

# Bohemianian of the Arroyo Seco: Idah Meacham Strobridge

# Bohemian of the Arroyo Seco: Idah Meacham Strobridge

## Note to Teachers

UCI Langson Institute and Museum of California Art (IMCA) aims to be a resource to educators and students by offering school visits, programs, digital tools, and activities designed for grades 3–12 that contribute to the development of stronger critical-thinking skills, empathy, and curiosity about art and culture. When students are encouraged to express themselves and take risks in discussing and creating art, they awaken their imaginations and nurture their creative and innovative potential. School visits offer opportunities for students to develop observation and interpretation skills using visual and sensory information, build knowledge independently and with one another, and cultivate an interest in artistic production.

This Teacher Resource Guide includes essays, artist biographies, strategies for interdisciplinary curriculum integration, discussion questions, methods for teaching with objects, a vocabulary list, and activities for artworks in Langson IMCA’s collection that are included in the exhibition *Bohemian of the Arroyo Seco: Idah Meacham Strobridge*.

## About The Exhibition

In 1901, Idah Meacham Strobridge, author and accomplished bookbinder, moved from a remote cattle ranch and mining operation in Nevada to a bungalow in the mostly undeveloped **Arroyo Seco** (meaning “dry gulch” in Spanish) area of northeastern Los Angeles. There she operated a book bindery, **Artemisia Bindery**, and from 1905 to 1910, an art gallery called the **Little Corner of Local Art**. Although brief studies have been done on Strobridge’s bookbinding and writings, *Bohemian of the Arroyo Seco* is the first to look at Strobridge’s Little Corner of Local Art. The gallery, perched on the western edge of the mountain-fed Arroyo Seco River, became a popular gathering place for writers, artists, and craftspeople in Los Angeles.<sup>1</sup> This exhibition acknowledges Strobridge’s important contribution to the development of Los Angeles culture. Through her gallery, she provided critical support and exposure to the region’s emerging artists, writers, and artisans.

Strobridge and the other **bohemians** of the Arroyo prioritized community connections and creative freedom, translating their new lifestyles into art and literature. They contributed to the creation of Southwestern themes as well as ideas about the meaning of the Western landscape. The exhibition looks at Strobridge’s gallery and the work of artists in the Arroyo Seco within the context of the **Arts and Crafts** community, centering on their *plein air* paintings and the Southwestern themes they developed in their art. The bohemians of the Arroyo Seco created an aesthetic suited to the particular climate, landscape, and culture of the region and affirmed an attitude of oneness with surrounding nature. They also drew upon the surrounding foundational cultures of the Arroyo Seco, including the Mission and rancho periods and the cultures of Native Americans. A synthesis with nature and Southwestern culture permeated their artistic production, from painting and handcrafts to architecture and literature.

## Featured Works

Hans Robinson, *Idah Meacham Strobridge*, 1910, Los Angeles, CA, Photographic print, Courtesy of the California History Room, California State Library, Sacramento, California

Unknown, *Idah Meacham Strobridge in the Artemisia Bindery*, 1901, Los Angeles, CA, Photographic Print, Autry Museum OP.393

Elizabeth Jaynes Borglum, *Facade of Mission San Juan Capistrano*, circa 1895, Oil on canvas, 14½ x 21½ in., UCI Jack and Shanaz Langson Institute and Museum of California Art, Gift of the Irvine Museum

Hanson Duvall Puthuff, *Transient Shadows*, circa 1926, Oil on canvas, 26 x 30 in., The Buck Collection at UCI Jack and Shanaz Langson Institute and Museum of California Art

Hanson Duvall Puthuff, *Verdugo Canyon*, Unknown, Oil on canvas, 32¼ x 40¼ in., UCI Jack and Shanaz Langson Institute and Museum of California Art, Gift of the Irvine Museum

Carl Oscar Borg, *In Walpi, Arizona*, circa 1934, Oil on canvas, 26 x 30 in., The Buck Collection at UCI Jack and Shanaz Langson Institute and Museum of California Art



# About Idah Meacham Strobridge

## About Idah Meacham Strobridge

Rancher, miner, bookbinder, writer, cultural and civic leader. During her remarkable lifetime, Idah Meacham Strobridge explored all of these roles. She was born in Moraga Valley, California, in June 1855. As a child, Strobridge moved with her parents to the remote desert in Nevada where wagon trains were coming through on their way to California. When the Central Pacific Railroad train came through in 1869, her father established a popular hotel and restaurant which served as a rest stop for rail travelers passing through Nevada. In her 1887 book *Bits of Travel at Home*, Helen Hunt Jackson wrote “‘Humboldt Station’ was the name of the station to which we had been looking forward for some hours, simply because it meant ‘supper.’ But, when we stepped out of the cars, thoughts of supper fled. Four thousand feet above the sea, among the alkali sands and stony volcanic beds, there stood a brilliant green oasis. Clover fields, young trees, and vegetable gardens surrounded the little house. In front was a fountain, which sparkled in the sun.”

During her years in the desert, Strobridge learned to ride horses and shoot rifles, and lived among people from different backgrounds, including the Paiute and Bannock tribes; Mexican cowboys; Chinese placer miners, who mined minerals from streams and rivers; and homesteaders. She watched the passing wagon trains heading west and the ever-expanding network of railroads. All of these caught her eye and provided subjects for her later writing.<sup>2</sup> In addition, her experience at the family’s Humboldt House instilled in her a welcoming spirit, open to hosting visitors and sharing the desert and other features of the West she loved.

From this eclectic childhood, Strobridge went on to pursue her education at Mills Seminary (now College) in Oakland, California, graduating in 1883.<sup>3</sup> She then married Samuel Hooker Strobridge and the young couple moved to a ranch in Nevada. Strobridge endured many tragedies, including the deaths of her three children and husband but found solace in her work. She discovered and oversaw an abandoned gold mine, managed the family ranches, and taught herself the craft of hand bookbinding. In 1895, she began to write compelling stories and articles about desert life that were widely published, and that became the kernel for three story collections. An article in *Scientific American* in 1895 called her “a cultured woman of the new age.” Strobridge saw beauty and mystery in what she called “sagebrushland.” Her best-known works include *In Miners Mirage-Land* (1904), *The Loom of the Desert* (1907), and *The Land of Purple Shadows* (1909). Her writings are now regarded as icons of the old western desert culture of Nevada. She was inducted into the Nevada Writers Hall of Fame in 1997.<sup>4</sup>

In 1901, she left the state and moved with her parents to a bungalow in the Arroyo Seco area of Los Angeles. Her life in California would prove to be fascinating as well. Here, Strobridge embraced a different way of life and was welcomed into the local bohemian culture and acknowledged for her book binding artistry. Her home at 231 East Avenue 41 housed her businesses, Artemisia Bindery and Little Corner of Local Art, a gallery which exhibited the art of local artists from 1905 to 1910.

Strobridge’s home was a rambling bungalow surrounded by the chaparral of the lower Arroyo Seco. The desert-styled residence, with a

**Rancher, miner, bookbinder,  
writer, cultural and civic leader.**

## About Idah Meacham Strobridge

plaque swinging out front that read “At the Sign of the Sagebrush,” was surrounded on three sides by sheltered verandas. Social events took place outside in a patio shaded by sycamore and live oak trees. Exhibitions at Little Corner changed every two weeks and reflected the astonishing variety of local art and handcraft: oil paintings, watercolors, pastels, monotypes, etchings, woodcarvings, pottery, and bookbinding. The gallery also had a stand with books autographed by Los Angeles writers. Strobridge often included smaller canvases in her exhibitions, reflecting her appreciation of *plein air* painting, then also called “painting from the landscape.” Some of the better-known artists that she collected and exhibited were Carl Oscar Borg, Hanson Duvall Puthuff, and Norman St. Clair, whose careers she launched in the gallery; as well as Charles Percy Austin, Elizabeth Jaynes Borglum, Maynard Dixon, Alexander Harmer, William Lees Judson, Fernand Lungren, Granville Redmond, Hernando Villa, and Marion Kavanagh Wachtel. Strobridge also exhibited numerous women artists whose work is no longer well-known and difficult to find.

Strobridge’s residence became a popular gathering place for writers, craftspeople, and artists, including all the artists featured in this guide.<sup>5</sup> The two photographs on the View and Discuss page, both taken shortly after Strobridge settled in California, provide us with complementary views of her life. In the portrait she meets the viewer’s gaze straight on, appearing comfortable and composed. The other image provides the viewer with a glimpse into her personal life, surrounded by her “tools of the trade.”

In 1904 Strobridge founded a special retreat for literary women in San Pedro she called her “wickiup,” which she described to a *Los Angeles Examiner* reporter:

“It is not alone the open which attracts me and the untrammelled natures of the people. It is the life utterly without pretense. I am not a city woman, neither do I like that country life which savors of the city. I despise the suburb. An existence wholly away from those conventional things hampered by man is what I long for. It is the life on the desert wholly apart from everything of pretense. I cannot give it up entirely and so I have furnished in fitting manner the ‘Wickieup,’[sic] my substitute for the desert...”<sup>6</sup>

In her fifties, Strobridge stopped writing and devoted the last decades of her life to civic organizations in the Los Angeles area.

# View and Discuss



Hans Robinson, *Idah Meacham Strobridge*, 1910, Los Angeles, CA, Photographic print, Courtesy of the California History Room, California State Library Sacramento California

## View and Discuss

This photo of Idah Meacham Strobridge was taken in 1910 when she was 55 years old and living in the Arroyo Seco area of Los Angeles. Before showing this photograph to your students, have them read the artist's biography. Ask them to picture the person as clearly as possible. Then show them the photograph and ask what is similar to or different from what they imagined.



Unknown, *Idah Meacham Strobridge in the Artemisia Bindery*, 1901, Los Angeles, CA, Photographic Print, Autry Museum OP.393

Ask students to describe this photograph in as much detail as possible. Create a written inventory of the various things they can identify in this space. This photograph shows Strobridge at her sewing frame surrounded by her binding equipment in the "Artemisia Bindery (the Shop)." Published in editions of 1,000 copies, she bound each of her three short story collections herself.<sup>7</sup>

# Activities

## Activities

### The Simplest Book

Younger students can create an eight-page book from a single sheet of paper, with just a few folds. They can then write and illustrate their own stories in their book. For instructions, visit (<https://www.wikihow.com/Make-a-Paper-Book>).

### Bind your own Book

Because she was living on a remote desert ranch, Idah Meacham Strobridge taught herself about the materials, tools, and techniques used in bookbinding. Students can create their own books with a few inexpensive materials. The *wikiHOW to do anything* website provides simple techniques in written and video formats (<https://www.wikihow.com/Bind-a-Book>). Finished books can be used as scrapbooks, nature journals, diaries, or sketch pads.

### A Beloved Place

In her 1907 book, *The Loom of the Desert*, Idah Meacham Strobridge wrote:

“If you go to the Desert, and live there, you learn to love it. If you go away, you will never forget it for one instant in after life; it will be with you in memory forever and forever. And always will you hear the still voice that lures one, calling—and calling.”<sup>8</sup>

It is clear from this quote that Strobridge loved the desert. Ask your students to conjure a place they love, such as a spot under a tree, the view out their bedroom window, or a place they remember from the past. Challenge them to write an essay about that place that includes a vivid description. Their writing should allow classmates to understand their bond with this place.



# About the Artist and the Work

Facade of Mission  
San Juan Capistrano



Elizabeth Jaynes Borglum, *Facade of Mission San Juan Capistrano*, circa 1895, Oil on canvas, 14½ x 21½ in., UCI Jack and Shanaz Langson Institute and Museum of California Art, Gift of the Irvine Museum



The Borglums at the Old Mill in Pasadena, ca. 1903, photo by Charles C. Pierce

## About the Artist and the Work

Elizabeth Jaynes Borglum was born in 1848 in Racine, Wisconsin. She studied music and art, and then began teaching music near Milwaukee, Wisconsin. There she met John Gutzon Borglum, also an artist, who would later gain fame for his creation of Mount Rushmore National Memorial in South Dakota. The couple married in 1889 and purchased a house in Sierra Madre, California. It would remain Borglum's home and the center for her painting and teaching.

Initially Borglum focused on painting still lifes, portraits, and animal studies, but in the early 1900s, her interests turned toward the landscape and she began painting views of Southern California. During this period, she also made paintings of San Juan Capistrano Mission, one of which was exhibited there.<sup>9</sup>

In this work, *Facade of Mission San Juan Capistrano*, Borglum depicts the most famous of the twenty-one California missions. Known for the annual return of the swallows each March and its scenic beauty, it has earned the nickname "Jewel of California Missions."<sup>10</sup> Lasting from 1769 until about 1833, the California mission system, which stretched from San Diego to Sonoma, was an effort to convert Native Americans to Catholicism and expand European territory. These outposts were connected by El Camino Real (the Royal Road or the King's Highway), which today approximates California's Highway 101.

The mission era influenced culture, religion, architecture, art, language, and economy in the region, but the missions also negatively impacted California's Indigenous cultures and communities. Europeans forced the Native population to abandon their traditional ways of life. In the process, local traditions, cultures, customs, and many lives were lost. Prior to the development of the California missions, there were about 300,000 Native Californians. By 1834, scholars believe there were only about 20,000 of this group remaining.<sup>11</sup> By 1850, when California became the 31st state, most missions had been abandoned and were in ruins. It wasn't until the 1890s, when artists began to portray them as relics of California's past, that a serious effort was made to preserve and restore these structures.

# View and Discuss

## View and Discuss

Ask students to look carefully at Borglum's painting. Ask them the following questions, reminding them to back up their ideas with evidence. Task students to consider these questions and to go outside to sketch and paint a *plein air* painting and have them describe their choices.

What do they want? Describe this place in detail. What smells might be in the air? What suggests those scents? What season of the year might it be? What clues in the painting suggest that? What might the temperature feel like? Is there a breeze or is the air still and quiet? What sounds would students hear if they were there? What time of day is it? What five adjectives could describe this place?

### Conflicting Perspectives on History

Task students with researching the Mission Period in California's history. Discuss with them the following ideas: What was the role of the missionaries? Why were they there? What Indigenous peoples occupied (and continue to occupy) this land? What conflicts arose? What was the cause of these conflicts?



# About the Artist and the Work



Hanson Duvall Puthuff, *Transient Shadows*, circa 1926, Oil on canvas, 26 x 30 in., The Buck Collection at UCI Jack and Shanaz Langson Institute and Museum of California Art



Hanson Duvall Puthuff, *Verdugo Canyon*, date unknown, Oil on canvas, 32¼ x 40¼ in., UCI Jack and Shanaz Langson Institute and Museum of California Art, Gift of the Irvine Museum

## About the Artist and the Work

Born in Waverly, Missouri in 1875, Hanson Duvall Puthuff studied at the Art Institute of Chicago and later at the University of Denver Art School. He then pursued work as a commercial artist.<sup>12</sup> Upon his arrival in Los Angeles in 1903, he worked for more than twenty years to create billboards, murals, theater scenery, and museum dioramas. A major commission included the backdrops for the first habitat displays at the Los Angeles Museum of History, Science, and Art (1924), and the panoramas for the Theodore Roosevelt Memorial at the American Museum of Natural History in New York (1938).<sup>13</sup> He also painted landscapes inspired by Southern California, the Sierra, and desert vistas. His great love, however, was *plein air* landscape painting.<sup>14</sup> By the early

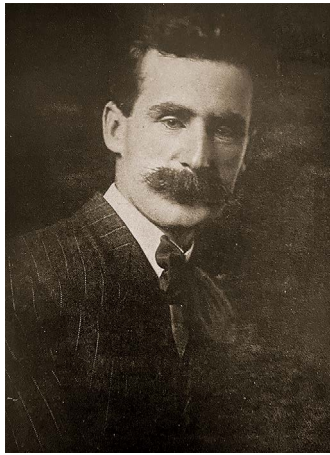
**To emphasize grandeur and depth, he used a method for generating a sense of space known as atmospheric or aerial perspective**

1920s Puthuff was able to mostly retire from commercial work and devote himself full-time to easel paintings.<sup>15</sup> Puthuff was also an activist in the

art community and involved in the formation of the two most important artists organizations of the period, the California Art Club and the Art Students League of Los Angeles. Puthuff became acquainted with the influential writer and editor Charles Fletcher Lummis as well as other prominent artists, including Maynard Dixon, who illustrated books by Idah Meacham

Strobridge and Carl Oscar Borg.<sup>16</sup> He remains one of the most popular of the California *plein air* painters of the 20th century, and the California Art Club continues to this day.<sup>17</sup>

*Transient Shadows* (1926) and *Verdugo Canyon* (n.d.) are excellent examples of Puthuff's work and provide insights into his motivations and goals. Puthuff painted the mountains, plains, and valleys of California



Portrait of Hanson Duvall Puthuff, ca. 1910

with rich colors and great attention to changing light effects and weather. To emphasize grandeur and depth, he used a method for generating a sense of space known as **atmospheric or aerial perspective**, which is based on a reduction of contrast and details as objects are farther from the observer. It is caused by the presence of water particles, dust, and pollution in the air—the atmosphere between the viewer and what is being observed. If equal focus and detail are given to both the distant and near elements, the space will appear compressed and flattened.<sup>18</sup> In *Verdugo Canyon*, Puthuff brilliantly captures the shimmering effect of Los Angeles sunlight on the land and renders landscape features as colorful dabs, masses, and shapes. Puthuff used his substantial talent, vision, and love of the California landscape to express his appreciation for the beauty of everyday places.



# View and Discuss

## View and Discuss

### Foreground, Middleground, Background

Landscape art is typically described by what appears in the foreground, middleground, and background of a painting. Review these terms with your students and ask them to identify the foreground, middleground, and background of the Puthuff painting.

### Entering the Landscape

Puthuff's paintings, *Transient Shadows*, circa 1926, and *Verdugo Canyon* (date unknown) share many similarities. They may even be paintings of the same place under different conditions. According to gallery dealer and author Jeffrey Morseburg, "Many of his [Puthuff's] paintings were highly atmospheric depictions of the rugged canyons and craggy peaks of the San Gabriels, and as viewers, we can tell the time and conditions under which they were painted by looking at each individual work."<sup>19</sup> Ask students to estimate the season, weather conditions, and time of day in each painting. Next, conduct a discussion to see if they agree or disagree with this quote. Ask students to ground their conclusions in evidence they find in Puthuff's paintings.

# Activities

## Activities

### Atmospheric Perspective

This technique for emphasizing the illusion of depth in landscape painting has been used by artists since the Renaissance.<sup>20</sup> To introduce this concept to your students, show them this short video (see notes below).<sup>21</sup> The best way to experience atmospheric perspective is to go outside, find a spot where you can see into the distance and notice the phenomenon firsthand.<sup>22</sup>

### Changing Light Conditions

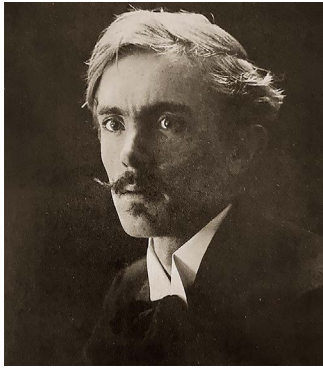
In Puthuff's paintings, viewers can see his sensitivity to varied light conditions. As people go through their daily lives, except for sunrise and sunset, they may pay little attention to the way the sun travels across the sky and changes the quality of light, shadows, and colors that are perceived.

Have each student select an outdoor area that they experience every day: the front of their home, a garden, a special tree, or local playground. For the next month, have them take one photo each day of the same place at different times. At the end of the month, ask each student to select and share with the class five photos that demonstrate the most significant changes.

# About the Artist and the Work



Carl Oscar Borg, *In Walpi, Arizona*, circa 1934, Oil on canvas, 26 x 30 in., The Buck Collection at UCI Jack and Shanaz Langson Institute and Museum of California Art



Portrait of Carl Oscar Borg, 1925. Photograph by W. Edwin Gledhill

## About the Artist and the Work

Born and raised in Sweden, Carl Oscar Borg showed an early talent for art. Borg emigrated to the United States in 1902 and settled in California. Employed as a scene painter for the movie industry, he had his first exhibition in 1905 and was quickly recognized for his talent. Several influential people advanced Borg's career, including Idah Meacham Strobridge. She introduced Borg to Charles Fletcher Lummis, a journalist and advocate for Indigenous rights. Together they introduced Borg to Southern California's social, artistic, literary, scientific, and cultural elite.<sup>23</sup> Borg became a protégé of American philanthropist and art patron Phoebe Hearst, mother of newspaper tycoon William Randolph Hearst. She gave him the opportunity to return to Europe to study art and encouraged him to focus on Indigenous peoples and cowboy themes.<sup>24</sup>

In 1916, at the age of 37, Carl Oscar Borg first visited the land of the **Hopi** and the Diné, or Navajo. The experience transformed him. He wrote, "In its varying moods, this country seems limitless. There is no end to the light, color, form and distance, and every object seems enveloped in a haze of blue, yellow, pink, or lilac."<sup>25</sup> Over his lifetime, he would focus much of his artwork on the Native peoples as well as the pueblos, deserts, and skies of the Southwest. Borg created some of his most memorable images of the Hopi pueblos at **Walpi**. The Hopi Tribe has lived on the mesas of northeastern Arizona since time immemorial. They are farmers respectful of the land and its resources. To this day, they have managed to retain their culture, language, and religion despite influences from the outside world.<sup>26</sup>

In his 1934 painting *In Walpi, Arizona*, Borg provides a somewhat obscured, almost protective glimpse of a place and people he had come to love. Unlike many landscapes, he is not showing the grandeur of the place, but rather providing a more everyday experience of being there. This casual view finds the viewer confronted by the backsides of two horses. If the viewers enter the village, they must circumnavigate these horses and a muddy puddle. The village in the distance is dusty and blurry, providing little information about what lies ahead.

In the mid-1920s Borg entered a new phase of life in Hollywood, where he served as art director in a series of major movies and was also a founding member of the Painter's Club of Los Angeles and the California Art Club.<sup>27</sup>

# View and Discuss

## View and Discuss

Take a minute to look at this painting. What do students notice? Compare this painting to other landscape paintings or to Puthuff's works in this Guide. How does this work conform to their image of a landscape? How does it differ? Many works that depict the American Southwest aim to show its natural grandeur. What qualities of the Southwest does this painting suggest?

The National Trust for Historic Preservation reminds the public that, "American history begins not with the first European settlers or the signing of the Declaration of Independence, but with the people who lived here for centuries before: Native Americans. Their diverse cultures, traditions, and histories expand our lens of what should be preserved and challenge us to think beyond the classic definition of historic preservation."<sup>28</sup> Discuss with students the meaning and importance of historic preservation and why it is important to maintain, restore, and preserve historic sites.

### Indigenous Peoples

The National Museum of the American Indian explains, "Many places in the Americas have been home to different Native Nations over time, and many Indigenous people no longer live on lands to which they have ancestral ties. . . . Even so, Native Nations, communities, families, and individuals today sustain their sense of belonging to ancestral homelands and protect these connections through Indigenous languages, oral traditions, ceremonies, and other forms of cultural expression."<sup>29</sup>

Ask students to do research to see which Indigenous tribes lived, and continue to live where they live today. You can use this interactive map (<https://native-land.ca/>). Once students locate the tribes, they can do more research into their history, language, food, and material culture. They should share what they've learned through presentations, papers, or art projects.



# Vocabulary

## Vocabulary

(From *merriam-webster.com* unless otherwise stated)

**Arroyo Seco:** meaning “dry stream” in Spanish is a 24.9-mile-long seasonal river, canyon, watershed and cultural area in Los Angeles County, California. It has long been known for its vibrant arts scene, which, in its early years, was dominated by *plein air* painters of California Impressionism and members of the California Arts and Crafts Movement.

(<https://www.cityofpasadena.net/parks-and-rec/arroyo-seco/#culture-history-society>)

**Artemisia Bindery:** The name of Idah Meacham Strobridge’s book bindery business located at 231 East Avenue 41, Los Angeles, California. She was the first woman bookbinder in Los Angeles and aptly named her bindery after a genus of plants that grows throughout the desert, sometimes used in herbal medicine, that includes sagebrush. Artemisia is also a name of Greek and Spanish origin, meaning “perfect.”

<https://www.britannica.com/plant/artemisia-plant>

**Arts and Crafts Movement:** During the Industrial Revolution, a surge of “soulless” machine-made and mass-produced goods generated a desire for unique, handcrafted items, influencing design philosophies in Great Britain. This movement spread throughout Europe and then to North America in the 1880s, becoming what we now know as the Arts and Crafts movement. Many Southern Californian artists and architects embraced the movement’s aesthetics, which revived medieval, romantic, or folk styles of handmade decoration characterized by simple nature motifs and an emphasis on natural finishes and raw materials, such as wood, ceramics, and stained glass.

<https://www.kcet.org/shows/departures/arts-crafts-movement-the-heart-of-arroyo-culture>

**Atmospheric Perspective** (aerial perspective): As space recedes into the distance in a landscape painting or drawing, the intensity of the color fades and there is less contrast between light and dark areas. The further back in space, the lighter the colors appear, often as lighter, cooler, tones of blue to gray.

<https://www.getty.edu/downloads/glossary>

**Bohemian:** a person (such as a writer or an artist) living an unconventional life usually in a colony with others.

**Bookbinding:** a specialized trade that relies upon basic operations of measuring, cutting, and gluing. A finished book requires many operations to complete, usually determined by the materials and the specific design of the book. Bookbinding combines skills from the trades of paper making, textile and leather-working crafts, model making, and graphic design in order to create the structures of a book. The trade of bookbinding is both an artistic craft and a mechanized industrial process.

<https://en.wikipedia.org/wiki/Bookbinding>

**California Plein Air Painting:** the movement of early 20th century California artists who worked outdoors, directly from nature.

[https://en.wikipedia.org/wiki/California\\_Impressionism](https://en.wikipedia.org/wiki/California_Impressionism)

**En plein air:** from the French, of or relating to painting outdoors.

**The Hopi Tribe:** a sovereign nation located in northeastern Arizona. To this day, they have managed to retain their culture, language, and religion despite influences from the outside world.

<https://www.hopi-nsn.gov/>

**Impressionistic:** of, or relating to, Impressionism, or a theory or practice in painting, especially among French painters of about 1870, depicting the natural appearances of objects by means of dabs or strokes of primary, unmixed colors in order to simulate actual, reflected light.

**The Land of Sunshine:** a magazine published in Los Angeles, California between 1894 and 1923. The magazine published the work of many notable authors, including Idah Meacham Strobridge. In the words of Jon Wilkman, the magazine “extolled the wonders of Southern California and had a major influence on the region’s early image and appeal to tourists.”

[https://en.wikipedia.org/wiki/The\\_Land\\_of\\_Sunshine](https://en.wikipedia.org/wiki/The_Land_of_Sunshine)

**Little Corner of Local Art:** gallery founded in 1905 by Idah Meacham Strobridge that championed and exhibited the work of local Southern California artists until it closed in 1910. It launched the careers of several artists of the period, including Carl Oscar Borg and Hanson Duvall Puthuff.

**The Sagebrush School:** refers to a group of writers in the Virginia City, Nevada area between 1859–1914. Although they were primarily journalists, they sometimes branched out into other creative forms including drama, essays, fiction, history, humor, journalism, memoirs, and poetry. The most notable of the Sagebrush School writers was Mark Twain.

<https://library.unr.edu/nevada-writers-hall-of-fame/the-sagebrush-school>

**The wikiup** writing center was an artist retreat in San Pedro, California founded by Idah Meacham Strobridge. Wikiup is a Mojave word for “shelter” or “home.”

AZ Central, <https://www.azcentral.com/story/travel/2015/11/23/wikieup-town-name/75959886/>

## Resources

## Resources

**Idah Meacham Strobridge**

*Schneider, Nina (2014). Under the Sign of the Sagebrush (PDF). California State Library Bulletin. No. 109, 2014, p 2–5.*

<https://cslfdn.org/wp-content/uploads/2014/09/Bulletin109-preview.pdf>

*Amaral, Anthony (Summer 1987). Idah Meacham Strobridge: First Woman of Nevada Letters, (PDF). Nevada Historical Society Quarterly, pp 102–110. 210777-1987-2Summer.pdf (nv.gov)*

*Romance of the Bells: The California Missions in Art*

Stern, Jean, Gerlad J. Miller, Pamela Hallan-Gibson, Norman Neuburg, The Irvine Museum, CA. 1994.

California Missions <https://www.missionscalifornia.com/>

Mission San Juan Capistrano Explorer Passport.

<https://www.missionsjc.com/wp-content/uploads/2023/02/ExplorerPassport-AudioTour-Printable-FREE.pdf>

**Elizabeth Jaynes Borglum**

Mission San Juan Capistrano

<https://www.missionsjc.com/history/>

**Hanson Duvall Puthuff**

Morseburg, Jeffrey, *The Atmospheric Landscapes of Hanson Puthuff, Hanson Duvall Puthuff: Founding Member of the California Art Club*, June 2011.

<https://hansonputhuff.wordpress.com/>

Hanson Duvall Puthuff, Invaluable (large selection of Puthuff paintings)

<https://www.invaluable.com/artist/puthuff-hanson-duvall-qyu4uOzmki/>

**Carl Oscar Borg**

Wilson, Thomas, *Under Western Skies: The Art of Carl Oscar Borg*

[https://www.academia.edu/36937958/Under\\_Western\\_Skies\\_The\\_Art\\_of\\_Carl\\_Oscar\\_Borg](https://www.academia.edu/36937958/Under_Western_Skies_The_Art_of_Carl_Oscar_Borg)

Wilson, Thomas, *In the Land of the Hopi and the Navajo: The Art of Carl Oscar Borg*, 2020.

[https://www.academia.edu/43038798/In\\_the\\_Land\\_of\\_the\\_Hopi\\_and\\_the\\_Navajo\\_The\\_Art\\_of\\_Carl\\_Oscar\\_Borg?email\\_work\\_card=title](https://www.academia.edu/43038798/In_the_Land_of_the_Hopi_and_the_Navajo_The_Art_of_Carl_Oscar_Borg?email_work_card=title)

**“A City of Picture Buyers”: Art, Identity, and Aspiration in Los Angeles and Southern California, 1891–1914**

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In less than twenty-five years, Los Angeles and other southern California urban centers evolved from culturally sterile communities into vibrant art centers.

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