all determined by the white arc of light above the sea as the sun disappears, and he nodded his head vigorously.

"Fifteen minutes," he wrote down. No one should sketch longer than that from nature. By that time everything has changed. It is this thorough understanding of the fleeting nature of color harmony in nature that gives such distinction to Redmond's pictures.... his pictures give one no feeling of being in or out of date.33

Millier was struck with the healthy look of Redmond: "He looks buoyant, radiating the healthy joy of a man who can follow the work he loves."34 When he asked Redmond if his deafness inommoded him, Redmond "pointed laughingly
to a cluster of rattles on the wall." Rattlesnakes were
definitely an occupational hazard to all landscape painters
in the area. "I am through with acting," wrote Redmond
as he rose to give his lovely daughter, his chair. Millier
was impressed with the "delightful affection" between the
two. 35

This exhibition attracted wide attention. Another
art critic, Rachel Rubin, wrote:

His work always has been in such demand that only by
great effort has he been able to gather together, at this
time, enough pictures for an exhibit. All of them have
been done during the past year. On one the paint was
scarcely dry. . . . Financial success has come to him in
gratifying measure.

Color and optimism are the striking qualities of
Redmond's work. . . . Early Mist has the eerie dimness
just before dawn. Trees almost obscured by mist take on
the effect of detail, the longer one looks at them. This
painting has perhaps the most lasting charm of all those
in the showing. 36

"Granville Redmond, painter, actor and philosopher,
is a living illustration of the truth that genius speaks
all languages," 37 wrote yet another critic. The reviewer
commented that Redmond's "listening was done with a dis-
cerning eye" and that "this artist puts the voice of nature
into his pictures."
He listened with his eyes and caught each accent from the faintest whispering of the pines to the thunder of the tempest. As the deaf Beethoven heard with his inner ear those sublime melodies his imagination created, so Redmond, all his long artist life, has been hearing the music of sunlight and moonlight, the symphonies of seascapes and landscape. . . .

He has been able to see more than most of us can see and hear. And his paintings are an aid to our hearing as well as to our seeing.

A master colorist, he sees more color in nature than most of us can see, but having looked at his paintings, we go abroad seeing far more beauty in the landscape than we had previously suspected. . . .

His best works are scattered over the American scene in public and private collections. Some prize his seascapes most highly; others give the palm to his landscapes and yet others see his genius most clearly in his meditative moonlight, but all agree as to his mastery, while to the great host of his personal friends he is inspiration to their most cheerful impulses. 38

"California's art progress has paralleled the phenomenal development of the State itself," announced Grace Hubbard in the Wasp News Letter, Diamond Jubilee Issue of December 1931, "California is considered the most vital art center west of New York." Several artists works were reproduced in the issue representing the trends of "great artists who are
now working and living permanently in California." Those included were Gordon Couts, Arthur Rider, Karoly Pulop, Joseph Kleitsch, Granville Redmond, William Barr, and Jack Van Ryder. Redmond was described as "a tall, distinguished, white-haired gentleman whose painting of California Poppies is one of the illustrated features of this Diamond-Jubilee issue. This painting is a typical work by Redmond. . . . A master colorist, he sees more color in nature than most of us can see." 39

"His genial personality creeps into all his every painting, giving it a loving touch, an added charm," wrote his co-exhibitor Raymond Henry of Redmond's paintings in the exhibit they shared in 1932, again held at the Beverly Hills Hotel Gallery. The titles of Redmond's paintings, California Springtime, Valley of Happiness, Golden Meadow, and Evening Glow, exude his optimism.

Although they had not been in touch personally for several years, Redmond continued their more than forty years of friendship by writing to Piazzoni:

November 5, 1932
Dear Piazzoni: . . . . Needless to say I am glad to learn you moved to your ranch [in Carmel Valley]. How much better it is to breathe the fresh air and study nature and life at its best, than to walk with nose plastered to the walk so to speak and to smell the traffic in the crowded streets of the cities. I certainly will be happy when I can make you a visit and
hope the time will not be long before such an arrangement can be made. Mrs. Redmond and all join me in sending best regards to you all.

Your old friend,
Granville Redmond

"Not in fifteen years have so many paintings by Granville Redmond been seen together as on view at the Ilsley Galleries," reviewed Arthur Millier of the one-man exhibit held at the Ambassador Hotel the following year. This would be Redmond's last large exhibition:

Redmond is an unusual type because he can paint our landscape with a completeness of design, natural structure and harmony of color and lighting, which few, if any, of his confreres can equal. Yet it is common to hear him called—and with justice, be it said—a painter of pot-boilers.

And yet who else can give us the hills above the sea with such dignity and harmony; and, beyond that, so infused with poetic feeling?

His talent, it seems to me, is at its best on a good-sized canvas in which he defines the aerial perspective of each tree, point of land or sky. In such pictures he makes us feel alone with nature in a Miltonian mood; first her ample dignity of form, then the charm of her vestments. His best works are done with the meticulous care and reverent realism we associate with fine early works.
This large exhibit was followed by a smaller one later in the year at the Warner Galleries in Westwood Village. This was to be Redmond's last known exhibit. We next pick up one of the final pieces of the mosaic of his life through a letter he wrote to his younger sister Louisa:

May 16, 1934

My dear sister,

Like a thunder-storm I have been imprisoned in bed with my fractured ankle for over ten days now. However, my spirit is excellent; I forget the pain of the past. I have and am writing about C. Chaplin's work, and other compositions about art with my peaceful pipe, as Mark Twain's habit writing in bed. Imagine a cloud of tobacco smoke like a veiled mist circling about me. Helen came in just now, and madly opened all the windows hating the pipe odor.

Well, my dear, I would have answered your letter on my birthday but after I recovered from sickness, I have been taken up with the out-of-doors, as well as with my work. I have been at Topanga Canyon with my friend. I do not see why you should mention age. I say forget old age; it means nothing. Your face is good. Your heart is good. Your life is growing better and better. Can't you see it yourself? Certainly all of us are growing older, but our hearts and thoughts are mellowing with life. If our mind and bodies are clean, we will then be gloriously young in our hearts.

You see how beautiful a spirit Tennyson had. He wrote
"Crossing the Bar" at 60. Goethe, "Faust" at 82. ... and Titian painted his greatest masterpiece at 99. You have heard, or read, that Michaelangelo is the greatest man of all as a sculptor. Vasari, who visited the old man when he was eighty-eight, gives a wonderful picture of Michaelangelo's last years. ... I know your ambition is good, and that you can do something for your own pleasure and refuse to let your brain become fossilized. I am jealous of you because you are so lucky to live in God's open country of beautiful mountains and green trees. My soul is cramped in a city of nervous tension, and it is partly this that has prevented my best work to be shown to the world. ... My one regret is that I could not put as much concentrative force into my art as I would like to, due to environment at the studio. I have been there over 12 [actually sixteen years] years, and always felt the atmosphere greatly. My hope is that Jean will build us a small house including a large studio somewhere near the rolling hills, so that I will feel free from the distracting vibrations of the movie world. ... With love,
Your brother,
Granville 44

Three months later, in August, Redmond wrote a postcard to Lulu [Louise]:
We arrived at Plymouth at about 2:30 this afternoon. The weather was wonderfully cool while we were motoring thru the Valley, but upon arriving find it cool enough to need a dozen blankets for the night.

Will write soon,
G. Redmond

The following spring Redmond died in the Hollywood Hospital in Los Angeles on May 24, 1935, of a circulatory ailment. His wife Carrie and his three grown children Jean, Helen, and Hiram survived him. Baisal was in Forest Lawn Memorial Park. The Redmond family was deeply touched with Charlie Chaplin's token of sympathy—a multicolored floral arrangement in the design of a brush artist's pallet.45

Redmond's daughter Helen wrote to her father's old friend Douglas Tilden of her father's last days. "He spoke of the present, of painting, and writing books. His sense of humor and boyish expression so unearthly, all gave evidence of life... People at the Chaplin studio paid entirely the hospital bills. If it were not for Mr. Chaplin it would have been very hard for us... Could you make a bronze plaque for his grave?"46

Redmond's son Hiram also wrote to Tilden: "We do not see his happy spirit and radiant personality buried, but his body only."47
EPILOGUE

Landscape is a symbol of quietude. The very existence of landscape painting largely depends on the desire to escape from the cities into the peace of the countryside.

*Landscape Into Art* - Kenneth Clark.

Today, especially since the magnificent first ever Retrospective Exhibition of Granville Redmond's work mounted by The Oakland Museum in 1988, many viewers are discovering in Redmond's landscapes an evocative emotional response similarly rooted in Redmond's repeated professed desire to paint the beauty of "the silence and solitude" of the natural environment of California in which he found emotional release with his paint loaded brush strokes on canvas. His paintings symbolize his love of the California landscape—-the rolling hills, the sprawling pines, the special light of the moon, streets reflecting on quiet waters, the mysteries of the mountains at dawn and dusk, the hushed silence before a storm, the sparkling freshness after the deluge, and the vistas of golden poppies scattered throughout the land. Many of his paintings are master works of American Impressionism.

Granville Redmond was an American artist who embraced the ideal of man's need for tranquility and serenity in his painting of intimate views of the California landscape.
NOTES

PROLOGUE


3. Ibid.


5. Kenneth Clark, Landscape into Art
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12. Ibid., November 29, 1890.
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CALIFORNIA SCHOOL OF DESIGN, 1890 - 1893

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2. Ibid., October 8, 1890.
7. Letter, Theophilus Hope d'Estrella to Grace Carpenter Hudson, June 23, 1891. Courtesy the Sun House and Grace Carpenter Hudson Museum, City of Ukiah, California.
9. Ibid., April 9, 1892.
13. Ibid., March 25, 1893.
17. Ibid., May 20, 1893.
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19. Ibid., September 12, 1903.


26. Ibid.

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56. Ibid.
59. Ibid., April 19, 1908 (6-2-5).
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7. Lucy B. Jerome, "Pictorial Aspects of Valley Charm Artist," San Francisco Daily Morning Call, August 1, 1909, p. 32.
9. Ibid., p. 64.
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4. Ibid., April 15, 1911, p. 9.
5. Ibid., July 6, 1912, p. 9.
8. Ibid.
10. Mireille Pazzoni Wood, Yesterday's Artists on the Monterey Peninsula, p. 27.
11. Ibid.
12. Letter, Gottardo Piazzoni to Ralph Stloecklin.
16. Letter, Rufus Steele to Granville Redmond, August 22, 1913.
27. Ibid., July 4, 1914, p. 13.
28. Ibid., June 13, 1914.
29. Special Exhibition, Paintings by Granville Redmond, Gallery of Fine & Applied Arts, Museum of History, Science, and Art, Exposition Park, November 8, 1914. Ten paintings listed: Homeward Bound; Autumn Moon; The Sea, Catalina; In the Shadow of a Storm; Morning, San Mateo; On the Salinas; Moonlight after Rain; Foggy Evening, San Mateo; Moonlight, Menlo Park; Morning after Rain.
32. San Francisco Call, September 25, 1910, p. 34, col 2.
33. Katherine Clark Proser, "Redmond's Art is Shown in Display," San Francisco Call, December 17, 1911, p. 64, col. 1.
35. San Francisco Chronicle, April 21, 1912, p. 39.
37. Anna Cora Winchell, San Francisco Chronicle, October 19, p. 21, and October 26, 1913, p. 21.
38. Ibid.
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44. Ibid., April 26, 1914, p. 26.
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3. Ibid.
4. Alice T. Terry, "Moving Pictures and the Deaf," The Silent Worker, June 1918 (two photos with Charlie Chaplin).
5. Ibid.
7. Alice T. Terry, "Moving Pictures and the Deaf," The Silent Worker, June 1918.
10. A. V. Ballin, "Granville Redmond, Artist," The Silent Worker, November 1925, pp. 89,90 (quoted from an unidentified magazine article).
16. Ibid.
19. Catalina Islander, Avalon, Catalina Island, September 6, 1921, p. 18.
20. Ibid., June 29, 1920, p. 2.
33. Ibid.
34. Ibid.
35. Ibid.
37. "Artist Deaf and Dumb but Paintings Talk" (unidentified newsclip from family scrapbook, illustrated: photo of Redmond, circa 1931).
38. Ibid.


42. Arthur Millier, "Granville Redmond at Full Length," Los Angeles Times, January 8, 1933 (3-10-5).

43. Ibid.

44. Letter, Redmond to Louise, May 16, 1934 (Louise was Redmond's sister, Mrs. A. M. Fleisher, Santa Paula, Ojai Valley). Family collection.


GRANVILLE REDMOND (1871-1935)

BIOGRAPHICAL CHRONOLOGY

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1871</td>
<td>Born March 9, in Philadelphia, Pennsylvania, to Charles Clawson Redmond and Elizabeth Buck Redmond, the first of five children.</td>
</tr>
<tr>
<td>1873</td>
<td>Lost hearing and speech from scarlet fever.</td>
</tr>
<tr>
<td>1874</td>
<td>Family moved to San Jose, California. Father listed as a machinist in the City Directory.</td>
</tr>
<tr>
<td>1879</td>
<td>Enrolled, January 2, in the California Institution for the Education of the Deaf, and Dumb, and Blind, Berkeley (now The California School for the Deaf, Fremont) as a resident student. Received continuous drawing and pantomime lessons from Theophilus Hope d'Estrella, his first art teacher, during his entire enrollment at the school.</td>
</tr>
<tr>
<td>1885</td>
<td>Began modeling lessons from sculptor Douglas Tilden, a deaf teacher at the school. Exhibited a plaster model of a face at the Teacher's convention in San Jose in December.</td>
</tr>
<tr>
<td>1887</td>
<td>Made charcoal drawing, 18 feet long by 54 inches wide copying Munkacsy's Christ Before Pilate.</td>
</tr>
</tbody>
</table>
In November, joined the Saturday drawing class of the San Francisco Art association's California School of Design in San Francisco.

1888 Continued making large charcoal drawings and portraits at the California school for the Deaf.

D'Estrella introduced his lantern slides of his vacation treks to the Sierra Nevada mountains to his students, including Redmond.

Redmond began demonstrating talents as a pantomimist before audiences at the school in Berkeley and in San Francisco.

Developed communication skills while participating in spirited debates, using sign language in the school's l'Epee Literary Society.

1889 Involved in photography as a hobby.

Continued crayon drawings, large cartoons, for student entertainments.

Studied drawing during the summer session at the California School of Design, San Francisco.

1890 Drew a large colored scenic map of California for a Literary Society debate: "Southern California is preferable to Northern California.

Graduated, June 10, from the California School for the
Deaf, Berkeley. The Board of Directors of the school awarded him funds for immediate enrollment in the California School of Design. He continued to live in residence at the Berkeley school commuting to San Francisco by ferry boats.

In the fall, one of ten students selected by Arthur F. Mathews for his annual four-week competitive class for the Alvord gold medal for best charcoal drawing from the antique. Received Honorable Mention.

Exhibited two works at the Mechanics Institute Fair with the California School of Design exhibit.

1891 Continued participating in Friday evening debates and pantomime entertainments of the de l'Epee Literary Society.

Began studying with oil paints in January.

Awarded first prize, gold medal, for best drawing from life, W. E. Brown Award, California School of Design. Arthur F. Mathews drawing class.

Returned home for two months to Parkfield, Monterey County, with his family.

1892 Spent one month, spring vacation, at the California School for the Deaf, sketching from nature, making crayon portraits, assisting teaching students in d'Estrella's art class and performing in various entertainment presentations.
1893

Worked with oils under painter Ernest Peixotto. Sent large charcoal drawing depicting the Mark Hopkins Institute of Art mansion to the Chicago World's Columbian Exposition as part of the California School of Design's exhibit in the California State Building.

Exhibited oil portrait of Sidney Peixotto (brother of Ernest) in San Francisco Art Association's Spring Exhibition, at the grand opening, May 18, 1893, of the Mark Hopkins Institute of Art as an affiliated college of the University of California, Berkeley. (formerly the California School of Design).

Spent several months during the summer, in Monterey County with Ernest Peixotto, sketching both in oils and pen and ink.

Awarded a loan stipend of $600 from the Board of Directors, California School for the Deaf, to study in Paris.

Arrived in Paris, November 25, roomed with Douglas Tilden, and enrolled immediately in the Academy Julian under Benjamin Constant and Jean Paul Laurens. Won several class honors in competitions during the first few weeks.

1894

His friend and mentor Douglas Tilden left Paris for San Francisco in June.

Sketched and lived in the suburb (Chatenay) of Paris.
for three months.

1895  Painting *Matin d'Hiver* accepted in the Official Salon. Redmond drew the sketch that was used as an illustration in the official catalogue.

In the fall, exhibited four paintings in the California State Fair in Sacramento.

1896  Spent two months in the summer, sketching at picturesque seaport, St. Malo on the Brittany coast.

Busy painting portraits for money; decided to stay another year in France supporting himself.

Lived, sketched, and painted in St. Symphorien, Sarthe province, France, preparing for the Salon of 1897.

1897  Started a new picture *Poesic du Soir* (nocturne) for the Salon.

Very upset when his painting was not accepted in the Salon; refused parent's plea to return home; determined to try for the 1898 Salon.

Sold twelve paintings for 230 francs.

Moved back to Paris to room with art-school classmate Gottardo Piazzoni; pressed for money.

During the summer, sketched near Moret, Fontainebleu
Forest, with Piazzoni.

Shipped about twenty-five finished paintings to Warring Wilkinson, superintendent of the California School for the Deaf, Berkeley (CSDB).

1898 Parents ill and worried over his living conditions, demanded Wilkinson order him home.

Gave up finishing his painting for the Salon, arrived home in Los Angeles, April 11, 1898, discouraged but determined to make his living as an artist.

In July, opened a studio in east Los Angeles; began seeing Southern California as a beautiful place. Started using Granville Redmond as his signature.

Exhibited two paintings, *By the Fireside* and *Study* in the Winter Exhibition at the Mark Hopkins Institute of Art, San Francisco.

T. H. d'Estrella, his old friend and art teacher, visited him during the Christmas holidays.

1899 In September, en route to Chicago, sketched Arizona scenes and Indians for the Santa Fe Railway.

November 1, married Carrie Annabel Jean (also deaf) in Robinson, Illinois. Returned to Los angeles to live.

1900 Drew illustrations for magazines.
Exhibited one painting, *Solace*, in Spring Exhibition at the Mark Hopkins Institute of art.

Exhibited five nocturnal scenes in oil plus one watercolor, *Springtime*, at the Mark Hopkins Institute of Art.

1901 Sketched at Catalina Island.

Finished several paintings for the Santa Fe Railroad.

1902 Sold many paintings of marine scenes and landscapes.

Visited California School for the Deaf, Berkeley and Monterey, Pacific Grove, Santa Cruz, and San Jose.

In September, went hunting, fishing, sketching along the coast of Humboldt County.

1903 Sketched and painted during the summer at Laguna Beach with Elmer Wachtel, Norman St. Clair, and Gottardo Piazzoni. Later painted at Catalina Island.

Moved studio to 2843 Sichel Street, Los Angeles.

Painted and sold sixty-three paintings within the last twenty months.

1904 Exhibited five oil paintings at Spring Exhibition at the Mark Hopkins Institute of Art.
Exhibited oil painting *California Landscape* in the Fine Arts Building, Louisiana Purchase Universal Exposition, St. Louis, Missouri.

Exhibited in Third Annual Ruskin Art Club exhibit at Blanchard Hall, Los Angeles.

Sketched and painted at Long Beach, Terminal Island, and San Pedro.

In November, exhibited two watercolors in Annual Watercolor and Sketch Exhibition, Mark Hopkins Institute of art.

1905

Exhibited twenty paintings at the Maryland Hotel, Pasadena.

Douglas Tilden visited him in March; both visited Catalina Island, and were entertained at the home of Charles F. Lummis, editor of *Out West Magazine*.

Exhibited seven oil paintings in Spring Exhibition, Mark Hopkins Institute of Art.

Exhibited *California Landscape* in the Fourth Annual Ruskin Art Club Exhibit. Henry E. Huntington spearheaded the purchase of *California Landscape* for the Jonathan Club (still displayed in the Club; now called *Oaks and Meadows*).

Painted and sketched, with Gottardo Piazzoni, for two months during the summer in and around Tassajara.
Springs, Monterey County. Returned to the Long Beach area and painted for several more weeks.

1906 San Francisco earthquake and fire, April 18, 1906, disrupted the art scene in California and totally destroyed the Mark Hopkins Institute of art.

In May, exhibited nineteen oil paintings in first important one-man exhibition at Steckel's Gallery in Los Angeles.

Brisk sales enabled Granville and Carrie Redmond to take a three weeks' trip to Monterey, Santa Cruz, and San Francisco; home to Los Angeles by steamer. Sketched and fished at Tassajara Springs, Monterey County during the trip.

Opened new studio, December 1, in room 368, Pacific Electric Building, Los Angeles.

1907 Financial crisis throughout the country.

In April, sketched for one week in Catalina Island.

Exhibited sixteen new landscapes at Steckel's Gallery in July.

One of six artists chosen to exhibit at Blanchard Hall in November; exhibited five canvases.

Exhibited in the new Hotel Del Monte Art Gallery two paintings: In the Evening Glow $60 and Restful Song
of the Deep ($350).

Gave up new studio because of financial stress. Home address now 3315 Downey Avenue, Los Angeles.

1908 In April, exhibited in group show at Kanst Gallery.

End of April, moved to Parkfield, southeast Monterey County, for a trial period of six months and stayed two years, sketching and painting.

Again exhibited Restful Song of the Deep at Hotel Del Monte Art Gallery.

In October, exhibited thirty-five new paintings at Kanst Gallery (all painted in Monterey county).

1909 Piazzoni spent the summer sketching and painting with Redmond in Parkfield.


In September, exhibited about thirty paintings in the Kanst Gallery—all painted in impressionist style—more sunshine (all painted in Monterey County).

1910 In April, moved studio north to Menlo Park, Santa
Clara Valley area. Lived in nearby San Mateo.

Exhibited fifteen paintings in Rabjohn and Morcom Galleries, San Francisco, in September.

1911 Thirteen new paintings all painted in Menlo Park, were added to Dr. Wm. T. Nichols collection (who now had fifty-seven canvases by Redmond, with four more commissioned--mostly of the famed oak trees).

In April, exhibited three paintings in Blanchard Art Gallery in Los Angeles.

In May, exhibited one large painting at Rabjohn and Morcom Galleries.

Acted as a juror for the exhibition at the Hotel del Monte Gallery.

In December, exhibited twenty-six paintings at Helgesen and Marshall's Galleries, San Francisco.

1912 In January, elected to the Bohemian club as an artist member.

In April, exhibited with group show of California artists in Portland, Oregon.

Ten new paintings from San Mateo sent to Dr. Nichols.

Sketched and painted at Tiburon.
Exhibited eleven paintings at the Hotel Del Monte Gallery.

In November, exhibited in a group show at the Bohemian Club.

1913

In April, exhibited sixteen oil paintings at Helgesen's Gallery (most painted near Tiburon).

In May, exhibited six paintings at the Hotel Del Monte Gallery,

In June, six new paintings exhibited in Dr. Nichols Collection.

Exhibited two paintings in the group show at the Daniell's Gallery, Los Angeles.

Took part in Bohemian Club's Annual Grove Play, *Fall of Ug,* Assisted Douglas Tilden design and paint scenery.

Exhibited two large canvases at new Hotel Alexandria Gallery, Los Angeles.

In October, exhibited with other artists at the Sorosis Club, 536 Sutter Street, San Francisco.

Exhibited five paintings in the annual Art Exhibit of the Bohemian Club, San Francisco.

1914 Maynard Dixon painted Redmond's portrait in oil.

Exhibited a few paintings several times at Rabjohn and Morcom's Galleries in San Francisco.

Exhibited ten paintings at the first one-man exhibit held at the Gallery of Fine Arts, Exposition Park, Los Angeles, opened November 8.

In November, exhibited at Bohemian Club Annual.

1915 Continued to exhibit two paintings, with other artists, in the Fine Arts Gallery, Exposition Park, Los Angeles.


Continued to exhibit in Helgesen, Robjohn and Morcom, and Schussler Galleries in San Francisco.
In the fall, exhibited in the Annual Bohemian Club exhibition.

Performed pantomime scenes in a short film with Dick Hotalling in "In an Art Studio" (shown at the Bohemian Club).

1916 Exhibited in the post-Exposition exhibition, January 1 - May 1, Palace of Fine Arts, San
Francisco.

Exhibited one painting in Summer Exhibition of the
of California Artists, June 20 - September 15, Palace of
Fine Arts.

Continued display in Schussler, Helgesen and Rabjohn
and Morcom Galleries in San Francisco.

Exhibited two paintings in San Francisco Institute
of Art (formerly the Mark Hopkins Institute of Art)
Annual Exhibit, Palace of Fine Arts.

Visited Jack London at his ranch, Valley of the Moon,
with Douglas Tilden, nine days before London died.

In the summer, moved family and studio to Belvedere,
near homes of Piazzoni and Ralph Stackpole (sculptor).

Acted a bit part in film with Eric Francis as Fearless
Ferguson in *The Vigilant*.

Exhibited in Bohemian Club Annual Exhibition.

Terminated membership with the Bohemian Club.

1917 In January, exhibited with fifty other artists in the
Oakland Art Gallery, Oakland, California.

World War I declared in April.

Exhibited two small paintings in Courvoisier Gallery
in San Francisco.

In September, travelled to Los Angeles with Piazzi (acting as interpreter) to try out for film acting. Met Charlie Chaplin.

1918 Worked with Charlie Chaplin as a pantomimist, acting in the movie, "A Dog's Life" with Chaplin.

Chaplin set up a painting studio for Redmond in his movie complex. Taught Chaplin sign language.

Moved family to Los Angeles again. Continued outdoor sketching, enjoyed painting at Long Beach.

Became charter member of Laguna Beach Art Association. Exhibited at opening of its gallery July 27, 1918.

1919 Acted bit part in movie "A Day's Pleasure".

1920 Spent several months on Catalina Island with family, sketching and painting.

Acted bit part in the movie "The Kid" with Jackie Coogan and Charlie Chaplin.

1921 Summer sketching at Laguna Beach.

Played several bit parts in Douglas Fairbank's movie "The Three Muskateers."
Exhibited one painting in "Loan Exhibition of Masters" at the Los Angeles County Museum.

1922  Spent summer sketching and painting on Catalina Island. Son Jean acted as his business manager.

1923  Acted a bit part in movie "A Woman of Paris."

1925  In January, fell on wet pavement, fracturing his right arm. An illness caused numbness in left hand, incapacitating him.

1926  Acted in feature role as Gray, the Valet, with Raymond Griffith in his movie "You'd Be Surprised."

In September, exhibited in Southby Salon of Fine Arts, Los Angeles.

1927  Continued to sketch and paint on Catalina Island. Became seriously ill with jaundice and was hospitalized.

1928  Recovering from long illness and operation.

1929  Completely recovered from illness. Played a bit part as a sculptor in Chaplin's movie "City Lights."

1930  In December, exhibited twenty-four paintings at Harry Lindner Galleries, Long Beach.

1931  Exhibited paintings at Beverly Hills Hotel Gallery, Sunset Boulevard, Los Angeles. Son Jean acted as
manager.

In November, exhibited a typical small canvas in the new small works Kanst Gallery of Wilshire Boulevard.

In December, exhibited in the new Stendahl Galleries in the Ambassador Hotel, Los Angeles.

1932 Exhibited again at the Beverly Hills Hotel Gallery (there may have been continuous or several exhibits at this gallery).

1933 In January, exhibited at the Ilsley Galleries (formerly Stendahl Galleries), Ambassador Hotel.

In April, exhibited at the Purchase Prize Exhibit at Gardena High School.

October 21 - November 11, exhibited landscapes and marine paintings at the Warner Galleries, Incorporated 945 Westwood Boulevard, Westwood Village.


In July, paintings exhibited in a group show at the Santa Monica Library Art Gallery.
GRANVILLE REDMOND, 1871 - 1935.
CALIFORNIA LANDSCAPE PAINTER

PAINTINGS IN PERMANENT PUBLIC COLLECTIONS

Academy of Motion Picture Arts & Sciences,
Beverly Hills, California.

**Bancroft Library, University of California Berkeley,
Berkeley, California.

Historical Museum, California School for the Deaf, Fremont,
Fremont, California.

National Center on Deafness, California State University
Northridge,
Northridge, California.

Laguna Beach Museum of Art
Laguna Beach, California.

Los Angeles County Museum of Art
Los Angeles, California.

The Los Angeles Athletic Club
Los Angeles, California.

Mills College Art Gallery
Oakland, California.

Monterey Peninsula Museum of Art
Monterey, California.

Museum of the City of New York,
New York, N. Y.

The Oakland Museum,
Oakland, California.

Springville Museum of Art,
Springville, Utah.

Stanford University Museum of Art,
Stanford, California.

**The Fine Arts Museums of San Francisco, M. H. deYoung
Memorial Museum
San Francisco, California.
GRANVILLE REDMOND: PAINTINGS INCLUDED IN MAJOR EXHIBITIONS DURING HIS LIFETIME.

1893 Grand Opening of the Mark Hopkins Institute of Art (May 18),
New home of the San Francisco Art Association's California School of Design.
No. 62: Portrait of Sidney Peixotto.

1894 California Midwinter International Exposition, Golden Gate Park, San Francisco. Portrait of Sidney Peixotto as part of display from the California School for the Deaf, Berkeley.

No. 1597: Matin d'hiver.

1898 Mark Hopkins Institute of Art; San Francisco Art Association. Winter Annual.

1900 Mark Hopkins Institute of Art; Spring Exhibition
Winter Exhibition

1904 Mark Hopkins Institute of Art; Spring Exhibition: oils
Annual Watercolor and Sketch Exhibition (Winter)

1904 Universal Exposition, St. Louis, Missouri.
(one of five California artist to be hung in the Palace of Fine Arts).

1905 Mark Hopkins Institute of Art
Spring Exhibition
GRANVILLE REDMOND: PAINTINGS INCLUDED IN MAJOR EXHIBITIONS DURING HIS LIFETIME (continued)

1909  Alaska-Yukon-Pacific Exposition - CA Building
      Seattle, Washington
      Restful Song of the Deep; Won Silver Medal.
      (purchased by the governor of Washington).

1913  Opening Exhibition
      Exposition Park, Los Angeles

1913  Del Monte Hotel Galleries
      Del Monte, California

1914  Special Exhibition (first in a series of one-man shows)
      Gallery of Fine and Applied Arts
      Museum of History, Science & Art
      Exposition Park, Los Angeles

1915  Panama-Pacific International Exposition
      Palace of Fine Arts
      San Francisco

1921  LACMA
<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Paintings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1905</td>
<td>Maryland Hotel, Pasadena</td>
<td>(20 paintings)</td>
</tr>
<tr>
<td>1906</td>
<td>Steckel's Galleries</td>
<td>(19 paintings)</td>
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<tr>
<td></td>
<td>Los Angeles</td>
<td></td>
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<tr>
<td>1907</td>
<td>Steckel's Galleries</td>
<td>(16 paintings)</td>
</tr>
<tr>
<td>1908</td>
<td>Kanst Galleries</td>
<td>(35 paintings)</td>
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<tr>
<td></td>
<td>Los Angeles</td>
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<tr>
<td>1909</td>
<td>Kanst Galleries</td>
<td>(25 paintings)</td>
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<tr>
<td>1910</td>
<td>Rabjohn &amp; Morcom Galleries</td>
<td>(46 paintings)</td>
</tr>
<tr>
<td></td>
<td>San Francisco</td>
<td></td>
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<tr>
<td>1911</td>
<td>Dr. Wm. T. Nichols Gallery</td>
<td>(19 new paintings)</td>
</tr>
<tr>
<td></td>
<td>Glendale, California</td>
<td>(owned 53 of Redmond's pts)</td>
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<tr>
<td>1911</td>
<td>Helgesen &amp; Marshall Art Galleries</td>
<td>(26 paintings)</td>
</tr>
<tr>
<td></td>
<td>San Francisco</td>
<td></td>
</tr>
<tr>
<td>1912</td>
<td>Dr. Nichols Gallery</td>
<td>(10 paintings)</td>
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<tr>
<td>1913</td>
<td>Helgesen Galleries</td>
<td>(16 paintings)</td>
</tr>
<tr>
<td>1913</td>
<td>Dr. Nichols Gallery</td>
<td>(6 paintings)</td>
</tr>
<tr>
<td>1914</td>
<td>First Special Exhibition</td>
<td>(10 paintings)</td>
</tr>
<tr>
<td></td>
<td>Los Angeles County Museum</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>Harry Linder Galleries</td>
<td>(25 paintings)</td>
</tr>
<tr>
<td></td>
<td>Long Beach, California</td>
<td></td>
</tr>
</tbody>
</table>
ONE MAN EXHIBITIONS (continued)

1931 Beverly Hills Hotel
        Beverly Hills

1933 Isidro Galleries
        Ambassador Hotel
        Los Angeles

1933 Warner Galleries Incorporated
        Westwood Village
        Los Angeles

1938 - The Oakland Museum
GRANVILLE REDMOND: PAINTINGS INCLUDED IN RECENT EXHIBITIONS

"The California Collection of Wilma and Zelma Bowser."
The Oakland Museum, Oakland, California.
Catalogue: Illustration No. 49-California Wild Flowers.

"Impressionist Paintings in California"
Mills College Art Museum, Oakland, California.

"California Design, 1910."
Pasadena Art Center, Pasadena, California.
Catalogue: Illustration No. 40-Untitled (landscape).

"A Selection of American Paintings: A Bicentennial Event."
Mission San Francisco Solano de Sonoma,
Sonoma, California. Illustration: Valley of the Beach.

"Collectors Exhibit"
Phoenix Art Museum.
Phoenix, Arizona.

"California Impressions: A Collection of Paintings."
Ty Oliver Denward Brenner Collection.
Long Beach Museum of Art.
Long Beach, California.

"California Horizons: Romantic Landscapes of the 1920s."
Conejo Valley Art Museum.
Conejo Valley, California.

*1970 April 4-May 7, 1970
"In Nature's Image: Centennial Golden Gate Park,"
M.H. deYoung Memorial Museum
"Southern California Artists, 1890-1940."
Laguna Beach Museum of Art.
Laguna Beach, California.
Catalogue: Illustration Talk on the Beach, 1931.

"Painting and Sculpture in Los Angeles, 1900-1945."
Los Angeles County Museum of Art.
Los Angeles, California.

Newport Harbor Art Museum.
Newport Beach, California.
Catalogue: Illustration Landscape with Oak. p. 23.

"Laguna Legacy."
Laguna Beach Museum of Art.
Laguna Beach, California.

"California on Canvas."
Studio 2.
Santa Barbara, California.

(originated at Newport Harbor Art Museum)
Santa Barbara Museum of Art
Santa Barbara, California.

1981  September 23-November 8, 1981
"Impressionism, The California View"
The Oakland Museum
Oakland, California.
Catalogue: Illustration By the Sea, p. 36.
"Spotlight on Deaf Artists"
(honoring the International Year of Disabled Persons)
Fine Arts in Education
Gallaudet College
Washington, D.C.

1981 September 5-October 11, 1981.
"From Exposition to Exposition, 1915-1939"
Crocker Art Museum
Sacramento, California.

1981 September 4-November 1, 1981.
"Artists of the Monterey Peninsula, 1875-1925"
Monterey Peninsula Museum of Art
Monterey, California.

"California on Canvas" (originated in Santa Barbara)
Argentum Gallery
San Francisco, California

"Impressionism, the California View"
(originated at the Oakland Museum)
Laguna Beach Museum of Art
Laguna Beach, California.

"Impressionism, the California View"
(originated at the Oakland Museum)
Crocker Art Museum
Sacramento, California.

"Celebration 82"
Heller Gallery
University of California, Berkeley.

Montclair Art Museum, Montclair, New Jersey
Terra Museum, Evanston, Illinois
Henry Art Gallery, University of Washington, Seattle, Washington.

Exhibited California Poppy Field from the Los Angeles County Museum of Art.
"Annual Exhibition of Fine California Paintings, 1880-1940"
North Point Gallery
San Francisco, California

"Recent Acquisitions of Granville Redmond Paintings"
(generous gift from the Jean Redmond estate)
California School for the Deaf, Fremont.
Fremont, California.

"Southern California Artists--The Early Nineteen Hundreds"
(Collection of T. R. Anderson)
Fine Arts Gallery, Long Beach City College
Long Beach, California.

"A Regional Response to the Impressionist Challenge:
Painters of Laguna Beach, 1900-1940"
The California Historical Society in cooperation with
the Laguna Beach Museum of Art.
San Marino, California.

"Southern California Impressionism Reviewed"
Laguna Beach Museum of Art
Laguna Beach, California.

1985 September 28-October 19, 1985
"With an Eye Toward Collecting California Paintings"
Adamson-Duvannes Galleries
Los Angeles, California
1986 February, 1986
"California Impressions"
The Redfern Gallery
Laguna Beach, California

1986 April-May, 1986
"19th and 20th Century Paintings and Prints."
Penny L. Perlmutter Galleries
Sausalito, CA.

1986 September 6 - October 1, 1986
"California Impressions: Recent Acquisitions."
Petersen Galleries
Beverly Hills, CA

1986 September 23 - November 1, 1986
"Early Artists in Laguna Beach: The Impressionists."
Laguna Art Museum
Laguna Beach, CA

1986 October 6 - November 1, 1986
"Recollections: 125 Years of California Artists at Gump's."
Gump's Gallery
San Francisco, CA

1990 June 26 - August 26, 1990
"California Light, 1900-1930"
Crocker Art Museum
Sacramento, California
Travelled to Laguna Art Museum, October 2, 1990-January 6, 1991
Dixon Gallery & Gardens, February 7-March 15, 1991
Memphis, Tennessee

"A Time and Place" December 1, 1990-March 3, 1991
The Oakland Museum
Traveled to Los Angeles County Museum of Art
Norton Gallery and School of Art
West Palm Beach, Florida
November 9, 1991-January 5, 1992
1991

October 2 - December 28
"Floral Impressions: American Artists' Views of the Flower Garden>"

Spanierman Gallery
New York, New York.

1991

December 13 - March 1, 1992
"California Grandeur and Genre."
Palm Springs Desert Museum, Palm Springs.

Will travel to:

Ventura County Museum of History and Art
Ventura, California

The Rockwell Museum
Corning, New York

Meadows Museum of Art, Centenary College
Shreveport, Louisiana

And finally:

January 17 - March 14, 1993
Paine Art Center
Oshkosh, Wisconsin.