

“A thing stated as fact or as
reasonable is one thing, but
art is the ability to express
things beyond what can be
expressed purely as fact or reason.”

ZORNES

The Art of Milford Zornes from Private Collections

CCAA



The Art of Milford Zornes from Private Collections

CCAA MUSEUM OF ART

Cover painting:
Winter at Mount Carmel
30"x 22"
Watercolor
1970
Zornes Family



photo from 2004 by Nancy A. Ruddock

James Milford Zornes
1908-2008

The Art of Milford Zornes from Private Collections 2010

Compiled by Gene Sasse

CCAA
MUSEUM OF ART

This publication is produced in conjunction
with the exhibition
“The Art of Milford Zornes from Private Collections”
January 3 through February 14, 2010

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CCAA Museum of Art
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www.ccaamuseum.org

Exhibit sponsored by
Patricia Jump, Ruby and Wayne Leavitt, George and Karen Morris,
Nancy A. Ruddock, and Earl and Joann Woodward

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Welcome to our first annual exhibit of the life and times of Milford Zornes. CCAA Musium of Art is honored that the Zornes family has chosen us to host this annual event. We are not only celebrating the art of Milford Zornes, but we are also honoring Milford the man.

Milford Zornes is intricately tied to CCAA Musium of Art’s past and future. The five Zornes works which grace our permanent collection will always remind us of Milford’s greatness as an artist. On many occasions Milford shared his knowledge of the artists and the art in our permanent collection with us. We honored Milford’s life and work at our annual dinner in 2008. Unfortunately, we lost Milford shortly after that event. However, Milford still lives with us in his art and in our memories.

Milford’s world was one of light and color, seashores, deserts, mountains, canyons,

forests, and people. The people he pictured all had a message for us that he explained through his art. Even when his eyesight began to fail, Milford’s vision still shone through his work. In my times with Milford, he came across to me as a kind and gentle man. He displayed a joy about his work, and despite all his fame, he lacked the arrogance that success sometimes brings to others.

CCAA Musium of Art was founded in 1941. Our membership consists of artists and community members. Our mission is to present quality visual art to the public. We currently maintain a museum and a gallery. The museum displays our permanent collection, and the gallery exhibits the work of contemporary artists.

*George Morris
President, 2009-2010
CCAA Musium of Art*

James Milford Zornes was born in Camargo, Oklahoma on January 25, 1908. Milford Zornes lived by the simple rule of getting up in the morning to do the best painting he was capable of doing. He did this most of his life, right up to the last day he was able to do anything at all. He was constantly challenging himself as it related to his work as a painter. He never liked using the word *artist*, he chose to say *painter*. It was more down to earth and less elitist.

He saw himself as the common man that always tried to do his best to communicate with the general public, people like himself. He was an idealist in the way he chose to view the world through his creative ways of making a very readable visual description of the subject matter he chose to show the viewer. He had a way of abstracting and symbolizing that created a rhythmic, orderly, and bold way of bringing you, the viewer, into his idealistic world. This is

the way he wanted the world to be, and while working on a painting, that is the world he was in. That is probably the only time that world existed for him.

I had the wonderful privilege of working with Milford for 15 years and never tired of talking with him about art, which we did before and after painting, but never while painting. He was always thinking about how to improve his work. Every design, every brush stroke, every subject was thoughtfully painted. We could talk for hours about what makes a good painting and on numerous trips to places like Hawaii, the Southwest, and all over California, we did.

With all of his experience and desire to grow and his ability to adapt to the short comings brought on with age, especially his vision, he was able to evolve more than any artist I have known. The works of the '20s, '30s, and the '40s were very strong and clearly part of the *California Style* of that era. By the '50s

and the '60s he was beginning to stylize his subject matter in a manner that was clearly Milford Zornes. In the '70s and the '80s, he was at his best as a skillful artist with a style of his own. By the '90s, he was beginning to experience the change in his capabilities and had to adjust and simplify while paying more attention to the essence of the subject. By 2000 he had evolved into a very contemporary artist with bold colors, simple shapes and thoughtful design. Ninety years of experience were showing in his powerful paintings.

Here is a man who traveled the world with a brush and paints and spanned the 20th century with his work and opened the 21st century as the leader in American painting.

Milford Zornes was America's most productive artist who experienced the '20s, the WPA Depression era, WWII (India, Burma, China), Greenland, Europe, and Latin America. He was a

muralist and workshop teacher for 50 years in many parts of the world. He mastered portraits, figures, landscapes, seascapes, oils, watercolors, and printmaking. He was the leader in the direction of watercolor internationally. His work is sincere, truthful, and personal. In other words, *authentic*. He has helped the viewers of his work experience all of this through his eyes, heart, mind, and hand.

He was a great international artist who chose the CCAA Museum of Art to show his work. The CCAA Museum of Art accepted the honor and each year on James Milford Zornes birthday, January 25th, they will exhibit his work to tell the story of this unique artist, who stands out as one of the country's most outstanding painters.

*Bill Anderson
artist, gallery owner, art teacher,
friend and colleague of Milford Zornes*

Milford Zornes: A Survey of Work from 1929 to 2004

“Sheets taught me, it is a real life thing, not an arty thing, to paint the world around you.”

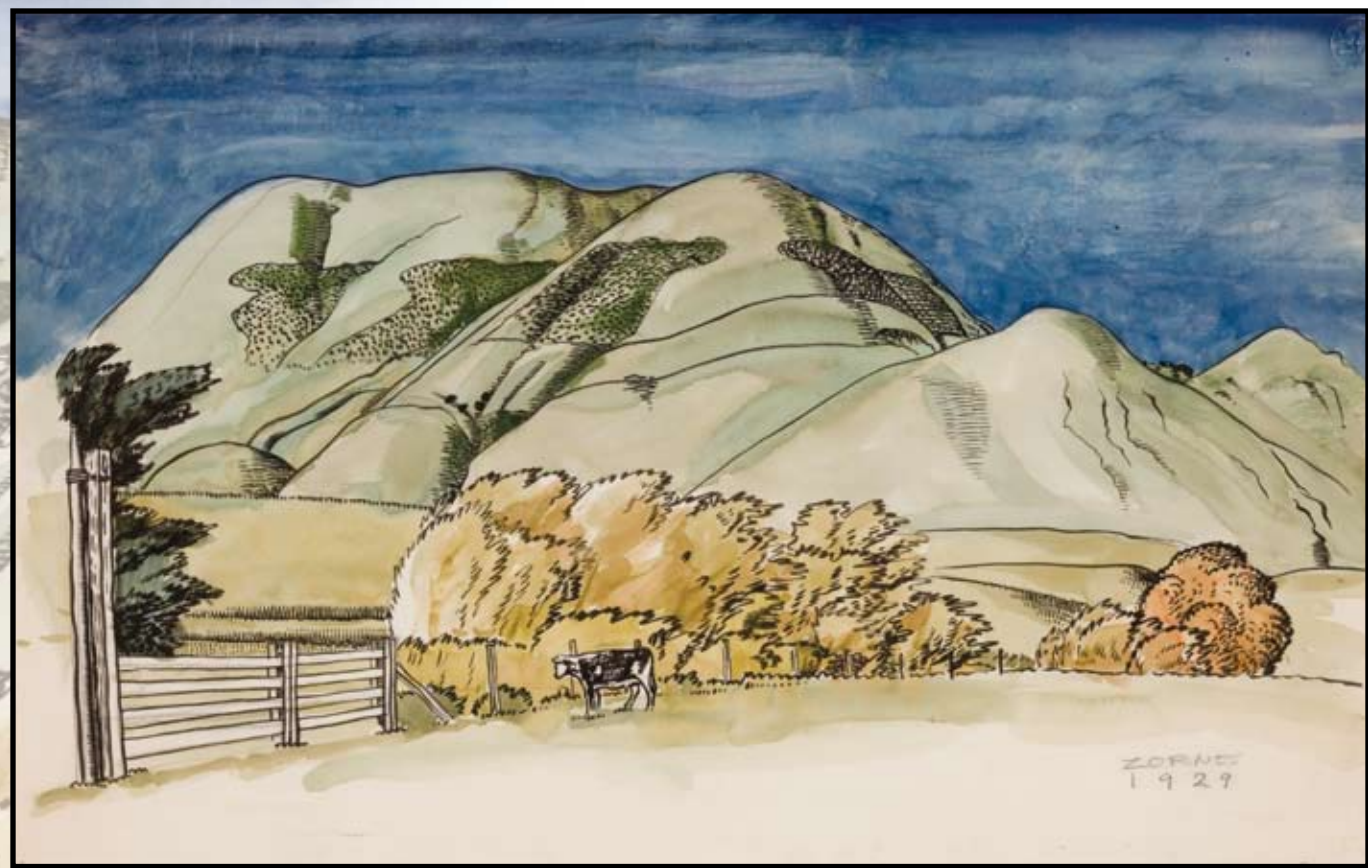
-Zornes quote in 1999 in an interview with Smithsonian Institution’s Archives of American Art.

When I was invited to curate an exhibition of work by Milford Zornes, I

did not have to be asked twice. This is an extraordinary opportunity to be involved with a project that showcases the work of a greatly admired and beloved artist.

Making the difficult decision on what work should be included in this exhibit, I tried to keep in mind the timeline of the artist’s life and the work that was being

produced concurrently. He had an early start with his art-making in high school, his first art lessons from his mother who was a schoolteacher. After finishing high school, Zornes hitchhiked across the country and sailed to Denmark on a tanker, working to pay his way. From Denmark he toured Germany and France before he returned



California Farm
23” x 14”
Watercolor and Ink
1929
Anderson Art Gallery



Milford painting portrait of his mother circa 1930s

to California. The watercolor and ink, *California Farm* painted in 1929, is the earliest work selected for this survey.

In the 1930s, Zornes started showing his watercolors in group and solo exhibits and became a member of several national art associations, including the American Watercolor Society and the California Watercolor Society. He was one of a group of area watercolorists led by Millard Sheets who became known as the California Scene Painters. During this era he had a one-man show at the Corocan Gallery of Art in Washington, D.C. The President and Mrs. Franklin D. Roosevelt selected one of his watercolors to hang in the White House. This was the time of the New Deal and the WPA's federally funded Public Works of Art Project. In this exhibit, *Delivering the Mail*, done in 1937 as a WPA project, as well

as linoleum block prints that were made from blocks Zornes created in 1932. The linoleum block prints depict the landscape of our country's farms in *The Pattern Maker* and migrant workers in *The Vegetable Workers*. These block prints would later inspire Zornes to paint larger formatted watercolor paintings.



Milford Zornes painting in India while serving in the armed forces.

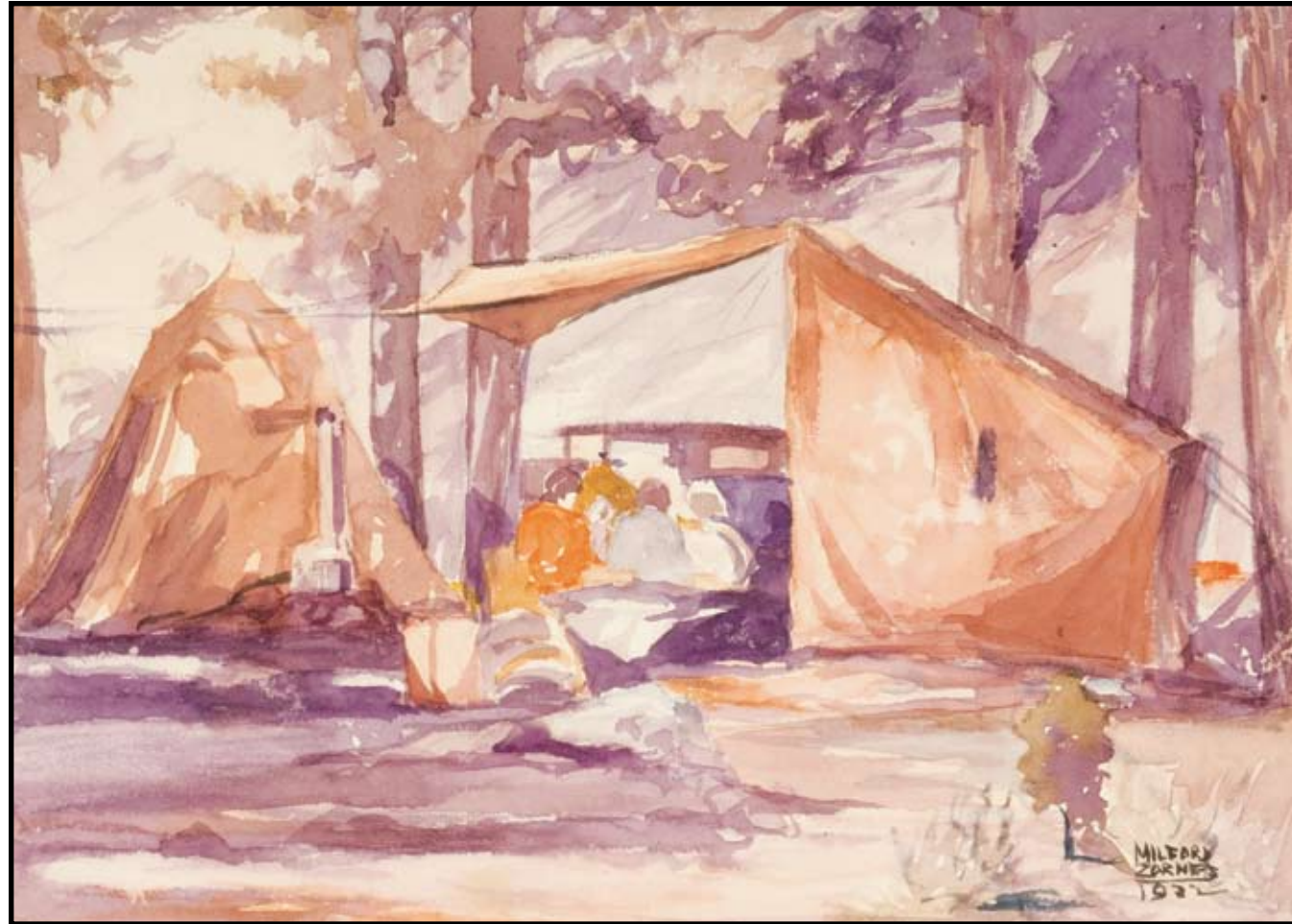
Drafted in 1943, Zornes served as an Army artist stationed in CBI (China, Burma, India). The majority of his work created while in the military became the property of the Pentagon. He was able to keep some of the work, including paintings he did while in India: *Grain Passers*, 1944; *Woman of Calcutta*, 1944; *Indian Madonna*, 1944.

Milford Zornes taught art through most of his career. He was on the faculty of Pomona College, Otis Art Institute, and the Pasadena School of Fine Arts. Painting and teaching into his 90s, he completed a mural for East Los Angeles College in 2004. This exhibit offers examples of his Southwestern landscapes, coastal seascapes, figurative works and gestural drawings completed 1940 through 2004. The most recent painting in the exhibit: *Birds, Rocks, and the Sea of Cambria*, a watercolor painted in 2004.



photo from circa 2000 by David F. Drake

*J. Cheryl Bookout
Curator*



The Campers
15" x 11"
Watercolor
1932
Almanzar
Family Trust

“For years, I went around the world looking and then painting, but now I have to think first and then paint. It’s driven me to find the design concept first, and to rely on my memory and technical skills to supply only those details that are needed.”



The Circus
11" x 14"
Watercolor
1932
Anderson
Art Gallery



Delivering the Mail
WPA Project
22" x 14"
Watercolor and Ink
1937
Anderson
Art Gallery

*“I’m an explorer in the world.
I’m exploring for design, for all
kinds of truths.”*



East L. A.
14" x 11"
Watercolor
1942
Patricia Jump



Island
14" x 10"
Watercolor and Ink
1943
William and
Jeanette Davis



Mid Pacific
20" x 14"
Watercolor
1943
William and
Jeanette Davis



Indian Madonna
7" x 10"
Watercolor and Ink
1944
William and
Jeanette Davis

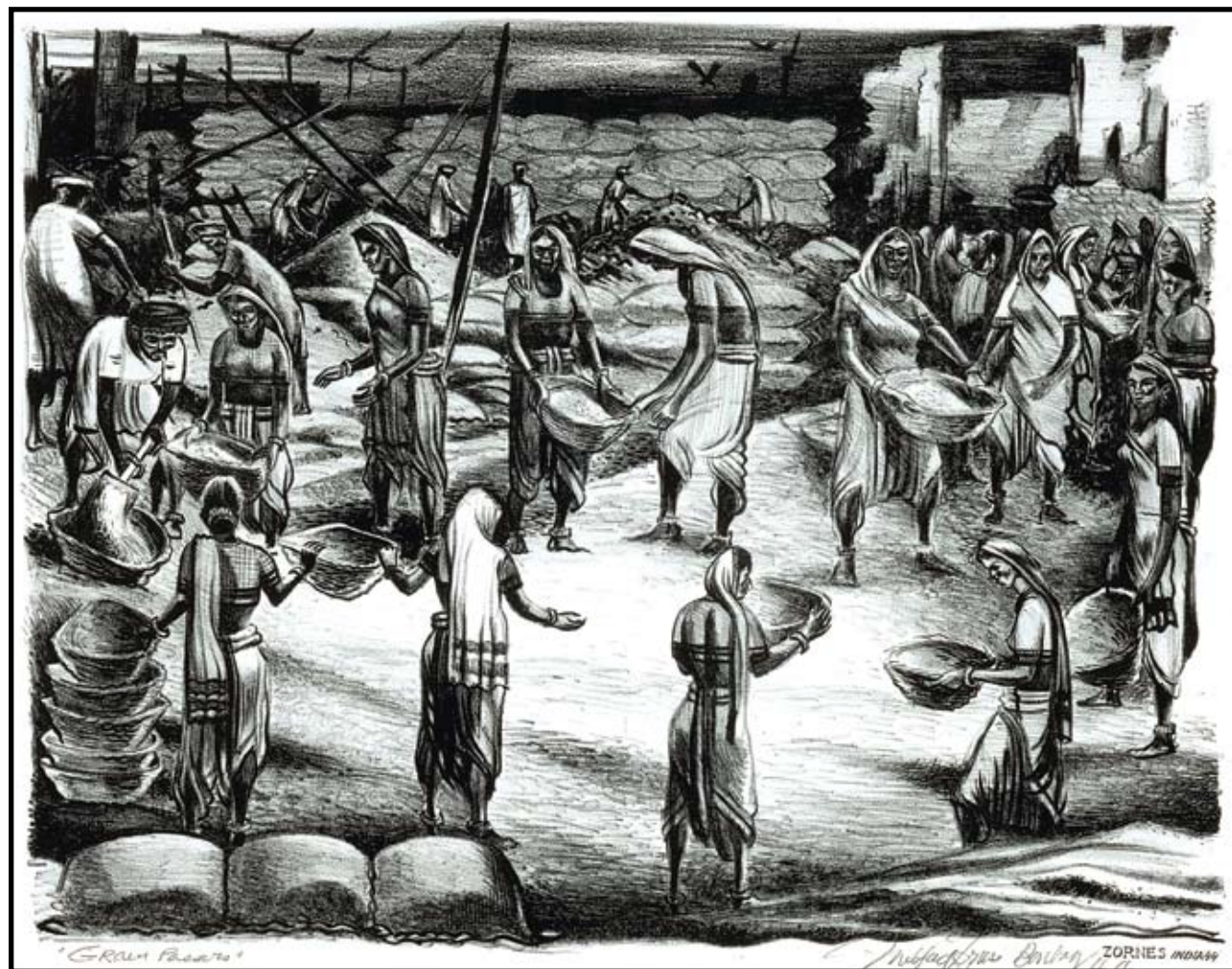
*"I'll quote Sam [Maloof] again.
He was being interviewed and
they were talking about his
art. He said, 'I'm not an artist,
I'm a woodworker.'" Well, that
coincides with my thing.
I'm a painter."*



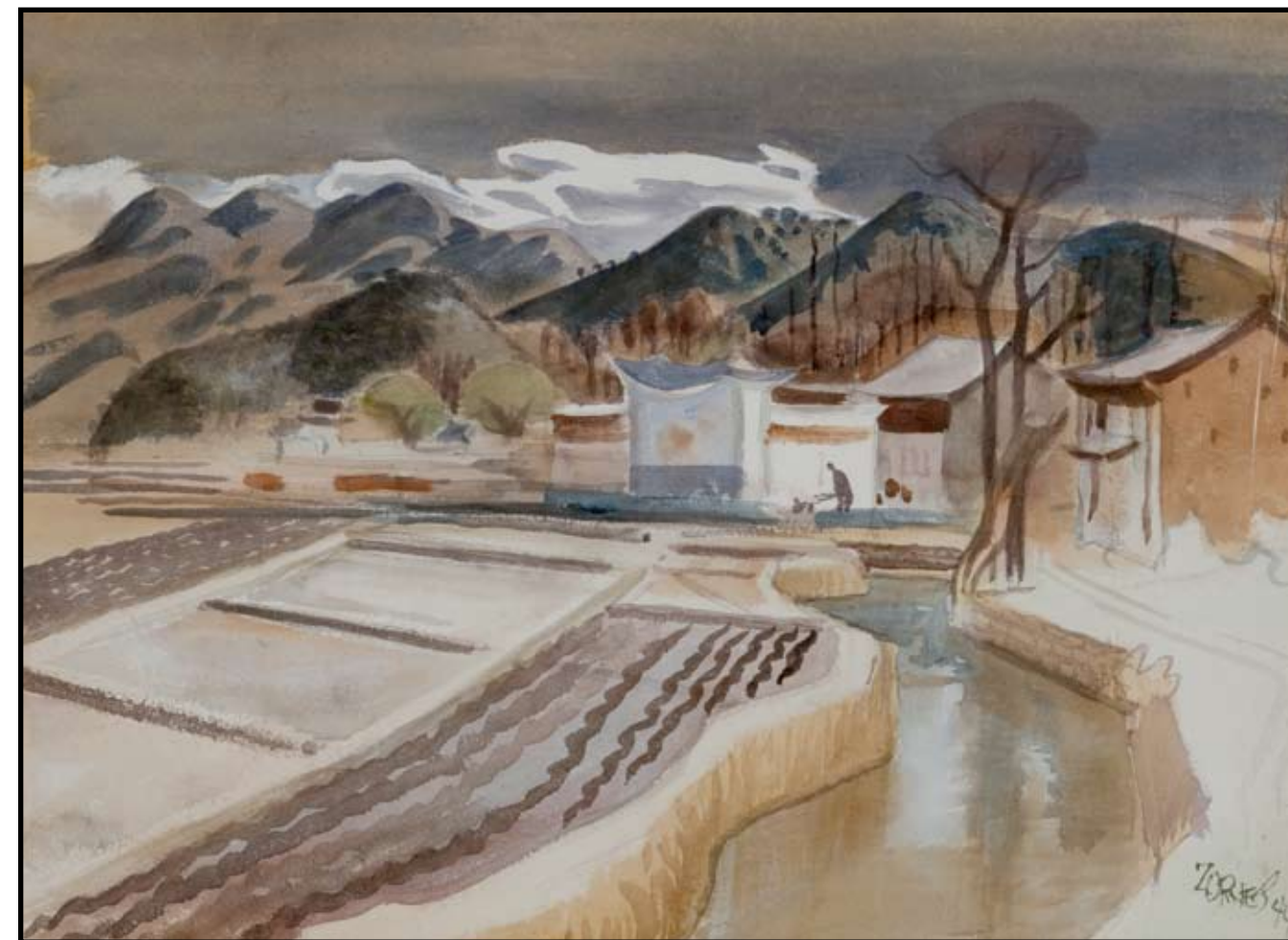
Eastern Kachin Girl (Burma)
8" x 11"
Watercolor and Ink
1944
Sherry and Gordon
Tanaka-Nakamura



Woman of Calcutta
8" x 11"
Watercolor and Charcoal
1944
Brook Brunzell



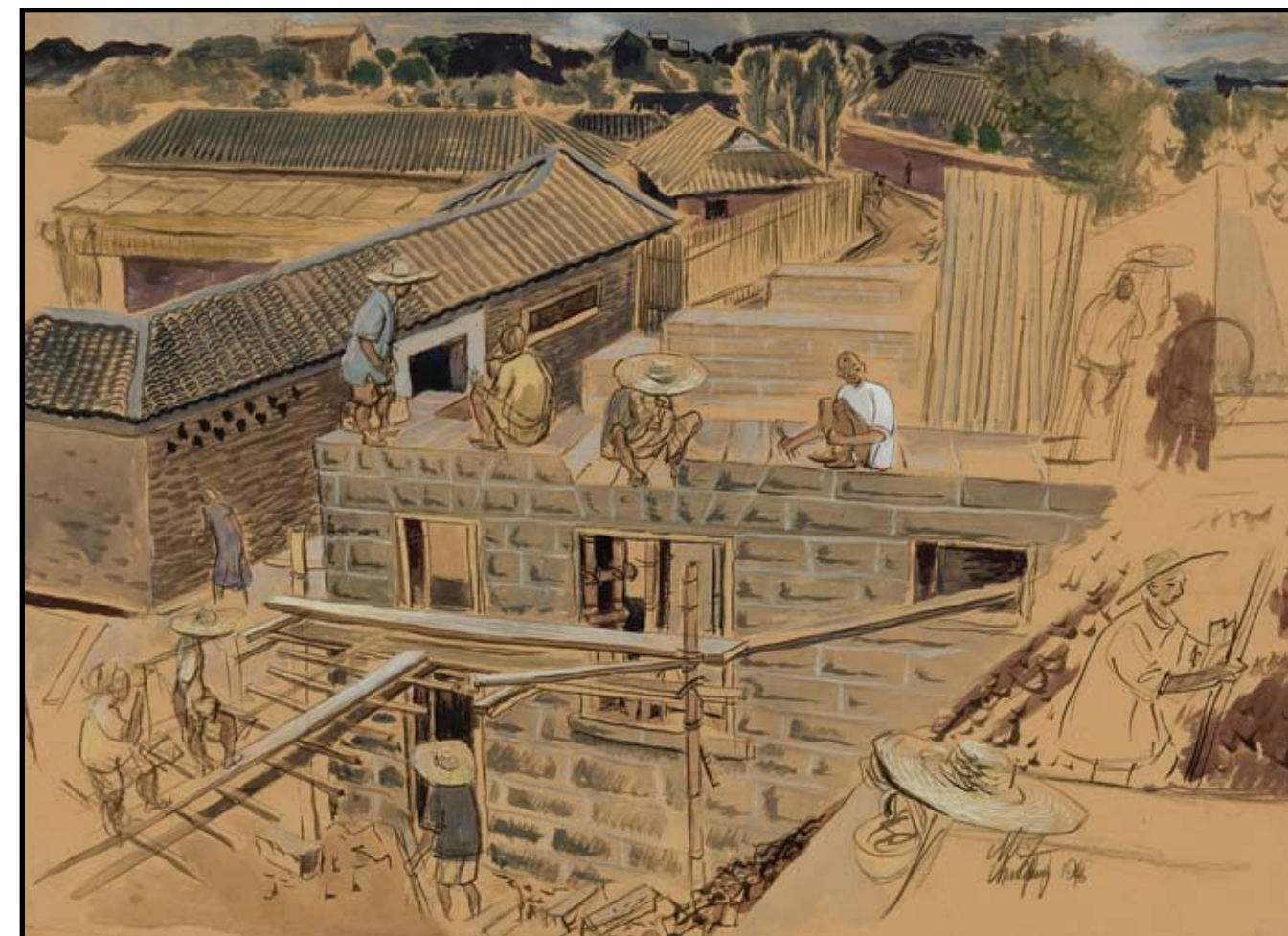
Grain Passers
(Bombay, India)
Stone lithograph
22" x 17"
1944
Patricia Jump



Fields of Yuanom
30" x 22"
Watercolor
1944
Sam Maloof
Collection



Mission
 29" x 21"
 Watercolor
 1946
 Patricia Jump



Builders in Chung King
 30" x 22"
 Watercolor,
 Charcoal and Ink
 1946
 T. H. Gardner
 Family Trust

“People ask, ‘why do you keep drawing trees?’ I tell them I am exercising the use of the basic line symbols: horizontal, vertical, angular and curved. I’m going through that exercise all the time when I’m drawing trees. My ambition – regardless of the number of trees I’ve painted – my ambition is to paint a great tree.”



Persimmon Tree
22" x 30"
Oil on board
1947
Private collection



Padua Dancer
6" x 9"
Ink and Pencil
1956
William and
Jeanette Davis



Girl of Michoacan
13" x 17"
Watercolor
1956
Sherry and Gordon
Tanaka-Nakamura



Windmill and Cattle
14" x 10"
Watercolor and Ink
1960
William and
Jeanette Davis

*“I want to be a capable painter,
a capable craftsman. I want
to be capable of using color in
ways that will achieve what it
can do as a language. When I
sit down to make a picture, I
take a craftsman’s attitude of
how to design it and get it on
the paper.”*



Nude Study
8" x 21"
Watercolor and Ink
1962
Sam Maloof Collection



Study In Grey
13" x 9"
Watercolor and
Charcoal
1962
John T. Thornsley

“In the actual choices of color relationships or line characteristics or placement and organization of shapes, I have to do that in such a way that somebody will be aware of some truth that can be understood or felt. That has to go beyond just the ability to draw and to design.”

Study
4" x 9"
Watercolor and Ink
Circa 1963
Sam Maloof Collection

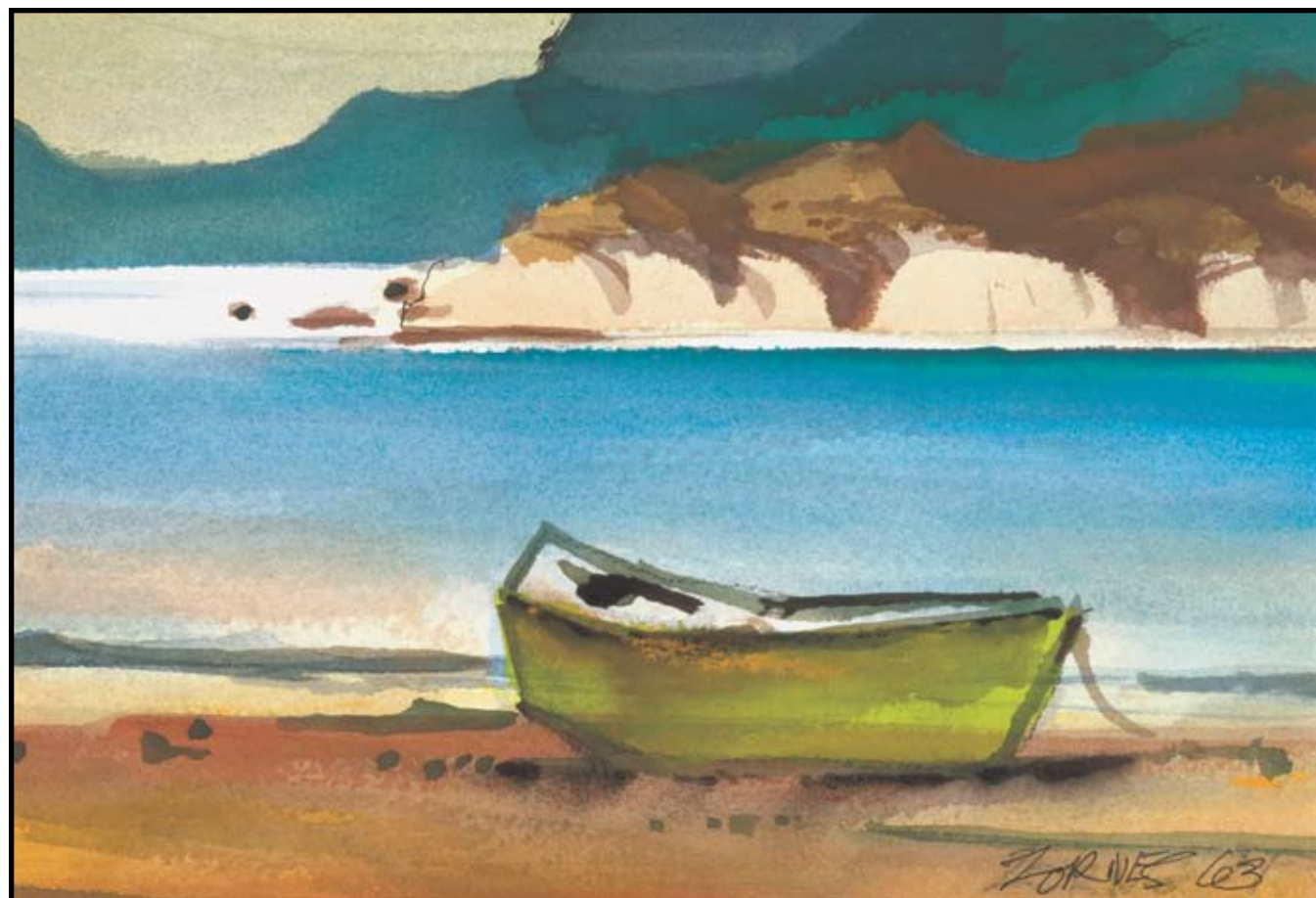




Models
3" x 8"
Watercolor and Ink
1963
Sam Maloof Collection

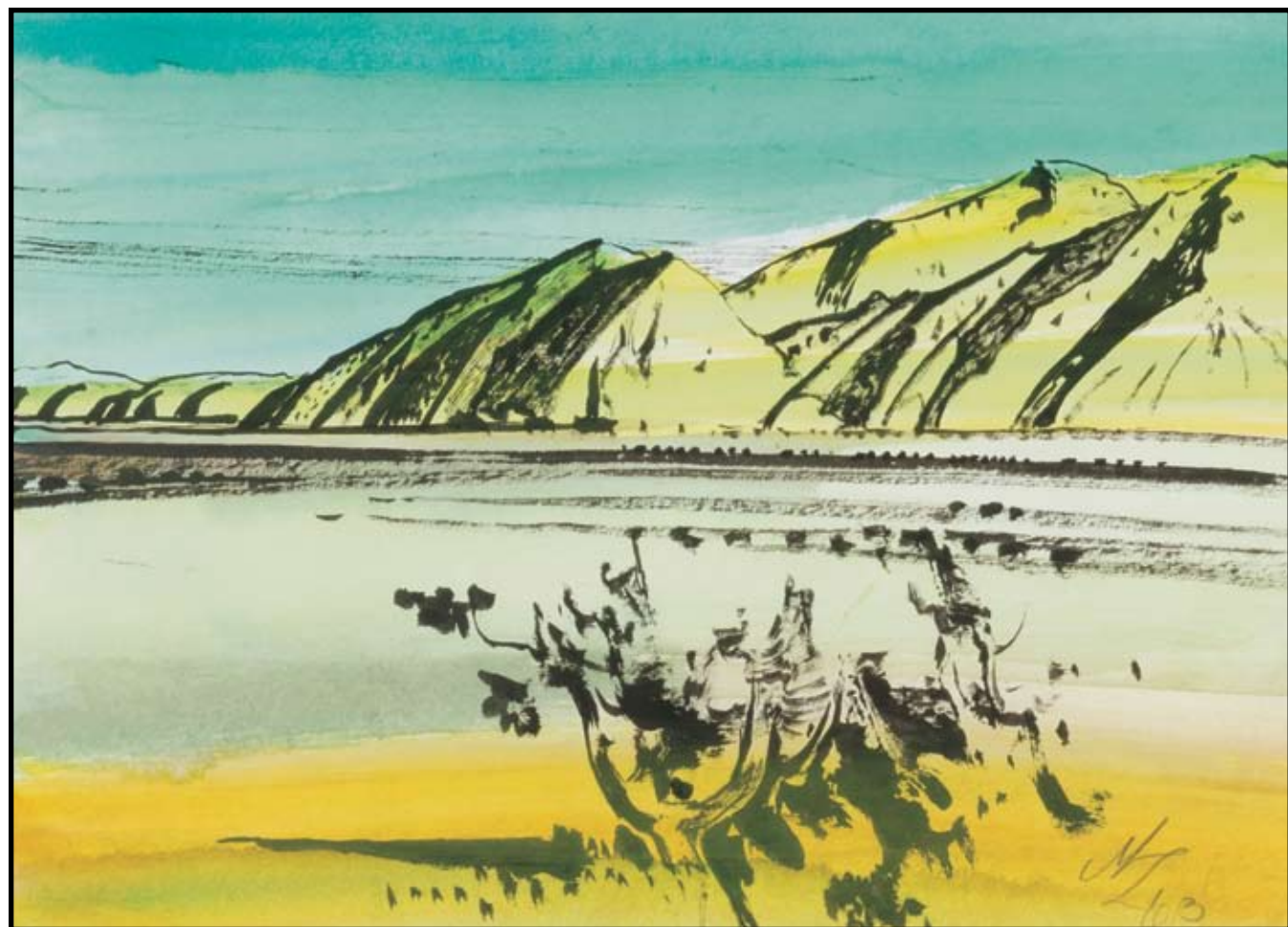


Las Vegas Show Girls
4" x 8"
Watercolor and Ink
1963
Sam Maloof Collection



Coast of Baja
8" x 11"
Watercolor
1963
Sam Maloof
Collection

“As a painter, you have to be reaching out all the time because it’s a different thing you’re after. You’re not there to enjoy; you’re there to find.”



Desert
12" x 9"
Watercolor
and Ink
1963
John T. Thornsley

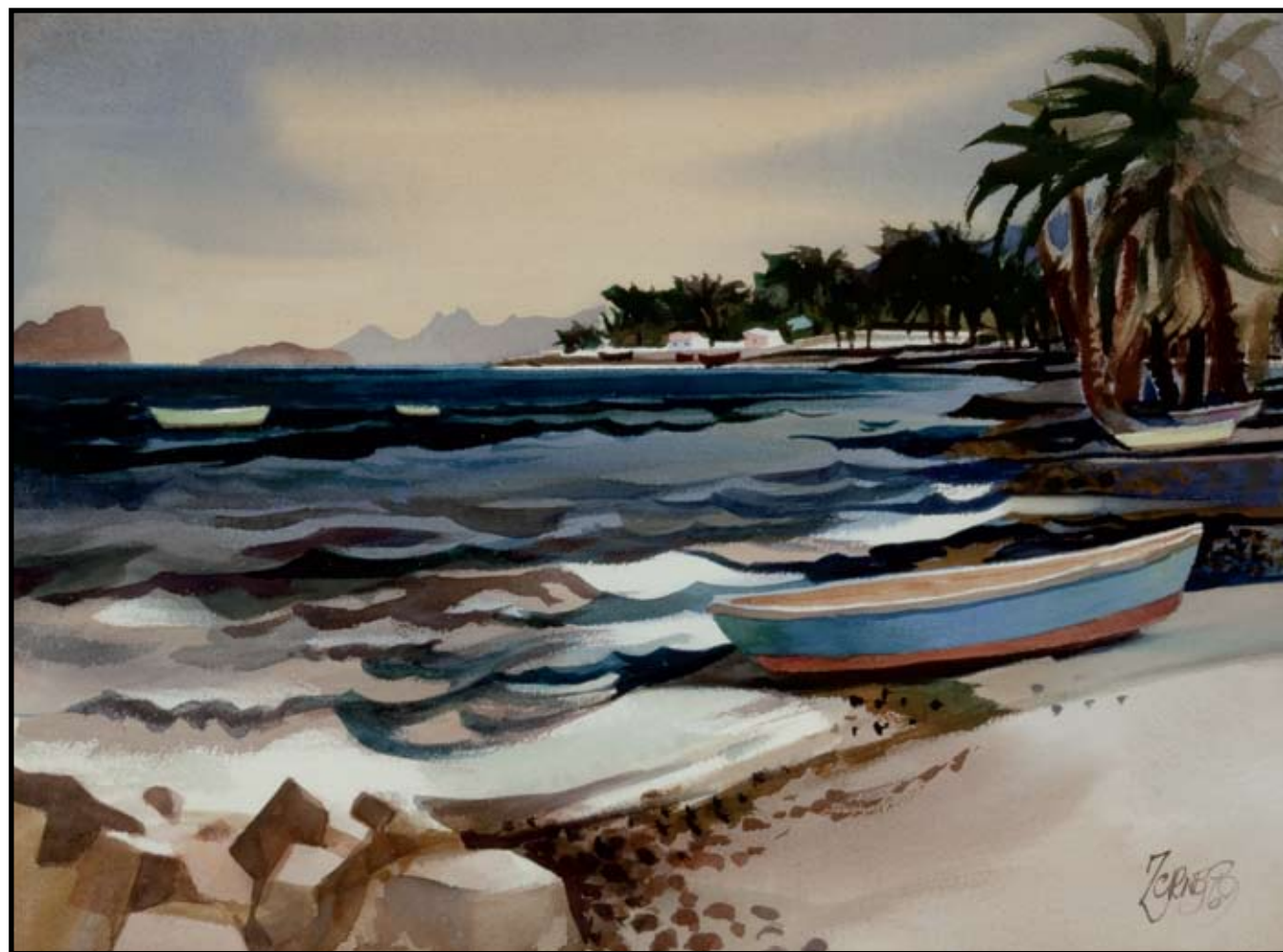


Prado
38" x 25"
Watercolor
1966
CCAA
Museum of Art

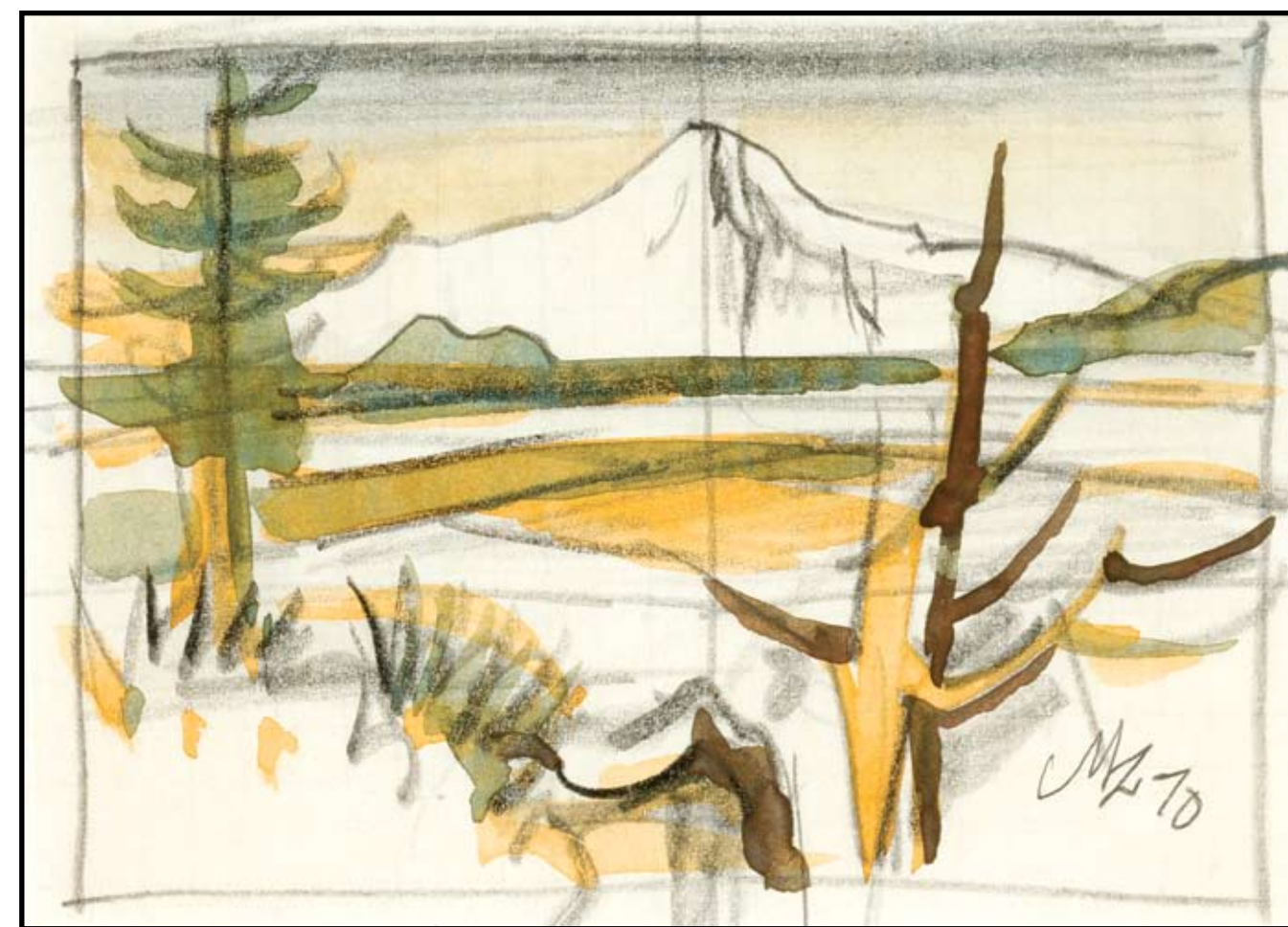
*“A thing stated as fact or as
reasonable is one thing, but art
is the ability to express things
beyond what can be expressed
purely as fact or reason.”*



*House at Kawaikapu
29" x 21"
Watercolor
1969
Dr. Sylvia Whitlock*



Shore at Loreta
29" x 21"
Watercolor
1969
Dr. Sylvia Whitlock



Mountain View
5" x 3"
Watercolor
and Pencil
1970
Jeffrey and
Pamela Williams



Casa Palomares
9"x 5"
Charcoal
1970
William and
Jeanette Davis



Casa Palomares
9" x 3"
Watercolor
and Ink
1970
William and
Jeanette Davis



Las Isla Todos Santos
 4" x 9"
 Watercolor
 and Ink
 1970
 Sam Maloof
 Collection

*"Painting is a story
 told graphically."*



Cliffs and Sea
 26" x 21"
 Watercolor
 1972
 Nancy A. Ruddock
 Collection

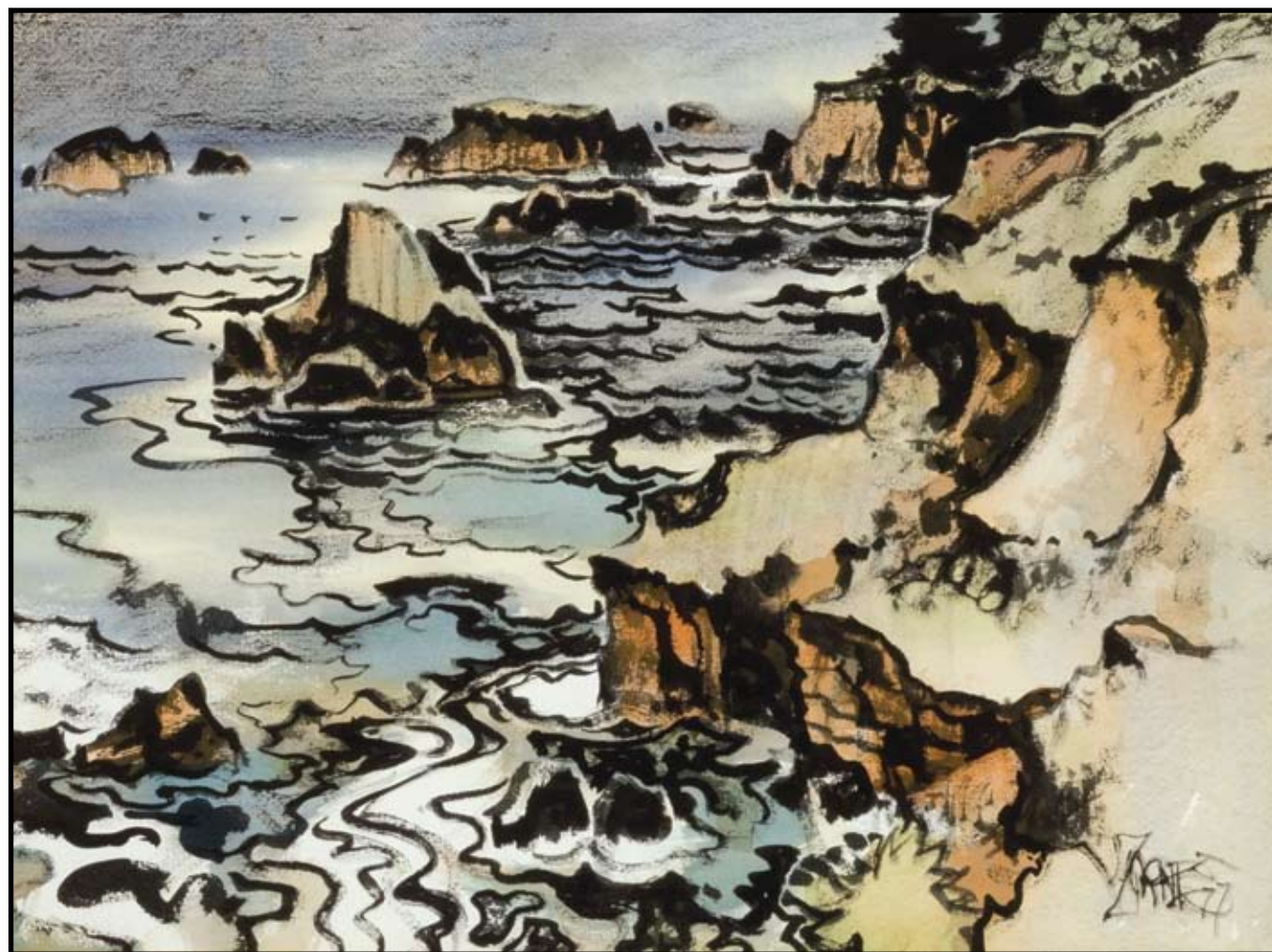


Southern River
 29" x 21"
 Ink
 1973
 Dr. Sylvia Whitlock

*“Painting is a way of thought.
It’s a language. What you say
with a line is important.”*



Sir David
4" x 4"
Ink
1975
George and
Karen Morris



The Sea at Shell Beach
29" x 22"
Watercolor and Ink
1977
Private collection

Nude and the Sea
19" x 25"
Watercolor
1978
Private collection





Hill at Cuyama
29" x 21"
Ink
1981
Sam Maloof
Collection

“The painter, by bringing special attention to certain aspects of a scene, can transform it from the ordinary to something to something of definite importance or significance – something worth looking at.”

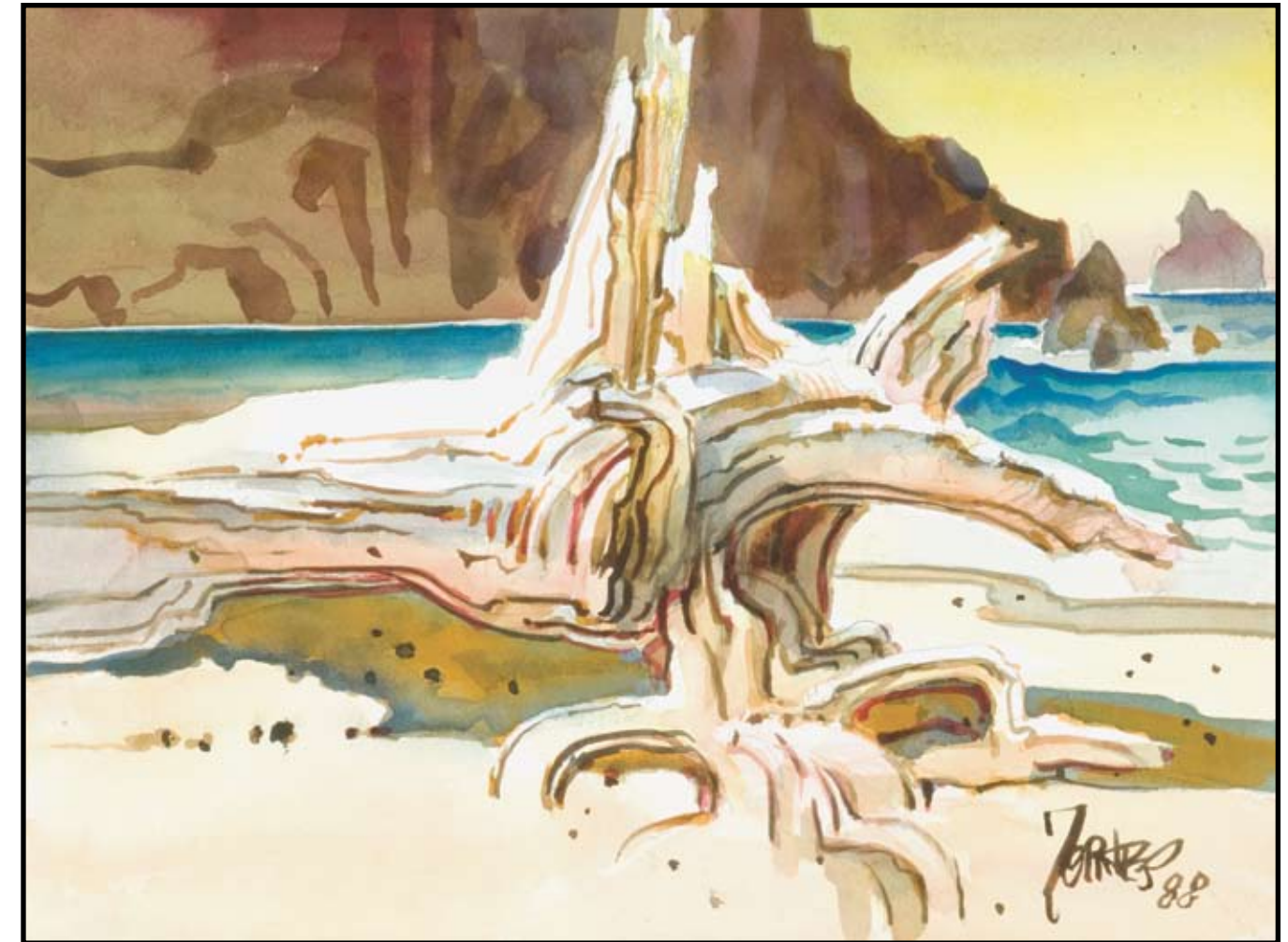


Tree by the Lake
 29" x 21"
 Watercolor
 1986
 Martha Underwood



The Wide Arkansan
 29" x 21"
 Watercolor
 1986
 Martha Underwood

“My work has encompassed a wide range of choices to work from. The basic approach has been that of exploring for design possibilities in every possible area – the sea, the cities, the mountains, the various places in the world of interest to the traveler, while at the time interpreting, being expressive of and dealing in the character and spirit of the subject I have chosen.”



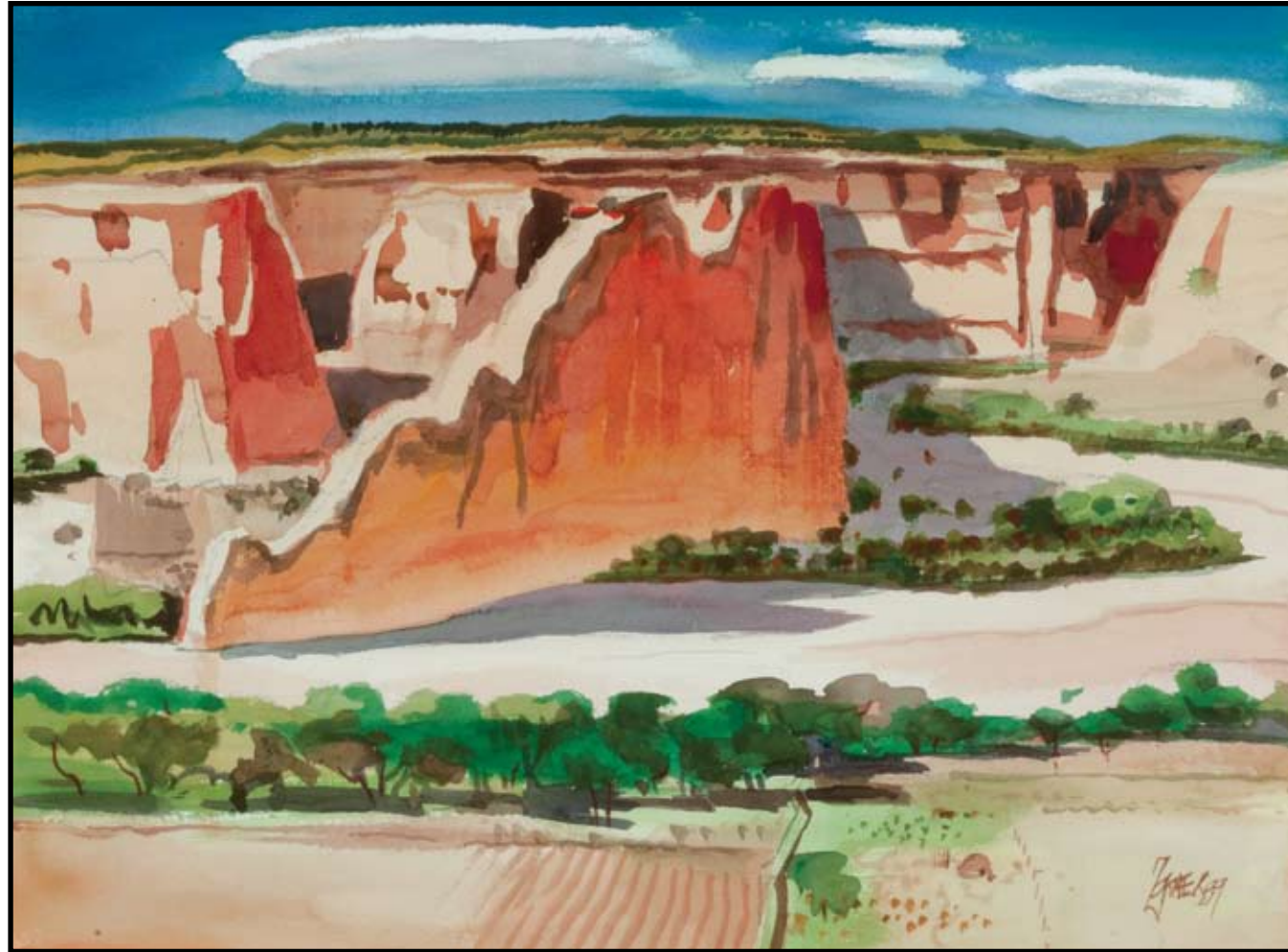
Fallen Giant
15" x 11"
Watercolor
1988
Martha Underwood



Monteroso
 28" x 20"
 Watercolor
 1988
 CCAA
 Museum of Art



The Sea at Albion
 12" x 9"
 Watercolor
 1988
 Brook Brunzell



*Tsegi Overlook,
(Canyon de Chelly)
29" x 21"
Watercolor
1989
Patricia Jump*

“In a painting, you have to have a feeling that you could take the energy of this whole scene and bringing it down to a small piece of paper with such strength that it will have an impact of giving you the feeling of full vitality of the experience of your being there and seeing it and what you felt about it, what it had to say, all summed up in your painting.”

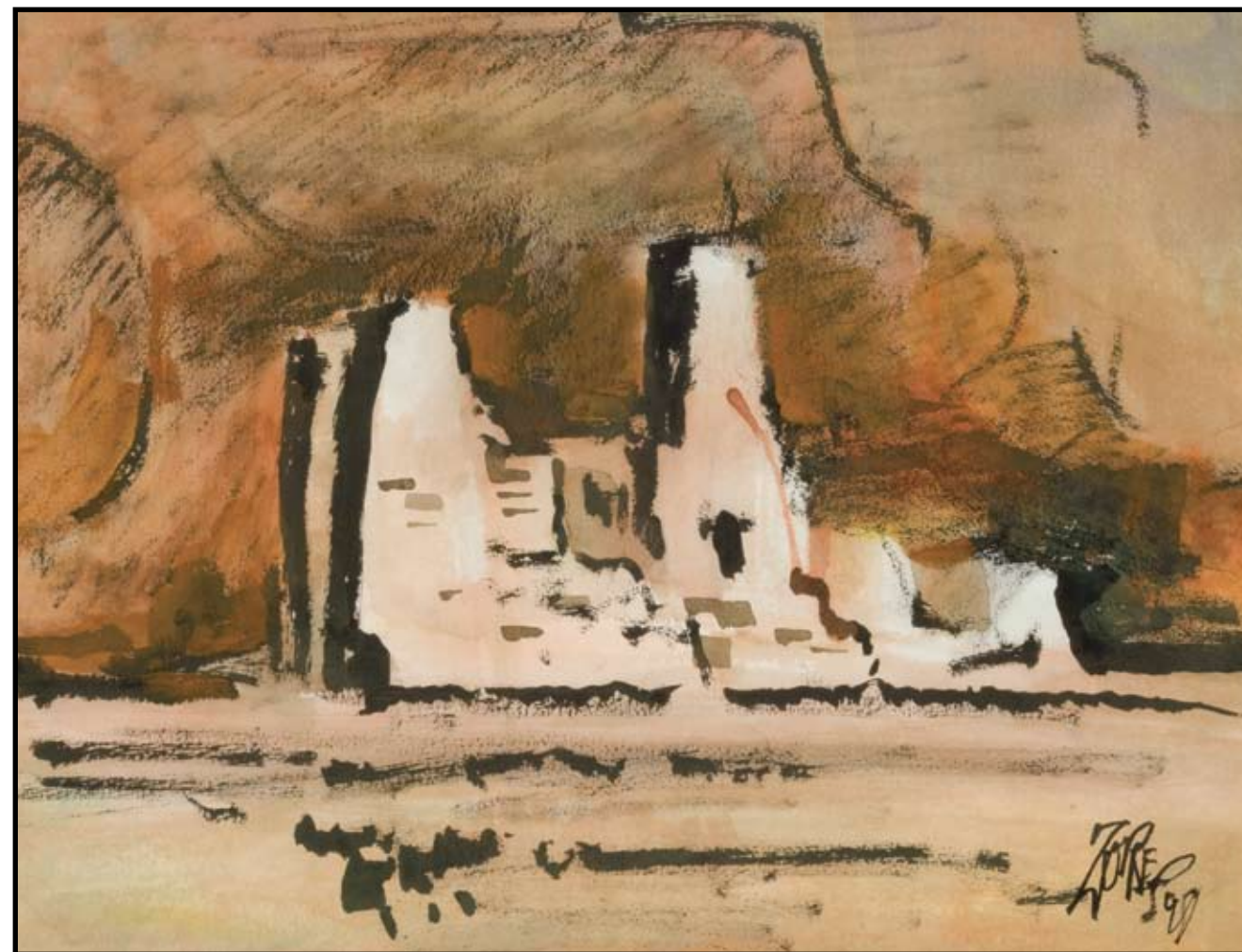


Mountain High Pastures
29" x 22"
Watercolor
1989
Private collection

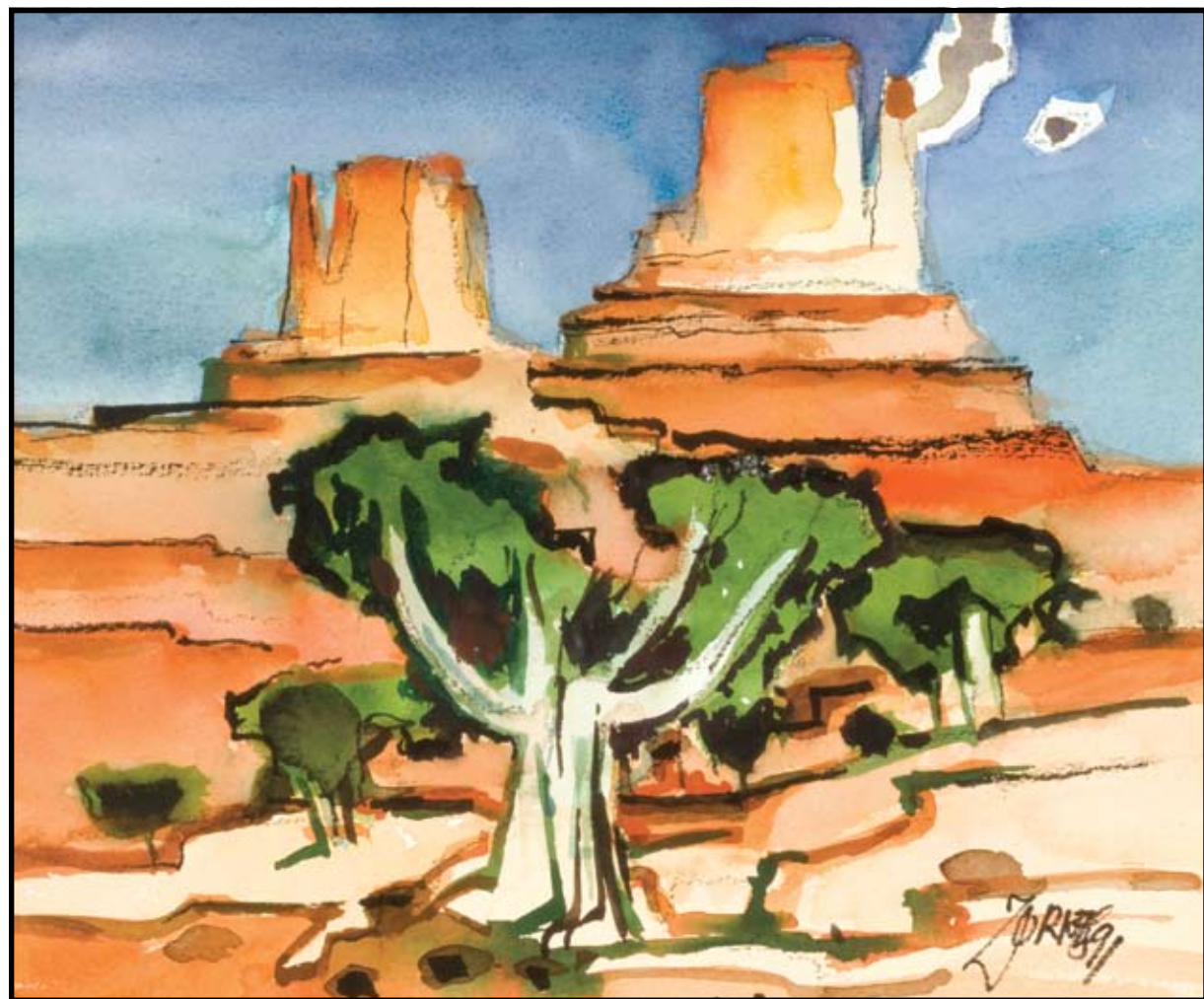


Mountain and Trees
7" x 5"
Watercolor
and Ink
1990
Joyce Allingham

*“Painting is one way I have of
finding order in my life.”*



Antelope House Ruins
23" x 17"
Watercolor
and Ink
1990
Sam Maloof
Collection



The Mittens
(Monument Valley)
12" x 10"
Watercolor
1991
William and
Jeanette Davis



In Zion
10" x 9"
Watercolor
1991
Sam Maloof
Collection

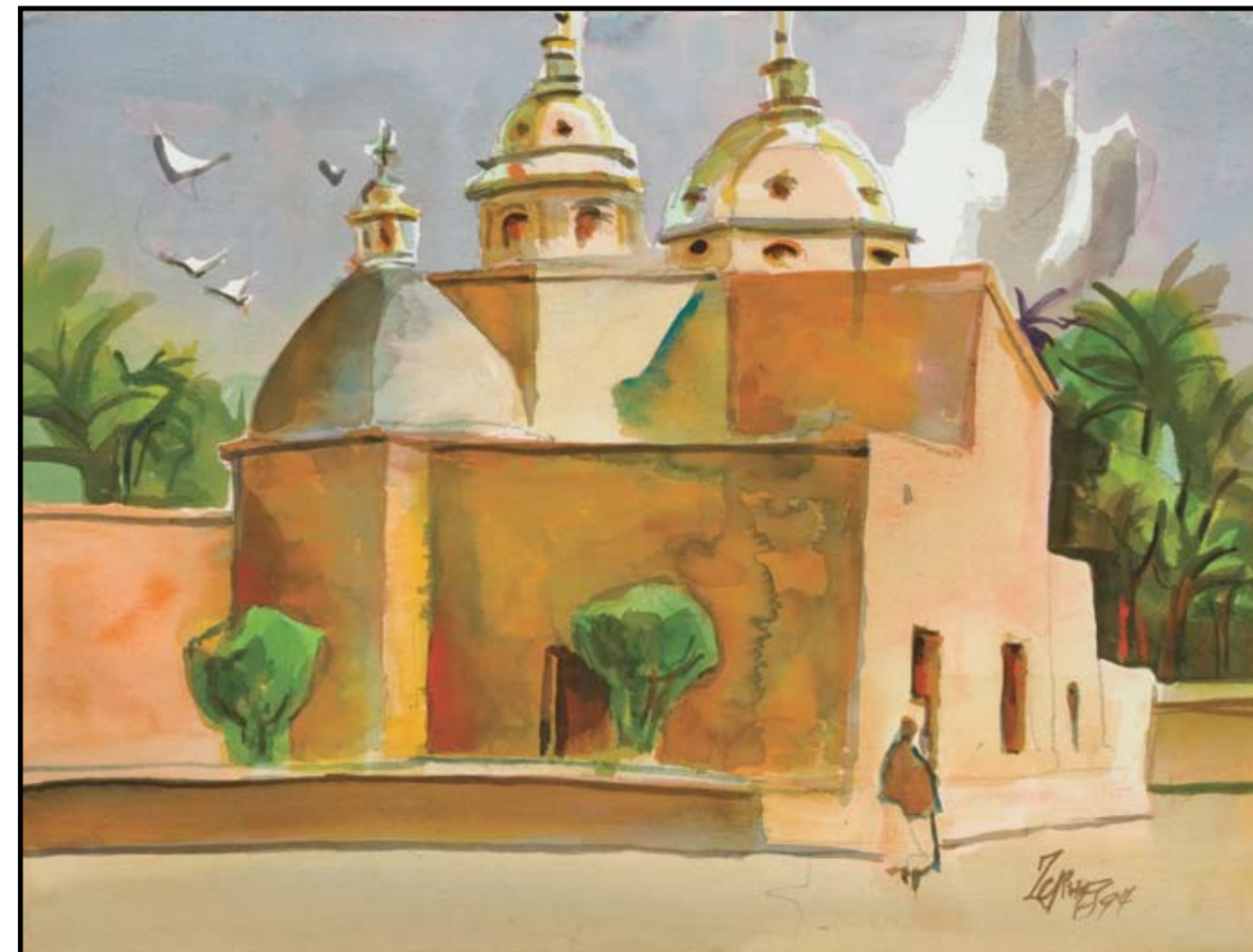


Ship Rock
10" x 7"
Watercolor
1993
William and
Jeanette Davis

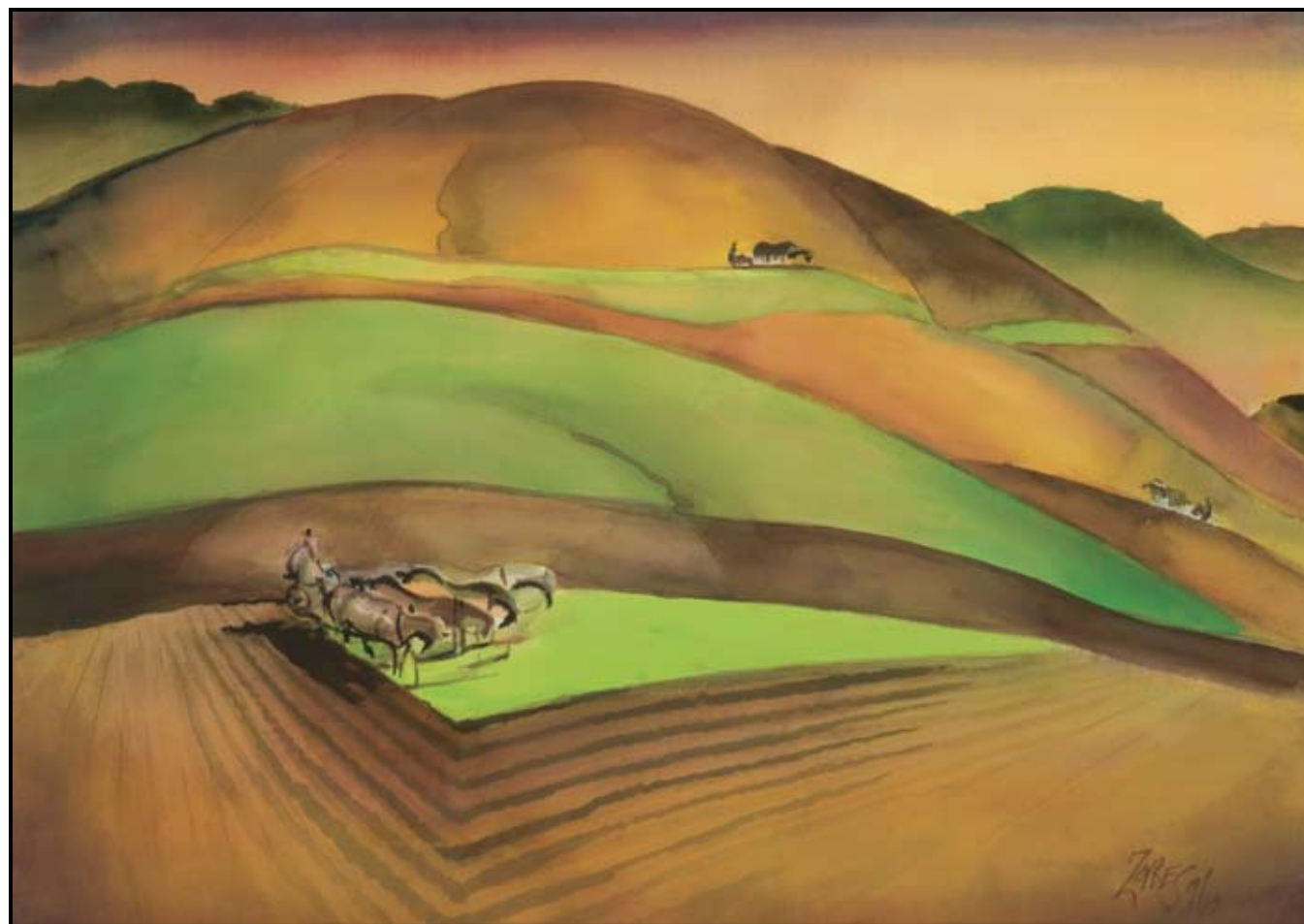


Reflections
8" x 6"
Pencil
1993
George and
Karen Morris

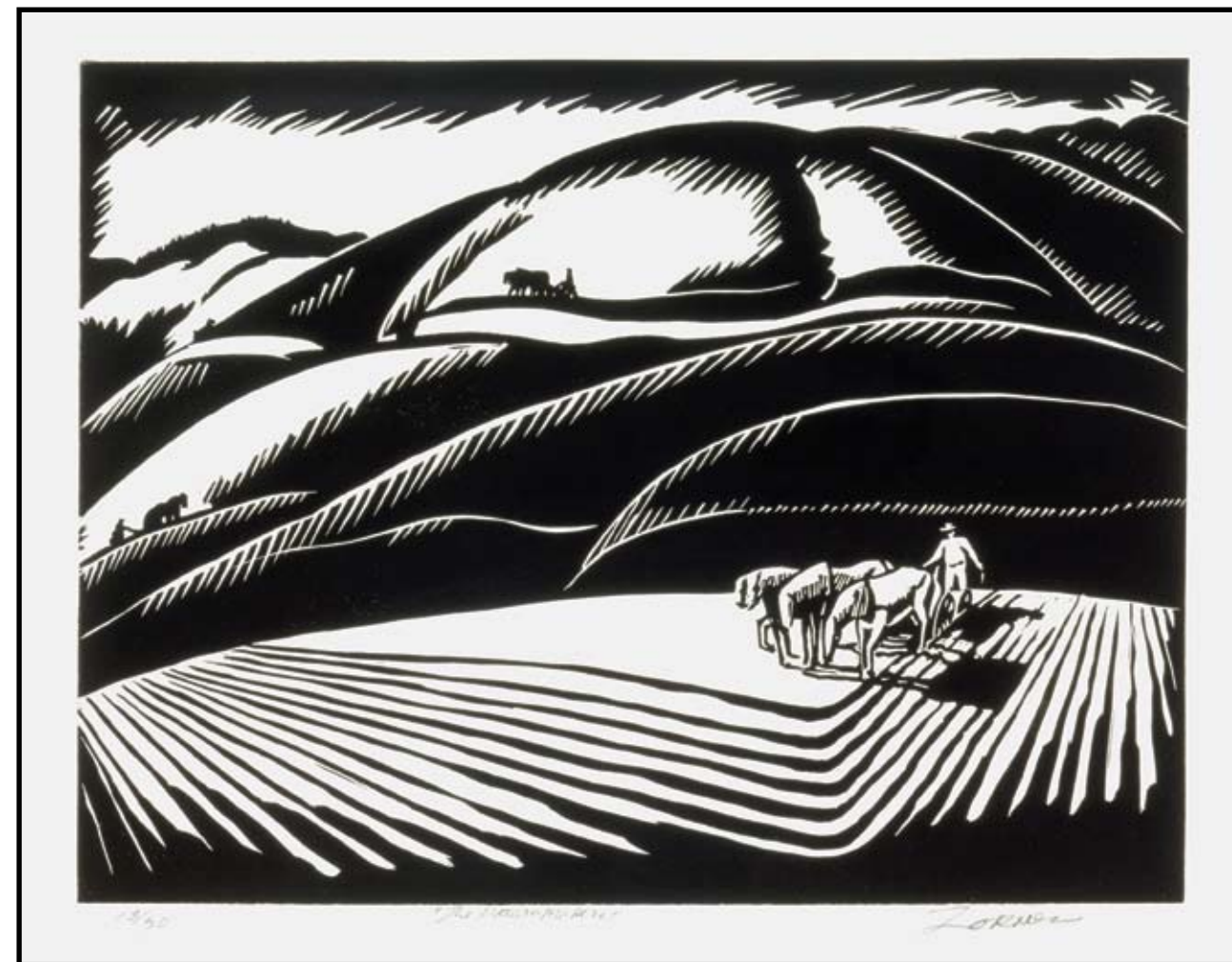
*“I don’t have any religion.
I don’t trust politics. I don’t
trust anything, except my
painting. It seems like my
whole life – the whole outside
world is confusion – and the
only way I have of
bringing order into my life
and my thinking is by
organizing a picture.”*



Iglesia de Alamas
29" x 22"
Watercolor
1994
Anderson
Art Gallery



The Pattern Maker
40" x 28"
Watercolor
1996
Sherry and Gordon
Tanaka-Nakamura

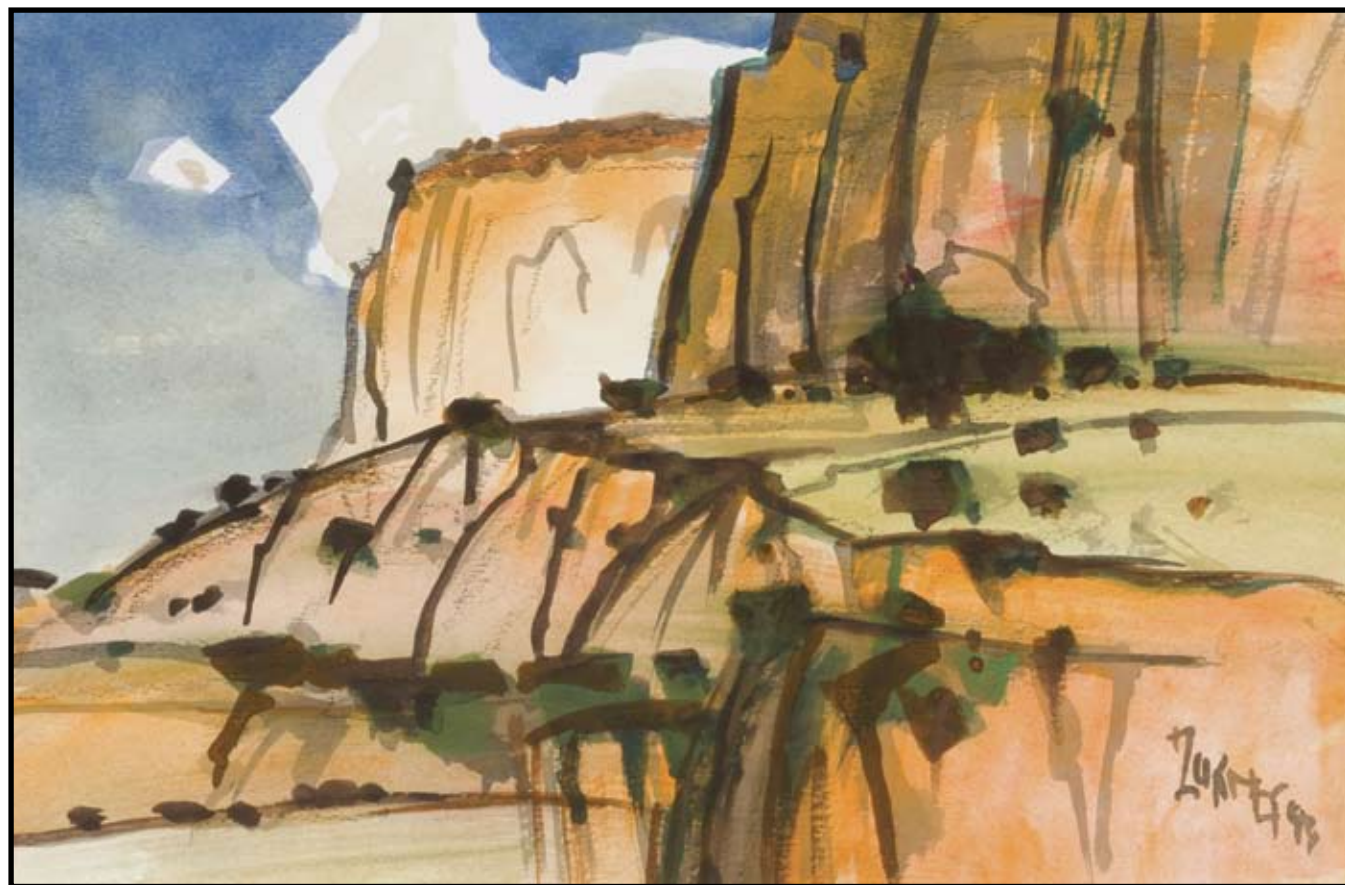


The Pattern Maker
10" x 14"
Linoleum block print
1996
Anderson
Art Gallery



The Vegetable Workers
10" x 14"
Linoleum block print
1996
Anderson
Art Gallery

*"To me art is communication of
ideas that come from imagination,
observation, invention."*

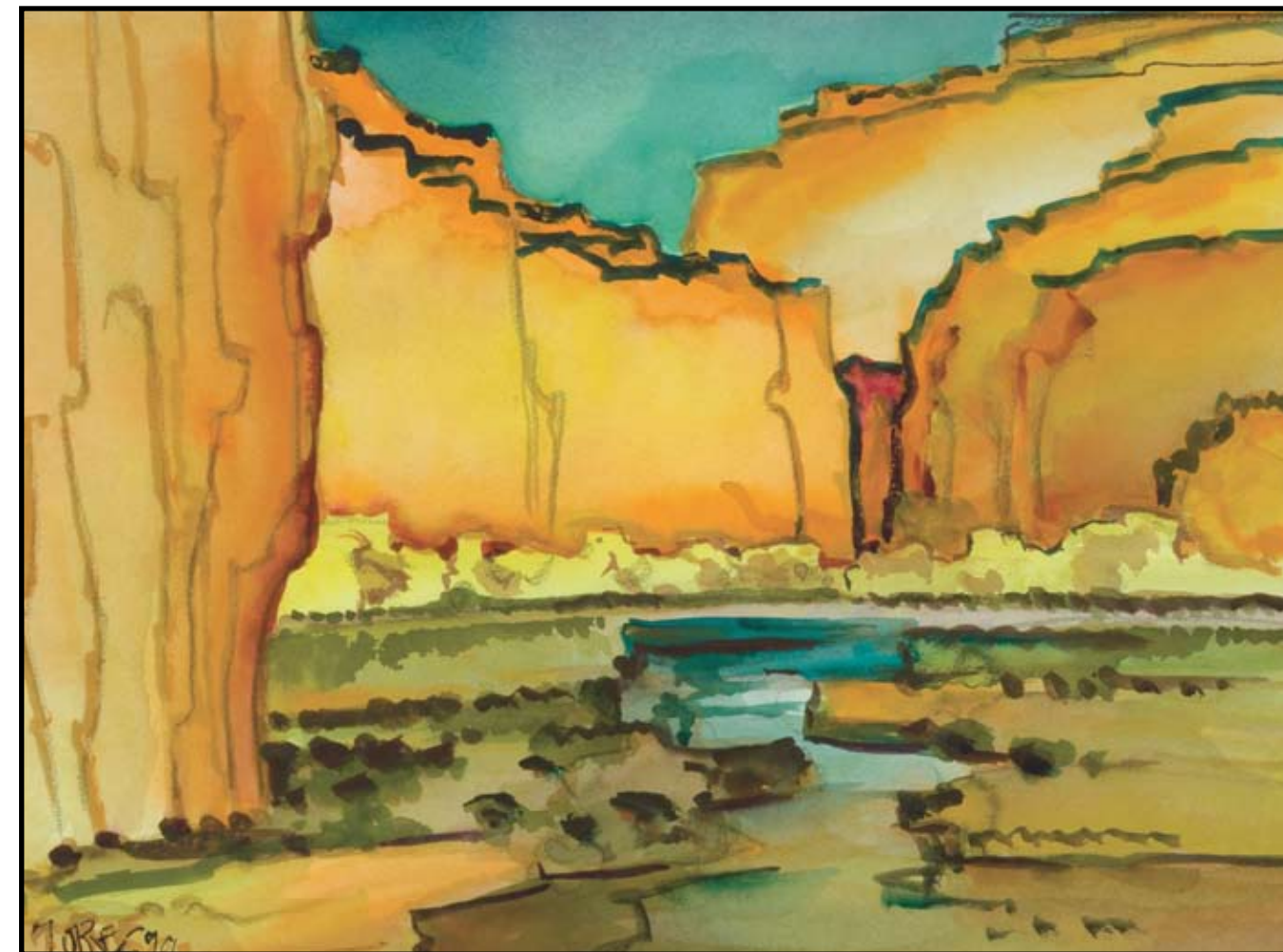


Patterns of Zion
12" x 16"
Watercolor
1996
Sam Maloof
Collection



Cottage at the Beach
8" x 6"
Watercolor
1997
George and
Karen Morris

*“Painting is not a profession,
it’s a way of thought.”*



*Chinley Creek
(Canyon de Chelly)
23" x 18"
Watercolor
1999
Roslyn Bock*



Horse Study
9" x 6"
Watercolor
and Ink
2000
Suzy Graham



Horseman
8" x 8"
Watercolor
2001
Brook Brunzell



Here Was Manzanar
 20" x 14"
 Watercolor
 2001
 Woodward
 Family Trust



*Wash Day at
 Bara Daro (Cuba)*
 21" x 15"
 Watercolor
 2002
 Nancy A. Ruddock
 Collection



The Sierra
(From *Lone Pine*)
24" x 18"
Watercolor
2003
Jayma Watson

“For one who collects and appreciates art, the artist is giving him a world that is more dramatic and meaningful than the every day we live in.”



Fiesta en Casa (Cuba)
30" x 22"
Watercolor
2003
Woodward
Family Trust



Crossing El Rio
29" x 21"
Watercolor
Circa 2004
Wayne and
Ruby Leavitt

*“I think you’re an artist when
you change the lives of other
people through your paintings.”*



*Birds, Rocks, and
the Sea of Cambria
30" x 22"
Watercolor
2004*

Nancy A. Ruddock
Collection

IN CLOSING

I can imagine that Milford Zornes has had an impact on a great many people, both artistically and personally. As an artist and educator, I have admired Zornes's work from the time I was first introduced to the "California School" of artists and their history in this region.

In the early 1990s, I was asked to interview Milford for a video about his approach to watercolor painting. He was teaching a workshop on the Pomona College campus, settled in the shade of a large sycamore tree about forty feet west of the historic Pomona College landmark. By this time, his vision had deteriorated considerably. As I interviewed him, I assisted by holding the binoculars he used to see his subject. With broad brush strokes, he carved out the design of the wood-clad building and large sycamore tree in bold

and generous straight and curved strokes of black India ink. He then followed with a thin wash of cadmium orange, overlapping the ink and white of the paper. Wow, just like that, tints and tones, all in just two strokes.

I asked Milford if he thought it ironic that he could barely see the building and large tree in front of him as he was teaching students how to see. He replied, "Seeing takes practice." I learned from him that

we can see through our minds as well as our optic nerves. I hope that you also experience this in his work, and that you enjoy the selection of pieces in our first annual show celebrating the art of Milford Zornes.

*Rick Caughman
Exhibit Chair
CCAA Museum of Art*





James Milford Zornes
1908-2008

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CHAFEY COMMUNITEE ART ASSOCIATION
MUSEUM OF ART

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George Morris
Board President
Chafey Communittee Art Association

Cover painting:
Winter at Mount Carmel
00”x 00”
1970
Owned by

INTRODUCTION

James Milford Zornes was born in Camargo, Oklahoma on January 25, 1908. Milford Zornes lived by the simple rule of getting up in the morning to do the best painting he was capable of doing. He did this most of his life, right up to the last day he was able to do anything at all. He was constantly challenging himself as it related to his work as a painter. He never liked using the word “artist,” he chose to say “painter.” It was more down to earth and less elitist. He saw himself as the common man that always tried to do his best to communicate with the general public, people like himself. He was an idealist in the way he chose to view the world through his creative ways of making a very readable visual description of the subject matter he chose to show the viewer. He had a way of abstracting and symbolizing that created a rhythmic, orderly, and bold way of bringing you, the viewer, into his idealistic world. This is the way he wanted the world to be, and while working on a painting, that is the world he was in.

That is probably the only time that world existed for him.

I had the wonderful privilege of working with Milford for 15 years and never tired of talking with him about art, which we did before and after painting, but never while painting. He was always thinking about how to improve his work. Every design, every brush stroke, every subject was thoughtfully painted. We could talk for hours about what makes a good painting and on numerous trips to places like Hawaii, the Southwest, and all over California, we did.

With all of his experience and desire to grow and his ability to adapt to the short comings brought on with age, especially his vision, he was able to evolve more than any artist I have known. The works of the ‘20’s, ‘30’, and the ‘40’s were very strong and clearly part of the “California Style” of that era. By the ‘50’s and the ‘60’s he was beginning to stylize

his subject matter in a manner that was clearly Milford Zornes. In the ‘70’s and the ‘80’s he was at his best as a skillful artist with a style of his own. By the ‘90’s he was beginning to experience the change in his capabilities and had to adjust and simplify while paying more attention to the essence of the subject. By 2000 he had evolved into a very contemporary artist with bold colors, simple shapes and thoughtful design. Ninety years of experience were showing in his powerful paintings.

Here is a man who traveled the world with a brush and paints and spanned the 20th Century with his work and opened the 21st Century as the leader in American painting.

Milford Zornes was America’s most productive artist who experienced the ‘20’s, the WPA Depression era, WWII (India, Burma, China), Greenland, Europe, and Latin America. He was a mu-

ralist and workshop teacher for 50 years in many parts of the world. He mastered portraits, figures, landscapes, seascapes, oils, watercolors, and printmaking. He was the Leader in the direction of watercolor internationally. His work is sincere, truthful, and personal. In other words, Authentic. He has helped the viewers of his work experience all of this through his eyes, heart, mind, and hand.

He was a great international artist who chose the Chaffey Museum of Art to show his work. The Chaffey Museum of Art accepted the honor and each year on James Milford Zornes birthday, January 25th, they will exhibit his work to tell the story of this unique artist, who stands out as one of the country’s most outstanding painter.

Bill Anderson

*Artist, Gallery Owner, Art Teacher,
Friend and Colleague of Milford Zornes*

Milford Zornes: A Survey of Work from 1929 to 2004

“Sheets taught me, it is a real life thing, not an arty thing, to paint the world around you.”

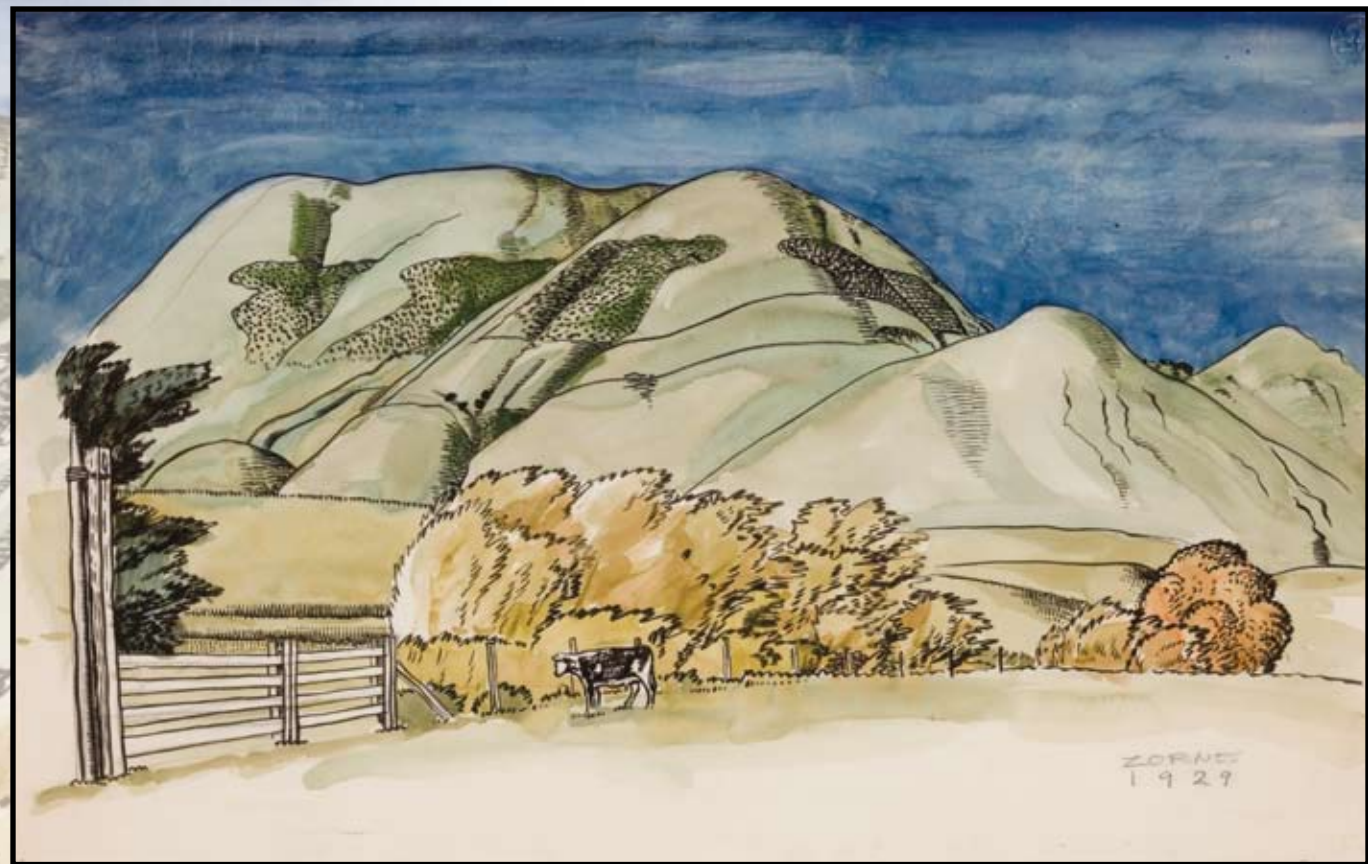
-Zornes quote in 1999 in an interview with Smithsonian Institution's Archives of American Art.

When I was invited to curate an exhibition of work by Milford Zornes, I did not have to be asked twice. This is an extraordinary opportunity to be involved with a project that showcases the work of a greatly admired and beloved artist.

Making the difficult decision on what work should be included in this exhibit, I tried to keep in mind the time-line of the artist's life and the work that was being produced concurrently. He had an early start with his art-making in high school, his first art lessons from his mother who was a schoolteacher. After finishing high school, Zornes hitchhiked across the country and sailed to Denmark on a tanker, working to pay his way. From Denmark he toured Germany and France before he returned to California. The

watercolor and ink, *California Farm* painted in 1929, is the earliest work selected for this survey.

In the 1930's, Zornes started showing his watercolors in group and solo exhibits and became a member of several national



California Farm
Watercolor and Ink
1929
23" x 14 1/2"
Anderson Art Gallery



Milford Zornes camping on location in the wilderness he found so inspiring.

art associations, including the American Watercolor Society and the California Watercolor Society. He was one of a group of area watercolorists led by Millard Sheets who became known as the California Scene Painters. During this era he had a one-man show at the Corocan Gallery of Art in Washington, D.C. The President and Mrs. Franklin D. Roosevelt selected one of his watercolors to hang in the White House. This was the time of the New Deal and the WPA's federally funded Public Works of Art Project. In this exhibit, *Delivering the Mail*, done in 1937 as a WPA project; as well as linoleum block prints that were made from blocks Zornes cre-

ated in 1932. The linoleum block prints depict the landscape of our country's farms in *The Pattern Maker* and migrant workers in *The Vegetable Workers*. These block prints would later inspire Zornes to paint larger formatted watercolor paintings.



Milford Zornes painting in India while serving in the armed forces.

Drafted in 1943, Zornes served as an Army artist stationed in Burma, China and India. The majority of his work created while in the military became the property of the Pentagon. He was able to keep some of the work. Paintings he did while in India: *Grain Passers*, 1944; *Woman of Calcutta*, 1944; *Indian Madonna*, 1944.

Milford Zornes taught art through most of his career. He was on the faculty of Pomona College, Otis Art Institute, and the Pasadena School of Fine Arts. Painting and teaching into his 90s, he completed a mural for East Los Angeles College in 2004. This exhibit offers examples of his Southwestern landscapes, costal seascapes, figurative works and gestural drawings completed 1940 through 2004. The most recent painting in the exhibit: *Birds, Rocks, and the Sea of Cambria*, a watercolor painted in 2004.

J. Cheryl Bookout
Curator



The Campers
15" x 11"
Watercolor
1932
Almanzar Family Trust

“For years, I went around the world looking and then painting, but now I have to think first and then paint. It’s driven me to find the design concept first, and to rely on my memory and technical skills to supply only those details that are needed”



The Circus
 11" x 14"
 Watercolor
 1932
 Anderson Art Gallery



Delivering the Mail
 22" x 14"
 WPA Project
 1937
 Anderson Art Gallery

*“I’m an explorer in the
world. I’m exploring for
design, for all kinds of
truths.”*



*East L. A.
14 3/4" x 11"
Watercolor
1942
Patricia Jump*



Island
14 1/2" x 10 1/2"
Watercolor and Ink
1943
William and Jeanette Davis



Mid Pacific
20" x 14"
Watercolor
1943
William and Jeanette Davis



Indian Madonna
7" x 10 1/2"
Watercolor and Ink
1944
William and Jeanette Davis

“I’ll quote Sam [Ma-loof] again. He was being interviewed and they were talking about his art. He said, “I’m not an artist, I’m a woodworker.” Well, that coincides with my thing. I’m a painter.”



Eastern Kachin Girl (Burma)
 8 1/2" x 11 1/2"
 Watercolor and Ink
 1944
 Sherry and Gordon Tanaka-Nakamura

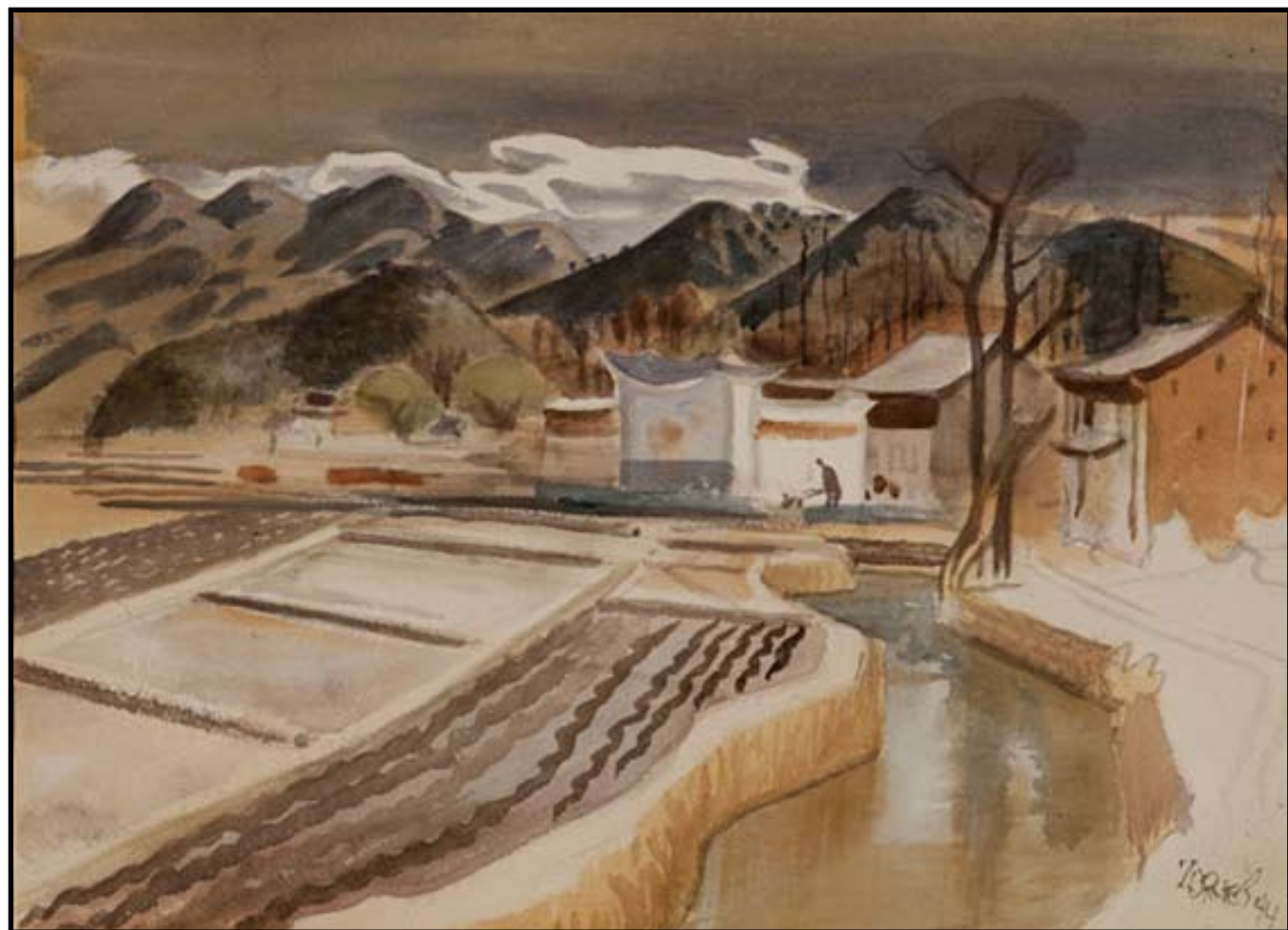


Woman of Calcutta
 8" x 11"
 Watercolor and Charcoal
 1944
 Brook Brunzell

*“I want to be a
capable painter, a
capable craftsman. I
want to be capable of
using color in ways that
will achieve what it can
do as a language. When
I sit down to make a
picture, I take a
craftsman’s attitude of
how to design it and get
it on the paper.”*



Grain Passers (Bombay, India)
22" x 17"
1944
Patricia Jump

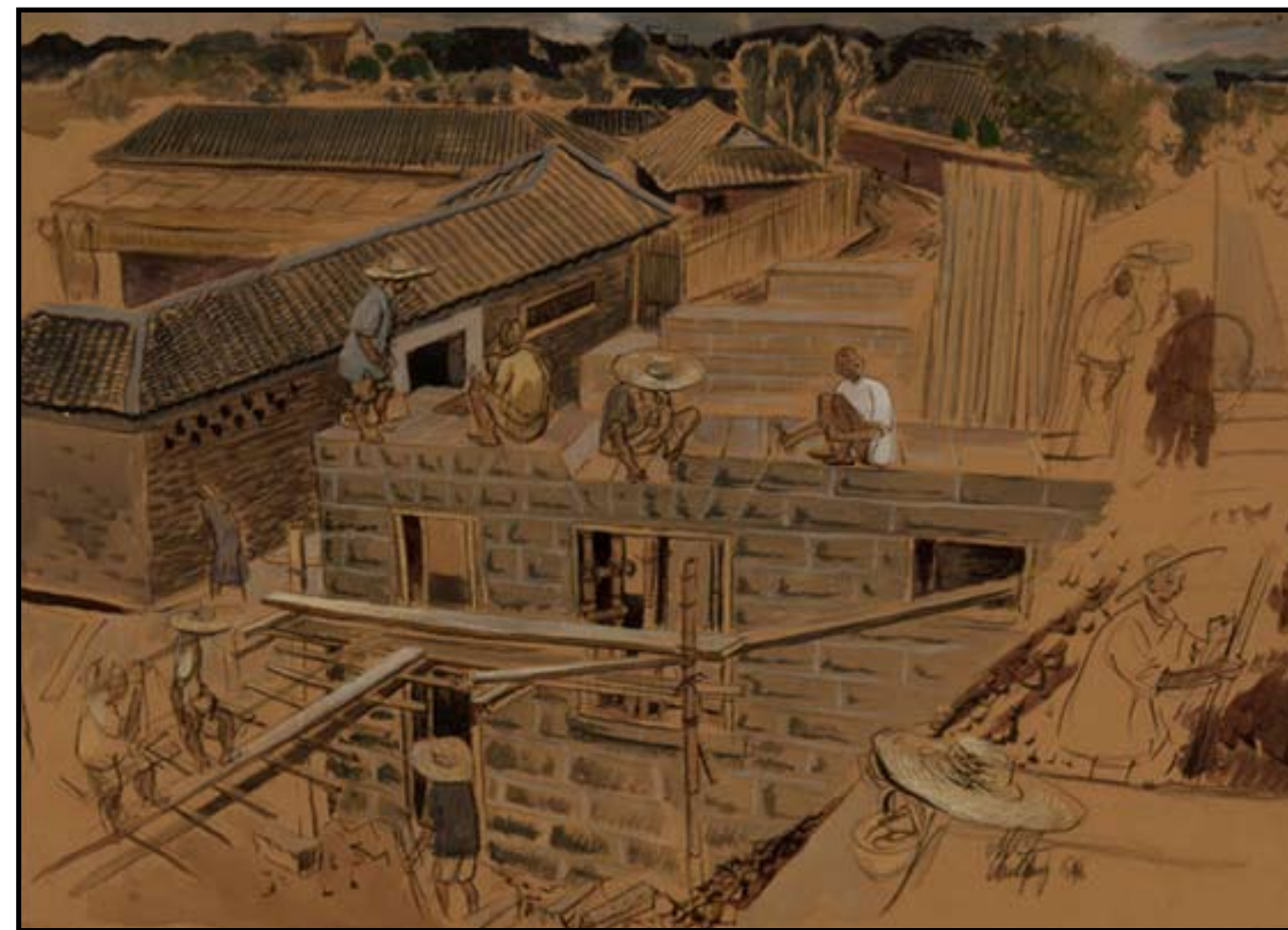


Fields of Yuanom
30" x 22"
Watercolor
1944
Sam Maloof Collection

“In the actual choices of color relationships or line characteristics or placement and organization of shapes, I have to do that in such a way that somebody will be aware of some truth that can be understood or felt. That has to go beyond just the ability to draw and to design.”



Mission
29" x 21"
W/C
Watercolor
Patricia Jump



Builders in Chung King
30 1/2" x 22"
Watercolor, Charcoal and Ink
1946
T. H. Gardner Family Trust

“People ask, why do you keep drawing trees? I tell them I am exercising the use of the basic line symbols: horizontal, vertical, angular and curved. I’m going through that exercise all the time when I’m drawing trees. My ambition-regardless of the number of trees I’ve painted-my ambition is to paint a great tree.”



Persimmon Tree
22" x 30"
Oil on board
2009-2010
1947
Anderson Art Gallery



Girl of Michoacan
13" x 17"
Watercolor
1956
Sherry and Gordon Tanaka-Nakamura



Padua Dancer
6" x 9"
Ink and Pencil
1956
William and Jeanette Davis



Windmill and Cattle
 14" x 10 1/2"
 Watercolor and Ink
 1960
 William and Jeanette Davis



Nude Study
 8" x 21"
 Watercolor and Ink
 1962
 Sam Maloof Collection

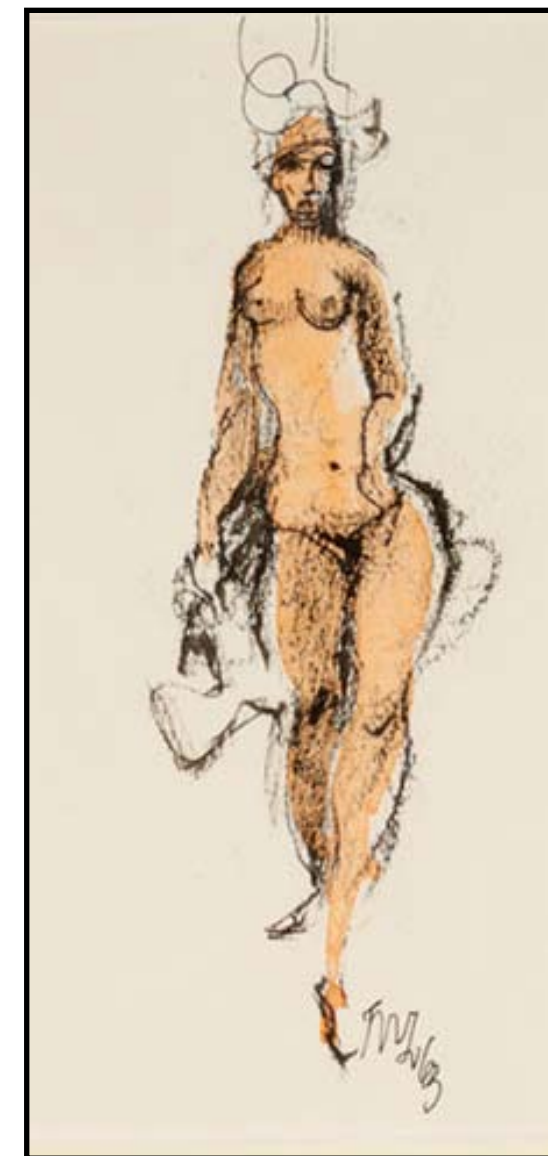


Study In Grey
13" x 9"
Watercolor and Charcoal
1962
John T. Thornsley

“I don’t have any religion. I don’t trust politics. I don’t trust anything, except my painting. It seems like my whole life-the whole outside world is confusion-and the only way I have of bringing order into my life and my thinking is by organizing a picture.”



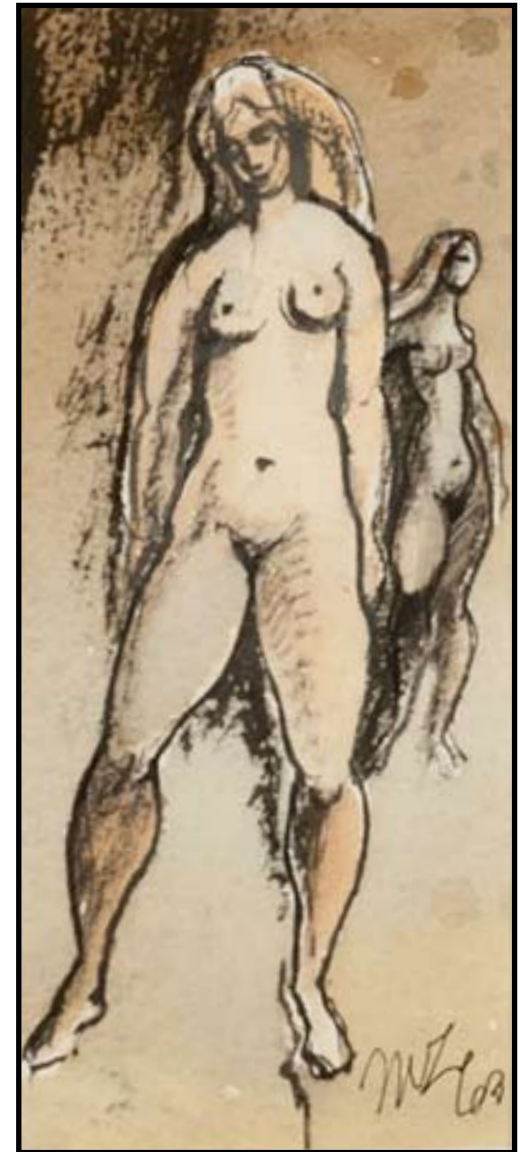
Study
 4 1/2" x 9"
 Watercolor and Ink
 Circa 1963
 Sam Maloof Collection

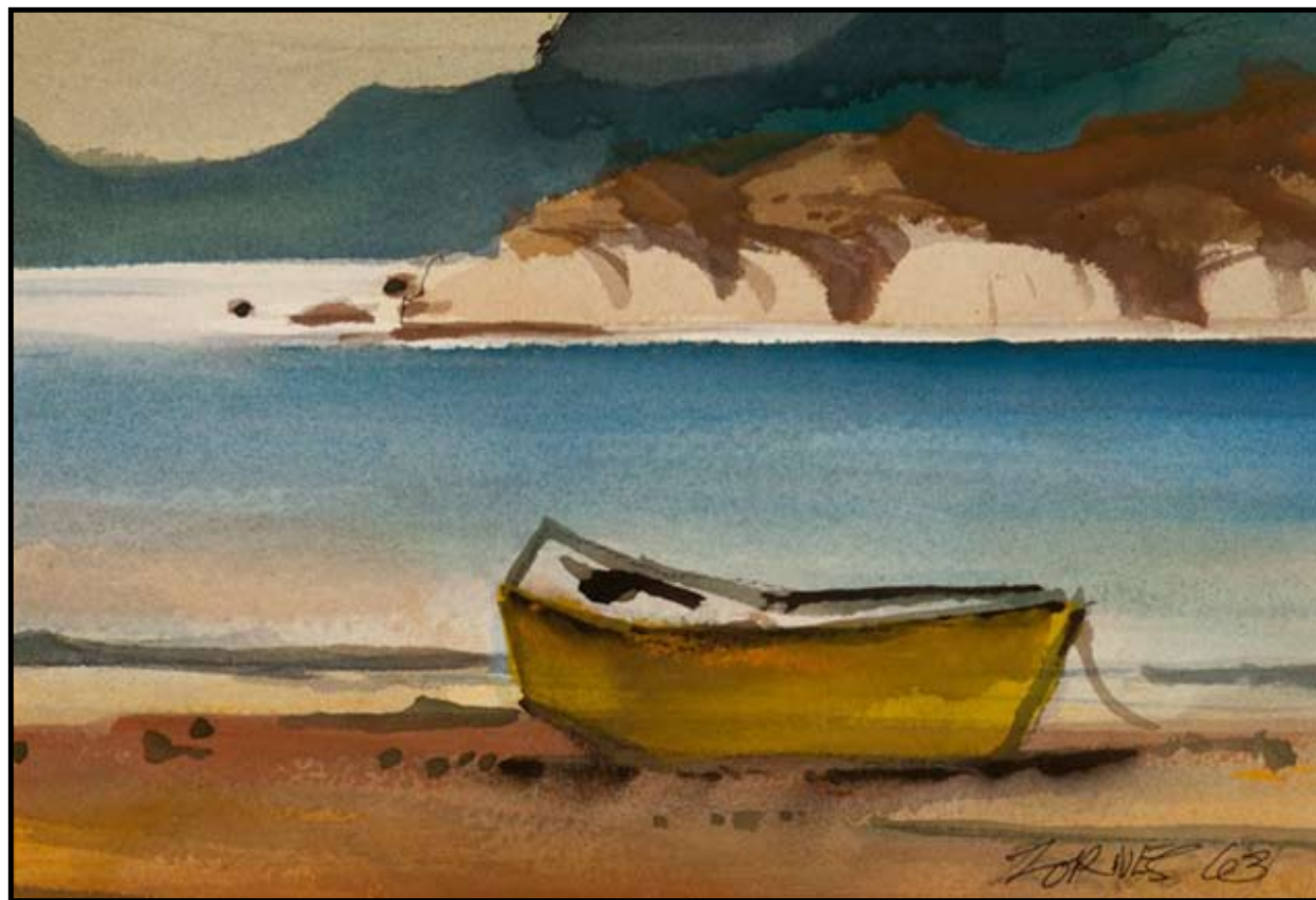


Las Vegas Show Girls
 4" x 8"
 Watercolor and Ink
 1963
 Sam Maloof Collection

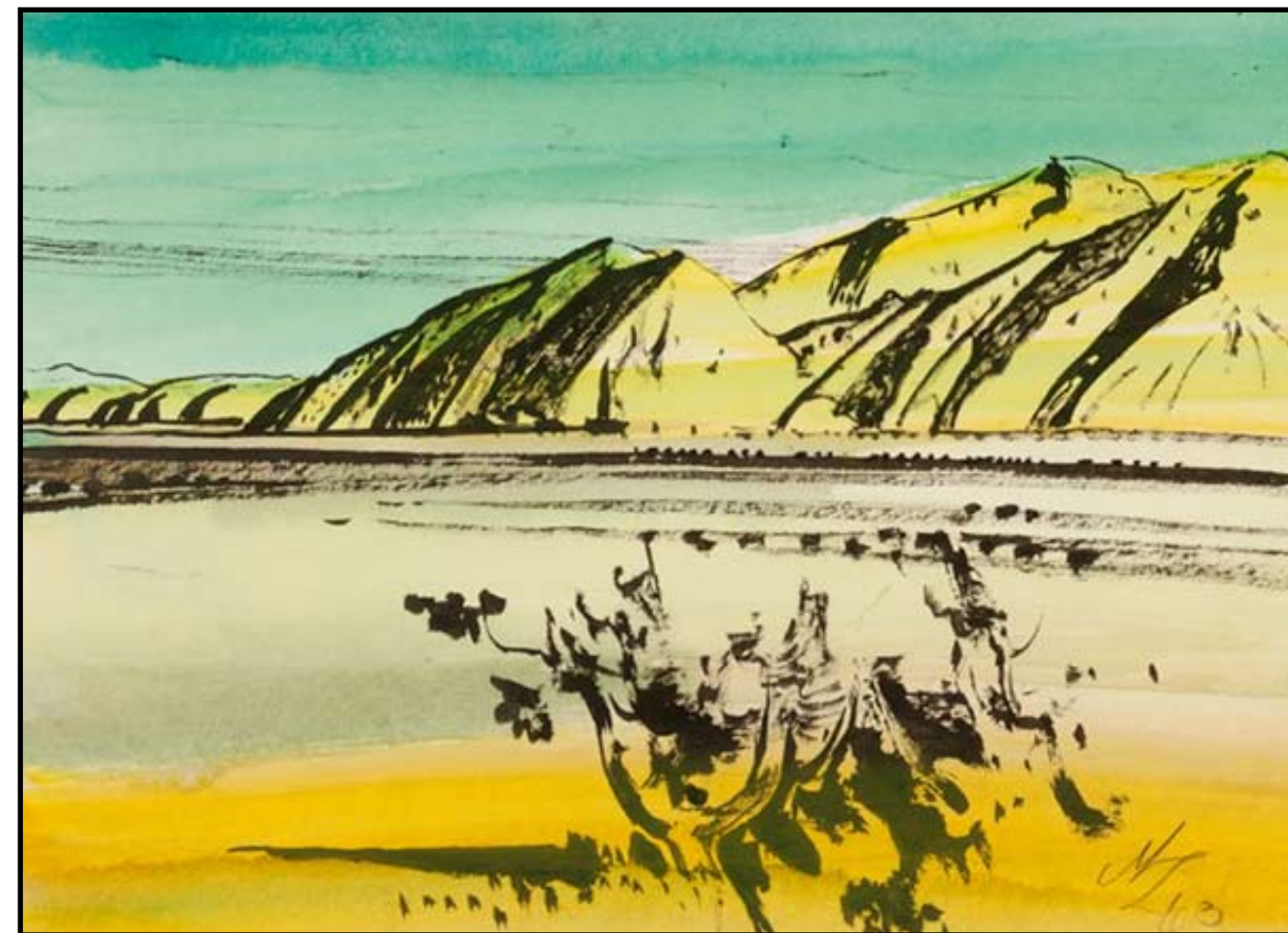
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Models
3 1/2" x 8"
Watercolor and Ink
1963
Sam Maloof Collection





Coast of Baja
 8" x 11"
 Watercolor
 1963
 Sam Maloof Collection



Desert
 12" x 9"
 Watercolor
 1963
 Thornsley, John T.



Prado
 38 1/2" x 25"
 Watercolor
 1966
 Chafey Communittee Art Association



House at Kawaikapu
 29 1/2" x 21 1/2"
 Watercolor
 1969
 Dr. Sylvia Whitlock



Shore at Loreta
29" x 21 1/2"
Watercolor
1969
Dr. Sylvia Whitlock

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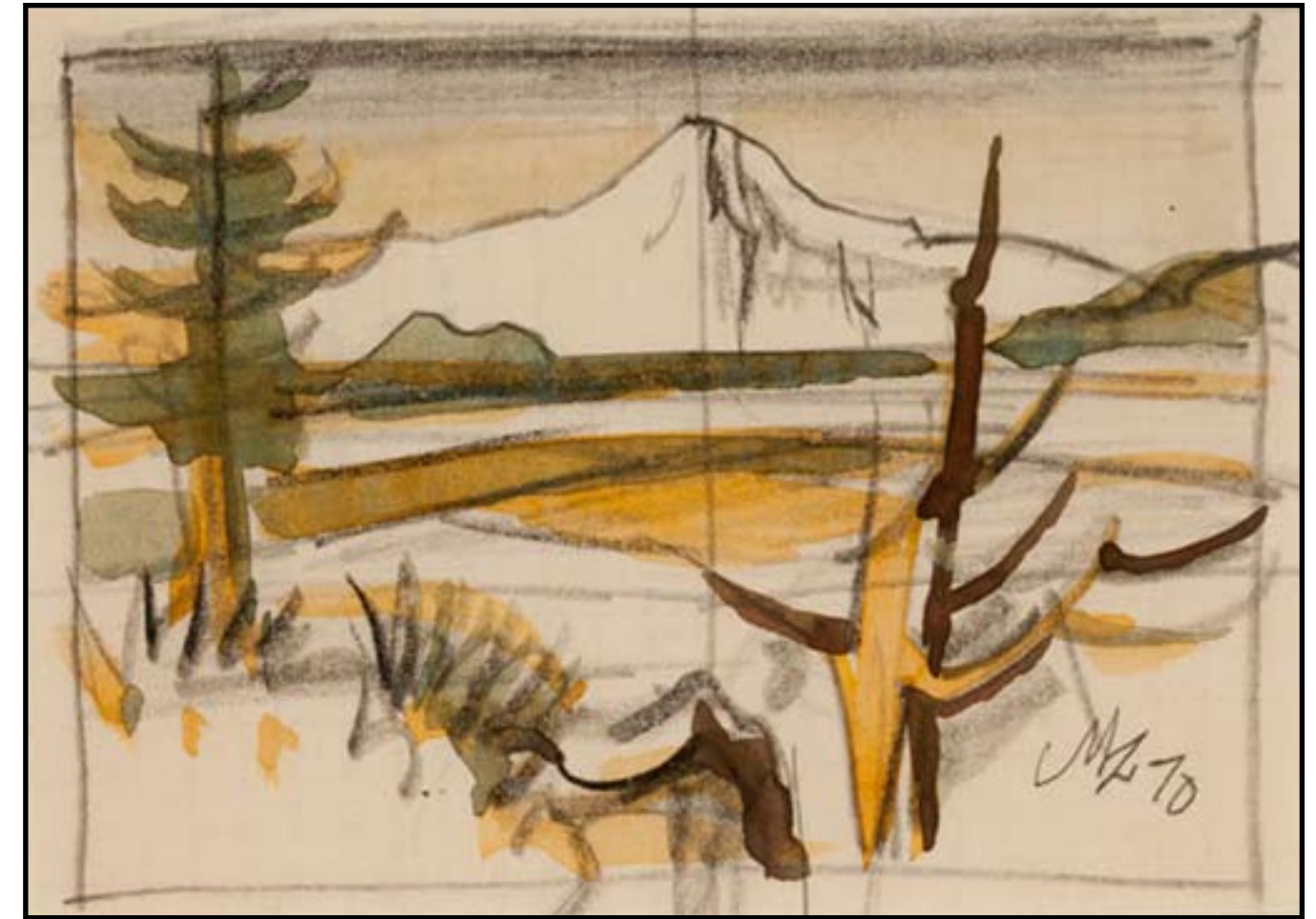


Casa Palomares
 9"x 5"
 Charcoal
 1970
 William and Jeanette Davis

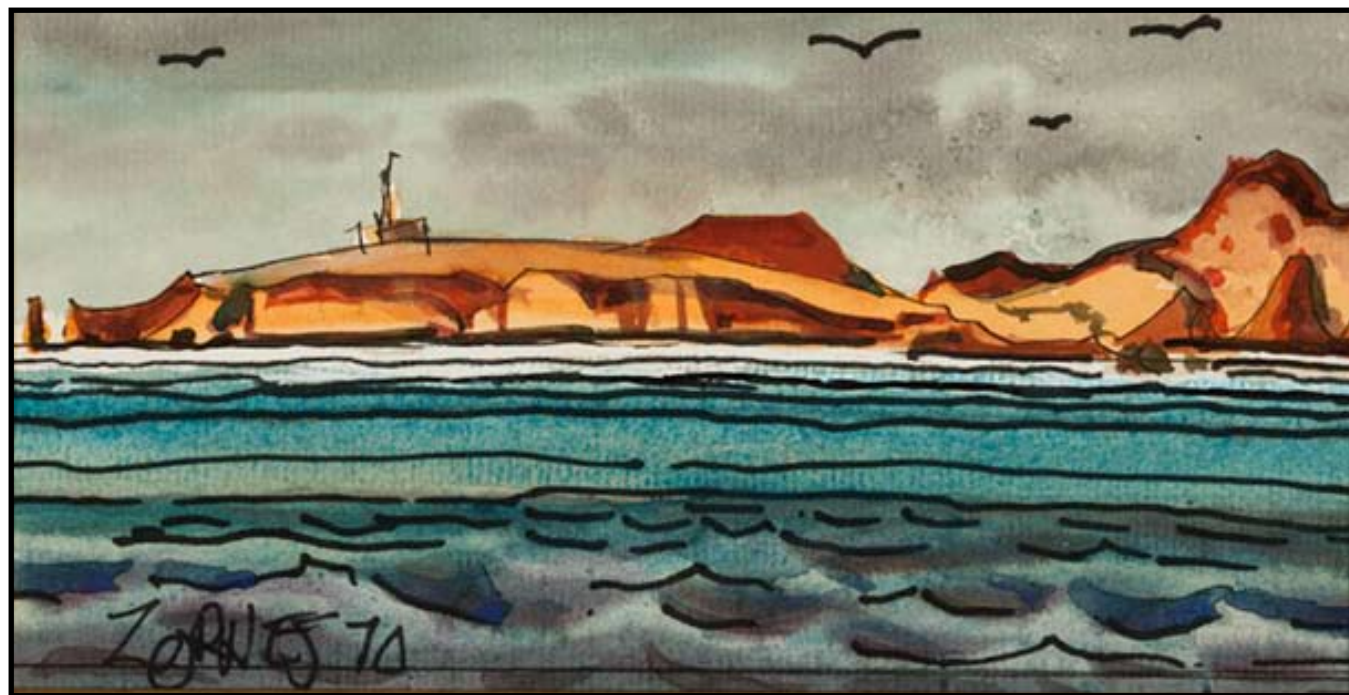


Palomares Adobe
 9 1/2" x 3 1/4"
 Watercolor and Ink
 1970
 William and Jeanette Davis

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Mountain View
5" x 3"
Watercolor and Ink
1970
Jeffrey and Pamela Williams



Las Isla Tosdos Santos
 4 1/2" x 9"
 Watercolor
 1970
 Sam Maloof Collection



Cliffs and Sea
 26" x 21"
 Watercolor
 1972
 Jeffrey and Pamela Williams



Southern River
29" x 21"
1973
Dr. Sylvia Whitlock

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The Sea at Shell Beach
29" x 22"

Watercolor and Ink
1977

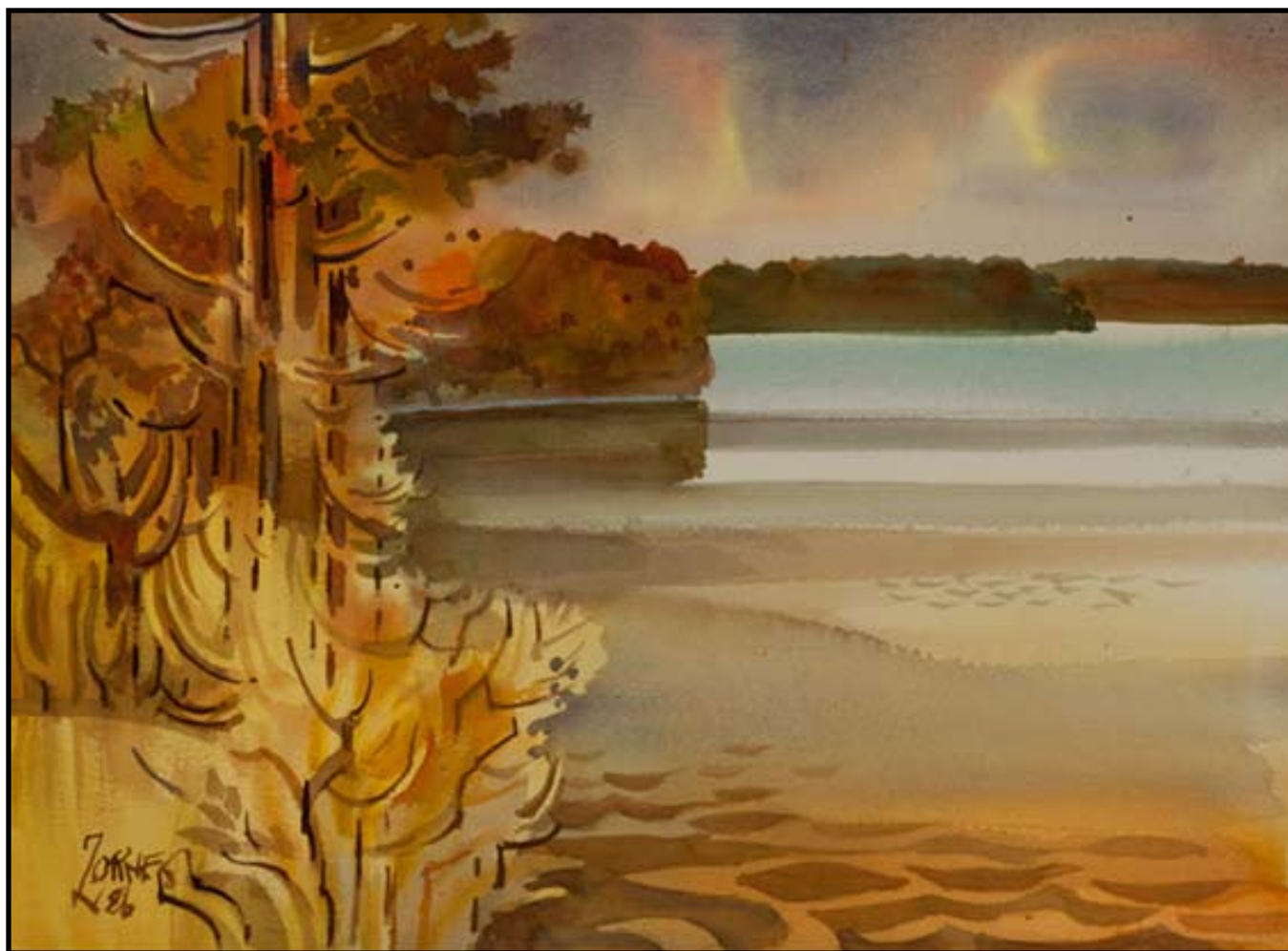
Anderson Art Gallery



Nude and the Sea
 19" x 25"
 Watercolor
 1978
 Anderson Art Gallery



Hill of Cuyamer
 29 1/2" x 21"
 Watercolor
 1981
 Sam Maloof Collection



Tree by the Lake
29" x 21"
Watercolor
1983
Martha Underwood

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The Wide Arkansan
29" x 21"
Watercolor
1986
Martha Underwood



The Wide Arkansan
29" x 21"
Watercolor
1986
Martha Underwood

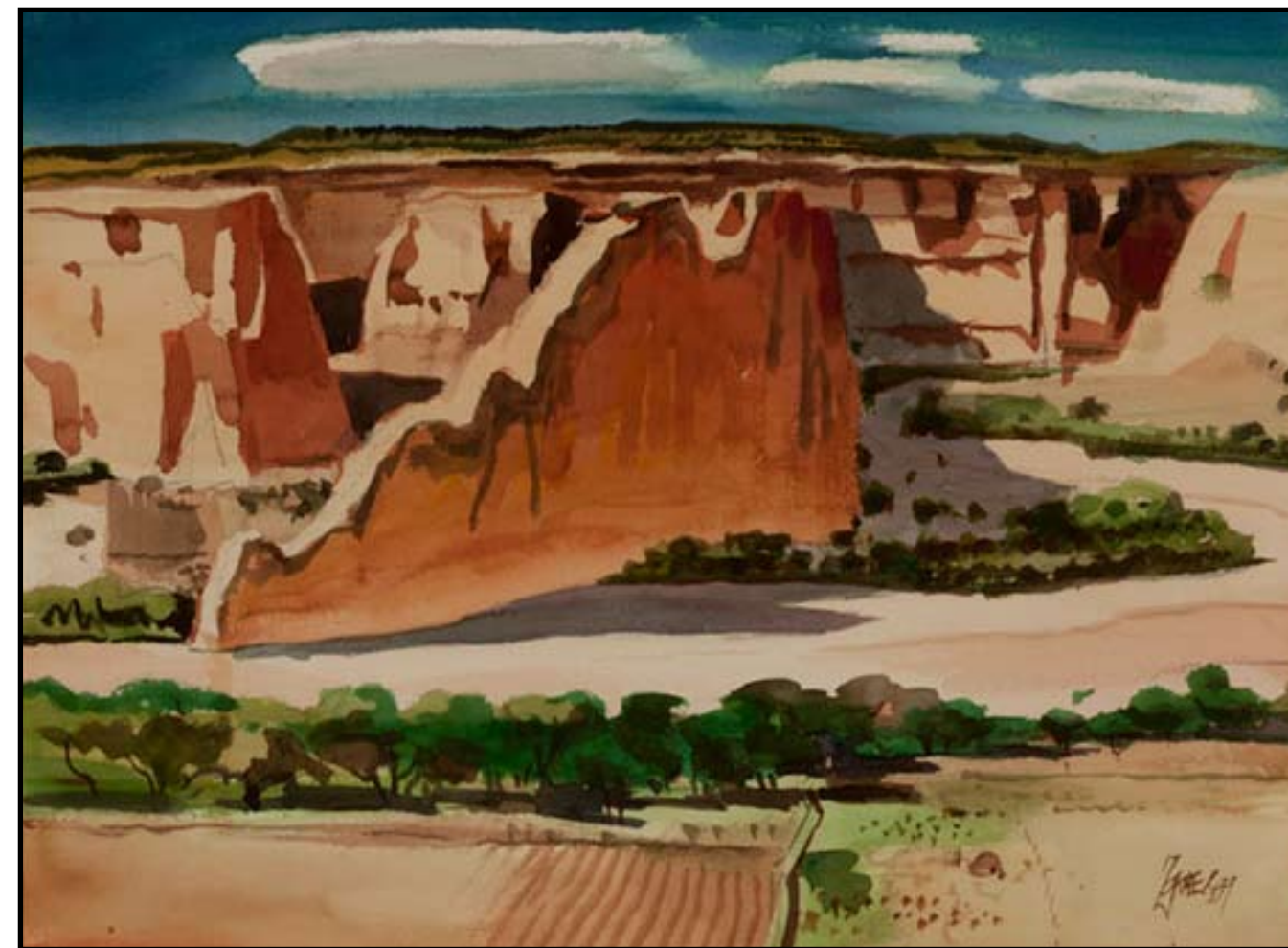
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Monteroso
28" x 20"
Watercolor
1988
Chaffey Community Art Association



The Sea at Albian
 12" x 9"
 Watercolor
 1988
 Brook Brunzell



Tsegi Overlook, Canyon de Chelly
 29 1/2" x 21"
 Watercolor
 1989
 Patricia Jump

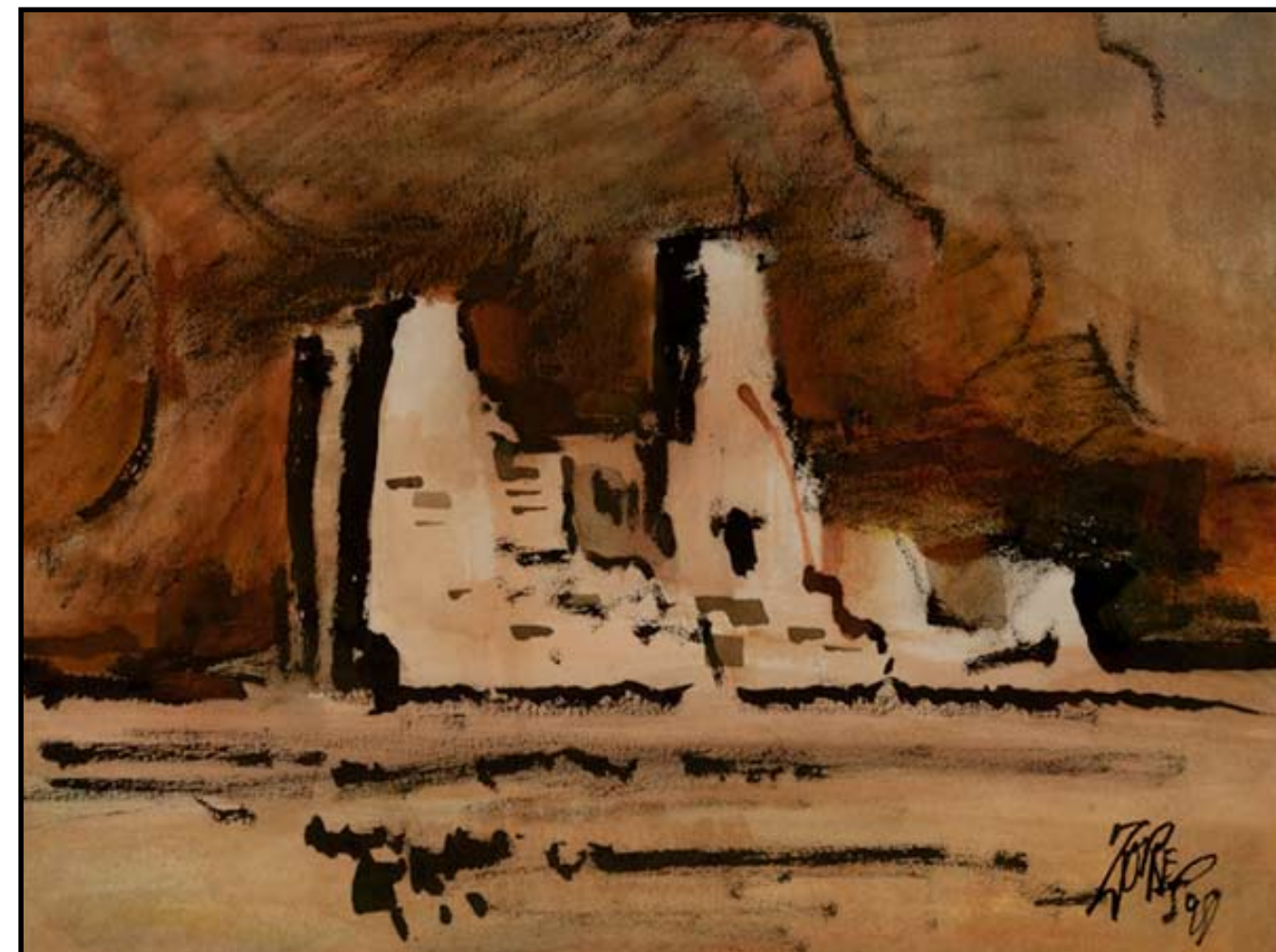


Mountain High Pastures
29" x 22"
Watercolor
1989
Anderson Art Gallery

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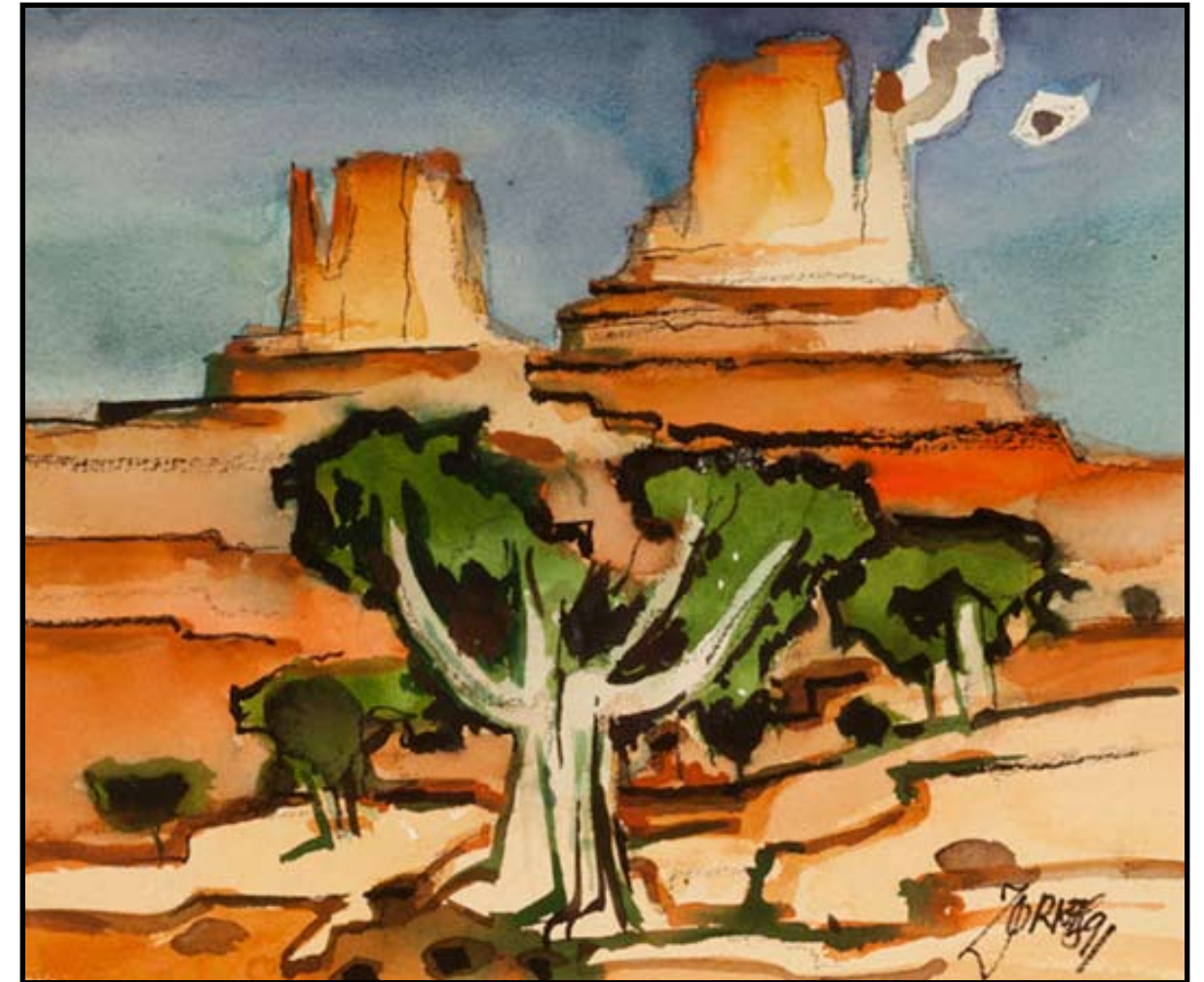


Mountain and Trees
 7" x 5"
 Watercolor and Ink
 1990
 Joyce Allingham

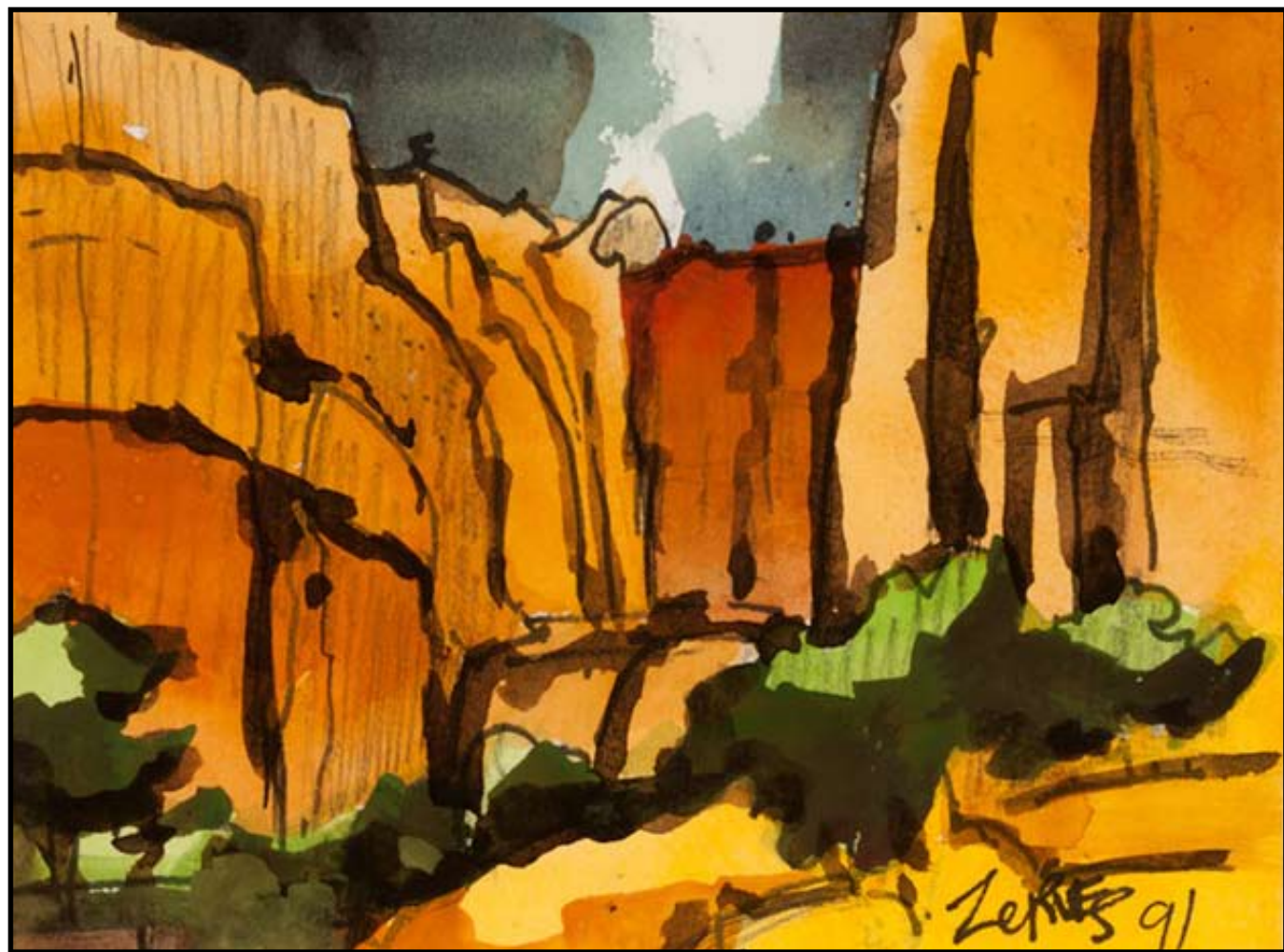


Antelope House Ruins
 23 1/2" x 17 1/2"
 Watercolor
 Circa 1990's
 Sam Maloof Collection

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The Mittens (Monument Valley)
12' x 10"
Watercolor
1991
William and Jeanette Davis



In Zion
 10 1/2" x 8 3/4"
 Watercolor
 1991
 Sam Maloof Collection



Ship Rock
 10 1/2" x 7 1/2"
 Watercolor
 1993
 William and Jeanette Davis



Untitled
 8 1/2" x 6 1/2"
 Pencil
 1993
 George and Karen Horris



Iglesia de Alamas
 29" x 22"
 Watercolor
 1994
 Anerson Art Gallery



The Pattern Maker
 40" x 28"
 Watercolor
 1996
 Sherry and Gordon Tanaka-Nakamura



The Pattern Maker
 10 1/2" x 14"
 Image/print
 1932/1996
 Anderson Art Gallery



The Vegetable Workers
10 1/2" x 14 1/2"
Image/print
1932/1996
Anderson Art Gallery

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Patterns of Zion
 12" x 16"
 Watercolor
 1996
 Sam Maloof Collection



Cottage at the Beach
 8 1/2" x 6 1/2"
 Watercolor
 1997
 George and Karen Morris

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Chinley Creek (Canyon de Chelly)
23" x 18"
Watercolor
909-862-6022
1999
Roslyn Bock



Horse Study
 9" x 6 1/2"
 Watercolor and Ink
 2000
 Suzy Graham



Horseman
 8" x 8"
 Watercolor
 2001
 Brook Brunzell



Here Was Manzor
 20" x 14"
 Watercolor
 2001
 Woodward Family Trust



Wash Day at Bara Daro Cuba
 21" x 15"
 Watercolor
 2002
 Nancy Ruddock



The Sierra (From Lone Pine)
 24" x 18"
 Watercolor
 2003
 Jayma Watson



Fiesta en Casa
 30" x 22"
 Watercolor
 2003
 Woodward Family Trust



Birds, Rocks, and the Sea of Cambria
30" x 22"
Watercolor
2004
Ruddock, Nancy

“For years, I went around the world looking and then painting, but now I have to think first and then paint. It’s driven me to find the design concept first, and to rely on my memory and technical skills to supply only those details that are needed”



Crossing El Rio
 29 1/2" x 21"
 Watercolor
 Circa 2006
 Wayne and Ruby Leavitt



Sir David
 4" x 4"
 Ink
 2009-2010
 George and Karen Morris

CLOSE

“See” you next year.

I can imagine that Milford Zornes has had an impact on a great many people, both artistically and personally. As an artist and educator, I have admired Zornes’ work from the time I was first introduced to the “California School” of artists and their history in this region.

In the early 1990s, I was asked to interview Milford for a video about his approach to watercolor painting. He was teaching a workshop on the Pomona College campus, settled in the shade of a large sycamore tree about forty feet west of the historic Pomona College landmark. By this time, his vision had deteriorated considerably. As I interviewed him, I assisted by holding the binoculars he used to see his subject. With broad brush strokes, he carved out the design of the wood-clad building and large sycamore tree in bold and generous straight and curved strokes of black India ink. He then followed with



a thin wash of cadmium orange, overlapping the ink and white of the paper. Wow, just like that, tints and tones all in just two strokes.

I asked Milford if he thought it ironic that he could barely see the building and large tree in front of him as he was teaching students how to see. He replied, “Seeing takes practice.” I learned from him that we can see through our minds as well as our optic nerves. I hope that you also experience this in his work, and that you enjoy the selection of pieces in our first annual show celebrating the art of Milford Zornes. We look forward to seeing you at next year’s show, “_____.”

On behalf of all of us at CCAA,
thank you for your support.

Sincerely,
Rick Caughman
CCAA Exhibit Chair