CHARLES H. DAVIS, distinguished American landscape painter. Born Amesbury, Mass. 1856, studio home Mystic, Conn. where he died, 1933.

When Isaham wrote of Chas. H. Davis he underlined the fact that that artist had brought back direct vision and workmanship from a Parisian training. In his maturity Davis recalls no French precedent whatever. He paints a New England pasture with its fence of stones or rails, a meadow or a hilltop, trees standing beneath fleecy clouds, in such a way that the character of an American scene breathes from it as unmistakably as from a page of Thoreau. He has a fluent technique and a faculty of design. He is a true interpreter and one of the leaders of a surprisingly large host of landscape painters.

from The History of American Painting by Samuel Isaham and Royal Cortissoz

Davis's work is represented in leading American Museums and collections.


EDWARD W. REDFIELD

That experienced impressionist, Edward W. Redfield, for the most part has shunned the cities for the springtime fragrance of the Delaware Valley, as in his "The Road to Center Bridge". Redfield, born in Bridgeville, Delaware in 1869, grew up on his father's large nursery farm where he acquired a whole-hearted, continuing love for the country. At the age of 12 he started drawing at such a rate that his Friends School in Camden, Del. was beside itself to find him a special art teacher. Naturally as soon as he was allowed to depart, he headed for the Pennsylvania Academy of Fine Arts in Philadelphia.

First he thought he was a portrait painter; so he embarked on the normally prescribed pilgrimage to Paris - Julian Academy, the teachings of Robert A. Eleriey and Bouguereau. The latter was a master craftsman and Redfield an apt pupil. Soon the young artist turned out studio pictures, portraits, landscapes, which were hung in the 1890 Salon. He went to Fontainebleau - this fitted Redfield's yearning to get back to nature. In 1893 he was in the U.S. painting with success but he was dissatisfied. In 1898 he went to Fontainebleau again. Then he settled in Center Bridge, Pa.

from The American Artist and His Times by Homer Saint Gaudens (Director, Carnegie Institute)

Redfield still lives in his studio home at Center Bridge on the Del. canal and river midway between New Hope and Lumberville. His work is in leading collections and American Museums.
BEAM. Carducius F. Painter. Born in Lancaster, Ohio, in 1837. He died in Chicago, Ill., in 1917. He is represented in the Chicago Art Institute.

BEAM. Miss Vinnie (Mrs. Hoxie). Sculptor. She modeled a statue of "Lincoln" at the Capitol as ordered by a vote of Congress. She later studied abroad. She was born in Madison, Wisconsin, in 1847. The "Lincoln" is extraordinary work for so young a girl, and has much dignity in its bowed head.


BEASON, Philip H. Engraver. This very clever engraver of portraits in stipple was a negro, educated and apprenticed to an engraver by certain members of the antislavery party in New York City. He engraved a few good portraits, but race prejudice was too strong for him and he was compelled to abandon engraving for other employment early in the fifties.


BECK, Steven. Sculptor. Born in Cleveland, Ohio, in 1891. Specialty, portraits. Work: Statue of Shakespeare, Cleveland, Ohio. Address, 4036 Cooper Ave., Cleveland, Ohio.

BEIBSO, Louis T. Sculptor. He taught modelling for years in the Art Academy of Cincinnati. His equestrian statue of Genl. McClellan is in Washington and his Genl. Grant is in Chicago.


BEDFIELD, Edward Willis. Landscape painter. Born in Philadelphia, Penna., in 1876. As a youth he studied in the classes of the Penna. Academy of Fine Arts, working there for five years. With the idea of becoming a portrait painter he studied in Paris under Bouguereau and Robert-Floury, and there he had a studio in the highly finished work for which his teachers were famed. Following his studio work in Paris, Redfield painted landscapes and trees from nature in the forest of Fontainebleau. On his return from this country he settled down on the banks of the Delaware River in Pennsylvania, the scene of some of his finest pictures. He is a rapid painter and his amusing feat of finishing a large canvas in a day's time is often heard of, but his work is generally of a high quality. At times he has been awarded the gold medal, Art Club of Philadelphia, 1900; Temple gold medal, Pennsylvania Academy of Fine Arts, Philadelphia, 1903; Harligen prize, National Academy, 1906; Shaw Fund prize, Society of American Artists, 1904; Corcoran bronze medal, Corcoran Gallery of Art, Washington, 1907; gold medal of honor, Penna. Academy of Fine Arts, 1907; 1st Cherk prize and Corcoran gold medal, Corcoran Gallery, 1908; honorable mention, Paris Salon, 1908. Represented in permanent collections of Art Institute of Chicago; Carnegie Institute, Pittsburgh; Academy of Fine Arts Art Club, Philadelphia; Boston Art Mus.; New Orleans Art Association; Telfair Academy Fine Arts, Savannah; Corcoran Gallery, Washington, D. C.; Brooklyn Institute of Arts and Sciences; John Herron Art Institute, Indianapolis; Luxembourg; Paris; Detroit Museum of Art; Metropolitan Museum of New York; Leland (Neb.) Art Association; Albright Art Gallery, Buffalo, N. Y. Address, 4036 Cooper Ave., Cleveland, Ohio.


BEDMOND, Granville. Painter. Born in Philadelphia in 1871. Educated in California Institution for Education of the Deaf, Dumb and Blind in 1890. During this same period he studied art, particularly etching and the W. E. Brown gold medal for real life in art at San Francisco Art Association; entered Jullian Academy, Paris, and studied under Benjamin Constant and Jean Paul Laurens. Exhibited at the Paris Salon in 1894; La. Purchase Exhibition, St. Louis; 1904; silver medal, Seattle Exposition, 1909; the latter picture being acquired by the Gov. of Washington, and hung in the Capitol at Olympia. Address, Menlo Park, Cal.

BEED, Abner. Engraver. Born in East Windsor, Conn., in 1771; died in Toledo, Ohio. Abner Reed was apprenticed to a tailor and subsequently engraved by working upon the engraved metal nameplates then used on middles. In 1817 he settled in Hartford, Conn., and regularly engaged in the business of engraving, plate printing, and sign painting. In 1818 he returned to East Windsor, and became largely interested in banknote engraving for the S. and Canadian banks. He was one of the earliest banknote engravers in this country, having engraved the plates for the Hartford Bank of 1792. Among the apprentices in his employ at East Windsor were William Meamen, later a well-known wood engraver of Philadelphia, Asaph Willard, later of New York, Oliver Potter, Alfred Daggett, Vintus Balse, Fred Dixon, Ebenzer Reed and Lewis Fairchild, wood engravers, and William Phelps, a plate printer.


BEED, Helen. Boston painter, who began her professional career in that city by drawing portraits of the poor of the settlement. Later she went to Fries, where she studied sculpture under Professor Powers, sending to America bas-reliefs in marble which have been exhibited at the Boston Art Club and in New York.