

THE WOMAN MINIATURE PAINTERS

PHOTOS BY STANFORD STUDIO



MRS. P. N. LILLENTHAL



MRS. F. H. PARKER OF CHICAGO



MISS MARIE GAGE



MRS. JOHN ROGERS



MRS. GEORGE BURROUGHS TORREY



MISS ANNIE O'CALLAGHAN



MRS. MARGARET O'CALLAGHAN



MISS LILLIAN ADAMS AS A CHILD



MISS MABEL LOVE



DR. HASLEHURST



MRS. L. SLESSINGER



MRS. MARTIN SCHULTZE



MRS. ADAMS



ALVINZA HAYWARD



FANNY STUDY OF MISS BEIGGS



MRS. A. SHARON



MISS LILLIAN ADAMS



MR. KING'S CHILD



MRS. FRED L. PERRY



SIR WILFRED LAURIER



EDWIN JOY

Of all the branches of art that woman takes to—and that means all branches that man takes to—there is not one that seems so especially fitted to her as miniature painting.

A miniature is a feminine thing in itself. It is delicate, fragile, fascinating, dainty, sentimental. It carries the aroma of old chests and lavender and ribbon-bound love letters. It is all pinks and blues and whites, like a handful of sweet peas. There is every reason in the world why it should be the work of a woman.

Watch some of the charming San Franciscans who have taken it up and you will wonder which is the prettier picture—the one that is being painted or the subtle, fingered artist bending above her work.

We have a number of women who are already distinguishing themselves in the work.

Miss Lily O'Ryan is one of them. Not that she is a San Franciscan except by adoption, but our coterie of artists is glad to claim her even in that way.

Miss O'Ryan's best known miniature was the one of Janice Meredith that adorned the cover of the book. Every one

remembers the delicacy and spirit of that—and who has forgotten the famous curl? The painter was a friend of Paul Leicester Ford and she painted him as well as the whimsical and charming creature of his imagination.

Sir Wilfred Laurier was another of her distinguished subjects. Since she has come to work among us she has done work among people that we know. Mrs. Lillenthal and Mrs. Martin Schultz are interesting studies. A quaint portrait of gracious Mrs. O'Callaghan is by her, as well as one of Miss Annie. The character depicted in the elder woman's hands is a striking bit.

Mrs. Marie Gage's portrait is a spiritual thing. A part of the work has been done on that of Miss Annie Briggs, the artist, and it is so elusive a sketch that Miss O'Ryan has named it "The Spirit of the Woods." Equally dainty is the portrait of the little child of Mr. King of Oil City, Pa.

Miss Rose Hooper went abroad to study miniature painting and has returned to us and set up a studio here in town. She has spent much time in Buckingham painting the smart set. A portrait of Mrs. Joe Tabin, reproduced here, is characteristic.

Mrs. Colman and her two children, Mrs. Talbot and Miss Huntington, are some of her subjects. She is now working on a likeness of Mrs. Fred Perry, her own sister. Some of her distinguished Eastern

subjects are Mrs. Rogers of Philadelphia, Mrs. Torrey of New York and Mrs. Parke of Chicago.

Miss Lillian Adams is an Englishwoman, who has taught her art to us. Her mother was a miniature painter before her and painted every Duke and Earl in all England. She also made a miniature of Queen Alexandra, which was much liked by the King. Miss Adams has in the collection of her own work a portrait of her mother, one of herself as a child, done from an old photograph; one of herself at present, a part profile painted from a mirror; a copy of one made from life of the beautiful Miss Abraham of New York. There is one of Mabel Love, the little actress. She painted in England Lady Sandhurst, Viscountess Cranbrook and Lady Macfarlane.

Mrs. Minnie Haslehurst has painted miniatures of several men, which is less usual than the painting of women. One of Alvinza Hayward is enrolled with her successful work. Mr. Edwin Joy and her husband, Dr. Haslehurst, are others. The portrait of Mrs. Sharon is from her brush.

Miss Mae Slessinger is just beginning her career in this field of art. A painting of her mother is her best work.

In Oakland Miss Laura Prather and Miss Rose Campbell swell the list. So you see we can make a pretty showing of women miniature painters.

REVIVAL OF MINIATURE PAINTING—BY ROSE HOOPER.

There is now no doubt that the revival of miniature painting was not a mere fad of short duration—it has proven by its steady rise during the last ten years that it has come to stay and in a few years' time it will again take its place, as in centuries gone by, among the highest of all arts.

To my mind the wane of the miniature, caused by the brilliancy and novelty of photography, is one of the most deplorable things in the history of art, for it deprived the world, at least one side of it, of one of the most pleasing and dainty of art creations. In the old countries the love of novelty does not prevail so strongly as in our own, therefore, although photography had its strong hold there, too, one always found the miniature in evidence.

An increasing interest in this line of portraiture has been strongly noticeable of late years and a larger and more intelligent appreciation is given to its progress.

Miniature portrait painting, although described as being in "the little," should not in any wise be considered as a lesser art. There is no reason why, if the artist's conception and feeling for the work is correct, a miniature portrait should not be as life-like, both in color and form, as any large canvas; of course the treatment and style must be different, as, for instance, a miniature should be an idealized image of the original. Greatest care should be taken to preserve the strong characteristics of the subject, at the same time the artist should have the power to look far down into a human character and delineate the best that can be revealed; in these two things lies the sole support of the painter, and having them both planted firmly in each piece of work he or she commences, all the daintiness and prettiness which he or she chooses to bring into the picture—provided every-

thing remains strictly subordinate to the great aim—in no wise takes away from the likeness. On the contrary it lends charm to the whole and makes it what a miniature always should be—a pleasing picture.

Every miniature should be to the painter strictly individual; he should never have painted anything like it before. The greatest trouble with many artists is that all their works look alike; there is no individuality. The painter of a miniature portrait should be equally as inspired as the painter of canvases, for, although in the "small," a miniature is capable of expressing as much thought and soul as any larger work.

Viewing the miniatures of the day with the glamor of the ancients still upon us

is a hard task. Of course it is impossible to estimate aright those who pass current now as able masters of this art; it would be unfair, in brief, to attempt to institute any comparisons. We must remember in forming our judgments that it is nearly always a portrait that is attempted and, although the first requisite in a portrait is exactitude in respect to likeness, every artist has his own way of representing his subjects and claims the right to the style of his way of working—that particular style may not be yours or mine, but at the same time it may possess good qualities. But the most unfortunate trait of many of the modern miniatures is the strong feeling they show toward the adoption of tricks, eccentric mannerisms and peculiarities which are merely evidences of fashionable craze.

To my mind a miniature cannot be too highly finished; the old masters were willing to sit and labor over their works until they reached the height of perfection. They were life-like to a line and not mere suggestions of their subjects. Why should not the painters of to-day be willing to give their time and patience also to attain the same end—for, after all, are they not all striving to paint as did the old masters?

There is no use of any one attempting to do this work without a thorough knowledge of drawing. A student should draw at least three years before attempting to paint. A very good foundation in miniature painting may be obtained in this city, but for perfect finish, likeness and delicacy of touch and management, it is necessary to study abroad, where every advantage is accessible; the teachings of the best masters and the guidance of the masterpieces of ages. And, again, the very atmosphere of art which one finds only in the old countries is a great help to the student—every one is imbued with the spirit to work and work well, too, and in this particular line it means more real hard and concentrating labor than in many other branches of art—that is, if one wishes to make a success of it.

To-day is published in the Sunday Call the second installment of "When Knighthood Was in Flower," by Charles Major. This novel has truthfully been called the most charming love story ever written. As a drama it has been one of the greatest successes that Julia Marlowe ever played. "When Knighthood Was in Flower" will be published complete in three issues of the Sunday Call, January 11, 18 and 25. The story is illustrated by the special flashlight photographs taken by Byron, the great New York photographer, especially for Miss Marlowe.