

QUARTERLY NEWS
MARY BAKER EDDY MUSEUM
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THE MUSEUM'S PORTRAIT ARTISTS — Part Two

Part One of this article describing the careers of the Mary Baker Eddy Museum's portrait artists, was published in the Spring 1978 issue. The uniformly high caliber of the artists whose paintings hang in the Museum is noteworthy.

Linn Ball

A contemporary artist is Linn Ball, born in Milwaukee, Wisconsin but raised in Detroit, Michigan. He studied at the Detroit Institute of Fine Arts, at Crouse College of Fine Arts at Syracuse University, and privately with Charles N. Flagg, a notable portrait artist. He completed his studies at the Art Students' League in New York City.

Concentrating on still life studies for several years, his interest in portraiture increased during this period. Soon he was devoting full time to portraiture, principally for Reader's Digest, for whom he did a series of over one thousand portraits of the world's famous people. His first such portrait was of Dean Acheson, which appeared in the August 1949 issue of Reader's Digest. The last portrait for the magazine was completed in the mid-1960's.

Mr. Ball's portraits of industrialists and educators hang in many board rooms, universities and private homes. In 1959 the Sharon Steel Corporation based an advertising campaign on his drawings of leading industrialists who constituted their clients. The president of the company arranged for Mr. and Mrs. Ball to be flown in the company plane to the Butler Institute of American Art in Youngstown, Ohio, where an exhibi-

tion had been arranged of thirty-five of his drawings from Reader's Digest. Mr. Ball described the Butler Institute as "a miniature Metropolitan Museum of Art with many fine paintings on view."

Linn Ball is a former president of the Artist's Guild, a member of the Society of Illustrators and of the Salamagundi Club. He is also a Member of Longyear Historical Society. He currently lives and paints in New York City.

He painted the portrait of Lucy Wentworth Holmes which hangs in the Stoughton Historic House. When Mrs. Blake, the subject's daughter,

saw the painting in the house where her mother had grown up and known Mrs. Eddy, she was greatly moved. Other paintings by Mr. Ball include those of Adam H. Dickey, Bicknell Young, Calvin A. Frye, Judge Clifford P. Smith, Hiram S. Crafts and Jessie B. Cooper.

Ruth Eddy Colman

Ruth Colman was the daughter of Janet Colman, one of the twelve First Members of The First Church of Christ, Scientist.⁵ Mrs. Longyear, a

5. *Quarterly News*, Autumn 1977, Vol. 14, No. 3.



Linn Ball

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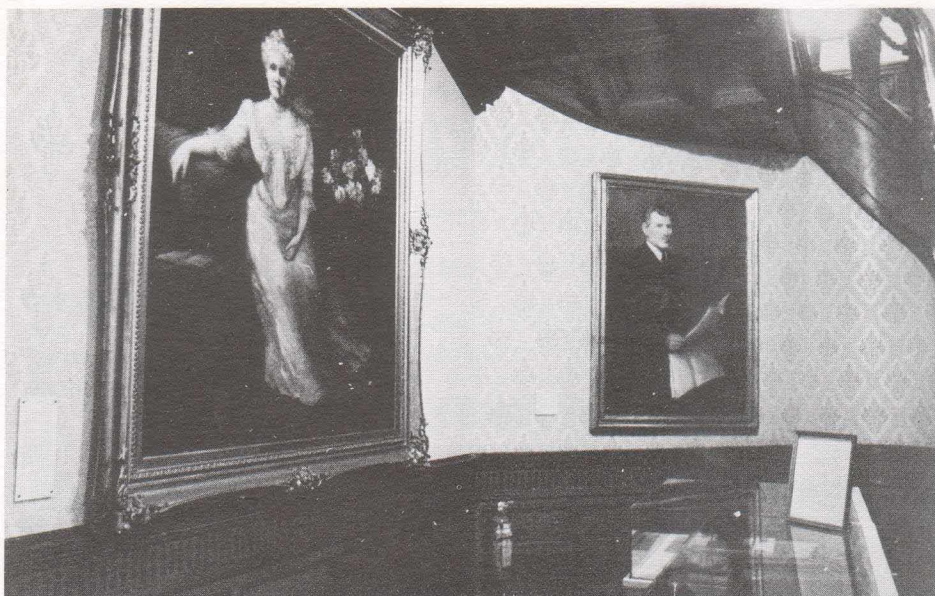
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A section of the Museum showing the portraits of Sue Harper Mims, left, by Adelaide Everhart, and John Salchow, right, by Ruth Colman

friend of Mrs. Colman's, decided to help Ruth start a career in the arts. The prospect of portrait commissions enabled Ruth to give up her job at the Christian Science Publishing Society at the end of 1917 to begin full-time work and study as an artist.

Mrs. Longyear was a great source of encouragement and strength to Ruth, especially after her mother passed on. Ruth was treated almost like one of the family and often accompanied Mrs. Longyear (her "fairy god-mother," as Ruth referred to her in one letter) to the theater, to church, or home for supper. With her financial help, Ruth studied and painted in France. She was greatly influenced by the Paris art scene of the early

1920's, studying for a while with Guillemet and incorporating in her style some of his use of bright colors in juxtaposition.

Ruth Colman wrote Mrs. Longyear, "To be a portrait painter one has to paint the beauty of character rather than of form." Among her works are portraits of her mother and father, and three of her mother's students. Ruth painted Mary Munroe and Ellen Clarke, who were also First Members of The Mother Church with Janet Colman.

Ruth wrote as she was painting John Salchow's portrait, "He simply refused to be painted in working clothes. He said that his duties were not those of a laborer, and that he wore a regular business suit while serving Mrs. Eddy." Upon completion of the work she wrote, "John had his wife come in to see it. She liked it, but I think John liked it better. He said that he liked the expression; it looked as though he were really thinking of something. As long as he is pleased I am satisfied."

Ruth Colman's style changed considerably after she had studied in France, and the best examples of her work in the Longyear collection were done prior to her studies abroad. However, her more stylized and abstract approach to painting worked well with various landscape and figure studies which she did. She took a trip to the Near East in the 1920's and the Vose Galleries in Boston displayed twenty-seven paintings from this trip in a show entitled "Impressions of India and Palestine."

Other Artists

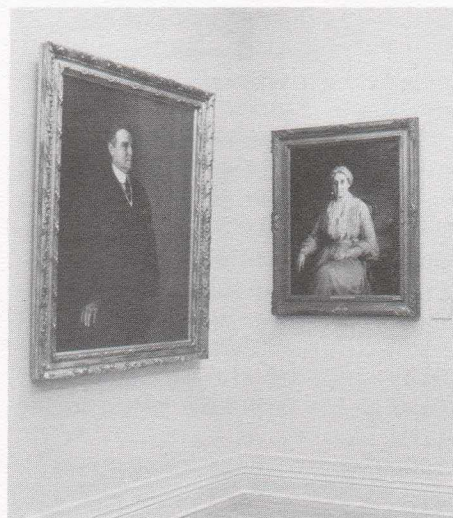
Susan Ricker Knox was an artist from New York City whom Mrs. Longyear commissioned to do portraits of several pioneers living there, including Sallie Nelson Chandler, Emilie B. Hulin, and Elizabeth P. Skinner. Miss Knox was born in Portsmouth, New Hampshire in 1875 and studied in Philadelphia, New York and Europe, having such eminent instructors as Clifford Grayson and Howard Pyle. She exhibited all over the United States and in Mexico and won a prize at the St. Louis Exposition of 1929. She was a member of the National Art Club and the National Academy of Women Painters and Sculptors.

Henry Read, born in Twickenham, England in 1851, was Mrs. Longyear's portrait artist in Denver, Colorado. Among his pioneer subjects were Mr. and Mrs. Edward Collins, Mary M. Hall and her daughter, Minnie B. Hall Murphy DeSoto. For privacy while he painted these special portraits, he set up a studio in the home of Mrs. DeSoto (then Mrs. Murphy). He said he could guarantee the permanence of his works, because he had made a study of the colors which will endure. In seeing some of his works today, the viewer is struck by the brilliance of his colors. He was Director of the Denver Students' School of Art and was a member of the Denver Art Commission and the National Academy of Artists.

Emilie Hergenroder painted portraits of pioneers in her home city of Baltimore, Maryland, including



1919 photograph of Ruth Colman



Ellen E. Cross, right, painted by Emilie Hergenroder, and Prof. Hermann S. Hering, left, by Arthur Hazard (see Part One). Miss Cross and Prof. Hering read together in Second Church of Christ, Scientist, Baltimore, Maryland.

THE SHERWOODS

those of Ellen Cross and Marion White Hering. A newspaper review of the former portrait noted, "One feels immediately the spirit, the rather vivid personality of the sitter, whose calm and gracious, if entirely assured, outlook on life has been very definitely expressed by the artist." Miss Hergenroder is perhaps best known for her portrait of Mary Baker Eddy, which hangs in the Chestnut Hill home at 400 Beacon Street.

One important artist noticeably missing from this article is Max Bohm, who painted twelve portraits of pioneers in the Longyear collection, as well as three portraits of Mary Baker Eddy and the popular landscape depicting the Baker homestead. It is intended to devote an entire article to Mr. Bohm in a future issue of the *Quarterly News*.

An Unusual Acquisition

Sometimes a portrait comes into the Longyear collection in an unexpected way. An example is the unusual story of one of Longyear's portraits of Sue Harper Mims. It started with a visit to the Museum in early 1945 by Mrs. Della H. Jolly of Atlanta, Georgia. She saw a portrait by Adah M. Awtrey of Mrs. Mims, a Christian Science pioneer in the South.⁶ This reminded her of a portrait stored downstairs in her local church which was unusually large, — over six feet square.

Mrs. Mims, herself a lover of the arts, had commissioned the painting in 1902 by Adelaide Everhart, whom she was supporting as a fledgling artist. The portrait was left to the Atlanta Art Association at Mrs. Mims' passing. In the 1920's Mrs. Longyear heard of the painting while doing research on Sue Harper Mims, but was unable to acquire it for her collection. The elaborately framed canvas hung for a while in a D.A.R. home and later was given to First Church of Christ, Scientist, Atlanta, of which Mrs. Mims had been a founding member.

With the help of the Sue Harper Mims Pupils' Association, it was established that Longyear would make a suitable home for the newly discovered painting. The portrait was cleaned and repaired, and the artist was contacted to view and reminisce about the work which she had exe-



James D. Sherwood, C.S.B. and Effie J. Sherwood, C.S.B.

Arthur W. Palmer

Mr. and Mrs. James D. Sherwood were early workers in the Christian Science movement in Texas. They were active in the cities of Galveston and Houston and also responded to a call by Mrs. Eddy to serve the movement in the state of New Hampshire.

Effie J. Sherwood came into Christian Science as the result of a remarkable healing of her mother. From then on she devoted her time and energy to the Cause of Christian Science. After her marriage to James D. Sherwood, they both had Primary class instruction from Ruth B. Ewing, C.S.D. of Chicago, Illinois. Mrs. Ewing taught the class in the Sherwoods' home in Galveston. The Sherwoods then entered the public practice of Christian Science and were listed in *The Christian Science Journal* starting in September, 1893.

The Sherwoods and William H. Love organized First Church of Christ, Scientist, Galveston, in 1896. By that time they had become members of The Mother Church. Services were held in the Alvey Building at the corner of Market and 22nd Streets until a new church was built at 27th and Avenue O. The first services were held in the new church, which was of Byzantine style architecture, in March, 1920. Galveston is said to have had the first Christian Science Sunday School and Reading Room in Texas.

In 1899 Edward A. Kimball, C.S.D. taught the Sherwoods in his first Normal class.¹ In the middle of that year, Mrs. Eddy requested that the Sherwoods come to New Hampshire. There Mr. Sherwood held the position of First Reader in the Christian Science church in Manchester through the year 1900. Their listings in the *Journal* as practitioners were also transferred to Manchester.

While in New Hampshire the Sherwoods visited at Pleasant View. Mrs. Eddy was deeply appreciative of their service at Manchester in response to her request. However, they had a desire to return to Texas, which they did, settling this time in Houston. Later they both served as Readers in a branch church in that city.

Mr. and Mrs. Sherwood, as dedicated workers, were both active as teachers of Christian Science. They first taught their classes together in Houston until the *Manual of The Mother Church* provided that either husband or wife, but not both, could teach annually one class. Mr. Sherwood then conducted the classes.

After her husband's passing in 1919, Mrs. Sherwood began teaching

1. An accompanying article in this *Quarterly News* describes memorabilia of Edward A. Kimball, C.S.D., now on display in the Mary Baker Eddy Museum.

6. *Quarterly News*, Spring 1976, Vol. 13, No. 1.

(Continued on page 232, col. 1)

(Continued on page 232, col. 3)

THE KIMBALL EXHIBIT

Memorabilia associated with Edward A. Kimball, C.S.D., and his family are on display in Gallery 26 of the Mary Baker Eddy Museum. Mr. Kimball was a devoted student of Mrs. Eddy's and attended her 1898 class. A *Quarterly News* article, "Edward Ansel Kimball," in the Spring 1975 issue has provided an historical sketch of his considerable contributions to the early Christian Science movement.

The exhibit contains photographs of Mr. Kimball, of his wife, Kate Davidson Kimball, and of their daughter, Edna Kimball Wait. Manuscript items displayed include a certificate dated October 21, 1898, received by Mr. Kimball after completion of the class with Mrs. Eddy, and a copy of a document which transferred to Mr. Kimball Mrs. Eddy's copyrights on her 1901 revision of *Science and Health with Key to the Scriptures* and her Concordance. Mrs. Eddy used this means to protect her writings at various times.

Also on display are the 204th edition of *Science and Health* presented to the Kimballs and inscribed,

"Mr. and Mrs. Edward A. Kimball
With love
M. B. G. Eddy
January 1901"



Above the exhibited items described in the accompanying article are the portraits of Edward A. Kimball, C.S.D. and Edna Kimball Wait, C.S.B., both painted by Edmund Giesbert.

and a *Science and Health* presented to Mr. Kimball by his 1902 class.

Of considerable interest is an enlarged photograph of a diamond ring given to Mr. Kimball by Mrs. Eddy. Mrs. Eddy selected the diamond and setting herself. Other items on exhibit are a pocket watch and gold pencils belonging to Mr. Kimball.

Longyear Historical Society appreciates the generosity of Mr. N. Sears Wait, Mr. Kimball's grandson, in making these memorabilia available to the Museum.



Diamond ring, inscribed inside, given by Mrs. Eddy to Mr. Kimball

PORTRAIT ARTISTS (Cont.)

cuted forty-four years before. After the refurbished painting had been placed for a time on display in the Sunday School of the Atlanta church, it was shipped to Longyear, where it now hangs in the first floor hall near the central staircase.

* * * * *

Thus, the Longyear portrait collection is a tribute not only to the pioneers in Christian Science but also to the fifty artists who painted their portraits. Their diverse styles of painting and techniques of portraying character add variety and interest to the Museum's galleries. This brief exploration into the backgrounds of the artists reveals glimpses of the history of portrait painting in America and shows the high caliber of the artists chosen to portray the pioneers.

Like most museums, the Mary Baker Eddy Museum has more paintings in its collection than it can dis-

play at one time. As a result, some portraits are rotated in and out of temporary storage. Of course, not all pioneers are included in the Longyear collection. It would be impracticable at this time to acquire and display a portrait of each of the important people whom Mrs. Eddy knew. But the collection already available to view at the Museum is certainly outstanding, and a credit to those artists who endeavored to capture on canvas the admirable qualities of these pioneers in Christian Science.

Marylee Hursh
Charles D. Gordon

THE SHERWOODS (Cont.)

the classes and had her own Association of students. Later on, Mrs. Sherwood moved to Los Angeles, and, beginning in 1927, conducted her classes in that city.

The portraits of these pioneers are currently on display in the rotunda of the Museum. The artist is Arthur W. Palmer, who has painted other outstanding portraits in the Longyear Collection. Both portraits are the gift of the Association of Students of Christian Science of Effie J. Sherwood, C.S.B.

Richard C. Molloy

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