

Artists of the fur trade

I am most appreciative of the artists who did such amazing work under often difficult conditions. In recent years, Mark Myers has done a series of superb historical paintings of the Fur War ships and meetings. Bill Holm has provided outstanding paintings of the First Nations.

Bill Holm (1925-)

Bill Holm was born in Roundup, Montana. He is an artist, scholar, author and art historian specializing in the visual arts of Northwest Coast Native Americans. He has also been a practitioner and teacher of the Northwest Coast art style. He is Professor Emeritus of Art History, and Curator Emeritus of Northwest Coast Indian Art at the Burke Museum. He is recognized internationally as one of the most knowledgeable experts in the field of Northwest Coast Native art history.



Mark Myers (1945-)

Mark Myers was born in San Mateo California. He received a BA with honors in Maritime History at Pomona College in 1967. Myers is largely self-taught. His extraordinary ability to paint sea, sky and ships stems from his seafaring experience in tall ships. He devotes great care to his painting to ensure the details are correct. He was elected to the Royal Society of Marine Artists in 1975, the first American in this prestigious group. He recently served as President of the RSMA. He lives on the north Cornish Coast in the United Kingdom. He concentrates on marine painting and maritime history. In the US he is represented by J. Russell Jinishian Gallery, Inc.

Mikhail Levashov (1738-1776?)

Russian Navy Captain Levashov wintered at Unalaska in 1768. He adopted two Unangan boys and did very detailed and accurate watercolors showing the Unangan tools and weapons, clothing, and houses. The expedition under Krenitsyn and Levashov (1768-1769) on board the *St. Paul* and the *St. Katherine* provide abundant geographical data. The instruction for the expedition raised the importance of using natives' information. Perhaps for the first time in the exploration of the North Pacific, this manual proposed a method of field investigations based upon native data. Krenitsyn and Levashov explored the north coast of the Alaska Peninsula, the first known voyage by educated Europeans in that part of the Bering Sea. Sixteen of the most experienced *promyshlenniki* took part in the expedition as official members. To survey the coasts of the Alaska Peninsula, Unimak, and the Unalaska Islands, *baidarkas* (kayaks) were used as well as native guides and information.

Sigismund Bacstrom (1740?-1805?)

Sigismund Bacstrom was a doctor, not a professional artist. From 1763 to 1770 he served as a surgeon on war ships of the Dutch navy. In 1772 he applied to naturalist Sir Joseph Banks on his discovery voyages, who engaged him perhaps because of his remarkably clear handwriting. He probably had some artistic training but most likely that which would benefit a surgeon and scientist rather than an artist. His landscape drawings are meticulous and precise, with great attention to detail. His native images are less compelling. He also served as a surgeon on merchants ships, and was an alchemist and Rosicrucian.

John Webber (1751-1793)

John Webber was twenty-four years old when he was offered a place as expedition artist with Captain James Cook on his third voyage of exploration to the Pacific. It was an amazing opportunity to an artist in the early stages of his career. It launched his career. He was popular with his shipmates and seemed to put his subjects at ease. Some of his detailed and accurate drawings and paintings are almost like photographs.

**Thomas de Suria (1761-1844)**

de Suría was studied at the Royal Academy of Fine Arts of San Fernando in Madrid. He travelled to the New World at age 17 and later joined the Malaspina expedition. Upon the expedition's return to Acapulco from Alaska and British Columbia, Suría was given another eight months to prepare his drawings and they were forwarded to Spain. He returned to work as an engraver. He produced some religious art in his later years and died in in Mexico City

José Cardero (1766-?)

José Cardero worked on illustrations and paintings on the expedition of Alessandro Malaspina in 1791-1792. He had started as a cabin boy in 1789 but impressed people with his drawings and ability as a writer. In early 1792 Alcalá-Galiano and Cayetano Valdés y Flores Bazán were detached from the main expedition to explore Juan de Fuca Strait. They requested Cardero's services and insisted he receive double his previous salary. Though described by contemporaries as a small man of but little strength, he served the expedition well as artist, pilot, and scribe. It is likely he was the ghost writer of, *Relación del viage hecho por las goletas Sutil y Mexicana en el año de 1792*. During the Galiano voyage Cordero Channel was named in his honor.

Yuri Fyodorovich Lisianski (1773-1837)

Yuri Lisianski was a naval officer and explorer but also a good artist. His sketches appeared in the ships logs and were used in his narrative of travel around the world on the ship *Neva*. The *Neva* was involved in the successful Russian effort to retake Sitka.

**Gavril Andreevich Sarychev (1763-1831)**

Sarychev joined the Naval cadet corps at age 8. In 1785, he was assigned to the Northeast Secret Geographical and Astronomical Expedition under Captain Joseph Billings. From 1786 to 1793 the expedition explored the Arctic coast of eastern Siberia and made two voyages to Alaska. Sarychev and his crew worked hard to learn from the native people. Their geographical knowledge and travel practices helped the Russian surveys of Unalaska, Umnak, Akutan and Unimak islands in 1791-92. Three Unimak *toions*, Galok Ekiyasnisanov,



Chunnyuk, Tukkuiook agreed to accompany the Russians with an interpreter. The images in the atlas produced from this work are traditionally attributed to Sarychev, but some may be based on Luka Voronin's original sketches. The engraver muddled everything by changing the scenes and making the people look more European. Sarychev became military governor of Kronstadt in 1828, full admiral in 1830.

Luka Voronin (1765-1819?)

Graduated from the Russian Academy of Art in 1785 as artist of animals and birds. He was appointed to serve as artist on North-Eastern Geographical and Astronomical Expedition under the command of George Billings. Voronin participated in both overland and marine exploration. He made two trips to Alaska, in 1790 and 1791. After returning to St. Petersburg, Voronin was appointed draftsman at the drafting cabinet of the State Admiralty in St. Petersburg, where he worked until 1819.

John Sykes, Sr. (1773-1858)

When Capt. George Vancouver explored the Puget Sound in 1792 in the British ship, *Discovery*, his midshipman artist, John Sykes, drew the landscapes and natives. He was the most prolific artist of the expedition and created over 90 drawings throughout the voyage. His are the first depictions of the Puget Sound area.

Henry Humphries (1773-?)

Midshipman Henry Humphries was possibly born in America. He went to sea and was the master's mate of the ship HMS *Discovery*, Captain George Vancouver. There was no official artist so he and two other midshipmen did the art work for the expedition. They explored much of the northwest and he did sketches, including Friendly Cove.

Freidrich Heinrich Freiherr von Kittlitz (1788-1874)

von Kittlitz was born in Breslau, Prussia (now Poland) and died in Mainz. At the age of 4 he became fascinated with ornithology. He fought in the Napoleonic Wars at age 13. He was a German naval officer, artist, explorer and naturalist. His reputation and skill enabled him to sail around the world between 1826 and 1829 on the Russian Senjavin expedition. He did more than 200 illustrations and paintings. His botanical illustrations are excellent. His pictures of Alaska are also very detailed and almost photographic. His frustration with engravers led him to master engraving so he could protect his works.

Louis Andrevitch Choris, artist (1795-1828)

Louis¹ Choris was born in Yekaterinoslav in the Russian Empire (now Dnipro, Ukraine). His German-Russian parents celebrated his birth on March 22, and could not have imagined that his adventures would take him around the world. His father was a professor at the University of Kharkov but he and Louis' mother died when the child was young. Louis was taken in by J. Matthes, an instructor of art at the university. He then moved with Matthes to St. Petersburg where



¹ or Ludovik/Ludwig/Logon/Login/Liudvig/Liudvik/Loggin/Andreevich

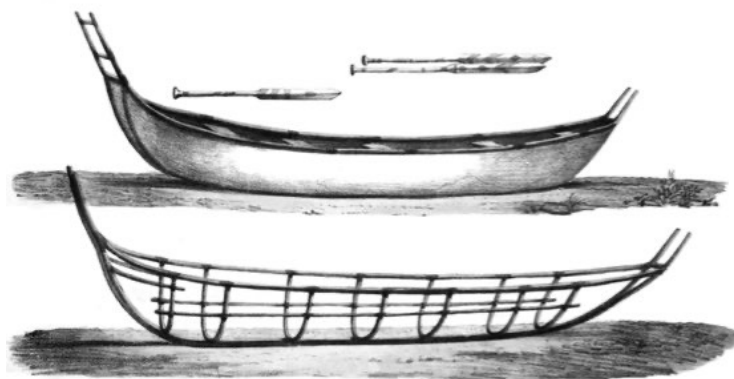
he was educated at the Khar'kov gymnasium and the St. Petersburg Academy of Arts.

He was a young upcoming artist in St. Petersburg when he was selected to be one of the first world expedition artists. He had first gained attention as a teenager with his work as a botanical artist on a Russian scientific expedition to the Caucasus Mountains with Marshall von Biberstein. His foster father Matthes then helped get him appointed as official draftsman and painter of the expedition fitted out by Count Nicolai Petrovich Romanzov to find the Northwest Passage. This would be under the command of Lieutenant Otto von Kotzebue.

Choris painted people and nature as he found them. His exceptional paintings offer some of the clearest visions of the sea otter coast at that time. The expedition departed from Kronstadt in July 1815 and rounded Cape Horn before wintering in Kamchatka. In 1816 they explored the Bering Strait and Unalaska before heading down the coast to California. They spent October 1816 anchored in San Francisco Bay, giving Choris time to sketch and paint the natives and Californios. Their next stop was Hawaii, where four months were spent cruising, mapping, and drawing. Louis painted King Kamehameha twice.

The expedition reached the Arctic again in the summer of 1817, but illness and unexpected ice cover forced them to head home in July. A second visit to Hawaii gave Choris another opportunity to gather impressions and images of Hawaii. After visiting Guam, the Philippines, South Africa, and London, he returned to St. Petersburg in August 1818, having circumnavigated the globe.

Louis Choris and J. Wehrs met at the home of Mr. Matthes in August 1818. They soon became close friends and agreed on a plan to voyage through Russia to India. These plans were derailed when Choris became seriously ill and his physician recommended a move to a milder climate. In 1819 he traveled by sea from Kronstadt to Le Havre, and from there, by land to Paris. He took many of the items he had collected on his travels and presented a number of them to a museum in Paris.



Baydar of St. Lawrence Island

In 1822, *Voyage Pittoresque Autour du Monde*, covering the entire voyage of the *Rurik*, was published with more than one hundred lithographed² plates. He sold the remarkable volume by subscription. The Russian czar and the kings of France and Prussia were among his customers, and almost 200 copies were sold. He issued a smaller volume in 1826, *Vues et Paysages*. He also published or illustrated several other books. He continued his art studies in Paris in the studios of François Gerard and Nicholas François Regnault.

Choris expressed a desire to marry but realized it was not an easy fit for an explorer and artist. He admitted that any woman he took as his wife would also have to have some money, as he was not a rich man. While he never married, he did become the godfather to J. Wehrs' daughter.

Choris left France for a new voyage³ around the world and his first goal was to draw the native people of Mexico. Sadly, he was murdered by robbers on March 22, 1828 en route to Vera Cruz. His loss was our loss, as he would have provided so many more remarkable paintings of the world. The Anchorage Museum of History and Art, the Honolulu Museum of Art, and the Oakland Museum of California are among the public collections holding many of his paintings and sketches.

Mikhail Tikhanov (1789-1863)

Mikhail Tikhanov was born the (most likely) illegitimate son to a serf or staff member and Prince Golitsyn in 1789. In 1806 Golitsyn wrote to the president of the Russian Academy of Science, asking him to accept "his boy" as a student. It was very unusual for a serf to enter the Imperial Academy so Tikhanov must have shown considerable talent. The prince paid for his education, and for the next ten years Tikhanov studied historical painting. He was awarded several medals for his art but could not receive them as a serf. This also blocked his graduation from the academy.

In 1815, he was officially released from serfdom at age 26 and issued his diploma. He was allowed to reside in the academy's dormitory for a while, but by the spring of 1817 it was clear this was coming to an end. Fortunately, V.M. Golovnin was preparing for his round-the-world voyage on the sloop *Kamchatka* and needed an artist. Tikhanov was selected and would be equal in rank to the lesser officers; he would even have a servant. Upon his return, he was to receive a promotion and pension similar to those of the artists of Captain Kruzenshtern's expeditions.

On August 15, 1817, the *Kamchatka* sailed from Kronstadt on the usual route around Cape Horn to the Marshall Islands and then on to Kamchatka. Tikhanov was kept busy drawing but found it difficult to keep a journal. Fortunately for us today, he carefully recorded the information about his models and places in the captions. From Petropavlovsk, the expedition set course along the Aleutian Chain to Sitka. Tikhanov drew striking portraits of natives in the Fox Islands, Kodiak Archipelago, and the mainland.

² Lithography was developed in 1799. By the 1820s it had been perfected in Paris. The firm Firmin Didot was one of the specialists and they did an excellent job with Choris' illustrations.

³ by one account, sponsored by the French government or King Charles X

After a month in Sitka the expedition proceeded to California, and then to Hawaii and Manila on the return voyage, arriving to Kronshtadt in September 1819. The two years had gone well and Tikhanov painted pictures of important figures and scenes from Russian America, Alaska, California, and Hawaii. His excellent portraits include *toions* of the Aleutians, and Hawaiian notables including King Kamehameha I. and High Chief Boki, as well as Russian Colonial Governor Alexander Andreyevich Baranov.

On the voyage home in 1818, Tikhanov became seriously ill while the *Kamchatka* was in Manila. He may have suffered from encephalitis or another tropical disease. His condition deteriorated and he started showing signs of mental illness, necessitating his placement in a hospital in Saint Petersburg. Despite a brief period where he showed signs of improvement, he never fully recovered. He lived off his pension and was cared for by the widow of one of his colleagues. He lived to be 74, but never resumed his artwork.

Only a few paintings, including his portrait of Alexander Baranov, were published during his lifetime. Forty-three surviving watercolors include images of Russian America, Brazil, Peru, California, Hawaii, the Marianas, and Manila. The collection is curated by the Museum of the Russian Academy of Art.

Charles Wilkes (1798-1877)

Wilkes was born in New York City. He entered the United States Navy as a midshipman in 1818, and became a lieutenant in 1826. In 1838 he led the US Exploring Squadron, often known as the Wilkes Expedition. The group of ships explored the Pacific, from Antarctica to Fiji and Hawaii. He explored the west coast in 1841. His paintings are very well done. At the end of the expedition they had covered 87,000 miles. In 1849 he published *Voyage round the world: embracing the principal events of the narrative of the United States Exploring Expedition* in one volume with one hundred and seventy-eight engravings on wood.



William Smythe (1800-1877)

Irish born Smythe joined the Navy in 1813. He made Lieutenant in 1837. His drawings and paintings were used to illustrate Beechey's official account, *Narrative of A Voyage To The Pacific And Beering's Strait, To Co-Operate With The Polar Expeditions Performed In His Majesty's Ship Blossom*.

Alexander Filippovich Postels (1801-1871)

A Baltic German of Russian descent, naturalist, mineralogist and artist. He sailed on the *Senyavin* under Litke on the expedition exploring the Pacific and sailing around the world. His illustrations and paintings are excellent. Postels was appointed assistant-professor of the Department of Mineralogy and Geology of St.Petersburg University and later elected an Honorary Member of the Russian Academy of Sciences. He was the curator of the Mineralogical Museum. In 1863 he was appointed a member of the Council of the Minister of Education.



Alfred Jacob Miller (1810-1874)

Alfred Miller was born in 1810 to George Washington Miller, a successful merchant and soon-to-be veteran of the War of 1812, and Harriet Jacob. The first of nine children, he would go on to become one of the most remarkable artists of the American West in the time of the fur trade. Alfred was educated by tutors and attended a fashionable academy in Baltimore. He later recalled a tyrannical schoolmaster with a penchant for paddling his students. Jacob diligently completed his assignments, but all his drawings were confiscated and burned. The family was regarded well enough for Alfred to spend time with George Washington's nephew at Mount Vernon in the summer of 1832.



Alfred may have studied with artist Thomas Sully, at Peale's Baltimore Museum and Gallery of Fine Art, or may have been entirely self-taught. Little is known of his early art works, but some are historical scenes and others are portraits. A self-portrait from age 17 is held by the Maryland Historical Society. He also painted a 3.5-foot by 8-foot canvas of the bombardment of Fort McHenry,⁴ where his father had served.

Miller went to Paris to study painting in 1833. He started off in luxurious digs but was soon helped to find a more affordable place by a friend from Baltimore. He became the lone American student at the Academy of Beaux Arts. He visited museums and art galleries and sketched the great works. He apparently spoke enough French to get by. Included among many studies of famous artworks in his workbooks are those by Rembrandt, Delacroix, Veronese, Titian, and others. Miller became known as a skilled copyist, a sign of growing mastery.

Later in 1833 he traveled to Rome to continue his studies. Life was good with friends and colleagues sharing a relaxed lifestyle. Breakfast was taken at the Cafe Grecco before heading out to study and copy artworks around the city. Miller was particularly drawn to paintings by Titian, Caravaggio, and Corregio. Following a companionable afternoon dinner, they would proceed to the still-open Vatican Galleries for more art study. Miller was friendly, outgoing, made a number of friends and visited artists' studios. He then continued on to Florence, Bologna, Venice, and eventually to the Alps and on to Switzerland.

Miller was back in Baltimore and advertising his services by 1834. The art market was weak and he struggled before departing by ship for New Orleans in 1836 with just \$30 in his pocket – enough to pay for a cheap room in a boardinghouse. Fortunately, he met a gentleman who lived on the street where he was looking for a studio, and Mr. Chittenden immediately ordered a portrait, offering Miller \$100 and a room on the second floor for a studio. It was a prosperous time in New Orleans and he soon had all the work he could wish for and a good social group.

⁴ Featured in *the Star-Spangled Banner*. His father had the two dud bombs that landed in the powder room. If they had gone off, the War of 1812 might have ended differently.

While working on a painting in his studio in 1837, he was visited by Captain William Drummond Stewart and soon accepted the commission of being his expedition artist. This started as a six-month engagement but would last many years. Miller had no idea what awaited him but he was soon on his way to St. Louis where he met many of the western fur traders, trappers, and explorers including Governor William Clark, William Sublette, and Robert Campbell. The fur trade caravan, with forty-five men and twenty carts, departed for the rendezvous under the guidance of Thomas Fitzpatrick with Stewart as second in command.

The trip was demanding and so was his boss. The necessity of covering the miles made time for sketching short, and although he complained, he had to do his chores. He was relieved of standing guard because he was too easily distracted. On one occasion Stewart snuck up on him while he was sketching and grabbed his neck in a vice-like grip. Jacob thought he was about to be killed by this native assailant, but he was suddenly released. Stewart reminded him to never forget to maintain his situational awareness and keep an eye out for natives. One day while he was sketching, a wounded bison turned on him, and he was saved only by Antoine Clement, who grabbed the bison's tail. His sketches were excellent and must have pleased Captain Stewart.

They eventually reached the rendezvous on the Green River. Miller was challenged in trying to capture the often chaotic scene and the many native people and fur traders. Stewart was a gracious host and alcohol flowed freely while special treats were dispensed. Miller had been worn down by the travel and found the exuberance of the rowdy rendezvous almost too much.

Miller followed Stewart to the Wind River range for some hunting and was stunned by the beauty of the area. Even though his journeys were peaceful, he tried to imagine and paint the images of attacks and conflict he had heard through stories from the mountain men. All good things must end, so as winter approached he and Stewart returned to St. Louis. Jacob soon went on to New Orleans and set to work in his studio.

He returned to Baltimore in 1838, following the deaths of his father and mother, in 1836 and 1837, respectively. When he returned to clean up his studio in New Orleans in 1838, he met Stewart again and showed him the paintings in progress. By 1839 Jacob had completed 18 paintings and 87 watercolors, most destined for Murthly Castle. Many were exhibited in New York to great acclaim. Critics applauded the "*life-like force and reality.*" The gallery requested, and was given, permission by Stewart to extend the exhibit.

Once back in Baltimore, Jacob continued to work on his western images. He requested the opportunity to travel to Scotland to work on the paintings there. Stewart agreed, and in 1840 Miller was on his way, arriving about the same time as his paintings. He enjoyed his new studio and worked steadily on paintings despite his rheumatism. He returned to the U.S. in November of 1841. Stewart and Miller remained on good terms and Miller went on to create some

additional paintings for Stewart after an 1842 visit. Stewart wanted him to do a series of western lithographs like Catlin⁵ or Bodmer⁶ but he declined due to ill health.⁷

Jacob Miller bought a 165-acre farm and was tended to in an English-style cottage by his sisters. For almost three decades he was a “painter of note” in Baltimore. He painted portraits and was creating twenty works a year at his peak. He also portrayed native images, literary scenes, and landscapes. When Jacob Miller died in 1874 he left an estate valued at \$119,000.

Paul Kane (1810-1871)

Born in Ireland but grew up in Canada. He was self-taught as an artist. Two trips to the west provided material for his work. In 1846-1848 he traveled to Ft. Vancouver and Ft. Victoria. He produced more than 100 paintings from his trips. His sketches were more representational than the paintings done later in Toronto.



John Mix Stanley (1814-1872)

Stanley was an adventurer and artist specializing in landscapes and native people. In 1842 he went west to record Native life. In 1846 he travelled with Colonel Stephen Watts Kearney’s expedition to California. He exhibited 150 works at the Smithsonian in 1852. Sadly 200 of his works burned in a fire at the Smithsonian in 1865. Some works were very representational and others rather fanciful.



Ilya Gavrilovich Voznsensky (1816-1871)

Born in St. Petersburg in 1816, Voznsensky began his working career at the tender age of five, as an apprentice typesetter in the Academy of Science printing shop. During the next decade he developed an interest in zoology and became an assistant at the Zoological Museum in St. Petersburg. His diligence and performance during the museum's 1829-1830 expedition to the Caucasus were noticed, and in 1839 he was appointed to lead an expedition to Russian America with the instruction to collect plant, animal, and ethnographic materials. On



⁵ George Catlin

⁶ Karl Bodmer

⁷ perhaps Lyme disease or another tick-borne disease from the furs in the mountains

August 20, 1839, Voznsensky left St. Petersburg on the ship *Nikolai I*. Adolf Etholin, the new chief manager of the Russian colonies, traveled to Alaska on the same ship. The ship arrived at Sitka on May 1, 1840 and Voznsensky immediately set to work.

His first expedition was to Fort Ross. The decision to sell this Russian outpost added a sense of urgency to the task of accumulating scientific collections from California. Voznsensky arrived at Bodega Bay on July 20 and remained in California for fifteen months. Soon after his return to Sitka he made the second voyage to California, this time to Carmel Island and Loreto. From March of 1841 to October 1848, Voznsensky made several trips to different parts of Alaska, visiting Kodiak Island, Kenai, Unalaska, Pribilof Islands, St. Michael, and Kotzebue Sound, and returning to the Russian-American Company headquarters in Sitka. He was assigned a helper, the talented Kreol Filat Druzhinin, who may be the author of the watercolor titled "*drawn by a Native Kolosh of Sitka*" in the Voznsensky collection.

In June of 1849, Voznsensky returned to St. Petersburg with 3,687 specimens, which included ethnographic objects and images. Although not trained as an artist, Voznsensky was a skilled draftsman and keen observer. His pencil images are both detailed and artistic. The Academy of Science recognized Voznsensky's achievements by appointing him a curator of the Zoological Museum. The new responsibilities made the task of sorting and publishing his Alaskan collections virtually impossible, and Voznsensky did not have time to write an account of his travel. None of his images were published during his lifetime. In 1858, he married and had a daughter. Three years after the wedding his wife died and Voznsensky raised his daughter alone until 1871, when he himself died following a long illness. Despite the lack of scientific publications, his input in North American scientific research left a lasting legacy. His collections, curated at the Museum of Anthropology and Ethnography and Zoological Museum in St. Petersburg, Russia, continue to contribute to our understanding of the cultural and natural histories of California and Alaska.

Henry J. Warre (1819-1898)

Warre was born in South Africa. He joined the British Army and rose to Captain by 1845. He and Lieutenant Mervin Vavasour of the Royal Engineers were sent out as innocent travelers (spies) to see first hand how the controversy between the United States and Great Britain was shaping up. The two officers crossed Canada using the Hudson's Bay Company's routes most of the way. They reached Fort Vancouver on August 25 and visited the Willamette Valley, the mouth of the Columbia River, Puget Sound and Vancouver Island before returning to England. He published a book of his work, *Sketches in North America and the Oregon Territory*.

Peter Petersen Toft (1825-1901)

Toft was educated in Denmark. He began his travels aboard a whaler at the age of 16 and sailed into San Francisco Bay aboard the ship *Ohio* in 1849. He tried panning for gold around the Trinity River, but then returned to San Francisco where he contributed illustrations to Harper's. He made many painting excursions to Oregon, Washington, and British Columbia.

James Madison Alden (1834-1921)

James Madison Alden was trained as a cartographer but this New England-born adventurer is better known for his landscape paintings. He came West in 1854 at the invitation of his uncle to accept a position as artist, topographer and junior officer aboard the *USS Active* for the U.S. Coast Survey. He worked for the survey from 1854 to 1860. He created hundreds of watercolors and drawings of the west coast in exacting detail.

Henry Wood Elliott (1846-1930)

Elliott was born in Cleveland. He was self-taught as an artist. He worked for the Smithsonian Institution from 1862-1878. In 1872 he visited the Pribilof Islands. He also married a woman from Kodiak Island. His paintings are meticulous and give great details of native hunting, travel and life. He was perhaps the first noted conservationist in Alaska. He authored and lobbied for the 1911 Hay-Elliott Fur Seal Treaty, the first international treaty to protect marine mammals. Between trips he lived in Cleveland, tended his business interests and vineyards. He had 10 children, retired to Seattle, and had his ashes spread on Mt. Rainier.



James Everett Stuart (1852- 1941)

Stuart was born in Maine but moved to California when he was eight. The family settled on a ranch near Rio Vista. He studied at the California School of Design in the late 1870s before moving to the Northwest. He painted more than 5,000 works of the west. He was a cofounder of the Bohemian Club gatherings at Monte Rio that continue to this day.



The photographers also provided excellent images of the area and people.

William Witte, Beverly B. Dobbs, The Lomen Brothers, Edward S. Curtis, Asahel Curtis, N. B. Miller, William H. Case and Horace H. Draper, George M. Dawson, Norman A. Forsyth, Edward H. Boos, Leon de Cessac, Smith Stanley Osterhout. And thanks to all those involved in digitizing and making images accessible.

David A. Bainbridge