WHO WAS WHO IN AMERICAN ART

Compiled from the Original Thirty-four Volumes of AMERICAN ART ANNUAL: WHO'S WHO IN ART
Biographies of American Artists Active from 1898-1947

EDITED BY
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SOUND VIEW PRESS
1985
Paul Cornoyer, a native St. Louisian, was born in 1864 of French descent. He started his artistic career by attending the St. Louis School of Art when he was seventeen. By reporting for the St. Louis Republic and receiving commissions for his art work, Cornoyer was able to accumulate enough money to study in Paris. In 1889 he entered the Julian Academy where he exhibited and won the first prize of the American Art Association of Paris. Upon his return to St. Louis in 1894, Cornoyer found his reception less enthusiastic, even though he won the gold medal of the St. Louis Association of Painters and Sculptors. It was through his acquaintance with the painter William Merritt Chase that Cornoyer developed his style and reputation. Chase had seen, admired and purchased one of Cornoyer's paintings at the Pennsylvania Academy of Fine Arts. He encouraged the younger artist to leave St. Louis. Following his advice, Cornoyer moved to New York and in 1899 became a respected instructor at the Mechanics' Institute. It was in New York that he executed his finest paintings. In his later years Cornoyer lived in Gloucester, Massachusetts where he was instrumental in the formation of the North Shore Arts Association.

Cornoyer became an Associate Academician in the National Academy of Design in 1908 and his painting adheres to the conservative academic tastes of early twentieth century America. His romantic views of city life avoid the critical social realism employed by later American artists, such as John Sloan and Ben Shahn. Rather, Cornoyer's picturesque scenes reflect the aspirations and life-styles of his wealthy industrial patrons. Cornoyer, like other American artists, was influenced by European Impressionism. Yet his adaptation of Impressionism maintains the integrity of local color and unfractured shape. The optical effects of light and color are contained within objective structure and realistic form.

The museum's painting, *The Plaza after Rain*, is characteristic of Cornoyer's New York period. The viewer looks down Fifth Avenue towards the Plaza and Saint Gauden's statue of General Sherman. On the left are the Savoy and Netherlands hotels; the street then disappears into the haze. A corner of Central Park and the elegant facade of the Plaza Hotel are seen on the right. Rising out of the mist in the center is the Vanderbilt mansion, the residence of the famed New York railroad aristocrats. Although the pedestrians seem dominated by their environment, man's presence and control are evident in the grandiose buildings and manicured intrusion of nature. The low horizon line and the strong vertical lines of the trees in the foreground give the paintings a sense of security and stability. The cool tones of Cornoyer's palette and the reflecting light of the wet sidewalks convey a feeling of tranquility and peace.
Cong r ess, in r 857-59 and r86r-63, and was south into Pennsy lvania to the coal region at answering challenge to the commercial rivalry of the new Chemung Canal, and thence through the Erie Canal and the Hudson to New York, an answering challenge to the commercial rivalry of Baltimore and Philadelphia.

Corning was four times elected mayor of Albany, resigning during his fourth term in 1837. He was a state senator from 1842 to 1846, was twice elected a Democratic Representative in Congress, in 1857-59 and 1861-63, and was again reelected but resigned, presumably on account of ill health. His career in Congress was undistinguished. He was a member of the Peace Conference held in Washington in 1861. A recess of the University of New York from r833, he was at the time of his death vice-chancellor.

There is a story, not well authenticated, told by John W. Starr in Lincoln and the Railroads (1927) to the effect that when Lincoln was in New York in 1860, delivering a political address at Cooper Institute, he was offered by Corning the position of general counsel of the New York Central at an annual salary of $10,000. Whether or not this story is true, Corning had occasion three years later to learn something of Lincoln's power of argumentation. After Vallandigham's arrest, a meeting of Democrats called in Albany, May 16, 1863, in which Corning took a prominent part, passed resolutions denouncing the arrest as unconstitutional. These resolutions were sent in a covering letter to Lincoln. His uncompromising reply, dated June 12, 1863, and addressed to Erastus Corning and associates, constitutes one of his greatest state papers (Nicola y and Hay, Complete Works of Abraham Lin­coln, 1905, VIII, 298).

[Cornstark paper writer. In 1889, thanks in part to commissions from appreciative fellow townsman, Cornstark had accumulated funds sufficient to assure him several years' study at Paris. He entered the Julian Academy where he had criticisms from Jules Lefebvre and Benjamin Constant. He exhibited in the Salon and in 1892 won the first prize of the American Art Association of Paris. In 1894 he returned to St. Louis where, despite his winning the gold medal of the St. Louis Association of Painters and Sculptors in the ensuing winter, he found less encouragement than he had expected. A canvas, meantime, which he had sent to the Pennsylvania Academy of Fine Arts was seen, admired, and bought by the painter William M. Chase (q.v.). The purchase led to correspondence in which Cornstark was urged by his older confrere to settle in New York City. Cornstark followed this advice and became in 1899 an instructor at the Mechanics' Institute where he proved himself an able and inspiring teacher. He held summer painting classes at first in Connecticut and then on the Massachusetts North Shore. His own creative work of his best period included many New York street scenes which he rendered with acute appreciation of the picturesqueness of rainy day effects, of dully gleaming pavements, and of the intermingling of natural and artificial lights. He also did notable decorations, of Italianate and other subjects, such as those for the Planters' Hotel, St. Louis, and the residences of W. B. Thompson, Yonkers, N. Y., and Francis J. Oakes, Brookline, Mass.

He was elected an associate of the National A ca demy of Design in 1909. In 1917 he decided to make his permanent residence at East Gloucester, Mass., where he had remodeled an old house to provide a commodious and attractive studio. He was a moving spirit in the formation of the North Shore Arts Association of which he was vice-president when he died. He was a friendly, helpful man, greatly beloved by his fellow artists. He is represented by characteristic street scenes in the collections of the Brooklyn Museum, the City Art Museum of St. Louis, and the Dallas Art Association.

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AMERICAN ART ANNUAL
Founded 1898 by Florence N. Levy

VOLUME XX

THE AMERICAN FEDERATION OF ARTS
1741 NEW YORK AVENUE, WASHINGTON, D. C.
1923
Obituaries
1922-1923


BOHM, MAX, N.A.—A painter, died at his home at Provincetown, Mass., September 19, 1923. He was born in Cleveland in 1868, and was a pupil of Laurens, Guillelmet and Constant in Paris. He was made an Associate of the National Academy of Design in 1912, and became an Academician in 1920. He was a member of the Salamagundi Club, the Mural Painters, the Provincetown Art Association, the Beachcombers' Club of Provincetown, the Cleveland Art Club, the League of American Artists, the Paris Society of American Painters, the American Art Association of Paris, the Chelsea Arts Club and United Arts Club in London. His awards included: Third class medal, Paris Salon, 1899; silver medal, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1903; silver medal, St. Louis Exposition, 1904; gold medal, Panama-Pacific Exposition, San Francisco, 1914; Clarke prize, National Academy of Design, 1917. He was represented by "Golden Hours," Luxembourg, Paris; in the Minnesota State Art Society; mural decoration in the Cleveland, Ohio, Court House; portrait of Gov. Lind in the Capitol, St. Paul, Minn.; "Nature and Imagination," the Metropolitan Museum of Art, work in the National Gallery, Washington, D. C.

BROWN, GEORGE BACON.—A painter, died at Mankato, Minn., during the fall of 1922. He was born at Oppenheim, N. Y., in 1843, and was a member of the Artists Society of St. Paul. He is reputed to have been in the Elko Club, St. Paul.

BRUNDAGE, WILLIAM TYSON.—A painter and illustrator, died February 6, 1923. He was born in New York City in 1849, and was a pupil of the Art Students' League of New York, under Walter Shirlaw. He was a member of the Salamagundi Club. His specialties were marine subjects.

BURRANK, WILLIAM EDWIN.—A painter and teacher, died in February, 1922. He was born in Boston, Oct. 24, 1846. He was a pupil of the Lowell Art School and of Laurens and Constant in Paris; and was an instructor of drawing and painting and one of the directors of the Manchester Institute of Arts and Sciences.

BUTLER, DANIEL B.—Formerly the senior member of the firm of D. B. Butler & Co., died at his home at Great Kills, Staten Island, N. Y., in March, 1923.

CALDER, ALEXANDER MILNE.—A sculptor, died at his home in Philadelphia, June 14, 1923. He was born in Aberdeen, Scotland, August 23, 1846. He was a pupil of John Rhind in Edinburgh, and studied in England. He came to the United States in 1868, and was a pupil of the Pennsylvania Academy of the Fine Arts under J. A. Hilly and Thomas Eakins. His work includes: Equestrian statue of Gen. George G. Meade in Fairmount Park, Philadelphia; colossal statue of William Penn and groups on City Hall tower; memorials of Chief Justice Story and of John McArthur in City Hall; the Grant busts in Union League Club, Philadelphia; and represents the Pennsylvania Academy of the Fine Arts and Drexel Institute.

CLARK, AUGUSTUS WHELAN.—An art auctioneer, died at Chelsea, Mass., Aug. 7, 1923. He was born in Belfast, Ireland, in 1856, and came to New York in 1888.

CORNOR, PAUL ANA.—A painter and teacher, died at his home in East Gloucester, Mass., June 12, 1923. He was born in St. Loui, in 1865, and was a pupil of Leizebre, Constant and Blanc. He was made an Associate of the National Academy of Design in 1909, and was a member of the Salamagundi Club, 1905; Allied Artists of America;
National Arts Club; North Shore Arts Assoc., Gloucester, Mass. His awards included a first prize, Paris American Art Association, 1892; gold medal, St. Louis Association of Fine Arts, 1905; Evans prize, Salmagundi Club, 1915; innera prize, Salmagundi Club, 1926; Shaw purchase prize, Salmagundi Club, 1908; honorable mention, Salmagundi Club, 1917. He is represented by "After the Rain," Brooklyn Institute Museum; "Madison Square," Art Association, Dallas, Texas; "Rainy Day, Columbia Circle." Newark Art Association; and in the St. Louis Art Museum.

COULTAUS, HARRY.-A water colorist, died in Brooklyn, January 20, 1928. He was born in 1860.

DOUGLAS, EMANUEL.-A marine painter and jeweler, died in Ogunquit, Me., June 15, 1923. He was born in Chicago, August 25, 1864, and was a pupil in Paris of Benjamin Constant and Laurens. He was a member of the Salmagundi Club, and of the Fellowship of the Pennsylvania Academy of the Fine Arts. At the Pennsylvania Academy of Fine Arts, 1915, he was awarded a silver medal.

DAVOL, JOSEPH II.-A marine painter and teacher, died at Ogunquit, Me., June 15, 1923. He was born in Chicago, August 25, 1864, and was a pupil in Paris of Benjamin Constant and Laurens. He was a member of the Salmagundi Club, and of the Fellowship of the Pennsylvania Academy of the Fine Arts. At the Pennsylvania Academy of Fine Arts, 1915, he was awarded a silver medal.


DEMOTTE, GEORGE JOSEPH.-An art dealer of Paris and New York was killed while hunting in France, September 4, 1923.


DOAKE, FRANK COWFFILL.-An illustrator, died in February, 1922. He was born in Philadelphia, Jan. 8, 1868. He was a pupil of W. Ferrer, August Will, and the Art Students League of New York.

DREIER, DOROTHEA A.-A landscape painter, died at Saranac, N. Y., September 14, 1922. She was a member of Dutch peasant society.

DULK, ROBERT.-A craftsman and jewelry designer, was born in New York, March 12, 1823. He was born in New York, July 4, 1863, and was educated at Cooper Union. He was employed at the American Academy of Design and Teachers College of Columbia University. It was due to his connection with Tiffany & Co. and through his untiring efforts that the Board of Education established the first art division in a New York evening high school—the DeWitt Clinton School. He was in charge of the craftsmen class which specialized in jewelry making and copper and silversmithing and was principal of the New York Evening High School of Industrial Arts. He conducted studies at Bar Harbor, Me., Manchester, Mass., and Woodstock, N. Y. He was a member of the N.Y.S.C.
COPLEY, John Singleton. Portrait painter. Born in Boston, 1736; died in London, 1815. This famous American portrait painter was the stepson of the English portrait painter and mezzotint engraver Peter Pelham, who died in Boston in 1851. On May 22, 1751, his first wife having died, Pelham married Mary Singleton Copley, the widow of Richard Copley and the mother of the subject of this sketch.

John Singleton Copley doubtless received instructions from his stepfather in both portrait painting and in engraving. As an evidence of the latter statement there exists a small but creditably executed mezzotint plate of the Rev. Mr. William Webster of Boston in New England. This plate is signed "J. S. Copley pinxt. et fecit." William Webster died 1762, and this plate was probably engraved soon after this date. He went over to London for exhibition at the Royal Academy in 1760, a picture of "The Boy and the Flying Squirrel." In 1778 after a successful career as a portrait painter in Boston he established himself in London. His masterpieces, "The Death of Lord Chatham" and "The Death of Major Pierson," are both in the National Academy. See "Life of John Singleton Copley," by Martha B. Amory; "Life and List of Some of the Works of John Singleton Copley," by Augustus T. Perkins. Also "The Life and Works of John Singleton Copley," by Frank W. Bayley. The Boston Museum of Fine Arts owns his portraits of Samuel Adams, Gen'l Jos. Warren, Mrs. Warren, John Quincy Adams, and "Watson and the Shark."


CORNE, Michael. Painter. Italian marine and portrait painter in oil. Born in 1712 and died 1812. He also drew portraits in India ink, several being in the Essex Institute at Salem, Mass. During the War of 1812 he painted a series of naval engagements.


