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CORDRAY SIMMONS (1888-1970) AND LUE OSBORNE (1889-1968): Two American Artists: Inventors of a True Synthetic Resin Paint

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CORDRAY SIMMONS AND LUE OSBORNE
(1888-1970) (1889-1968)

Two American Artists:
Inventors of a True Synthetic Resin Paint

by

Pamela E. Mayo

Presented to the Honors Committee
of Longwood College in partial
fulfillment of the requirements for
honors in Art History.

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INTRODUCTION

With the 1908 exhibition of "The Eight" (Robert Henri, A.B. Davies, Maurice Prendergast, George Luks, John Sloan, Everett Shinn, Ernest Lawson, and George Bellows) at William MacBeth's New York gallery, American art received new inspiration. Academicism was repressed and originality and artistic freedom were encouraged. Under Robert Henri's leadership, a new American outlook had developed. Paintings began to report individual views of life in America and describe the realities of life in the new century. Life in modern America became the new subject of art, as artists became commentators on human interest scenes.

Lue Osborne and Cordray Simmons lived and painted in the American art center of the early 20th century--New York City. With such artists as Thomas Hart Benton, Stuart Davis, Charles DeMuth, John Sloan, William Glackens, Arshile Gorky, Adolph Gottlieb, Guy Péné DuBois, Kenneth Hayes Miller, and Edward Hopper, Lue and Cordray exhibited successfully at the Metropolitan Museum of Art, the Art Institute of Chicago, the Whitney Museum, the Corcoran Gallery of Art, and the Pennsylvania Academy of the Fine Arts. They have never been examined in-depth before, and it is a goal of this paper to explore their lives and work and bring to attention Lue and Cordray's discovery of a true synthetic paint medium.

Chapter 1

It is impossible to know how many good artists have been overlooked through the years. During periods where a small number of artists monopolized the public's attention, it is possible and probable that some very good artists did not receive the recognition they deserved. To think that Michelangelo and Raphael were the only two painters worth remembering in their time is unrealistic. Nor are Claude and Poussin the only 17th century French artists of note. And yet, when discussing these periods in the history of art, these artists are often the only ones studied. At a time when so much is known about 20th century art and its history, it is exciting to discover two of the artists who were overlooked.

When such famous artists as Charles DeMuth, Arshile Gorky, Charles Sheeler, and George Bellows were dominating the American art scene, Cordray Simmons and Lue Osborne remained uncelebrated. They were active participants in the art world, creating and developing their own individual styles. The exploration of the lives and works of Cordray Simmons and Lue Osborne can broaden our view of American art in the 1930's and 40's by giving a more complete picture of the era.

Louise Brettner Osborne, known professionally as Lue Osborne, was born March 17, 1889. Although her parents

lived in Mt. Vernon, Indiana, where her father ran the Brettner Hotel, Lue was born at her mother's family homeplace in Belleville, Illinois. They returned to Mt. Vernon shortly after her birth, where Lue was raised with her sisters, Emily and Alma, and her brother, Otto. Otto was an artist and it was he whom Lue credited as her first art teacher.

In a letter dated December 2, 1945, Lue wrote, "I don't remember when I did not paint."¹ When she was about eight years old, Lue asked Otto to show her how to use watercolors. After this brief introduction to art, Lue painted continuously for the rest of her life.

In 1908, the year after she graduated from Mt. Vernon High School, Lue married a lawyer, Livingston Osborne. Little is known about their marriage. They had two sons, Brett, born in 1909, and Robertson, born in 1915. Lue enrolled in art classes around 1912 at the Art Institute of Chicago, apparently dissatisfied with painting on her own. It was here that she first encountered the work of Robert Henri, the early twentieth century painter and mentor for America's young artists of the time. Lue was enchanted by his painting "Segovia Girl" and intrigued by Henri's style and technique.

Lue's enthusiasm for Robert Henri (1865-1929) and his work was intensified when, in 1918, she was fortunate enough to meet him. On her way to a party in New York, Lue impulsively stopped at Henri's studio. Boldly, she introduced

herself and declared her admiration for his work. In an interview for Art Digest, Lue said that Henri was pleased that she had admired his work and he encouraged her to send him examples of her work for him to critique.² That chance meeting led to a lasting relationship, with Henri serving as a personal critic for Lue. After viewing her work at a New York exhibition, in a photograph, or from paintings she had shipped to him, Henri critiqued and discussed Lue's work in lengthy letters.

According to the first letter Henri wrote Lue, dated January 3, 1919, Henri was sincerely honored and appreciative of the interest she had shown in his work. He gave her his first bit of encouragement, speaking of the expression in the line of her handwriting. Henri said he found great beauty in her penmanship, which reflected her creativity and inner spirit.³ He went on to explain the significance of line in the works of Rembrandt, Renoir, Manet, Velazquez, and Giotto in what was probably Lue's first art history lesson. All of this was prelude to what, for Lue, must have been the greatest of compliments when Henri wrote, "I hope she [Lue] handles her brush as she has handled this pen."⁴

In maintaining his desire to bring out the innate talent in every potential artist, Henri advised Lue against taking any more art classes--steering her clear of the rigid formality of academic study that he had opposed earlier in the century. He recognized the talent and promise the

young artist possessed and did not want outside instruction to spoil her style. They became avid correspondants and occasionally visited each other. Lue highly respected Henri, his thoughts, and his advice, and Henri was quite impressed with Lue, too. He wrote, "I wish you to know that I like your work...think you have talent and a vision--would not write you at such length if I did not think so."⁵

Simultaneously, yet unrelated, was the fact that as Lue's friendship with Henri grew, her marriage to Livingston deteriorated. After 14 years of marriage, they were divorced. With their two sons in boarding schools, Lue decided to leave Chicago and pursue an art career in New York. Her first known exhibition was in 1925, shortly after she had arrived in the city. The exhibition, held at the National Academy Galleries, was sponsored by the Allied Artists of America, an organization to which she and Cordray were elected in 1926. Whether Lue met Cordray before or after this occasion is unknown, but, one day, while shopping in Greenwich Village, Lue walked into an art supply store owned and operated by Cordray Simmons. According to family history, it was love at first sight.

The exact date of their marriage is unknown. By 1929, Lue and Cordray had married, spent a year abroad, and returned to settle in New York. Lue began to paint seriously, experimenting with thinned oils and a medium called distemper. Distemper was a fast-drying paint, similar to today's poster paints, which used glue as a binder for the pigments. Since

she found it did not adhere well to canvas, Lue used distemper to paint on wooden panels.

In 1929, Lue's first one-man show was held at Morton Galleries in New York, followed by her second one-man show at Wanamaker Galleries, also in New York. She was gaining more and more recognition within the New York art circle, and, in 1930, Lue exhibited with Thomas Hart Benton at the 56th Street Galleries' "Modern Paintings From the Collection of Goerge S. Hellman." The year 1931 found her work in the Brooklyn Museum's summer annual and at the Balzac Gallery, with work by Maurice Utrillo, Giorgio de Chirico, Jean Metzinger, and Raoul Dufy. These were just a few of the major artists with whom Lue exhibited throughout her career. She was an active participant in the fast-paced New York art world and received invitations to exhibit in major exhibitions with major artists--indicating that she was not passed over by her contemporaries as a second-rate painter.

Among the galleries where Lue exhibited were the Corcoran Gallery of Art, Washington, D.C.; the Metropolitan Museum of Art, New York; and the Whitney Museum, New York. One of her most important exhibitions was held in 1939 at Delphic Studios. Here, according to her catalogue and press articles of the time, she exhibited the first one-man show of synthetic resin paintings in America.⁶ Lue received much acclaim from this show, which included works in several different experimental media, some of which will be discussed later. The June 10, 1939 copy of Art News carried

an article about the exhibition entitled, "A Successful Practitioner in a New Medium: Lue Osborne." The article further complimented Lue, saying, "The new medium could not have had a more fortunate entrepreneur than Miss Osborne, whose fine talent as a painter enables her to display its virtues to great advantage."⁷

Additional honors bestowed upon Lue were invitations to join the National Association of Women Painters and Sculptors, Audubon Artists, Artists Equity, the National Association of Women Artists, and Artists for Victory, Inc. She also participated in two major traveling exhibitions. From 1944-5, her work, entitled "The Cat and the Butterfish," traveled from New York to California in an Artists for Victory, Inc. exhibition called "Portrait of America." Designed to spark patriotism during World War II, the show stopped at such galleries as the Metropolitan Museum of Art, the Detroit Institute of Arts, the Los Angeles County Museum of Art, and the Dallas Museum of Fine Art.

The following year, Lue's painting, "Woman at the Window," was chosen to be included in the traveling La Tausca Pearls Exhibition, which was co-sponsored by Artists for Victory, Inc. and the Pepsi Cola Company. In 1952, Lue received the Grumbacher Award of Merit for outstanding contribution to the arts, and, from 1953-62, she was included in Who's Who in American Art. At the age of 64, Lue was still a participant in the art scene. She continued painting, but she was not the active artist she had been

earlier. After 1952, and until her death in 1968, Lue only exhibited in one show a year--the Audubon Artists annual exhibition. In her later years she served this group as a member of their jury for selection, a member of their jury of awards, and an exhibiting member.

Lue and Cordray had lived in Greenwich Village for a long time, but they were both over sixty and life in New York had grown increasingly dangerous for everyone, but especially older people. In 1954, Lue and Cordray moved to Batavia, Illinois, but never quite adjusted to the quiet, slower life outside the big city. After two years, they decided to give New York another chance and moved back. In 1964, Brett found them a place in Lancaster, Pennsylvania, where Lue died on October 30, 1968.

During her lifetime, Lue had painted prolifically and enthusiastically. "To me, painting is the most objective of the arts since we are aware of the phenomenal world through line and color and a realization of space and its appeal is emotional rather than intellectual."⁸ Lue felt that it was not enough for her to simply observe beauty. She had to experience it and share it with others. She was dedicated to a simple, unsophisticated way of life, seemingly content to create for the enjoyment of herself and the others around her. That wide-spread fame and fortune had not come her way was of little consequence, for she always had her family and art to sustain her.

Lue confessed that the time she spent painting was

sporadic, but on the average of five hours a day. She recalled the first influence she knew as being that of the Chinese.⁹ From them, she learned to paint from memory and sketches, rather than models. Lue felt that this technique allowed her to make a more personal choice of composition from the material that her mind recorded as most important.¹⁰ As a result, Lue's work was unique and personal in composition and theme.

Robert Henri also influenced her work. Lue's early works show the direct influence of Henri in the free application of paint and the use of direct light. Ultimately, all of her works benefitted from the philosophical advice Henri bestowed upon her. Probably his most important words to her were, "...paint to produce the things you like most. Don't try to be modern, or this or that. Let yourself discover yourself...let yourself be yourself...."¹¹

With these words in mind, Lue ignored the tendency to follow the crowd and painted in a manner that pleased her. Without having to follow rigid lines of definition of style, Lue was free to create in a style that expressed something of who she was and what she believed--yielding more successful paintings. She wrote, "...it was inevitable that psychology should have entered the field of painting. But I prefer to paint people and objects in their relations to a reasonable world around them as a means of expressing my response to an inner world."¹²

Lue drew the subjects of her paintings from people

and nature. Brett would drive Lue and Cordray around the country during his vacations so they could sketch the parts of America that they had never seen, such as New Hampshire, Indiana, North Carolina, and Virginia. People from both the town and the country were caught by Lue and Cordray in the midst of performing their daily activities. They made hundreds of sketches and notes on color during these trips and, years later, used them as references for paintings.

While she did many portraits, Lue did not consider herself a portrait painter. Instead, she insisted that her work was intended to glorify the outdoor and country elements of life through her imagination.¹³ Whether a study of some small aspect of nature or figures against a broad landscape vista, Lue sensitively composed works to evoke feelings of contentment, happiness, or folly, as can be seen in "Pigs" and "Morning in Georgia."

Some of the ambience of joy and happiness in her works came from her use of color. Henri commented on her sensitivity to color and said, "There appear combinations which I know are decidedly your personal choice, and such combinations have meaning."¹⁴ Lue admitted a fondness for cool colors, clarifying that there was a difference between cool colors and cold ones.¹⁵ She felt the deep greens and blues she used were intense, cool, and crisp. Even though she employed a wide range of unique color combinations, red, white, and blue remained her favorite.

The New York Times reported, "In color she obtains the

fullest support for the idea by parsimonious use of pigment. She makes up for its economy by her profligate way with line."¹⁶ Line was most obviously the key to Lue's work. She was fascinated with linear design and used line as a device to create interest in her work. Through line, she achieved rhythm and vitality, while creating geometric patterns on the canvas.

Though Lue denied interest in the psychological realm of painting, she did include a mysterious device described in an article as, "...a halo, shadow, or veil-like arch which sweeps across her panels. Sometimes they tend to emphasize a center of attraction, spotlight a human interest angle of the illustration, or add a sublime and lofty air to the subject."¹⁷ Although it is unknown exactly what the "snowy" arcs meant to Lue, they do serve as a unifying device for her composition and lend a sense of mystery and enchantment to her works.

An even more inventive quality of Lue's paintings were the custom-made frames Cordray built for her. While the idea of handmade frames, tailored to individual works, was not unique, Lue's treatment of her frames was original. Marsden Hartley, Arthur Dove, and Max Ernst either decorated their frames or made borders around their works, but not in the same manner as Lue. In an attempt to reach beyond the limited confines of the painting surface, Lue extended her lines and designs out into the frame--and often painted the frame as well. She said she used her frames to beautify her paintings and each design was planned from the beginning to include the frame.¹⁸ The novel

results were that her paintings appeared frameless and objects were expanded, enlarged, and extended without resorting to distortion.

Perhaps the best summation of Lue's work was written by a person who knew her well. Cordray Simmons wrote:

Lue Osborne's painting reveals an original personality and she has had to invent her own means of expression. In order to be understood, it has to be approached as something new. It cannot be measured by the standards of academic art, and still less by any standards of what is generally known as 'modern art.'

The abstract quality in her pictures, that is to say, the beauty which is created by the relation of line, area, color and texture, is produced partly by extending lines, areas, color and texture beyond the confining outlines of the subject matter. The need for extending these elements of visual beauty beyond the limits of the objects themselves has been felt by many great artists but in a number of cases the objects have been changed to meet this end and the result is distortion. I do not believe any great artist really wanted to distort his subject material; but the quest for abstract beauty was so important that the objection has been outweighed.

Lue Osborne does not want to resort to distortion; but she does want the freedom and acceptance of distortion would bring. Her method of extending line, area, color and texture, without disturbing the physical limits in the objects she paints, is so simple and sane that it is surprising it has not been done before.

The frames are, as frames should be, as personal to the artist as the pictures in them. The painting of them consists of a further extension and development of the abstract qualities which have grown out of the objects that compose the pictures.¹⁹

Simmons' description of Lue's work as containing an "original personality" can best be seen through her use of line. A good example of Lue's extension of line into the frame is "Windy Day." Painted around 1928-9, "Windy

Figure 1.

WINDY DAY

signed lower right/frame, 13½x9½, (34.3x24.2), c. 1928-29, distemper on board



Figure 2.

Front panel of CHEST.

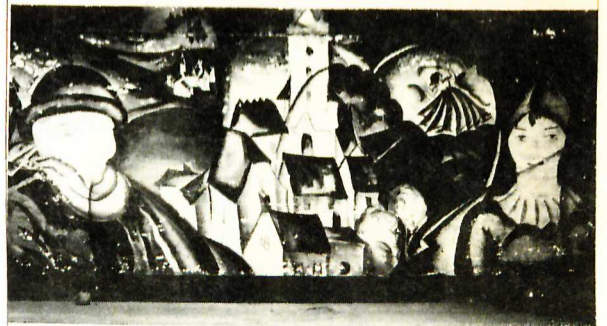


Figure 3.

THE CAT AND THE BUTTERFLISH

signed lower right, 33x37, (83.8x94)
c. 1943-44, synthetic resin on masonite



Day" depicts a young woman walking against the wind, trying to keep her dress from flying up and her hair in place. In addition to creating the feeling of a bigger space (the work is only $13\frac{1}{2}$ " x $9\frac{1}{2}$ " without the frame), the lines, or arcs, help the spectator feel how strong the wind is.

"Windy Day," painted in distemper on wood, was executed in a technique similar to that used with water-colors. The painting is dominated by yellow, blue, and black, with a brilliant green being introduced in the frame. Lue allowed the ground of the painting to play a major role in the finished work, using color for emphasis and accent on the forms. Unlike some of her contemporaries at this stage in her career, Lue did not fill in her forms with color.

Another interesting work of this period is the wooden chest painted by Lue. Her fondness for decorative work was reflected in a statement she made: "Home decorating is very interesting to me...I sometimes take a busman's holiday and paint a chest or cabinet whose plain wood surface has teased me."²⁰ In describing the chest for a reporter, Lue said that it was decoratively rather than naturalistically painted.²¹ As were the other furniture and household items that Lue decorated, the chest was painted for Lue and her family. To Lue, it was a personal work and never conceived as a piece to be sold.

The chest tells the story of life in a French village. With no regard for perspective, the work shows both the inside and the outside of a house, as well as

selected views of the villagers and the town. These are all pieced together into a composition which includes people as tall as houses and animals as big as trees.

In certain areas of the chest, watercolors were again suggested as the medium, but Lue actually used thinned oils with the water color technique. Black, blue, and white dominated her palette, with red and yellow being used sparingly. Instead of merely suggesting forms with color, Lue began to fill in areas with color to create forms. She had not completely abandoned the role of the ground in her work, but she started to move away from this style.

The inside of the chest was decorated as much as the outside, though in a more controlled and organized manner. Lue lined the chest with brown paper, on which she had hand-stamped a design in red ink. Using two woodblocks, she repeated the prints to create a motif illustrating wine and vegetables on a dinner table. The entire chest has been well-preserved and is an excellent example of the decorative element in Lue's style.

Lue's paintings from the 1930's changed a great deal from her experiments in distemper. A later work entitled, "On the Balcony" is markedly different from Lue's earlier paintings. Line, though still apparent, did not command the attention it once had. Lue had begun to block in color and use a new synthetic medium--Vinylite.

"On the Balcony" was included in Lue's one-man show

in synthetic resins in 1939 at the Delphic Studios. This is a larger work, 30" x 36", painted on board in 1938. Two women and a child on a balcony are featured, silhouetted against a landscape background. Line is still integral to her work, and it is evidenced by the arc of light that extends over the seated mother and the child. These forms have been fully realized, rather than hinted, as had been the case in her earlier work. Through modelling and color, Lue stated the solidity and mass of each figure.

As to the theme Lue wished to express, one can only guess. She did not discuss this work in any of her writings. At first glance, one would assume a relationship between the two women. But, upon closer examination, it is the apple, with one bite taken out of it, that captures the gaze of the seated woman. From this, it could be concluded that this painting deals with good versus evil--evil, personified as a woman dressed in black and in the shadows, boldly tempting good, characterized by a madonna and child bathed in light.

Of course, this is simply one possible interpretation. Interpretations for Lue's works can be as varied as the works she produced. Her paintings become increasingly mysterious over the years, and, despite her denunciation of it, they appear to imply some exploration into the psychological realm of man. Further, more in-depth study of Lue's paintings could reveal exciting clues to the themes in her works and her personal philosophy.

Figure 4. - Lue Osborne



ON THE BALCONY
Signed lower right, 1938,
30" x 26", Vinylite on board.

Chapter 2

Cordray Simmons was born July 10, 1888 in Jersey City, New Jersey. Christened William Cordray Simmons, he was known to his friends and family as Bill. Before 1930, he signed his works Bill Simmons, Will Simmons, William Simmons, or W.C. Simmons; but, after 1930, he signed only Cordray Simmons. Cordray was the son of professional dancer Alice Martin and mural and scenic painter Edward Simmons. (Edward Simmons is most noted for a mural in the Library of Congress.)

Cordray probably learned to paint from his father, but his formal artistic training did not begin until he enrolled in classes at the Evening Technical High School, Jersey City, New Jersey, in 1903. There, he studied sculpture under the sculptor Daniel H. Webster. Cordray must have been an exceptional student, for, when Webster left in 1905, Cordray was asked to replace him as an instructor in clay modelling at the school.

During the school year, Cordray helped his father with the scenic paintings, eventually taking over the business from him when he was about 21 years old. Cordray spent his summers studying painting at the Art Students League in New York. While there, he studied with William Merritt Chase, F. Luis Mora, George Bellows, and later, Robert Henri and Kenneth Hayes Miller. During his second year at the

League, Cordray won the general school scholarship and was monitor of the first Bellows class. At the League, Cordray perfected his skill as a painter and demonstrated a remarkable sense of realism.

Sometime in either 1924 or 1925, Cordray moved to New York, supporting himself through the art supply store in Greenwich Village. His earliest known exhibition took place in 1925 at the Macy Galleries in New York. He left in 1926 to study and paint in Europe, returning for his first one-man show, entitled, "Drawings from Cornwall by William Simmons," in 1927 at Ferargil Galleries in New York. His second one-man show was also in 1927 at the Utica Art Society, New York.

Displaying versatile artistic talent, Cordray exhibited etchings in a show at Kennedy and Co., New York. He probably learned the printing technique during his students days at the Art Students League. At any rate, he was proficient enough to be invited back in 1929 to the Kennedy exhibition "A Comprehensive Exhibition of the Work of Living American Print Makers," which included works by Arthur Fuller, Childe Hassam, Edward Hopper and John Sloan.

Cordray married Lue and, upon their return from Europe was hired as a "Repairer" at the Metropolitan Museum of Art. Conservation was an up-and-coming field and Cordray became one of the museum's first restorers. Notes from the estate collection indicate that he was a highly respected member of the staff and that they regretted his eventual

retirement.²²

Cordray continued painting and printing in addition to his museum job. He also advertised his services as a carver of frames. It seems that he was never without something to do. He exhibited in 1930 at the Brooklyn Museum and the Art Institute of Chicago, and, in 1931, had his third one-man show at Morton Galleries, New York. Grant Galleries, New York, hosted Cordray's fourth one-man show in 1934. Here, he exhibited several paintings of historical landmarks in New York--one of which was "The Smoking-Bean Tree." The Metropolitan Museum, recognizing Cordray's talent, wanted to acquire a Cordray Simmons painting for its American Art collection and finally decided on purchasing "The Smoking-Bean Tree" in 1935.

Cordray's reputation was increasing. Though he was not working in the style of most of his contemporaries, he was invited to exhibit with them. The year 1935 was memorable as he exhibited at the Corcoran Gallery of Art; the Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.; the Metropolitan Museum of Art; the Art Insitute of Chicago, Chicago, Illinois; and with the Chicago Society of Etchers at Roullier Art Gallery, Chicago, Illinois. The following year he was included in Who's Who in American Art and was mentioned every year thereafter until 1962.

The next two years were quiet ones for Cordray. He was ill for a while, but recovered in time to exhibit in the 1938 exhibition of the staff of the Metropolitan Museum of Art. "Gardening," Cordray's entry in the show,

is believed to be the first synthetic resin painting ever exhibited in America.²³

Cordray's illness did not keep him from working for long, but his exhibition record did begin to slow down after his recovery. He exhibited at the Pennsylvania Academy of the Fine Arts' "135th Annual Exhibition" in 1940 and at an Artists for Victory, Inc. exhibition at the Metropolitan Museum in 1942. In 1943, he exhibited at the Art Institute of Chicago and, in 1944, at the Whitney Museum. The only known traveling show that Cordray participated in was sponsored by the Pepsi Cola Company and entitled, "Paintings of the Year" (1946). "Red, White, and Blue, 1942" was his entry, depicting Jones Beach, New York--a favorite vacation spot of Lue and Cordray's.

After his election into the Audubon Artists in 1944, Cordray began playing a major role in its governing body.²⁴ He exhibited in their annual exhibition every year from 1945 until Lue died in 1968, and he served on several different committees for the organization. After declining an invitation to become President of Audubon Artists, he accepted a position as a director on their governing board.

Cordray was retired after 24 years at the Metropolitan Museum, and he and Lue moved to Batavia, Illinois. Cordray worked as a guest instructor at the Aurora Art League in Aurora, Illinois for a few years before returning to New York. In 1960, the magazine La Revue Moderne

reported on the 18th Annual Exhibition of the Audubon Artists and pictured and discussed Cordray's painting, "Boys with Flashlights." He was seventy-two years old when he received this recognition abroad.

Cordray and Lue had been married almost forty years when Lue died. Their marriage had been one of continuous love and devotion. He had affectionately called her "Mouse," and she had called him "Sweet William" in their illustrated "love notes" to each other. Cordray never got over Lue's death, grieving for her until the day he died in 1970, in Lancaster, Pa.

Cordray was as prolific a painter as Lue, but he also created in other media. Before a discussion of Cordray's painting style, the other media he worked in should be mentioned. There is only one known work of sculpture executed by Cordray Simmons. Though his first artistic training was in sculpture, one bronze self-portrait bust is the only visible result of his work in the medium. The location of the bust is unknown, but, from a photograph, it can be determined that this was done early in Cordray's career. Realism, expressed in the detail, form, and mass of the head, is the work's most striking feature.

Unfortunately, there are no original examples of Cordray's etchings or woodcuts, either. Unlike the portrait bust, there are not even photographs of his work in these media. The estate collection contains two of Cordray's woodblocks and a few etching plates, but no surviving prints

from any of them. From the blocks, it can be determined that Cordray was fond of the low relief, but all other information about his work must be gleaned from press articles of his exhibitions. These clippings indicate that his work was well-received, probably for the highly dramatic effects he produced through his use of white on black.²⁵ Most of his subjects were drawn from scenes in Cornwall, England--a site to which he referred throughout his painting career.

Of his paintings, much more can be said, for the collection includes well over 120 works. Cordray's paintings featured scenes of human interest and/or historical significance. His paintings recorded and reflected everyday life in the United States and England, sometimes characterizing the figures and adding humor to his works. La Revue Moderne wrote of his work, "Everything here is simple truth, of daily occurrence, so simplified that it seems more natural than nature itself."²⁶

In some cases, Cordray was as much an historian as a painter. Several of his works recorded places and landmarks that either had some historical significance or no longer exist today. Cordray recorded "The Elephant Barn," "The Old Fort," and "The Smoking-Bean Tree"--places that can no longer be found in Central Park, New York. He also captured such historically important scenes as that of the Cloisters, the docks of Cornwall, England, and Sunnyside, Washington Irving's home.

Figure 5.

PEACHES, PEARS AND POTTERY
unsigned, $13\frac{1}{2} \times 17\frac{3}{4}$, (34.3x45.1), c. 1914-15, oil on canvas

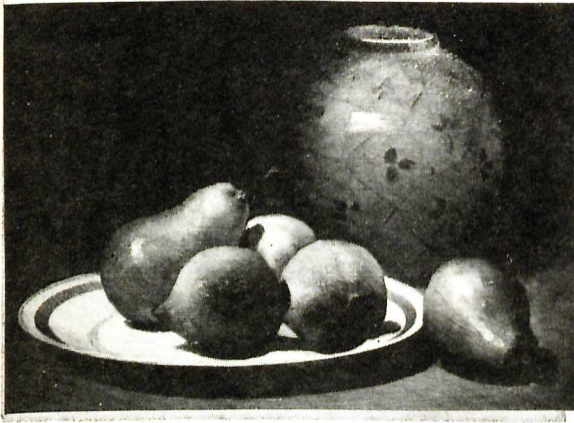


Figure 6.

STORE FRONT
signed lower right, $24 \times 24\frac{1}{4}$, (61x61.6),
c. 1926-27, oil on canvas



Figure 7.

SUNNYSIDE
signed lower left, 24×30 , (61x76.2),
c. 1932-33, synthetic resin on board

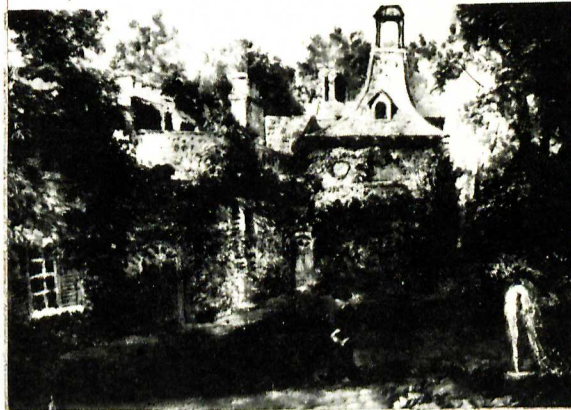


Figure 8.

BOAT POND, CENTRAL PARK
signed lower right, 24×30 , (61x76.2),
c. 1933-34, vinylite on board



Figure 9.

RED, WHITE AND BLUE
signed lower left 1942, $46 \times 45\frac{1}{2}$, (116.8x
115.6), 1942, oil on cloth/canvas



In "Sunnyside," one can see an excellent example of Cordray's use of varied and striking color. In it, Cordray used a wide range of brilliant colors, as he did in most of his works. His thin application of paint in "Sunnyside" helped him mask the blending of the different tones on the canvas. Like Lue, he had an instinctive perception of color relations, and his original color choices and combinations gave his works the same feelings of freshness and animation that hers had.

Cordray understood space as well as color. He utilized every inch of his canvas to develop that space, leaving no area unattended. His compositions were simple and selective, "...using large masses rhythmically balanced with a fine perception of spatial arrangement...."²⁷ Edward Wales Root, a critic for the Utica Daily Press, saw Cordray as a sculptural painter who could carve his forms out of the space in which he was working.²⁸ This sculpting of space was achieved by his ability to perceive things in the third dimension and his judicious use of light and shade. In this respect, Root compared him to Cezanne and Vlaminck. Like them, Cordray exercised his artistic license to use light in the best way for his composition, even if it was unnatural.

Another critic, Margaret Brenning of The (New York) Post, felt that Cordray was, "...an artist to be reckoned with in any accounting of contemporary American Art...."²⁹ Perhaps an even greater compliment was her acknowledgement

of his successful paintings. She wrote, "Each canvas invites exploration and rewards it;...."³⁰ His works intrigue spectators to examine them closely, and, afterwards, repay them with enjoyment and insight into their significance and enticements.

Some of Cordray's success as an artist probably came from the foundation he was given at the Art Students League. While at the League, Cordray was schooled in the fundamentals of painting. "Peaches, Pears and Pottery," one of Cordray's earliest known works, was painted during this period of study. A classic still life composition, "Peaches, Pears and Pottery" is a carefully rendered oil painting in which the skillful use of dramatic lighting is emphasized. The fruit and vase are well-modelled, giving a sense of depth and the third dimension to the painting. Cordray's technical skill as a painter is easily seen in this work.

After academic studies, Cordray began to paint sketchy oil scenes of life in the cities he visited abroad. "Storefront," a work in this style, was developed from a sketch depicting two ladies window-shopping. In the final work, Cordray balanced the composition by adding the shopkeeper to confront the spectator and a little dog to the left of the tree for a touch of humor. Line plays a major role in articulating forms and details throughout the painting. Cordray utilized an outline, blocking in color using a watercolor technique. The result is a light, cheery painting,

dominated by pink and purple.

After his immediate return from Europe, Cordray concentrated on the sketches he had made abroad before seeking inspiration from his native environment. Cordray soon discovered many subjects in New York, and Central Park became one of his favorite places to paint. No less than fifteen of his works portray different areas of the park, one of which is entitled "Boat Pond, Central Park."

The surface of "Boat Pond" is smooth and the colors are luminous, due to the fact that it was painted in a synthetic medium (see Chapter 3). The original drawing, highly visible in the finished painting, characterizes the individual figures of the children at play. This characterization through line is a feature of Cordray's style that carries over into many of his works. Though he was painting actual people, and he could paint them realistically, Cordray was not always literally faithful to what he saw before him. Instead, he exercised what was termed for this period his "imaginative realism."³¹

The figures in "Boys with Flashlights" illustrate Cordray's "imaginative realism" at play. This humorous work shows five little boys exploring with their flashlights. Many people can remember poking around in the dark at "haunted" houses and other favorite childhood curiosity spots--most of which were forbidden by their parents. Cordray caught the boys in action, with their imaginations in

full swing and their courage undaunted and supported by the security of their flashlights. He created the mood in this work through the facial expressions and physical movements of the boys, his skilled painting of the beams of light, and his creative composition of color and line. A later work, "Boys with Flashlights" is a favorite painting from the estate collection and one of Cordray's most successful compositions.

Figure 10. Cordray Simmons



BOYS WITH FLASHLIGHTS
Signed lower left, c. 1958-60,
24" x 30", synthetic resin on board.

Chapter 3

Lue and Cordray's experiments with synthetic resins developed out of their personal dissatisfaction with oil paints. A major concern of their's dealt with the oil painting process:

For instance, in the beginning the painter may be satisfied with the drawing. As the work proceeds and the mind is directed to other things, the drawing eludes him. Then too the paint begins to pulmerize [sic] and dry, as we say. Work done over dry or partially dry paint has a different appearance than that done while all was wet.³²

That oil paint employed a covering-up technique of painting annoyed them and prompted their search for a new medium.

Another personal concern was the fact that oil paints experienced changes and deteriorated over time.³³ The lack of permanence in oil paintings was linked to the instability of the linseed oil. As it dried, the oil changed from a liquid to a solid, causing the paint to become porous, brittle, and subject to cracking. Oil paint also tended to rot the canvas, so it had to be separated from the canvas by some protective surface. This, in turn, led to adhesion problems, as the paint could cling only to the rough surface of the protective coating. Often, the paint did not get a good hold and peeling resulted.

After much experimentation, Lue and Cordray solved their dilemma. They first tried a Damar gum-wax-shellac

medium, but it proved to be too heavy on the canvas, and the shellac yellowed. From this medium, they moved to the realm of synthetic resins. (Cordray was probably introduced to the resins through his work at the museum.) The synthetic medium they invented facilitated their use of a glazing technique of painting, whereby they painted in different stages with each layer of paint being bound to the previous stages and the ground. In this technique, Lue and Cordray painted in transparent layers which allowed the work of the preceding stages to be seen through the final stage.

Instead of having to worry with the many elements of drawing, color, shadow, highlight, and texture all at one time, they could concentrate on one element of the work and relate it better to the whole composition. For instance, they usually began with the drawing in the first stage. Both Lue and Cordray recognized the value of a good drawing, and so, they tried to make their drawing as complete and beautiful as possible.³⁴ This first stage would determine the success of the work, as each subsequent stage had to relate back to the first.

When completed to their satisfaction, the first stage was sprayed with a clear, permanent binder which permeated the pigment and bound it to the ground. Work could then begin on another stage, such as the color stage. They could block in pure color without having to modify it for the effect light or shade had on it. Lue and Cordray felt that light and shade were important enough to be

considered in their own individual stages.³⁵ This does not mean to say that Lue and Cordray considered each stage separately and then followed a prescribed formula to put the stages together. Instead, each stage was created in relation to its preceding stages and the requirements of the specific composition.

This technique of painting with the synthetic resins had many advantages over traditional oils. Aside from the possibility of yielding a more complete and carefully constructed work, the technique and the paint were flexible. The paint could be held in a workable state indefinitely, allowing the artist to put the painting aside for weeks, months, or even years before working on it again. By spraying the pigment with more kerosene, Lue and Cordray could resoften the paint and make it as pliable as it had been originally. If the desire was for the pigment to dry faster, all they had to do was change the binder to a faster-drying substance. Furthermore, Lue and Cordray could correct or alter an area or stage without disturbing any of the previous work. If a section was unsatisfactory, the paint could be removed by spraying the area with a toluene mixture. New paint could then be applied without harming any of the completed work underneath.

Their paint consisted of finely-ground pigment in a slow-drying volatile medium. This medium also served as the vehicle for the paint. Lue and Cordray found kerosene oil to be the best medium for grinding the colors.³⁶ Their

first choice in binders was Vinylite A.Y.A.F., a colorless synthetic resin.³⁷ This resin was dissolved in either ethyl alcohol or toluene, with 10% diacetone alcohol added to help the paint "flow." Later, they discovered Lucite, the DuPont tradename for methyl methacrylate, and Lue and Cordray found this resin even more desirable than Vinylite in permanence and clarity.³⁸

The formula for their canvas priming was described in a paper written by Lue and Cordray in 1940. It reads:

The formula for the canvas priming is as follows: one part of the dry methyl methacrylate dissolved in eight parts of toluene by weight, adding 30% of the weight of the dry methacrylate in dibutyl phthalate. When the methacrylate is dissolved, add one part titanium oxide (white powder) to ten parts of the mixture, also measured by weight. The proportion of the titanium oxide to the mixture may need to be varied according to the weave of the canvas. A very coarse canvas, for instance, may need a little more of the oxide, and a very fine one, a little more of the clear mixture.³⁹

The canvas was primed, sanded with fine sandpaper, and then covered with three more coats of primer before being sprayed with the binder. The formula for the binder was:

...use the same mixture as for the priming, but instead of adding the titanium oxide, add 50% by volume of toluene. This should be about right for ordinary atmosphere, but in a dry, hot atmosphere this spray may [sic] need a little more toluene to prevent the sprayer from blowing cobwebs.⁴⁰

This spray was the same substance used to separate the

different stages and to bind the entire work to the painting surface.

Dry pigment and the material of the binder were the sole components of the finished painting. The work's permanence, therefore, depended on the quality of the support and the permanence of the binder. The medium evaporated, so it had no bearing on the finished work. Since the ground was of the same material as the paint, there was no serious adhesion problem, and, consequently, no cracking or peeling.

All of Lue and Cordray's experiments and discoveries took place between 1934 and 1937. They were among the pioneers in the field of synthetic media and worked hard to develop a true resin paint.⁴¹ (See page 35.) Lue and Cordray recognized their need for a new medium and successfully developed one suitable for their use. Their vision has become a major medium of contemporary art.

Since World War II, acrylics have emerged as a popular painting medium. Among the many claims supporters of acrylics have made over oil paints are: more luminosity of colors; faster drying time; better adhesion of the paint to the support; flexibility; no yellowing with age; and a protective film covering for the pigment, which helps preserve the life of the work. The acrylic medium can imitate both oils and watercolors, and it can combine the two media styles into the same composition. The limits of the acrylic medium remain undefined as contemporary artists continue to

develop new uses for it.

Who invented such a versatile medium is difficult to answer. There is no definitive history on the medium and no one name is credited with the invention. This paper would like to suggest that Lue Osborne and Cordray Simmons should be given some credit for their experiments and successes with an early synthetic medium. In addition to experimenting with resins that form the basis of today's modern acrylics, Lue and Cordray were the first artists to exhibit a synthetic resin painting and the first artists to hold a one-man show of synthetic resin works in America.

There is evidence that Lue and Cordray freely offered their synthetic resin formulae and results for inspection by other artists and chemical manufacturers.⁴² The chemical companies had scientists working to perfect a synthetic medium for the art market. Not being artists, the scientists could not invent such a medium on their own. They needed a painter to help them.

Lue and Cordray corresponded with people from the Bakelite Division of Union Carbide and Carbon Corporation, in New York; DuPont de Nemours and Company, in Delaware; and the Waldcraft Laboratories, Inc., in Indiana, who wanted to manufacture a beginner's painting kit using Lue and Cordray's formulae.⁴³ The artists also corresponded with Robert L. Feller at the Mellon Institute of Industrial Research in Pittsburg, Pa. This research center was founded as a laboratory for the improvement of artists' materials. Dr. Feller

expressed much interest in their work and even met with them to discuss their paint and technique.⁴⁴ It is quite probable that Lue and Cordray's formulae were used in experiments in the lab.

That Lue Osborne and Cordray Simmons had successfully developed a synthetic medium was no secret for they made no attempt to conceal their formulae. In fact, they extolled the virtues of their invention and encouraged other artists to adopt it. Somewhere along the line, their names were lost as marketable acrylics became a reality. Among the possible explanations for this is the fact that, during World War II, the necessary materials for commercial production of resin pigments were difficult to obtain. Industrial America was geared to the war effort and the production of a new artistic medium was not among her top priorities.

Another explanation can be derived from an understanding of the personalities of Lue Osborne and Cordray Simmons. They showed no specific interest in acquiring wealth or fame. Both frequently expressed their contentment with a quiet and productive life. The new medium was for them an avenue of expression for their own personal style. Their few attempts to interest art product companies in producing their discovery were made only to facilitate their use of the new medium and to share it with other artists.

CONCLUSION

Ideally, every practicing artist should be examined for his contributions to the period in which he worked. Whether major or minor, any contribution by any artist plays some part in the development of the era. Lacking the knowledge of all of the factors that constitute a certain period in art, the history of that time is incomplete and needs to be researched further. The study of Lue Osborne and Cordray Simmons emphasizes the necessity of more research in such areas as painting with synthetic resins and the early development of the acrylic paint medium in order to understand better American art of the early and mid-20th century. Without all of this information, the period cannot be appreciated fully.

Lue Osborne and Cordray Simmons were two practicing artists, active in New York during the 1920's, 30's, and 40's. They exhibited extensively at major museums and New York galleries with the foremost artists of their time. Though they did not depend on painting for their livelihood, Lue and Cordray sold works to museums and private collectors. They developed a successful synthetic painting medium and shared their discovery freely. Lue Osborne and Cordray Simmons were recognized by their contemporary art community for their talent and merits. Their work should be reconsidered today for the importance it played in laying the groundwork for the development of acrylic paints.

NOTES

¹Personal correspondence between Lue Osborne and Kit Curtain, December 2, 1945; hereafter cited as correspondence, Osborne to Curtain.

²"Lue Osborn [sic] Had Benefit of Henri Philosophy," The Art Digest, IX (April 15, 1935), 15.

³Personal correspondence between Robert Henri and Lue Osborne, January 3, 1919; hereafter cited as correspondence, Henri to Osborne.

⁴Correspondence, Henri to Osborne, January 3, 1919.

⁵Personal correspondence between Robert Henri and Lue Osborne, n.d.

⁶"Exhibition of Paintings by Lue Osborne," (New York: Delphic Studios, June, 1939).

⁷Doris Brian, "A Successful Practitioner in a New Medium: Lue Osborne," The Art News, XXXVII (June 10, 1939), 17.

⁸Correspondence, Osborne to Curtain.

⁹Correspondence, Osborne to Curtain.

¹⁰Correspondence, Osborne to Curtain.

¹¹Personal correspondence between Robert Henri and Lue Osborne, February 20, 1926.

¹²Correspondence, Osborne to Curtain.

¹³"Lue Osborne Shows Outdoor Group," The [Greenwich] Villager (April, 1935).

¹⁴Correspondence, Henri to Osborne, February 20, 1926.

¹⁵Jane Corby, "How to Decorate the Walls of Houses as Was Done by Painters in Ancient Greece and Later in Italy," The Brooklyn Daily (May 2, 1929).

¹⁶Elisabeth Luther Cary, New York Times (Juen 22, 1930).

¹⁷The [Greenwich] Villager (n.d.).

- ¹⁸The Brooklyn Daily (May 2, 1929).
- ¹⁹Cordray Simmons, description of Lue Osborne's work, n.d.
- ²⁰Correspondence, Osborne, to Curtain.
- ²¹New York Times Magazine (April 15, 1928).
- ²²Personal correspondence between Charles K. Wilkinson and Cordray Simmons, May 17, 1954.
- ²³"Exhibition of Paintings by Lue Osborne," (New York: Delphic Studios, June, 1939).
- ²⁴The Audubon Artists was an organization of American artists who sponsored an annual, juried exhibition of American art at the National Academy Galleries in New York.
- ²⁵New York Herald Tribune (May 20, 1928).
- ²⁶La Revue Moderne, (July 1, 1960), 16-7.
- ²⁷Margaret Brenning, The [New York] Post (October 7, 1934).
- ²⁸Edward Wales Root, Utica Daily Press (November 2, 1927).
- ²⁹Brenning, October 7, 1934.
- ³⁰Brenning, October 7, 1934.
- ³¹New Horizons in American Art (New York: Museum of Modern Art, 1936), 16.
- ³²Lue Osborne and Cordray Simmons, description of synthetic resin medium and technique, February 3, 1940, p. 1; hereafter cited as Osborne-Simmons description.
- ³³Osborne-Simmons description, p. 3.
- ³⁴Osborne-Simmons description, p. 3.
- ³⁵Osborne-Simmons description, p. 4.
- ³⁶Lue Osborne and Cordray Simmons, "A New Paint For Any Medium," March 16, 1951, p. 2; hereafter referred to as Osborne-Simmons "New Medium."
- ³⁷There were two forms of vinyl acetate that Union Carbide produced under the tradename Vinylite. Vinylite A.Y.A.T. had a higher molecular weight than Vinylite A.Y.A.F.
- ³⁸Osborne-Simmons description, p. 5.

³⁹Osborne-Simmons description, p. 5-6.

⁴⁰Osborne-Simmons description, p. 6.

⁴¹Lue and Cordray were not the only experimenters seeking a new medium, but they were among the first to successfully develop a synthetic resin paint. Methacrylate was available as early as 1930, but was not well-known. Leonard Bocour, Henry Levison, and Jose Gutierrez are also reported to have been trying to develop a new medium. Bocour and Levison did not work on the problem until after Osborne, Simmons, and Gutierrez. Gutierrez was helping the Mexican muralists perfect a more durable, quicker-drying medium about the same time Osborne and Simmons were experimenting. Gutierrez was working in New York, but there is no evidence to indicate that they had ever met or exchanged information. Gutierrez, Osborne, and Simmons all maintain that each of their formulae was original and developed by themselves. Jose Gutierrez and N. Rookes, Painting With Acrylics (New York: Watson-Guptill Publications, 1965), p. 16.

⁴²Personal correspondence between H.R. Meindl and Cordray Simmons, April 13, 1939; between Ida Baker and Lue Osborne, January 29, 1940; and between Stephen Wilson and Lue Osborne, February 28, 1951.

⁴³Personal correspondence between Ida Baker and Lue Osborne, January 29, 1940.

⁴⁴Personal correspondence between Robert Feller and Lue Osborne and Cordray Simmons, February 28, 1951.

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- New York World, May 12, 1929.
- The [New York] Post, April 20, 1935.
- Root, Edward W. Utica Daily Press, November 2, 1927.
- "Synthetic Resins New Art Medium," The [New York] Post,
June 10, 1939.
- Unknown newspaper clipping, October 12, 1930.

Unknown newspaper clipping, 1931.

Unknown newspaper clipping, April, 1932.

Unknown newspaper clipping, September, 1933.

The [Greenwich] Villager, November 1, 1934.

The [Greenwich] Villager, January 10, 1935.

The [Greenwich] Villager, n.d.

5. Miscellaneous Sources

Dialog. Computer search programs.

Photographs of the gallery of the Metropolitan Museum's
1938 staff exhibition. (xeroxed).

CHRONOLOGY-SIMMONS

APPENDIXES

- 1886 Was born July 19 in Jersey City, N.J., the son of Edward Simmons, a mural and scenic painter.
- 1903 Began formal training at the Evening Technical High School, Jersey City, N.J., under Daniel H. Webster, a sculptor.
- 1904-5 Replaced Webster as an instructor at the Evening Technical High School.
- 1907-10 Took over his father's business as a scenic painter and began studying painting in the summers at the Art Students League with William Merritt Chase, V. Luis Mora, George Bellows, Robert Henri, and Kenneth Hayes Miller.
- 1910 Was monitor of the first Bellows class. Won the general school scholarship at the Art Students League.
- 1917 Began studying with Robert Henri at the Art Students League.
- 1923 Served on a technical committee with Bellows, possibly at the Art Students League.
- 1924-5 Took up residence in New York City. First exhibited at Weegee Galleries, New York.
- 1926 Was elected a member of Allied Artists of America.
- 1926-7 Painted and studied independently in England, France, and Germany.
- 1927 Had his first one-man show at Ferragil Galleries, New York, N.Y. Had second one-man show at "Union Art Society's 2nd Exhibition of Contemporary Painting."
- 1928 Exhibited in "Cooperative Exhibition of Works by 61 Living American Print-makers" at Kennedy and Co., New York, N.Y.
- 1929 Married Luc Colton. Exhibited again at Kennedy's.
- 1930 Joined the staff of the Metropolitan Museum of Art. Had his work exhibited at the Art Institute of Chicago and the Brooklyn Museum.

CHRONOLOGY-SIMMONS

- 1888 Was born July 10 in Jersey City, N.J., the son of Edward Simmons, a mural and scenic painter.
- 1903 Began formal training at the Evening Technical High School, Jersey City, N.J., under Daniel H. Webster, a sculptor.
- 1904-5 Replaced Webster as an instructor at the Evening Technical High School.
- 1909-10 Took over his father's business as a scenic painter and began studying painting in the summers at the Art Students League with William Merritt Chase, F. Luis Mora, George Bellows, Robert Henri, and Kenneth Hayes Miller.
- 1912 Was monitor of the first Bellows class. Won the general school scholarship at the Art Students League.
- 1917 Began studying with Robert Henri at the Art Students League.
- 1923 Served on a technical committee with Bellows, possibly at the Art Students League.
- 1924-5 Took up residence in New York City. First exhibited at Macy Galleries, New York.
- 1926 Was elected a member of Allied Artists of America.
- 1926-7 Painted and studied independently in England, France, and Germany.
- 1927 Had his first one-man show at Ferargil Galleries, New York, N.Y. Had second one-man show at "Utica Art Society's 2nd Exhibition of Contemporary Painting."
- 1928 Exhibited in "Comparative Exhibition of Works by 61 Living American Print-Makers" at Kennedy and Co., New York, N.Y.
- 1929 Married Lue Osborne. Exhibited again at Kennedy's.
- 1930 Joined the staff of the Metropolitan Museum of Art. Had his work exhibited at the Art Institute of Chicago and the Brooklyn Museum.

- 1931 Had his third one-man show at Morton Galleries, New York, N.Y. Exhibited again at the Brooklyn Museum.
- 1932 Exhibited in "12th International Exhibition of Watercolors" at the Art Institute of Chicago.
- 1934 Had his fourth one-man show at Grant Galleries, New York, N.Y.
- 1935 Sold "The Smoking-Bean Tree" to the Metropolitan Museum of Art. Exhibited with the Chicago Society of Etchers at the Roullier Art Galleries, Chicago, Ill. Exhibited in the Corcoran Gallery of Art's "14th Biennial Exhibition of Contemporary American Oil Paintings." Exhibited in "130th Annual Exhibition" at the Pennsylvania Academy of the Arts. Exhibited in the "46th Annual Exhibition of American Paintings and Sculpture" at the Art Institute of Chicago. Was living in Greenwich Village with Benton, Sloan, Glackens, DuBois, Miller, and Hopper.
- 1936 Was listed in Who's Who in American Art from 1936-1962.
- 1937 Suffered a severe breakdown.
- 1938 Had "Gardening" exhibited as the first synthetic resin painting in America at the Metropolitan Museum's staff exhibition.
- 1939 Corresponded with Du Pont about inclusion of synthetic resin paintings in the New York World's Fair.
- 1940 Exhibited in "135th Annual Exhibition" at the Pennsylvania Academy of the Fine Arts.
- 1942 Exhibited at the Metropolitan Museum of Art with Artists for Victory, Inc. Exhibited at the Art Institute of Chicago's "54th Annual Exhibition of American Paintings and Sculpture."
- 1944 Exhibited in the Whitney Museum's "Annual Exhibition of Contemporary American Painting." Was invited to become a member of Audubon Artists.
- 1945 Exhibited at the National Academy Galleries with the Audubon Artists. Continued exhibiting in their annual exhibition every year until 1969.
- 1946 Served on the Exhibition Committee of Audubon

- Artists. Exhibited in "Paintings of the Year,"
a traveling exhibition sponsored by the Pepsi
Cola Company.
- 1951 Exhibited at the Whitney Museum with Artists
Equity Asso. Was invited to be President of
Audubon Artists, but declined. Served on the
Admissions Committee for Audubon Artists.
- 1953 Became a director for Audubon Artists. *York, N.Y.*
- 1954 Retired from the Metropolitan Museum and moved
to Batavia, Ill. Became a guest instructor at
the Aurora Art League in Aurora, Ill.
- 1954 Returned to New York City.
- 1960 Was featured in a review of the "18th Annual
Exhibition of Audubon Artists" in La Revue Moderne.
- 1964 Moved to Lancaster, Pa.
- 1970 Died in Lancaster, Pa.

EXHIBITIONS-SIMMONS

- 1925
 Macy Galleries, New York, N.Y.
 Whitney Studio Club, New York, N.Y.
 National Academy Galleries, New York, N.Y.
 The Painters and Sculptors Gallery, New York, N.Y.
- 1927
 Ferargil Galleries, New York, N.Y., one-man show.
 Utica Art Society, New York, N.Y., one-man show.
- 1928
 Macy Galleries, New York, N.Y., January.
 Macy Galleries, New York, N.Y., March.
 Whitney Studio Club, New York, N.Y.
 Weyhe Gallery, New York, N.Y.
 Kennedy and Company, New York, N.Y.
 The Almco Galleries, New York, N.Y.
- 1929
 Kennedy and Company, New York, N.Y.
 Macy Galleries, New York, N.Y.
- 1930
 Brooklyn Museum, New York, N.Y.
 Art Institute of Chicago, Chicago, Ill.
- 1931
 Brooklyn Museum, New York, N.Y.
 Morton Galleries, New York, N.Y., one-man show.
 Frank K. M. Rehn Gallery, New York, N.Y.
- 1932
 Art Institute of Chicago, Chicago, Ill.
 Morton Galleries, New York, N.Y.
- 1934
 Grant Gallery, New York, N.Y., one-man show.
- 1935
 Roullier Art Galleries, Chicago, Ill.
 Corcoran Gallery of Art, Washington, D.C.
 Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
 Metropolitan Museum of Art, New York, N.Y.
 Art Institute of Chicago, Chicago, Ill.
- 1938
 Metropolitan Museum of Art, New York, N.Y.--first
 exhibition of a synthetic resin painting in
 America.
- 1940
 Indiana Museum for Modern Art, Brown County, Ind.
 Steele Galleries, Bloomington, Ind.
 Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
- 1942
 Metropolitan Museum of Art, New York, N.Y.

- 1942 Art Institute of Chicago, Chicago, Ill.
- 1943 Art Institute of Chicago, Chicago, Ill.
- 1944 Whitney Museum, New York, N.Y.
- 1945 National Academy Galleries, New York, N.Y.
- 1946 National Academy Galleries, New York, N.Y.
Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
National Academy Galleries, New York, N.Y.
- 1947 Walker Art Center, Minneapolis, Minn.
Syracuse Museum of Fine Art, Syracuse, N.Y.
National Academy Galleries, New York, N.Y.
- 1948 National Academy Galleries, New York, N.Y.
- 1949 National Academy Galleries, New York, N.Y.
- 1950 National Academy Galleries, New York, N.Y.
- 1951 Whitney Museum, New York, N.Y.
National Academy Galleries, New York, N.Y.
- 1952-68 National Academy Galleries, New York, N.Y., in
the annual Audubon Artists' exhibitions.
- 1975 Marshall Field and Co., Chicago, Ill.
Barclay Bank International Ltd., Chicago, Ill.
- 1978 Flint Institute of Arts, Flint, Mich.
- 1979 Virginia Museum of Fine Art, Richmond, Va.
- 1980 Longwood Fine Arts Center, Longwood College,
Farmville, Va.

Explanation of the List of Known Works

The list of known works for both Cordray Simmons and Lue Osborne is divided according to media, and the works are arranged alphabetically by title. All information is listed in the following manner, when known:

TITLE
 Media and surface.
 Size of work in inches.
 If signed and where, date if known.
 Exhibits.
 Present location of work.

When available, a photograph is included below the information for the work. Only verified information, found through research and physical examination of individual works, is included in the list.

The following abbreviations are used throughout:

A	The Almco Galleries	MA	Museum of Art, Carnegie Institute
AI	Art Institute of Chicago		
B	Balzac Galleries	MF	Marshall Field & Co.
BB	Barclay Bank inter., Ltd.	MFA	Museum of Fine Art, Springfield, MA
BH	Brooklyn Heights Gallery		
BM	Brooklyn Museum	MG	Morton Galleries
C	Cleveland Museum of Art	MM	Metropolitan Museum of Art
CA	Contemporary Arts		
CG	Corcoran Gallery of Art	N	National Academy
D	Dallas Museum of Fine Art	P	Portraits, Inc.
DC	Decorator's Club Gallery	PA	Pennsylvania Academy of the Fine Arts
DI	Detroit Institute of Art		
DS	Delphic Studios	PS	The Painters and Sculptors Gallery
F	Ferargil Galleries		
FD	Frank Dudensing Galleries	R	Roullier Art Galleries
FI	Flint Institute of Arts	S	Syracuse Museum of Fine Art
FR	Frank K.M.Rehn Gallery		
FS	The 56th Street Galleries	SF	San Francisco Museum of Art
G	Grant Gallery		
I	Indiana Museum for Modern Art	SG	Steele Galleries
IG	International Group	U	Utica Art Society
K	Kennedy and Company	W	Wanamaker Galleries
LA	Los Angeles County Museum of Art	WA	Walker Art Center
		WG	Weyhe Gallery
		WM	Whitney Museum
M	Macy Galleries	WS	Whitney Studio Club

EC. Estate Collection
 l.c. Lower center
 l.lt. Lower left
 l.rt. Lower right
 LU. Location unknown
 n.d. No date available
 PC. Private Collection
 Syn. Synthetic resin, either
 resin Vinylite or Lucite

LIST OF KNOWN WORKS

CORDRAY SIMMONS

OIL AND SYNTHETIC RESIN PAINTINGS

AFTER A TORNADO
 Syn. resin/canvas, 24 x 30.
 Signed l. rt., 1939.
 EC.



BACK PORCH
 On board, 10 x 8.
 Signed l.c.
 EC.

BARN & CORNFIELD
 Syn. resin/masonite, 4½ x 5.
 Unsigned.
 EC.



BARNYARD
 Oil, 24 x 30.
 MG-1931.
 LU.

BARNYARD
 Oil/canvas, 20 x 25.
 Signed l. rt.
 EC.



BARN SCENE
 Oil/canvas, 20 x 20.
 Signed l. lt.
 EC.



THE BATTERY
 G-1934, AI-1935, CG-1935.
 LU.

BEACH SCENE
 Syn. resin/canvas, 22 x 35.
 Signed l. lt., 1938.
 EC.



BEACH SCENE
 Oil, 24 x 40.
 LU.

BIRDWATCHERS
 LU.

BOARDWALK & BEACH
 Oil/canvas, 20 x 25.
 Signed l. rt.
 EC.



BOAT POND, CENTRAL
 PARK
 Shellac-gum/board, 24 x 30.
 Unsigned.
 EC.

BOAT POND, CENTRAL
 PARK
 Vinylite/board, 24 x 30.
 Signed l. rt.
 G-1934.
 EC.

BOY WITH A SAILBOAT
 Syn. resin/board, 8 x 10.
 Unsigned.
 EC.

BOYS ON A LADDER
 Syn. resin/canvas, 24 x 30.
 Signed l. rt.
 PC.

BOYS WITH FLASHLIGHTS
 Syn. resin/board, 24 x 30.
 Signed l. lt.
 N-1960, MF-1975, BB-1975.
 EC.

THE BREAKWATER
 Syn. resin/board, 10 x 14.
 Signed l. rt.
 EC.

BRIDGE
 Oil, 18 x 24.
 LU.

BRIDGE, CENTRAL PARK
 Syn. resin/board, 12 x 16.
 Signed l. c.
 EC.



BRIDGE, CENTRAL PARK
 Oil, 24 x 30.
 LU.

BUILDING
LU.



BUILDINGS ON A CLIFF
WS-1925.
LU.

BY THE SEA
Syn. resin/board, 12 x 16.
Unsigned.
EC.



CABINS
Syn. resin/canvas, 24 x 29½.
Signed l.c.
EC.



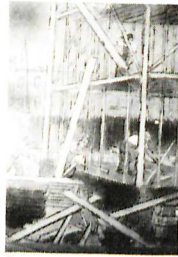
CANAL
Syn. resin/board, 16 x 20.
Unsigned.
EC.



CAR WASHING
Syn. resin/canvas, 8 x 12.
Unsigned.
EC.



CARPENTERS
Syn. resin/board, 18 x 14.
Unsigned.
EC.



CATTLE
Syn. resin/board.
Signed l. lt.
LU.



CEMENT WORKERS
Syn. resin/board, 16 x 20.
Unsigned.
EC.



CENTRAL PARK
Oil, 18 x 24.
LU.

CENTRAL PARK, 1951
Syn. resin/board, 16 x 20.
Signed l.c., 1951.
EC.



CHARLESTON MANSION
Syn. resin/board, 24 x 30.
Signed l. rt.
BB-1975.
EC.

CHURCH
MG-1932.
LU.

CITY STREET
MG-1931.
LU.

THE CLOISTERS
Syn. resin/board, 24 x 30.
Signed l. lt.
EC.



CLOSING THE HARBOR
G-1934.
LU.

COLORED BOY IN
CENTRAL PARK
LU.

CONESTOGA LANDSCAPE
Syn. resin/board, 16 x 20.
Signed l. rt.
EC.



CONSERVATORY
MG-1932.
LU.

CONVERSATION
Ethyl/canvas, 24 x 30.
Signed l. rt.
PA-1940.
LU.

CORNISH LANDSCAPE
AI-1930, N-1968.
LU.

CORNWALL
Syn. resin, 18 x 24.
LU.

CORNWALL
24 x 30.
PC.

CORNWALL
Shellac-gum/board, 24 x 30.
Signed l. rt.
EC.



CORNWALL SCENE
Syn. resin/board, 24 x 30.
Signed l. rt.
EC.



CORNWALL VILLAGE
MG-1932.
LU.

COUNTRY FLOWER
GARDEN
Syn. resin/board, 10 x 14.
Unsigned.
EC.



COUNTRY LANDSCAPE
On board, 24 x 30.
Signed l. rt.
BB-1975.
LU.

COUNTRY ROAD
MF-1975.
LU.

COURTYARD
U-1927.
LU.

COW GRAZING
Signed l. lt.
LU.



COWS
Oil/board, 24 x 30.
Signed l. lt.
LU.

COWS IN THE CANAL
Oil/canvas, 20 x 25.
Signed l. rt.
EC.



CROWS IN THE WOODS

On board, 10 x 8.
Unsigned.
LU.

DALMATIONS
PC.

DOCKBUILDERS
Oil/board, 24 x 30.
Signed l. lt.

MG-1931, FR-1931, MF-1975,
BB-1975.
EC.

DOCK WORKERS

Syn. resin/board, 8 1/4 x 10 1/2.
Signed l. rt.
EC.



EDGE OF THE DESERT

Syn. resin/masonite, 4 1/4 x 5.
Unsigned.
EC.



ENGLISH LANDSCAPE

MG-1931.
LU.

ENGLISH LANDSCAPE, II

MG-1931.
LU.

EUROPEAN CANAL

Oil/canvas, 20 x 24.
Unsigned.
EC.



EVENING WALK

SG-1940.
LU.

FARM FATE, ENGLAND

BH-n.d.
LU.

FARM YARD

MG-1931.
LU.

FARMERS & BRIDGE

Syn. resin/board, 24 x 30.
Signed l. lt.
EC.



FERRY

Shellac-gum/wood, 30 x 23 1/2.
Signed l. rt.
EC.



**FIGURES ON OUTSKIRTS
OF TOWN**

Oil/board, 24 x 30.
PC.

FIGURES ON A SIDEWALK

Oil/canvas, 20 x 24.
Signed l. rt.
EC.



FIREFLIES

24 x 30.
PC.

FISH HOUSE, GLOUCESTER

M-1925, U-1927.
LU.

FISHING IN VIRGINIA

Shellac-gum/board, 24 x 30.
Unsigned.
EC.

FLYING KITES

Syn. resin/board, 24 x 30.
Signed l. rt.
EC.



FLYING RED HORSE

Syn. resin, 24 x 30.
MF-1975.
PC.

FOUR BIG TREES

G-1934.
LU.



FOUR MEN AT A BAR

Syn. resin/masonite, 10 x 14.
Signed l. rt.
PC.



FOUR WOMEN

Syn. resin/board, 10 x 14.
Signed l. lt.
EC.



FRANKFURT, MICHIGAN

Syn. resin/canvas, 24 x 30.
Signed l.c.
EC.



GARDEN WALK

Oil, 24 x 30.
LU.

GARDENING

Syn. resin/masonite, 24 x 30.
Signed l. rt., 1934.
PC.



GEORGIA LANDSCAPE

Syn. resin/board, 24 x 30.
Signed l. lt.
EC.



**GIRL WALKING DOWN
ROAD**

Oil/canvas.
Signed l. rt.
LU.



GRISAILLE SKETCH

Syn. resin/board, 20 x 25.
Signed l.c.
EC.



HARBOUR OF POLPERRO

M-1925.
LU.

HOD CARRIERS

MG-1931, BH-n.d.
LU.

HOUSE, TWO MEN & GIRL

Syn. resin/wood, 9 x 12.
Unsigned.
EC.



HOWLING DOG

Syn. resin/board, 9 x 12.
Unsigned.
EC.



HUNTING VALLEY

LU.

IN THE PARK

On canvas, 12 x 19½.
Unsigned.
MG-1931.
LU.

INTERIOR

IG-n.d., BH-n.d.,
BM-1930, MG-1931.
LU.

INTERIOR, II

MG-1931.
LU.

INTERIOR SCENE

Oil/canvas, 28 x 28.
Signed I. lt.
EC.



JACK ROSE FLORIST

Syn. resin/board, 24 x 30.
Signed I. lt.
EC.

JULY IN GEORGIA

Syn. resin, 24 x 30.
LU.

LAKE GEORGE

WM-1944.
LU.

LANDSCAPE STUDY

On board, 4 x 6½.
Unsigned.
LU.

LANDSCAPE WITH

FIGURES & BURRO
Shellac-gum/canvas, 20 x 25.
Signed I. rt.
EC.



LOOE
24 x 30.
PC.

LOOE, CORNWALL

G-1934, BH-n.d.
LU.

LOOE FROM THE DOWNS

U-1927.
LU.

LOOKOUT

N-1946, PA-1946,
WA-1947, S-1947.
LU.

LOW TIDE, POLFERRO

U-1927.
Location unknown.

MAILBOXES

Oil/board, 24 x 30.
Signed I. lt.
MF-1975, BB-1975.
EC.

MAN & DOG

Oil/canvas, 20 x 25.
Signed I. rt.
EC.



MAN & FRIEND

Syn. resin/board, 12 x 16.
Signed I. lt.
EC.



MAN IN A BOAT

MG-1932.
LU.

MAN ON A PARK BENCH

On board, 9¼ x 12¼.
Signed I. rt.
LU.

MAN WITH 2 DOGS

Syn. resin/canvas, 16 x 20.
Unsigned.
EC.



MAN WITH 2 STEER

Syn. resin/canvas, 15 x 15.
Signed I. lt.
EC.



METROPOLITAN MUSEUM

G-1934.
LU.

THE MIRROR

On canvas, 14 x 18.
Unsigned.
LU.

MOONLIGHT

Oil/canvas, 35 x 22.
Signed I. rt., 1938.
EC.

MOTHER, CHILD, & BIRD

Syn. resin/board, 5 x 7.
Unsigned.
EC.



MOTHER & DAUGHTER

IN BARNYARD
Syn. resin/canvas, 13¼ x 13¼.
Signed I. lt., 1940.
EC.



MOTOR TROUBLE

Oil/wood, 46 x 46.
Signed I. lt.
N-1945, MF-1975.
PC.

MOTORCYCLES

LU.

MOVING DAY

Signed I. lt.
LU.

MRS. PERIGILLY

LU.

NEAR LANCASTER, PA.

Syn. resin/board, 10 x 14.
Signed I. rt.
EC.



NEW YORK FROM JERSEY

SIDE
Oil, 18 x 24.
LU.

NEW YORK FROM

THE MET.
LU.

NEW YORK STATE ROAD

LU.

NIGGERS FISHING IN

CENTRAL PARK
Shellac-gum/board, 30 x 24.
Signed I. lt.
EC.



NIGHT CYCLIST

Oil, 24 x 30.
LU.

NO PARKING

Syn. resin/board, 10 x 14.
Signed I. lt.
EC.



NORMAN & GIRL

LU.

NUDE IN A DOORWAY

(BATH-83rd STREET?)
Oil/aluminum, 24 x 18.
Signed I. lt., 1938.
EC.

NUDE IN AN INTERIOR

(BED-5th STREET?)
Oil/aluminum, 24 x 18.
Unsigned.
EC.



OLD ELEPHANT BARN
G-1934.
PC.

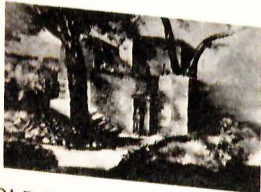


OLD FIRE HOUSE
G-1934.
LU.

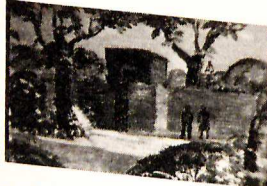
OLD FORT
Syn. resin/board, 16 x 20.
Unsigned.
EC.



OLD FORT, CENTRAL PARK
Syn. resin, 18 x 24.
Unsigned.
LU.



OLD FORT STUDY
Syn. resin/masonite, 4 x 6.
Unsigned.
EC.



OLD LOOE WITH KIDS
LU.

OLD PATH
Syn. resin/board, 10 x 14.
Unsigned.
EC.



OLD ROAD
Syn. resin/board, 16 x 20.
Signed l. rt.
LU.

OLD STONE WALL
G-1934.
LU.

ON THE BOARDWALK
Oil/canvas, 22 x 34.
Signed l. rt.
EC.



OUTSIDE COOPERSTOWN
MF-1975.
LU.

OVERBROOK
Syn. resin/masonite, 19 x 15.
PC.

OVERBROOK, COOPERSTOWN
Syn. resin/masonite, 8½ x 11.
Unsigned.
PC.

OXEN
M-1929.
LU.

PARENT & CHILD & STREETLAMP
Oil/canvas, 14 x 18.
Signed l. rt.
EC.



PARK BENCH
BH-n.d.
LU.

PEACHES, PEARS, & POTTERY
Oil/canvas, 13½ x 18.
Unsigned.
EC.

PEASANT ON A ROAD
Syn. resin/board, 8¼ x 10½.
Signed l. lt.
EC.



PENNSYLVANIA LANDSCAPE
Oil, 24 x 30.
LU.

PICKING APPLES
Syn. resin/board, 24 x 30.
Signed l. lt.
EC.



PIDGION FLYERS
Syn. resin/board, 24 x 30.
Signed l. lt.
LU.

PLATTING, GERMANY
WM-1928.
LU.

POLPERRO FROM THE DOWNS
G-1934.
LU.

PORTRAIT OF AN OLD MAN
Oil/canvas, 26 x 22.
Unsigned.
EC.



PORTRAIT OF AN OLD WOMAN
Oil/canvas, 27 x 22.
Unsigned.
EC.



PORTRAIT OF A WOMAN
Oil/canvas, 27 x 23.
Unsigned.
EC.



PORTRAIT OF WOMAN WITH UMBRELLA
Syn. resin/canvas, 20 x 12.
Unsigned.
EC.



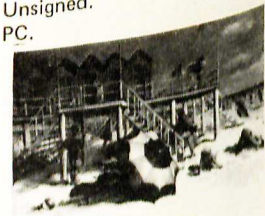
PORTUGUESE WEDDING
U-1927.
LU.

QUAI DU LOUVRE
BM-1930, MG-1931.
LU.

RECLINING NUDE
Oil/canvas, 18 x 35.
Signed on back: "Bill Simmons, Bellows Life."
EC.

RED, WHITE, & BLUE, 1942
Oil/cloth, 46 x 45½.
Signed l. lt.
MM-1942, AI-1942, AI-1943.
EC.

RED, WHITE, & BLUE STUDY
On canvas.
Unsigned.
PC.



THE RIVERFRONT
M-1929.
LU.

ROAD NEAR LANCASTER
Syn. resin, 12 x 20.
LU.

ROSES
Syn. resin, 12 x 20.
LU.

ROSES
Syn. resin/board, 14 1/4 x 10 1/4.
Signed I. rt.
EC.



ROW OF TREES
Syn. resin/board, 5 1/2 x 7.
Unsigned.
EC.



RUSTIC BRIDGE
G-1934.
LU.

SCENE BY THE CANAL
On canvas, 20 x 25.
Signed I. rt.
LU.



SEASIDE
Oil/board, 24 x 30.
Signed I. rt.
EC.



THE SEARCH
Syn. resin/board, 24 x 30.
Signed I.c.
PC.

SEASIDE VILLAGE
On board, 10 x 14.
Signed I. rt.
LU.

SELF PORTRAIT
On canvas, 28 x 21.
Unsigned.
LU.

SHORTIE'S RED APPLE
REST
N-1950.
LU.

SISTERS
Oil, 24 x 30.
MF-1975, BB-1975.
LU.

SIX CHILDREN PLAYING
Oil/canvas, 21 x 26.
Signed I. lt.
EC.



SMOKING BEAN TREE
Oil/presswood, 20 x 25.
Signed I. rt.
G-1934, Collection of the
Metropolitan Museum of Art,
New York, N.Y.



THE SMOKY MOUNTAINS
Syn. resin/board, 24 x 30.
Signed I.c.
FI-1978.
EC.



THE SMOKY MOUNTAINS,
II
LU.

THE SOLDIER
On linen, 8 x 12.
Unsigned.
LU.

STATON ISLAND
EXCURSION
Oil, 20 x 25. ▼
LU.

STILL LIFE
Oil, 18 x 24.
LU.

STORE FRONT
Oil/canvas, 24 x 24 1/4.
Signed I. rt.
EC.

STRASSBOURG
Oil/canvas, 20 x 25.
Signed I. rt.
BH-n.d.
EC.



STREET IN CORNWALL
14 1/2 x 21.
Signed I. lt.
U-1927.
LU.

STREET LAMP
On board, 8 1/4 x 10.
Unsigned.
LU.

STREET LAMP & MAN
Syn. resin/board, 24 x 30.
Signed I. lt.
EC.



STREET SCENE
On board, 3 1/2 x 6.
Unsigned.
LU.

STREET SCENE
Oil, 24 x 30.
LU.

SUMMER DAYS
MG-1931.
LU.

SUNDAY MORNING
WM-1951.
PC.

SUNDAY STROLL
Oil/canvas, 17 x 24.
Signed I. rt.
LU.

SUNNYSIDE
Syn. resin/board, 24 x 30.
Signed I. lt.
G-1934, MF-1975, BB-1975.
EC.

THE TEAPOT
Oil/canvas, 14 x 17.
Signed: "Bill Simmons, Mora
Life" on back.
EC.



THREE FISHERMEN
Syn. resin/board, 16 x 20.
Signed I. lt.
EC.



THREE GOATS
Syn. resin/board, 20 x 16.
Signed I. lt.
EC.



THREE HUNTERS
Syn. resin/board, 9 1/4 x 12 1/4.
Signed I. rt.
EC.



THREE MEN ON A DOCK
On board.
Unsigned.
LU.

THREE MEN SKATING
Syn. resin/board, 9 1/4 x 12 1/4.
Unsigned.
EC.



THREE SAILORS WITH
OARS
Syn. resin/canvas, 32 x 40.
Signed l. lt., 1938.
MF-1975, BB-1975.
EC.



THREE WOMEN WITH
BOUQUETS
Syn. resin/board, 10 x 14½.
Signed l. rt.
EC.



TRAIN IN A LANDSCAPE
SG-1940.
LU.

TRANSVERSE ROAD
N-1967.
LU.

TREE SPRAYERS
Oil/canvas, 24 x 30.
MF-1975.
PC.

TREES
Syn. resin/board, 15 x 12.
Unsigned.
EC.

TUBE OF PAINT & JUG
Oil/canvas, 14 x 18.
Unsigned.
EC.



TURPENTINE, VARNISH,
& BRUSHES
On canvas, 14 x 18.
Unsigned.
LU.

TWO COWS
Syn. resin/board, 8 x 10.
Unsigned.
EC.



TWO FIGURES IN A
LANDSCAPE
Oil/canvas, 18 x 26.
Unsigned.
EC.



TWO MEN & DOG
Syn. resin/board, 24 x 30.
Unsigned.
EC.

TWO MEN & DOGS
Syn. resin/board, 24 x 30.
Signed l. rt., 1934.
LU.

TWO MEN & PIGEONS
Syn. resin/board, 30 x 24.
Unsigned.
EC.



2 MEN & WOMAN
Syn. resin/board, 9¼ x 12¼.
Signed l. rt.
EC.



TWO SAILORS
8 x 10.
Unsigned.
LU.

TWO WOMEN & CHILD
On canvas.
Signed l. rt.
LU.



TWO WOMEN & MAN
Oil/canvas, 12 x 9¼.
Unsigned.
EC.



TWO WOMEN CARRYING
PAILS
Oil, 24 x 30.
LU.

UPPER ROAD
G-1934.
LU.

URBAN LANDSCAPE
On board, 10 x 14.
Unsigned.
LU.

VALLEY ROAD
Syn. resin/masonite, 24 x 30.
PC.



VIEW OF THE HARBOR
Oil/canvas, 20 x 25.
Unsigned.
EC.



VIEW OF THE SIENE
Oil, 18 x 28.
LU.

VIEW OF A VILLAGE
On board, 16 x 20.
Signed l. rt.
LU.

VILLAGE
8¼ x 10½.
Signed l. rt.
LU.

VILLAGE & CANAL
Oil/canvas, 24 x 30.
Signed l. lt.
EC.



VILLAGE SCENE
Oil, 18 x 24.
Unsigned.
LU.

WAG-TAIL WALK
IG-n.d.
LU.

WAKILE WALK
LU.

THE WALKWAY
Oil/canvas, 12½ x 20.
Unsigned.
EC.



WASHING OXEN
M-1925.
LU.

WEST LOOE HILL,
CORNWALL
MM-1942.
LU.

THE WILLOW
Lucite, 24 x 30.
LU.

WOMAN & GIRL
Syn. resin/canvas, 23¼ x 17¼.
Signed l. rt.
EC.



YELLOW FARMHOUSE
Syn. resin/board, 16 x 20.
Signed l. rt.
EC.



WATERCOLORS

BY THE CANAL
Signed l. lt.
LU.

HOUSES ALONG THE BEACH
12 x 18.
Unsigned.
EC.



INTERIOR OF A FISH HOUSE
M-1925, AI-1932.
LU.

NUDE WITH A TOWEL
8 x 8¼.
Unsigned.
LU.

ROW OF HOUSES
8½ x 10½.
Unsigned.
LU.



THREE NUDES STUDY
7½ x 11.
Unsigned.
LU.

PRINTS

CLOVELLY, ENGLAND
K-1928, MM-1942.
LU.

FISHING VILLAGE, CORNWALL
K-1929.
LU.

JEFFERSON COURT, N.Y.
BH-n.d.
LU.

POLPERRO
M-1932, BH-n.d.
LU.

POLPERRO, II
BH-n.d.
LU.

PUBLIC SERVICE BUILDING
U-1927.
LU.

ROAD ON E. LOOE HILL
K-1928.
LU.

SILVER SPLASH
Etching.
R-1935.
LU.

SUNSET, MARTHA'S VINEYARD
K-1929.
LU.

UNION SQUARE, N.Y.
BH-n.d.
LU.

WORKS ON PAPER

BANJO PIER, LOOE
U-1927.
LU.

BASEMENT CAFE
Mixed media, 15 x 21½.
Signed l. rt.
EC.



BEACH & VILLAGE
Mixed media, 15 x 21½.
Signed l. lt.
EC.



BOATHOUSE
Mixed media, 15 x 21½.
Signed l. rt.
EC.



BRIDGE
Wash, 8¼ x 10½.
Signed l. lt.
LU.

CHURCH INTERIOR
Mixed media, 15 x 21½.
Signed l. rt.
LU.

COASTAL LANDSCAPE
Wash, 9 x 11.
Signed l. rt.
LU.

COWS IN THE CANAL
Charcoal, 15 x 21½.
Signed l. rt.
EC.



FARM GATE, LISKEARD
U-1927.
LU.

FIGURE STUDY
Charcoal, 15½ x 15¼.
Signed l. rt.
EC.

GARDEN ON E. LOOE HILL
U-1927.
LU.

GATE
Mixed media, 15 x 10.
Signed l. lt.
EC.



HOUSE
Mixed media, 15¼ x 12½.
Signed l. c.
EC.



HOUSE IN THE TREES
Pencil, 8 x 10.
Signed l. lt.
LU.

INSIDE A BOATHOUSE
Mixed media, 15 x 21½.
Signed l. rt.
EC.



LOOE FROM THE DOWNS
U-1927.
LU.

MAN ON A BRIDGE
Wash.
Signed l. rt.
LU.

ON THE BOARDWALK
Mixed media, 7½ x 10.
Signed l. lt.
LU.

ON A TIGHTROPE
Wash, 11¼ x 9¼.
Signed l. rt.
LU.

PILCHARD HOUSE, POLPERRO
U-1927.
LU.

SCENE BY THE CANAL

Wash.
Signed l. rt.
LU.

SCHOONER

Mixed media, 15 x 21½.
Signed l. lt.
LU.

SEATED FIGURE STUDY

Charcoal, 15 x 13.
Signed l. rt.
EC.



SEATED NUDE

Charcoal, 24½ x 19.
Signed l. rt.
EC.



SEWER WORKERS

Wash, 10 x 11½.
Signed l. lt.
LU.

SKETCH OF AN OLD MAN

Charcoal, 21 x 15½.
Signed l. lt., 1909.
EC.

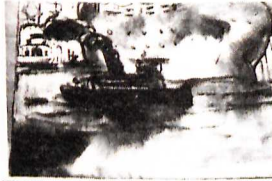


THREE NUDES

Mixed media, 13½ x 10.
Signed l. rt. (initials).
EC.

THE TUGBOAT

Pastel, 15 x 16.
Signed l. rt.
EC.



TWO FARMERS

Wash, 8¼ x 10½.
Signed l. lt.
EC.

UNFINISHED NUDE

Charcoal, 22 x 15.
Signed l. rt.
LU.

VILLAGE PANORAMA

Mixed media, 9 x 12.
Signed l. rt.
LU.

VILLAGE SCENE

Wash, 9½ x 12¼.
Signed l. rt.
LU.

WHITE COTTAGE

Mixed media, 15 x 21¼.
Signed l. lt.
LU.

Figure 11.



William Cordray Simmons (1888-1970)

CAT & BUTTERFISH

Syn. resin/masonite.
33 x 37, c. 1943.
Signed l. rt.
"Portrait of America".
EC.

CAT AT THE WINDOW

Syn. resin, 20 x 24.
LU.

CATS, SHELL, & MOUSE

Syn. resin/board.
20½ x 18, signed l. rt.
EC.

CHILDREN PLAYING

On canvas, 20 x 22.
Signed l. rt.
EC.



THE CHURCH

Distemper/board, 18 x 18.
Signed l. rt.
WG-1928, M-1929, B-1931.
EC.



THE CIRCUS

PS-1926.
LU.



CIRCUS NIGHT

PS-1926.
LU.

CITY FROM A WINDOW

Signed l. lt.
LU.



THE CLOTHES CLOSET

BH-n.d.
LU.

CLOTHESLINE

MF-1975.
LU.

CONVERSATION

Oil/canvas, 24 x 30.
Signed l. rt.
EC.



CONVERSATION AT A TEA PARTY

PC.

THE COUNTRY

Vynylite, DS-1939.
LU.

COUNTRY AUCTION

Syn. resin/masonite.
33 x 33, signed l. rt.
MF-1975, BB-1975.
EC.

COUNTRY PARTY

MM-1942, MF-1975.
PC.

COUNTRY SCENE

Syn. resin, 18 x 24.
LU.

COW

PC.

COW & CALF

Syn. resin, 24 x 30.
LU.

COW AND CHICKENS

Syn. resin, 10 x 14.
Signed l. rt.
LU.

THE COWS

On board, 18 x 24.
Signed l. lt.
BH-n.d.
LU.

COWS AT NIGHT

On board, 24 x 30.
Signed l. rt.
EC.



COWS & TREES

Syn. resin/board.
20 x 30, signed l. lt.
EC.



CRUCIFIX

WG-1928, M-1929.
LU.

THE DANCE

N-1925, PS-1926.
LU.

DANCERS

PS-1926.
LU.

THE DANCING GIRL

Distemper/board.
48 x 36, signed l.c.
BM-1930.
EC.

DAUGHTER OF AMERICAN

REVOLUTION
SG-1940.
LU.

THE DONKEY

Syn. resin/canvas.
12 x 12, signed l. rt.
EC.



DOVES IN THE SNOW

Syn. resin/panel.
14 x 10, signed l. rt.
EC.



DREAMS

Signed l. lt., N-n.d.
LU.

DUCKS IN FLIGHT

Syn. resin/canvas.
24 x 30, signed l. lt.
EC.



ERICKA

Vynylite.
DS-1939, MF-1975.
PC.

EVENING

M-1925, WM-1928.
LU.

EVENING IN THE BARN

Vynylite.
DS-1939.
LU.

FAMILY IN THE COUNTRY

LU.

FARM SCENE

Syn. resin, 18 x 28.
LU.

FARMYARD

PS-1926.
LU.

FEEDING THE BURROS

Syn. resin/board, 30 x 24.
Signed l. rt.
EC.



FEEDING THE CATS

Syn. resin/board, 24 x 21½.
Signed l. lt.
EC.

FEEDING THE CHICKENS

Signed l. lt.
LU.

FIRE IN THE BARN

Vynylite/canvas, 48 x 48.
Signed l. lt.
EC.

FIRE IN THE BARN, II
Syn. resin/canvas, 30 x 36.
Signed l. lt.
EC.



FLOWERS AND TABLE
Syn. resin, 24 x 30.
PC.

FRUIT BASKET IN THE CITY
Syn. resin/canvas. Has been cut — 20 x 16.
Signature (l. rt.) cut.
EC.



GARRETT
M-1925.
LU.

GEORGIA
Vinylite.
DS-1939.
LU.

GEORGIAN MUSICIAN
Syn. resin, 24 x 30.
LU.

GIRL
Syn. resin, 18 x 24.
Unsigned.
LU.

GIRL & BALL
Syn. resin/board, 11 x 11½.
Unsigned.
EC.

GIRL CLEANING
Syn. resin/board, 20 x 16.
Unsigned.
EC.

GIRL COMBING HAIR
Distemper/wood.
W-1929, SG-1940.
LU.

GIRL DANCING
Syn. resin, 36 x 46.
LU.

GIRL DANCING
Distemper/wood, 84 x 48.
Signed l. rt.
MG-1929, W-1929, BM-1930.
LU.



GIRL IN A DOORWAY
Signed l. rt.
LU.



GIRL ON MOOR
LU.

GIRL WATCHING HORSES
LU.

GIRL WITH HER DREAM
On canvas, 17 x 15.
Signed l. rt.
EC.



GIRL WITH A JUG
Syn. resin/board, 20 x 16.
Unsigned.
MF-1975, BB-1975.
EC.



GIRL WITH A PITCHER
22 x 24.
LU.

GIRL WITH URN
Unsigned.
LU.

GIRL WITH A SCARF
LU.

GOAT IN THE BARNYARD
Syn. resin, 10 x 20.
LU.

GOATS & KITE
Syn. resin/board, 24 x 30.
Signed l. lt.
MF-1975, BB-1975.
EC.

GRASSHOPPER
On board, 16 x 20.
Unsigned.
LU.

THE GREEN DOOR
Oil/canvas, 25 x 22.
Signed l. lt.
EC.



GREEN JACKET
Vinylite.
DS-1939.
LU.

THE GYPSY WAGON
B-1931.
LU.

HANGING CLOTHES
Signed l. lt.
LU.

HEAD OF A BOY
On board, 10 x 8.
Unsigned.
G-1935.
EC.



HEAD OF A GIRL
WG-1928, M-1929, BH-n.d.
LU.

HEAD OF AN OLD WOMAN
On board, 14 x 10.
Signed l. rt.
EC.



HILLTOP
Ethyl.
DS-1939.
LU.

HOME FROM THE BEACH
Vinylite/canvas, 30 x 24.
Signed l. rt.
DS-1939, MF-1975, BB-1975.
PC.



THE INTRUDER
Vinylite.
CG-1939, DS-1939.
LU.

ISLAND
LU.

ITALIAN GIRL
MF-1975.
LU.

JAMES SMALL
Shellac-gum/board, 30 x 24.
Signed l. lt.
DS-1939, BB-1975.
PC.

JUDY OSBORNE
PC.



LADY AND BIRDS
On board, 30 x 24.
Signed l. rt.
EC.



LADY WITH BIRD IN HAND
Distemper/board, 29 x 36.
Signed l. rt.
EC.



LADY UNDER A TREE
Signed l. rt.
LU.

LADY WITH A LAMP
Distemper/board, 38 x 24.
Signed l.c.
EC.



LANDSCAPE
PS-1926, G-1935.
LU.

LANDSCAPE
PS-1926.
LU.
LAUNDRY
PS-1926.
LU.

LOUIS ROMAN
G-1935.
LU.

LOWER MANHATTAN
On panel, 17 x 21.
Unsigned.
EC.

MAGNOLIA TREE
Vinylite.
DS-1939.
LU.

MANSION & FARM
B-1931.
LU.

MARKET GIRL
Shellac-gum/board, 30 x 24.
Signed l. rt.
DS-1939, MF-1975, BB-1975.
EC.

MAY, 1940
Syn. resin/cloth, 32 x 40.
Signed l. rt.
EC.

MOLLY
Vinylite/masonite, 20 x 16.
Signed l. rt., 1938.
DS-1939, MF-1975, BB-1975.
PC.



MOONLIGHT
G-1935.
LU.

MORNING
CA-1933, N-1967.
LU.

MORNING IN THE COUNTRY
Vinylite.
DS-1939.
LU.

MORNING IN GEORGIA
Vinylite/board, 30 x 24.
Signed l. rt., 1936.
DS-1939.
EC.



MOTHER & CHILD AT CIRCUS
On board, 14 x 10.
Signed l. lt.
EC.



MOTHER & CHILD AT CIRCUS
Signed l. rt.
LU.



MOTHER & CHILDREN
W-1929, SG-1940.
LU.

MOTHER & DAUGHTER
Syn. resin/canvas, 24 x 20.
Signed l. lt.
EC.



MOUNTAIN GOATS
PS-1926.
LU.
MOUNTAIN VILLAGE
PS-1926.
LU.

THE MUSHROOMS
20 x 16.
PC.

MUSIC STUDENT
LU.

NEGRO GIRL
B-1931.
LU.

NEW ENGLAND TOWN
FS-1930.
LU.

NEW ENGLAND WINTER
Syn. resin/board, 24 x 30.
Signed l. rt.
BB-1975.
EC.



NIGHT SCENE
Shellac-gum.
DS-1939.
LU.
NINTH STREET STUDIO
LU.

OLD CHURCH
LU.

OLD HOUSES—BAVARIA
BH-n.d.
LU.

ON THE BALCONY
Vinylite/board, 30 x 36.
Signed l. rt., 1938.
DS-1939, MF-1975.
EC.

OUTSIDE LOOKING IN
Syn. resin/canvas, 20 1/2 x 18.
Unsigned.
EC.



THE PARTY
Distemper/board, 36 x 36.
Signed l. rt.
MG-1929, W-1929.
EC.



PASTORAL SCENE
CA-1933.
LU.

PICKING APPLES
Syn. resin/canvas, 20 x 16.
Signed l. rt.
EC.



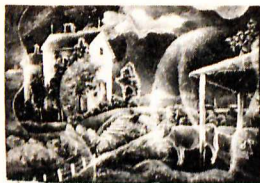
PICNICKING
LU.

THE PIG
LU.

PIGS
Signed l. lt.
PS-1926.
LU.



PINK HOUSE
On board, 16 x 20.
Signed l. c.
EC.



PLAYING IN THE WATER
Distemper/canvas, 38½ x 34.
Unsigned.
EC.



PORTRAIT OF BRETT
Oil/canvas, 24 x 18.
Unsigned.
PC.



PORTRAIT OF CORDRAY
SIMMONS
Signed l. rt.
G-1935.
LU.



PORTRAIT OF EARL
STERNS
PC.



PORTRAIT OF A GIRL
On masonite, 20 x 16.
Signed l. lt.
G-1935, BB-1975.
EC.



PORTARIT OF GIRL WITH
ROSE
Signed l. lt.
LU.



PORTRAIT OF MADAM
STAHL
LU.



PORTRAIT OF MRS.
BURLIUK
Ethyl/canvas.
Signed l. lt.
DS-1939.
PC.



PORTRAIT OF OLD MAN
Distemper/wood.
Signed l. rt.
W-1929.
LU.



PORTRAIT OF OLD
WOMAN
W-1929, BH-n.d.
LU.

PORTRAIT OF ONYA
LATOUR
Vinylite/canvas.
Signed l. rt.
DS-1939.
LU.



THE RADISHES
PC.

REACHING FOR APPLES
On board, 17 x 21.
Unsigned.
MF-1975, BB-1975.
EC.



RED BARN
LU.

RETURN OF THE
PRODIGAL
Syn. resin/board, 30 x 24.
Signed l. rt.
G-1935, MF-1975, BB-1975.
EC.

ROBBIE
PS-1926.
LU.

ROBERTSON OSBORNE
Vinylite.
DS-1939.
LU.

THE ROOSTER
Oil/canvas, 18 x 25.
G-1935.
LU.

THE ROSE
M-1925, CA-1933.
LU.

ROSES & A SHACK
On board, 8 x 10.
Unsigned.
LU.

SELF PORTRAIT
Oil/canvas, 22 x 18.
Unsigned.
EC.



THE SHELL
On masonite, 30 x 24.
Unsigned.
G-1935, MF-1975.
EC.

SHOP
LU.

SLEEPING CHILD
Oil, 24 x 30.
AI-1935, G-1935, DS-1939.
LU.



SLEEPING GIRL ON PORCH
Signed I. rt.
LU.

SMALL TOWN, GEORGIA
Syn. resin, 24 x 30.
LU.

SOUTHERN COURTYARD
BB-1975.
LU.

SPRING
M-1925, G-1935.
LU.

STILL LIFE
Syn. resin/canvas, 18 x 24.
Signed I. rt.
G-1935.
PC.



STILL LIFE
On board, 16 x 20.
Signed I. rt.
N-1968.
EC.

STILL LIFE
Syn. resin, 18 x 24.
Unsigned.
LU.

STILL LIFE AT THE BEACH
On canvas, 8 x 10.
Unsigned.
LU.

STILL LIFE, COOPERS-
TOWN
On canvas, 11 x 11.
Signed I. rt.
EC.



STILL LIFE WITH HORSES
Signed I. rt.
LU.

STILL LIFE WITH PINE-
APPLE
Signed I. rt.
LU.

STREET SCENE
Oil on board, 16 x 17.
Signed I. lt.
N-1967.
EC.

STREET IN COLOGNE
M-1925.
LU.

SUMMER AFTERNOON
Vinylite.
G-1935, DS-1939.
LU.

SUMMER EVENING
IG-n.d.
LU.

SUMMER MOON
WM-1951.
PC.

TABLE & FLOWERS
Syn. resin/board, 30 x 24.
Unsigned.
MF-1975.
EC.



TEMPTATION
Vinylite.
DS-1939.
LU.

3 AT THE BEACH
On board, 8 x 10.
Signed I. rt.
EC.



TO MARKET
PS-1926.
LU.

TORNADO
On board, 35 x 38½.
Signed I. rt.
EC.



2 LADIES HAVING TEA
On board, 20 x 16.
Signed I. lt.
LU.

2 MEN IN CONVERSATION
Distemper/board, 30 x 36.
Signed I. rt.
EC.



2 TRAMPS
Ethyl.
M-1925, W-1929, DS-1939.
LU.

2 WOMEN & BABY
DC-1939.
LU.

UNFINISHED STILL LIFE
On board, 20 x 16.
Unsigned.
LU.

VENICE
LU.

VILLAGE IN GEORGIA
Vinylite/board, 24 x 30.
Signed I. rt.
EC.

THE VILLAGE BELLE
CG-1935.
LU.

VISITING
24 x 30.
LU.

WAITING
On board, 19 x 24.
Unsigned.
EC.



THE WEST WINDOW
Ethyl.
DS-1939.
LU.

WHEAT FIELD
G-1939.
LU.

WHITE CHURCH
W-1929.
LU.

THE WILLOW TREE
Lucite/board, 20 x 16.
Signed I. rt.
MF-1975.
EC.

WINDY DAY
Distemper/board, 13½ x 9½.
Signed on frame.
EC.

WINTER IN BROWN
COUNTY
Oil/canvas.
Signed I. rt.
MF-1975.
PC.



WINTER LANDSCAPE
G-1935.

Location unknown.

WOMAN AT THE WINDOW

Syn. resin/canvas, 15½ x 20.

Signed l. lt.

"La Tausca Pearl Competition", 1946.

EC.



WOMAN & CAT

Signed l. rt.

LU.



WOMAN & 2 CHILDREN
W-1929, SG-1940.

LU.

WOMAN & 2 GIRLS

LU.

WOMAN ON THE STAIRS

PS-1926.

LU.

WOMAN PUTTING ON
SHOES

Signed l. lt.

LU.



WOMAN SEATED BY
WINDOW

On board, 10 x 8.

Unsigned.

LU.

WOMAN WITH A BASKET

BH-n.d.

LU.

WOMAN WITH A DOVE

MF-1975.

LU.

WOMEN & BABY

Distemper/wood.

Signed l. lt.

W-1929.

LU.



YOUNG BRETT

Oil/canvas, 16 x 16.

Unsigned.

EC.



YOUNG GIRL

Vinylite.

DS-1939.

LU.

YOUNG GIRL AT THE SEA

SG-1940.

LU.

YOUNG WOMAN

Distemper/board, 15 x 10.

Signed l. rt.

W-1929.

EC.



PASTEL WORKS ON PAPER

ANGEL

20 x 14, unsigned.

EC.



PIGS

16 x 11, signed l. rt.

EC.



SCARECROW & COW

10½ x 11, signed l. rt.

EC.



WATERCOLORS ON PAPER

COWS COMING HOME

12 x 16, signed l. lt.

LU.

DUCKS IN A POND

28 x 24.

LU.

FEEDING THE CHICKENS

12 x 11, unsigned.

EC.



FRUIT ARRANGEMENT

18½ x 14, signed l. rt.

EC.



GEORGIA COTTON

12 x 15, unsigned.

EC.



GOLDFISH
9 x 12, unsigned.
EC.

MARE & FOAL

12 x 9, signed, l. lt.

LU.

MARE, FOAL, AND TREE

Unsigned.

LU.



OUT TO DRY

14 x 10, unsigned.

LU.

DECORATIVE ART

CHEST

22½ x 22 x 19.

Oil/wood, unsigned.

FD-1928, A-1928, W-1929.

EC.

DOOR

Distemper/wood, signed l.c.

FD-1928, W-1929.

LU.

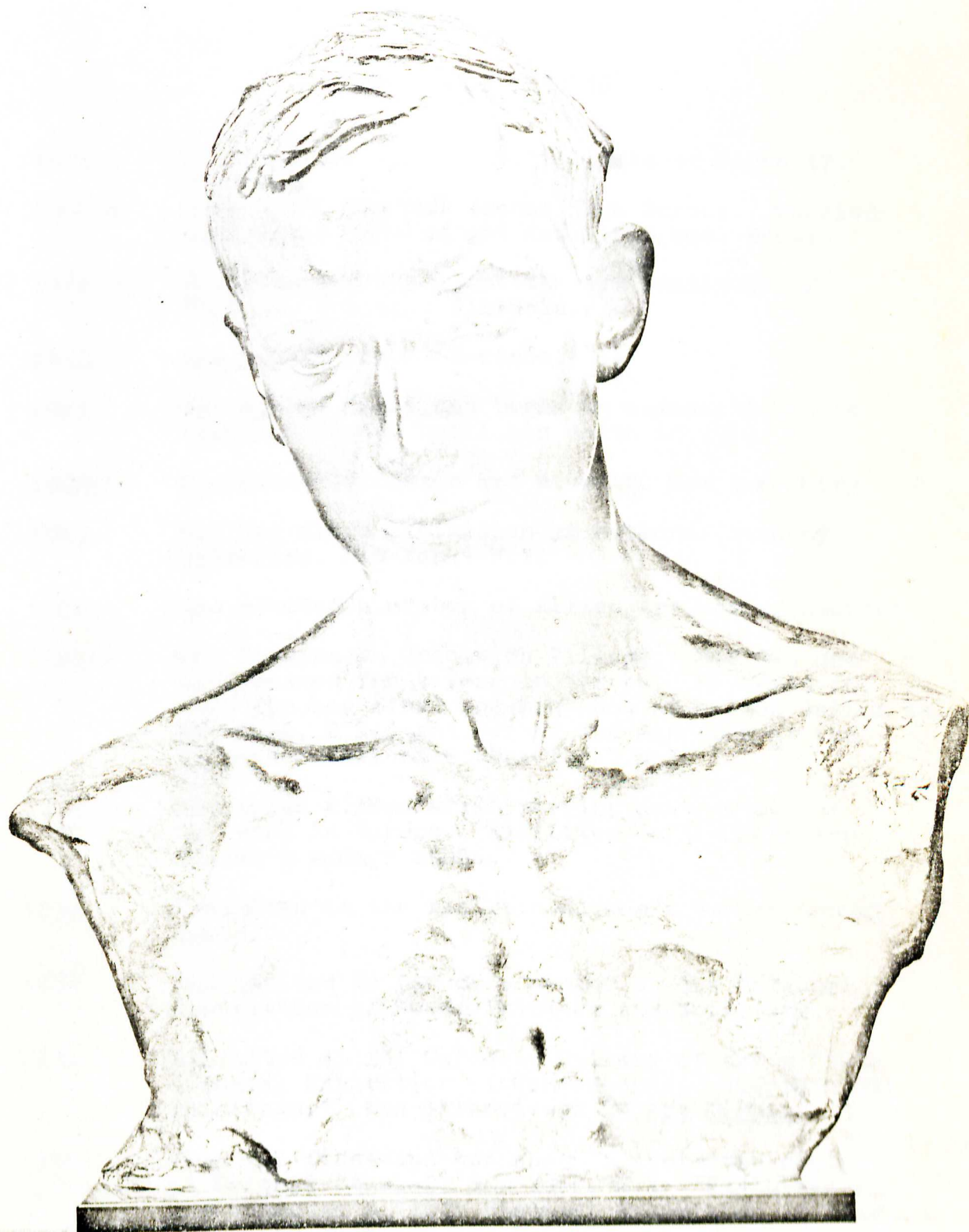


SCREEN

A-1928.

LU.

Figure 12.



CORDRAY SIMMONS
Self-portrait, bronze.

CHRONOLOGY-OSBORNE

- 1889 Was born in Belleville, Illinois on March 17.
- 1907-9 Graduated from Mt. Vernon High School. Married Livingston Osborne and had first son, Brett.
- 1912-3 Enrolled in classes at the Art Institute of Chicago, Chicago, Illinois.
- 1915 Had second son, Robertson.
- 1918 Met Robert Henri and began an association with him that lasted until his death in 1929.
- 1922-4 Divorced Livingston and moved to New York City.
- 1925 Had her first exhibition at National Academy Galleries, New York, N.Y.
- 1926 Was elected a member of Allied Artists of America.
- 1927-9 Met Simmons in Greenwich Village. Married and honeymooned for a year in Europe. Returned in 1929 for her first one-man show at Morton Galleries, New York, N.Y., and second one-man show at the Wanamaker Galleries, New York, N.Y.
- 1930 Had Allan A. Macfarlan showing photographs of her work in Europe. Exhibited in the Brooklyn Museum's summer annual.
- 1931 Exhibited in the Brooklyn Museum's summer annual again.
- 1934 Was invited to become a member of the National Association of Women Painters and Sculptors.
- 1935 Exhibited at the Corcoran Gallery of Art's "14th Biennial Exhibition of Contemporary American Oil Paintings." Was interviewed in Art Digest.
- 1939 Held the first one-man show in synthetic resins at Delphic Studios, New York, N.Y. Exhibited in the Corcoran's "16th Biennial Exhibition of Contemporary American Oil Paintings." Was reviewed in the Art News.

- 1942 Exhibited at the Metropolitan Museum of Art, New York, N.Y. with the Artists for Victory, Inc.
- 1944 Was invited to become a member of Audubon Artists. Had "The Cat and the Butterfish" included in "Portrait of America," a traveling exhibition sponsored by Artists for Victory, Inc. and the Pepsi Cola Company.
- 1945 Began exhibiting in the Audubon Artists' annual exhibition at the National Academy Galleries. Continued exhibiting in this show until her death in 1968.
- 1946 Exhibited "Woman at the Window" in the La Tausca Pearls Exhibition, which traveled from New York to Chicago and was sponsored by Artists for Victory, Inc.
- 1950 Served on the jury of selection for Audubon Artists.
- 1951 Exhibited at the Whitney Museum, New York, N.Y., with Artists Equity Association.
- 1952 Received the Grumbacher Award of Merit for Outstanding Contribution to the Arts.
- 1953 Was invited to become a member of the National Association of Women Artists. Was listed in Who's Who in American Art from 1953-62.
- 1954 Served on the jury of awards for Audubon Artists. Moved with Cordray to Batavia, Illinois.
- 1956 Returned to New York City.
- 1964 Moved to Lancaster, Pennsylvania.
- 1968 Died in Lancaster, on October 30.

EXHIBITIONS-OSBORNE

- 1925 National Academy Galleries, New York, N.Y.
Macy Galleries, New York, N.Y.
The Painters and Sculptors Gallery, New York, N.Y.
- 1926 The Painters and Sculptors Gallery, New York, N.Y.
- 1928 Macy Galleries, New York, N.Y., January.
Macy Galleries, New York, N.Y., March.
Frank Dudensing Galleries, New York, N.Y.
Whitney Studio Club, New York, N.Y.
Weyhe Gallery, New York, N.Y.
The Almco Galleries, New York, N.Y.
- 1929 Morton Galleries, New York, N.Y., one-man show.
Macy Galleries, New York, N.Y.
Wanamaker Galleries, New York, N.Y., one-man show.
Morton Galleries, New York, N.Y.
- 1930 Balzac Galleries, New York, N.Y.
Brooklyn Museum, New York, N.Y.
The 56th Street Galleries, New York, N.Y.
- 1931 Brooklyn Museum, New York, N.Y.
Balzac Galleries, New York, N.Y.
Morton Galleries, New York, N.Y.
- 1932 Morton Galleries, New York, N.Y.
- 1933 Contemporary Arts, New York, N.Y.
- 1935 Corcoran Gallery of Art, Washington, D.C.
Grant Gallery, New York, N.Y.
- 1939 Corcoran Gallery of Art, Washington, D.C.
Decorator's Club Gallery, New York, N.Y.
Delphic Studios, New York, N.Y., one-man show
in synthetic resins.
- 1940 Indiana Museum for Modern Art, Brown County, Ind.
Steele Galleries, Bloomington, Ind.
- 1942 Metropolitan Museum of Art, New York, N.Y.
- 1944 Metropolitan Museum of Art, New York, N.Y.
Museum of Fine Art, Springfield, Mass.
- 1945 Museum of Art, Carnegie Institute, Pittsburgh, Pa.

- 1945 Cleveland Museum of Art, Cleveland, Ohio.
Detroit Institute of Arts, Detroit, Mich.
San Francisco Museum of Art, San Francisco, Cal.
Los Angeles County Museum of Art, Los Angeles, Cal.
Dallas Museum of Fine Arts, Dallas, Texas
William Rockhill Nelson Gallery, Kansas City, Mo.
National Academy Galleries, New York, N.Y.
- 1946 National Academy Galleries, New York, N.Y.
Portraits, Inc., New York, N.Y.
- 1947-50 National Academy Galleries, New York, N.Y., in
the annual Audubon Artists' exhibitions.
- 1951 National Academy Galleries, New York, N.Y.
Whitney Museum, New York, N.Y.
- 1952-68 National Academy Galleries, New York, N.Y., in
the annual Audubon Artists' exhibitions.
- 1975 Marshall Field and Co., Chicago, Ill.
Barclay Bank International, Ltd., Chicago, Ill.
- 1980 Longwood Fine Arts Center, Longwood College,
Farmville, Va.

LIST OF KNOWN WORKS

LUE OSBORNE

OIL AND SYNTHETIC
RESIN PAINTINGS

AFTERNOON FROLIC
BB-1975.
LU.



AFTERNOON IN GEORGIA
24 x 30.
LU.

AT NIGHT
PS-1926
LU.

AUGUST, 1940
Syn. resin/canvas.
39½ x 31, signed l. rt.
EC.

THE BABY
G-1935.
LU.

BAKE SHOP
PS-1926.
LU.

BARNYARD
Syn. resin/board.
Signed l. lt., PS-1926.
LU.



THE BELL TOWER
On canvas, 24 x 19½.
Signed l. rt.
LU.

BLACK GIRL
LU.

B-LINE HILL
On board, 18 x 14.
Signed l. rt.
LU.

BLUE VASE
On board, 14 x 14.
Signed l. rt.
EC.



BOY
G-1935.
LU.

BOY WITH DUCK
IG-n.d.
LU.

BRETT
On canvas, 21 x 17.
Signed l. rt., 1919.
PC.

BRETT & HIS DOG
Oil on canvas.
25 x 18½, c. 1914.
Unsigned.
PC.

THE BRIDGE
On board, 16 x 20.
Signed l. rt.
EC.



BY THE SEASHORE
Syn. resin/board.
24 x 30, signed l. lt.
Has been cut — 2 parts remain
in EC.



CARAVAN
M-1925, WG-1928, W-1929,
SG-1940.
LU.

Figure 13.



Louise Brettner Osborne (1889-1968)