

**“Art is the presentation of truth
beyond fact and reason...”**

Milford Zornes

The artistic innovations of Milford Zornes were key to the emergence of the California Style Watercolor Movement, a new style of plein-air painting, which began in the 1920's and 1930's. Milford always had a romantic infatuation with the California landscape, but he continued to travel widely, sketching, painting, and teaching throughout the world. Over the years, Milford developed his innovative style into a masterful dynamic of bold abstraction that is unique and breathtaking in its sublime beauty.

The Art of Milford Zornes: Friendships and Inspiration is produced in conjunction with an exhibition at the CCAA Museum of Art in Rancho Cucamonga, California. This showing features 17 paintings by friends and affiliated artists, together with 46 paintings by Milford Zornes, select artwork from private collections, some of which have never been on public exhibition.



The Art of Milford Zornes: Friendships & Inspiration



The Art of Milford Zornes: Friendships & Inspiration

GENE SASSE
CCAA MUSEUM OF ART

Cover painting:
Cambria Coast
22"x 30"
Watercolor
2006
Anderson Art Gallery



James Milford Zornes
1908-2008

The Art of Milford Zornes: Friendships and Inspiration 2011

Gene Sasse



This publication is produced in conjunction
with the exhibition
“The Art of Milford Zornes: Friendships and Inspiration”
December 12, 2010 through February 20, 2011

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It is interesting that every artist I interviewed for this exhibition-edition said exactly the same two things; “I am inspired by Milford Zornes,” and “I am in awe of Milford Zornes.” Every artist said it. I had to ask, “Why are you in awe of Milford Zornes and how does he inspire you?” My questions were met with some perplexity. One artist said, “If I could explain it in words, I wouldn’t have to paint.” It occurred to me that every one of them had a story to tell, they just didn’t know how to tell it. They enjoyed talking, however, and

it was my great pleasure to sit and listen. I took notes. I heard wonderful stories. I filled notebooks. From the scribbled pile of pages I attempted to ‘capture the essence of memory’ and to frame that memory in a visual, conceptual language that conveys experience in such a way that it is emotionally palatangible to a reading audience comprised primarily of artists. The collected story of Milford Zornes is not the hard fact of history or the cold, sculpted marble of mythology. It is the flesh and beating heart of living memory.

Brian Dale Bywater
Writer

Milford Zornes was an innovator who had no desire for fame and no interest in becoming another member of the 'Art World' establishment. His 'road less traveled' became an inspiration to many of his fellow artists and through the years he became a major influence, elite in his field, and is now considered one of the great American artists of the 20th century.

He got there by hard work. He led by example. He worked from early in the morning until late at night and his work ethic made him a role model. He was also adept at adjusting to the adversities of life and old age, including macular degeneration. He adapted himself with perhaps the best results of his life with powerful works of art that captured the essence and beauty of the subject in a way few artists have been able to do. Claude Monet and Henri Matisse come to mind when it comes to the work of artists late in their life.

left to right Bill Anderson, Henry Fukuhara, Raul Anguiano, Milford Zornes, Howard Hitchcock

His work has great integrity and he held his work to the highest standards of authenticity and was committed to keeping those standards. He tried his best to teach others that sense of integrity and commitment. He was an idealist in so many ways, as a person and as an artist. Milford was unselfish with his time and thoughtful when teaching others.

Milford Zornes said, "You learn to teach and you teach to learn." Whatever he learned along the way he wanted to share. In the 1940's he began to teach painting outside of the classroom setting, not only



photo by Greg Sutton 2006

in California, but all over the United States, Latin America, and Europe. He taught for the rest of his life, and even gave a painting demonstration on his 100th birthday. He did it for the love of painting and the joy of sharing knowledge. In doing so, he impacted the art world; he influenced many artists over a period of many, many years.

In retrospect, it is clear that Milford Zornes, along with Millard Sheets, Phil Dike, and other California artists worked in a direction that was unique to California, painting watercolors on location that showed the landscape, the cities, and the lives of the people of who lived in California when the countryside



was still a little wild. That movement, the California Watercolor Style, did much to influence the direction of many artists throughout the country.

Milford Zornes, the man, the artist, the teacher, the friend, the role model. Who was Milford Zornes? Why is he such an important part of the art world? This exhibit is our way of honoring Milford and showing the public just a touch of the influence he had on his fellow artists as well as the importance of his contribution to art in today's world. Milford often said, "Painting is the only way I can create order in my life." And he painted everyday as a way of feeling and expressing his sense of order in our chaotic world.

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

*Milford Zornes sitting for
Raul Anguiano in 1996*



Grand Canyon
 48" x 60"
 Watercolor
 2005
 Collection of Maldonado Family Trust

Milford Zornes was listed as one of the guest lecturers at the Riverside Art Museum's Watercolor West Event in Fall, 2002. I was working at the museum and I was a bit awed by the stir and hum of excitement caused by the anticipation of his lecture. I had no idea who Milford Zornes was. As I talked to those who knew him, or had taken classes with him, I couldn't help but notice how their faces brightened as they shared their experiences with me. Milford's lecture quickly sold out and days before the event there was a great clamor and jockeying for tickets followed by great disappointment that there were none available. On the morning of the event the place was full, every seat was taken, and still there were those milling in the foyer and more people kept arriving. I was on the museum staff and other staff members and I were continually fielding requests from those who said they knew Milford Zornes, those who had come a very long way, and those who were just star-eyed and hopeful. They

all wished to be admitted. We politely asked, and Milford graciously listened and said, "Let them in, whoever wants in, let them in." He did not want to refuse anyone.

Those who knew Milford, or have taken classes from him, have reminiscences about him they are very interested in sharing with others, some humorous, some instructive, some inspiring. If you speak with Chris Van Winkle he will tell you about Milford's compassion for others. Chris was with Milford when he was giving a lecture in Spain. A nurse wheeled a paraplegic in a wheelchair up near the podium. The patient's head was slumped, his eyes rolled, his mouth drooled. Milford cut his lecture short and sat down next to the paraplegic to meet with him and noticed he was clutching a picture book about an artist. "Picasso!" Milford said, "I painted with Picasso!" Zornes sat with him conversing and turning pages. He wrote a note in his

book, hugged him, and stayed beside him until the nurse came to collect him.

Joanna Mersereau can tell you about Milford's practicality. Milford would stay in the field munching chia seeds rather than stop for lunch because he didn't want to interrupt his creative momentum. Milford told Joanna that during the Depression, when no one had any money, he traded his artwork for a car and dental services.

Jan Wright will tell you about Milford's theory on design, how meaning is subject to fiction-memory and can therefore be described as 'value added.' A bitter winter white landscape can become a lush fall harvest, with bursts of yellow and orange. The hills in the background can change from gray to golden. It's a choice. The protruding limb to the left can be moved to the right to achieve desired balance and can change from pine to alder. The creek can branch and flow directly into the

foreground. Milford said it is an artist's intellectual prerogative.

Tom Fong will tell you about the time Milford demonstrated to him the use of the brush in painting. He likened the elegance and simplicity of each stroke to the art of Chinese calligraphy, and how a simple line can convey a vast meaning. Milford explained that an artist's expression should be individual and personal, not imitative. "Like Chinese calligraphy," he said, "each painting is an artist's own signature."

Ask any artist on special exhibition here at the CCAA Museum of Art about Milford Zornes; they are his friends, his students, his artist family, those who are encouraged and inspired by him. Ask them about Milford and allow them to tell you of their remembrances, some humorous, some instructive, some inspirational, and notice how their faces brighten as they talk of him.

Milford Zornes is still very much with us. His person, his presence is with us. His signature is hanging on our walls. For your viewing pleasure we present to you 44

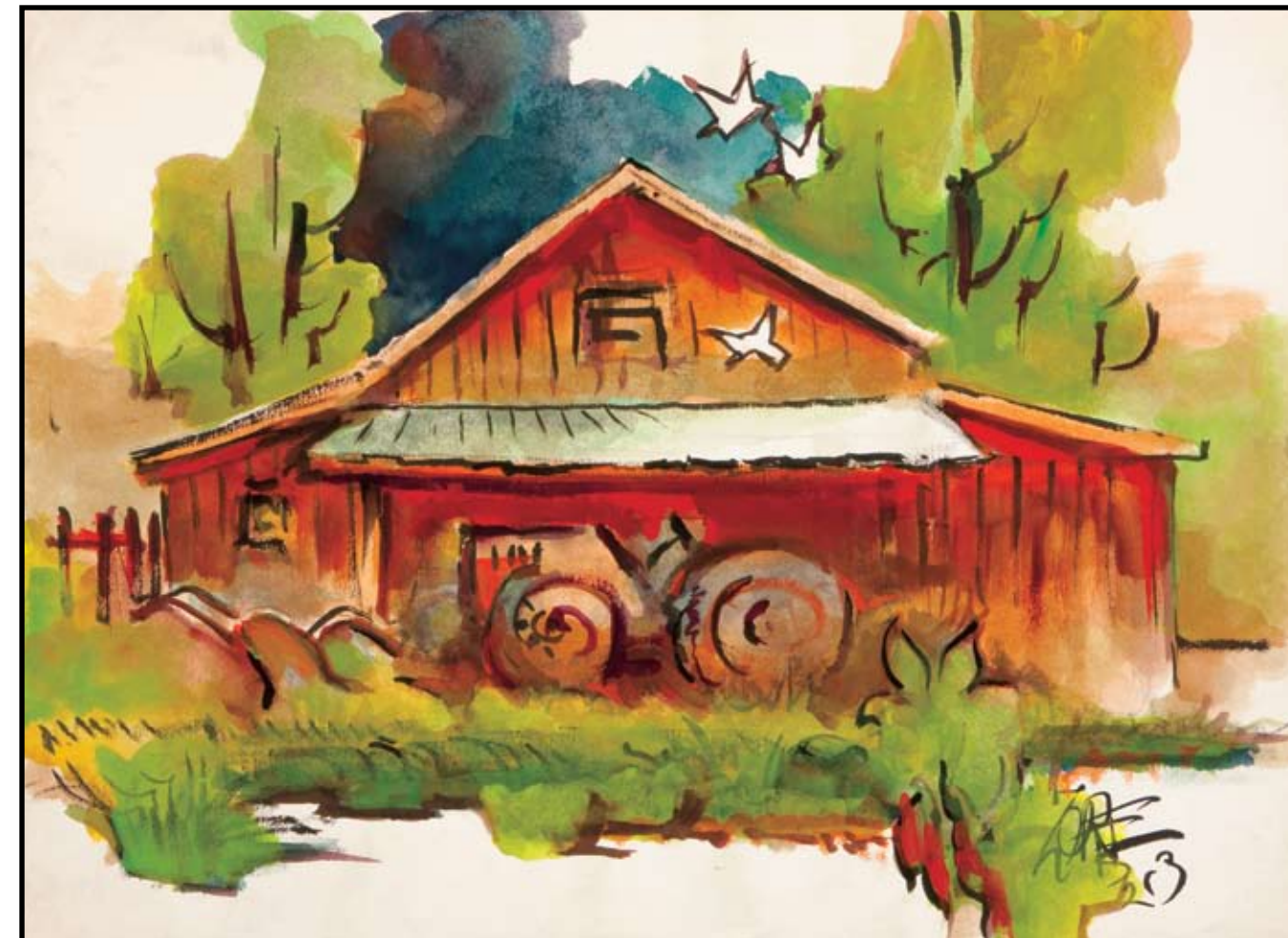
works of art by Milford Zornes, together with 17 works by his friends and students, in this exhibition we have named, *The Art of Milford Zornes: Friendships and Inspiration*. And to all those who wish to be admitted we say, 'Let them in, anyone who wants in.'

*Denise Kraemer
Artist, Curator*





At The North Rim
18" x 21"
Watercolor
2004
Private Collection



Barn & Tractor
22" x 30"
Watercolor
2003
Collection of Zornes Family

Patricia Palmer Zornes

1919-2009

Pat Palmer met Milford Zornes at the Otis Art Institute in 1939. Pat studied with Milford, a teacher at the institute, and they worked together on a number of projects, including the mural at the Ramona Bowl in Hemet, California. They were married in 1942. Milford

often said that Pat was his best critic. When Milford brought his work in from the studio, he'd display it in the kitchen. Pat would sit at the kitchen table and give him a critique of his latest work. Milford said she was thorough and to the point, sometimes blunt, but she was always right on the mark and had his best interests at heart. He relied on her opinion. When Milford said that Pat was the more



talented of the two, Pat would always say, "One artist in the family is enough." Pat Zornes had an unusual sense of humor. On several occasions she was heard to say, "After George Post, Milford is my favorite artist." Milford always smiled, he found that highly amusing. Because Pat liked George Post, Milford bought several George Post paintings for Pat's collection.



facing page, *Untitled*
11" x 14"
Watercolor
Circa 1940s
Collection of
Hal and Maria Baker

Olvera Street
11" x 14"
Watercolor
Circa 1940s
Collection of
Hal and Maria Baker



Barn at Knotable Arkansas
 22" x 30"
 Watercolor
 1989
 Anderson Art Gallery



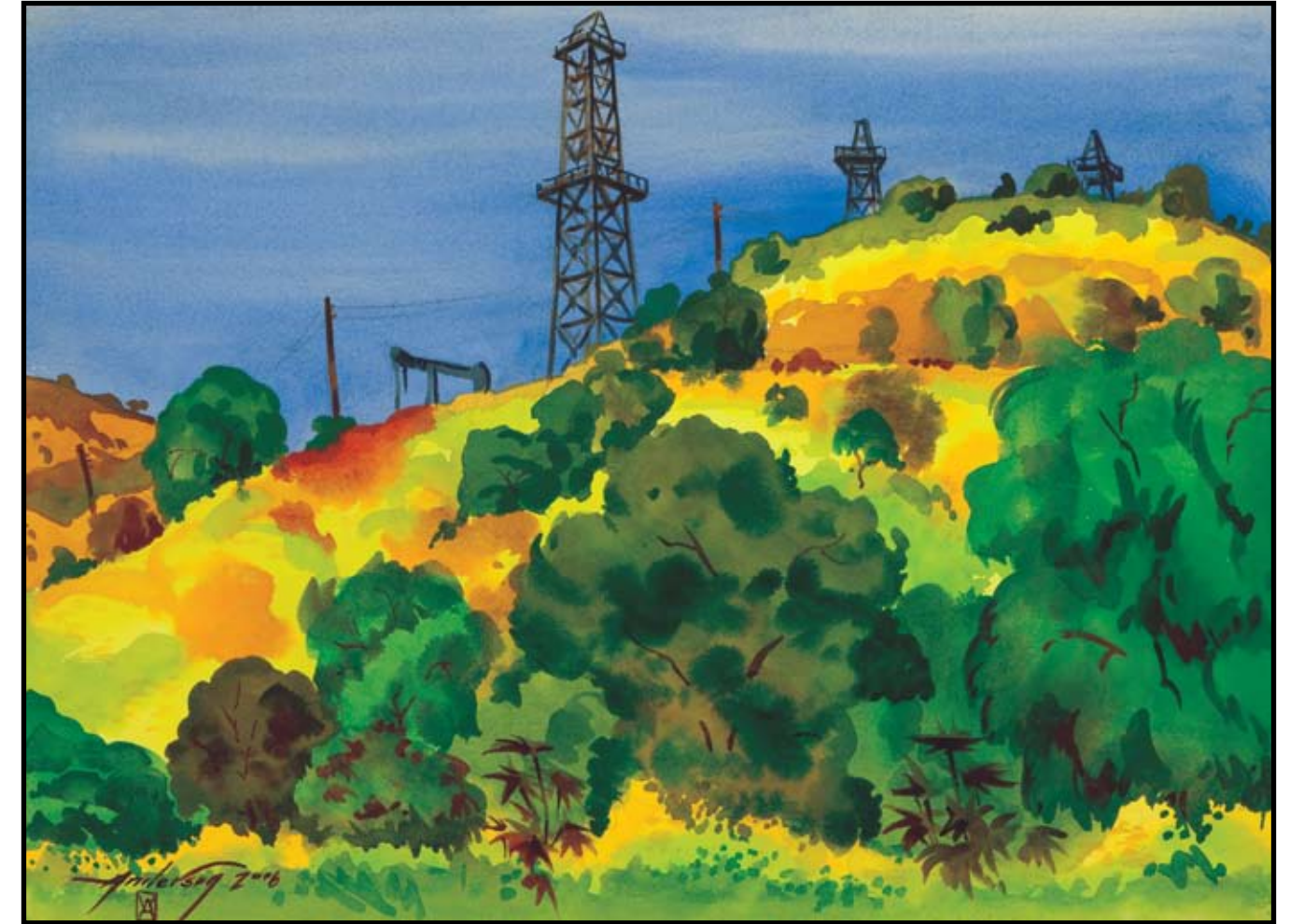
Sketch from the Alabama Hills
 12" x 16"
 Watercolor
 2002
 Collection of Tom Fong

Bill Anderson

I met Milford Zornes in 1994. My assignment was to gather together the representative best watercolor artists from the United States to participate in a five-country exhibition to be held at the National Museum of Watercolor in Mexico City, Mexico. It was an awesome and prestigious event. I extended an invitation to Milford Zornes and he readily accepted. Because of his reputation I was excited to include him but I had to explain about the risks and liabilities. "I'm sorry," I said, "there will not be any insurance on your paintings from the time I take possession of them until the time the exhibition ends." His response was, "If I had to worry about insurance for every exhibit I was in, I would never show my paintings anywhere." He had a congenial nature that was like fresh air, I was thinking to myself, especially because I had just been turned down by another artist of a much lesser reputation who, due to the

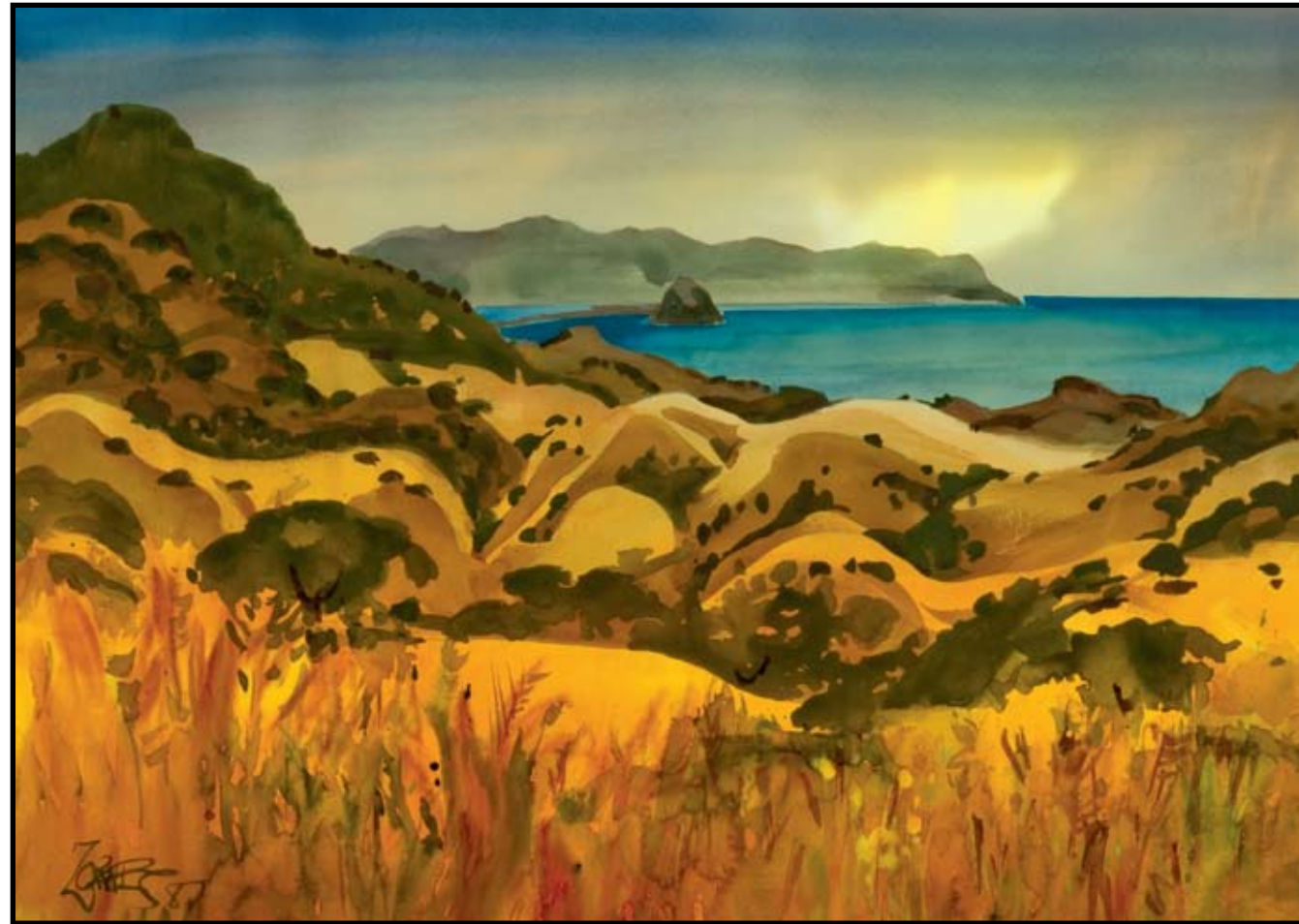


lack of insurance, refused to even consider participating in the exhibition. Over the years, Milford Zornes and I became great friends. We got together to paint at least one day a week. We traveled together to exotic places to paint on location. He taught me important life-lessons about hard work, persistence, commitment, and success as an artist. As I think back, I can't even remember the name of the artist who had the tizzy-fit over the insurance. But then, nobody else can remember his name, either.



Brea Canyon
22" x 30"
Watercolor
2006

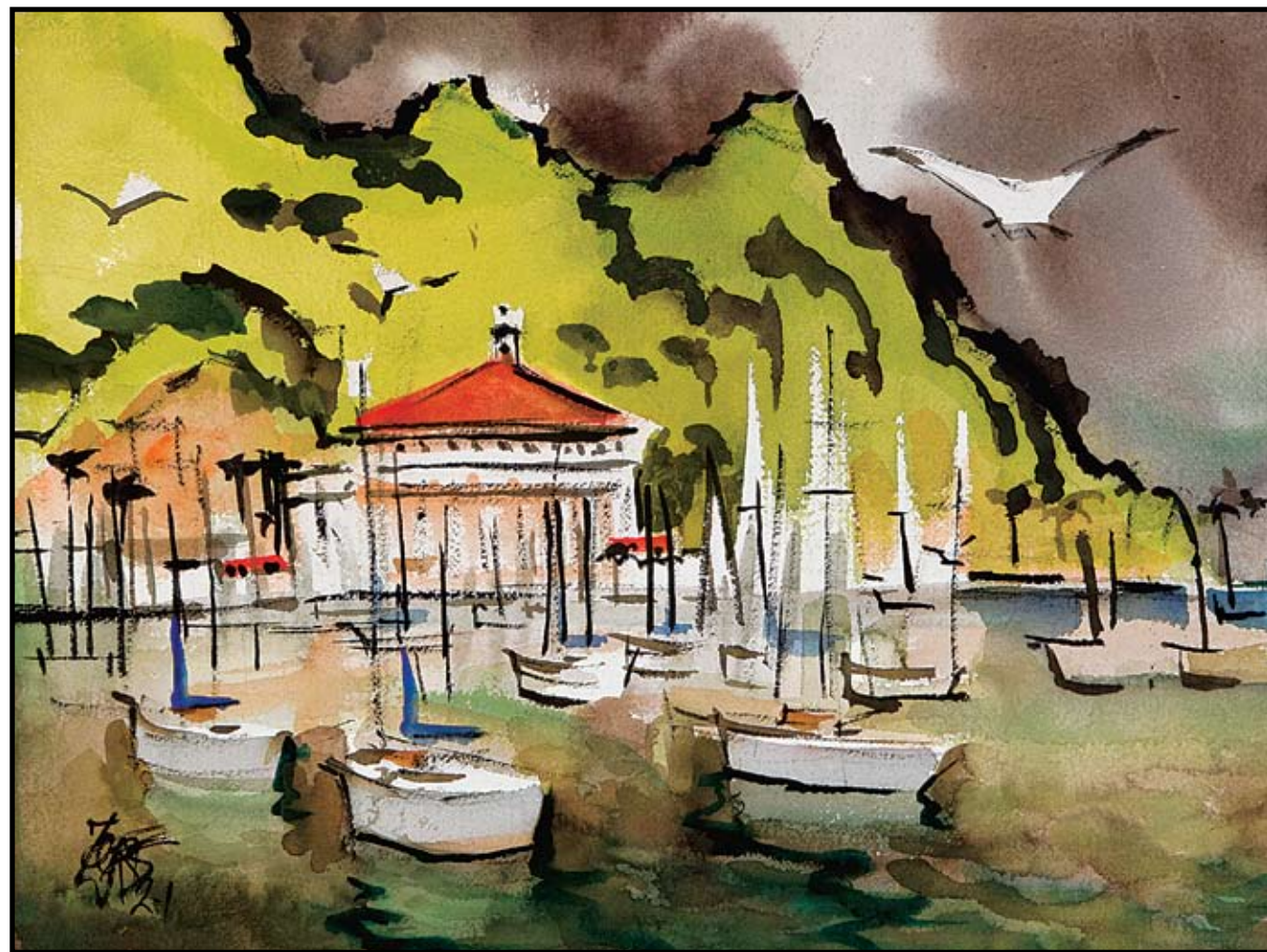
Anderson Art Gallery



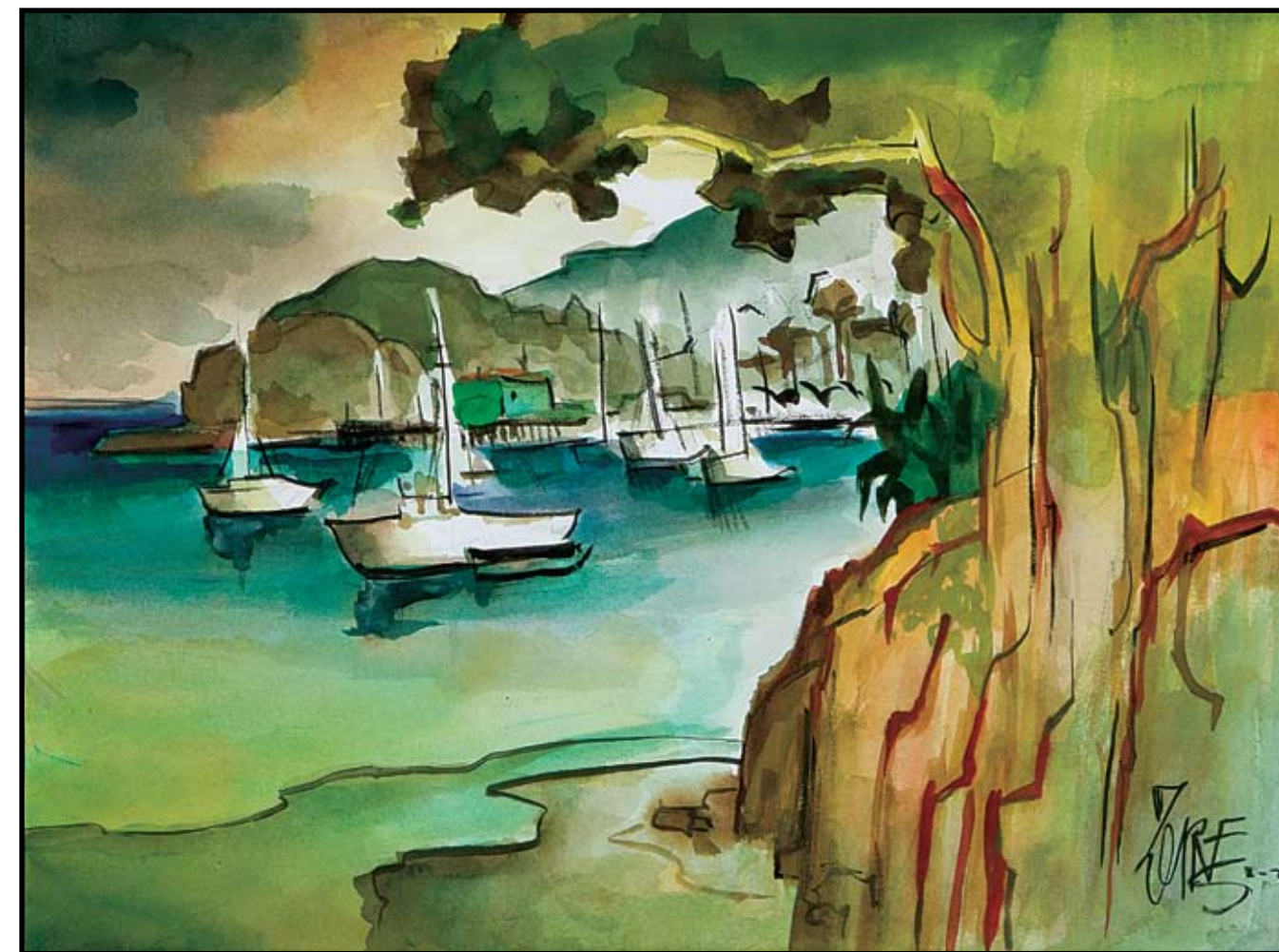
Over Cayucas
22" x 35"
Watercolor
1987
Collection of CCAA

*“To an engineer,
good enough means
perfect. With an
artist, there's no such
thing as perfect.”*

Alexander Calder



Avalon Harbor
 22" x 30"
 Watercolor
 2001
 Anderson Art Gallery



The Harbor at Avalon
 22" x 30"
 Watercolor
 2002
 Collection of
 Maldonado Family Trust

Raul Anguiano

1915-2006

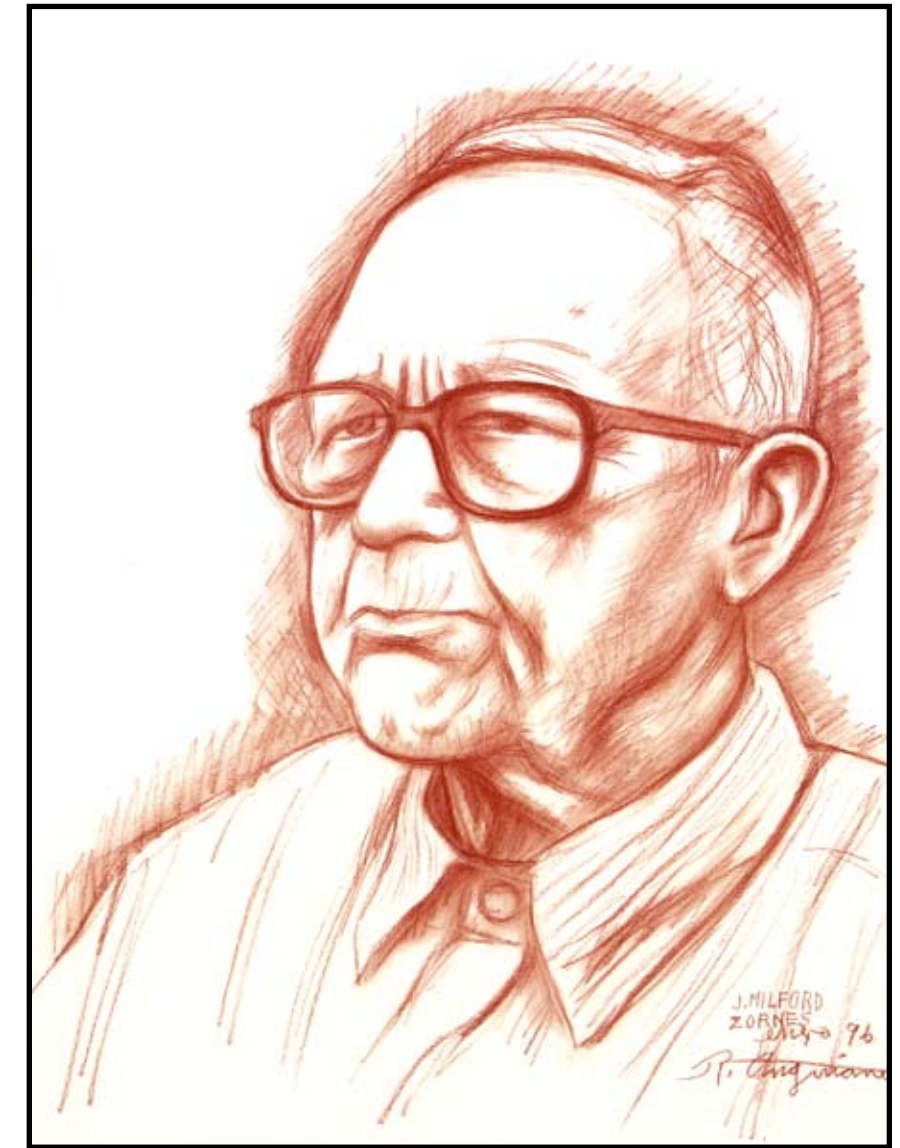
Raul Anguiano, Milford Zornes, and Bill Anderson went to Pomona College to see an exhibit of Jose Clemente Orozco's planning drawings for the Prometheus Mural on display at Pomona College. As they walked through the exhibit, Raul and Milford talked about Diego Rivera, David Siqueiros, Clemente Orozco, and Ramos Martinez. Raul knew each of the Mexican Masters personally and Milford had seen each of them paint. Milford saw Rivera at the World's Fair in San Francisco, Orozco at Pomona College, Martinez at Scripps College. Milford told about how Siqueiros was giving a demonstration and lecture at Chouinard Art Institute, and Siqueiros put his hand on his hip and pointed to the triangular void his arm created and said, "No holes, no holes." From then on, whenever Milford painted the foliage of a tree, he thought of Siqueiros and eliminated any open holes that would let the light come through, because as Siqueiros put it, this would create a distraction. Milford always said he was greatly influenced by the Mexican Muralists and had a deep respect for Raul Anguiano. Milford visited Raul Anguiano and Bill

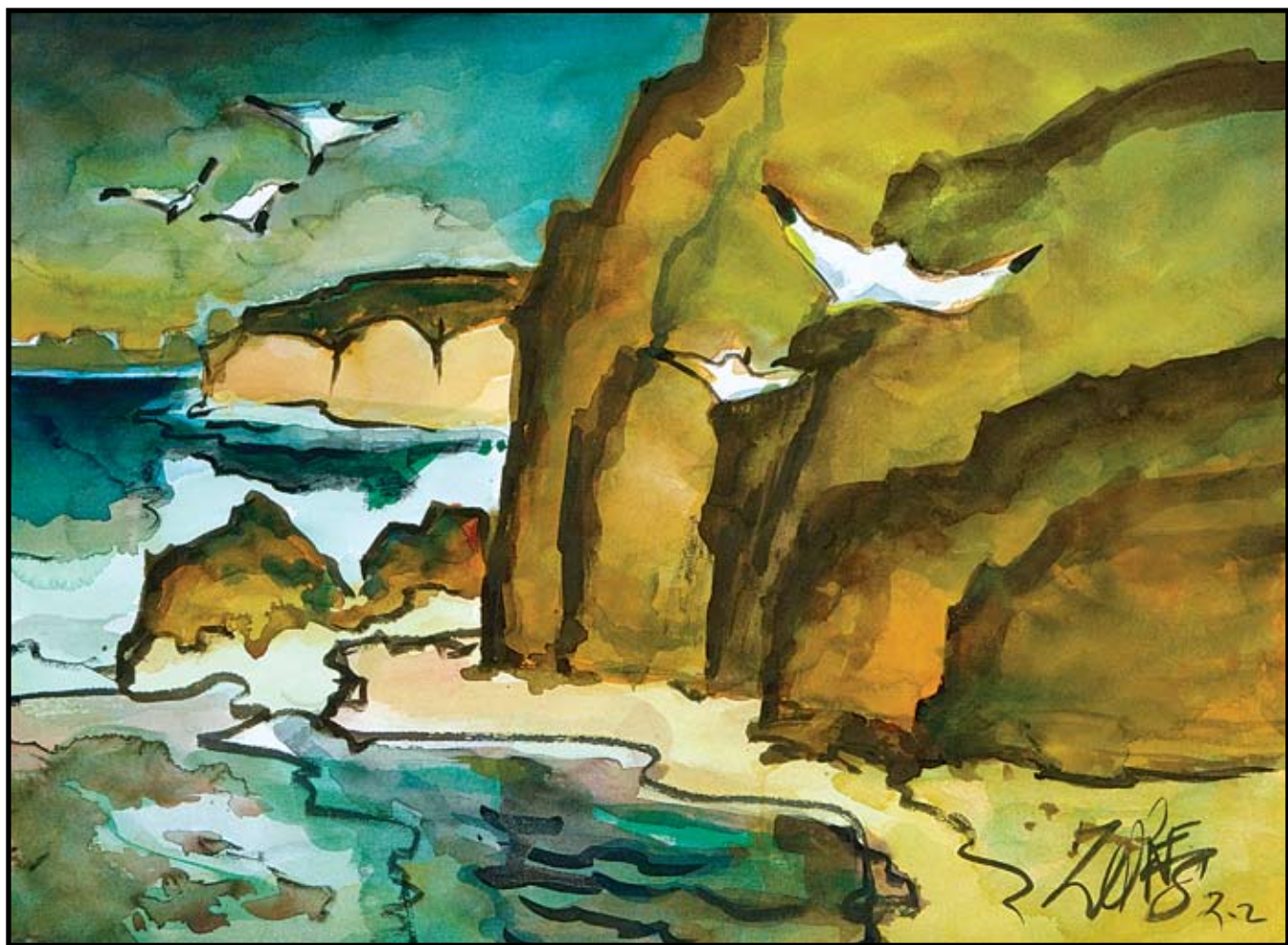


Anderson in 2002 when they were working on the East Los Angeles College mural entitled, *20th Century Mexican Artists: As Seen Through the Eyes of Raul Anguiano*. They had no photo of Orozco's arm from which they could do the rendering, so they made Milford model for them. In the mural, Jose Clemente Orozco's arm is actually Milford Zornes'.

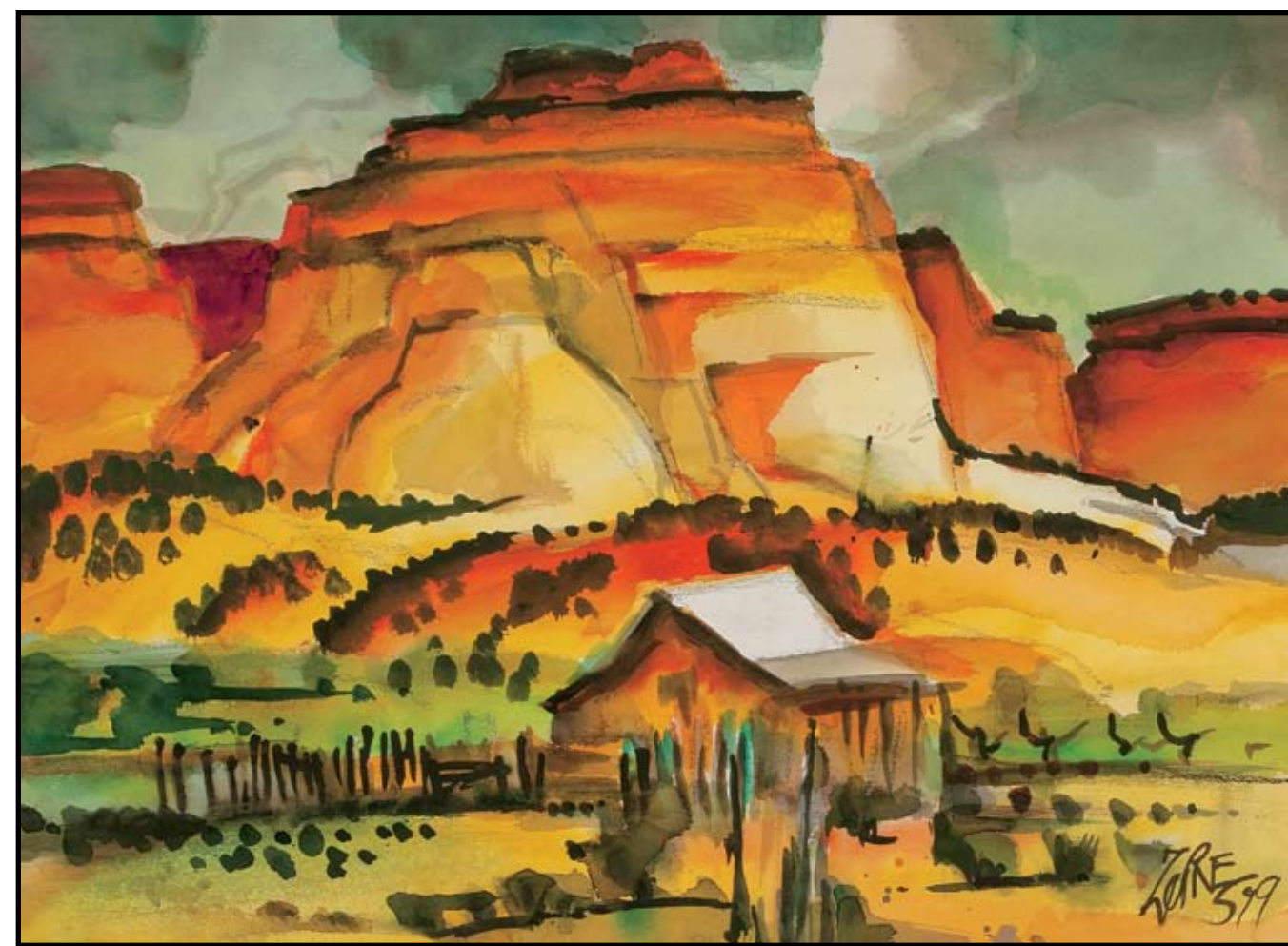
facing page
Luma
35" x 23"
Oil on Canvas
1958
Anderson
Art Gallery

*Portrait of
Milford Zornes*
24" x 18"
Conte Crayon
1996
Collection of
Zornes Family





Rock and Shore at Laguna
 23" x 31"
 Watercolor
 2002
 Collection of Robert and
 Connie Constant



In Carmel Valley
 22" x 30"
 Watercolor
 1999
 Collection of Jan Wright
 and Roy Genger

Elizabeth Chandler

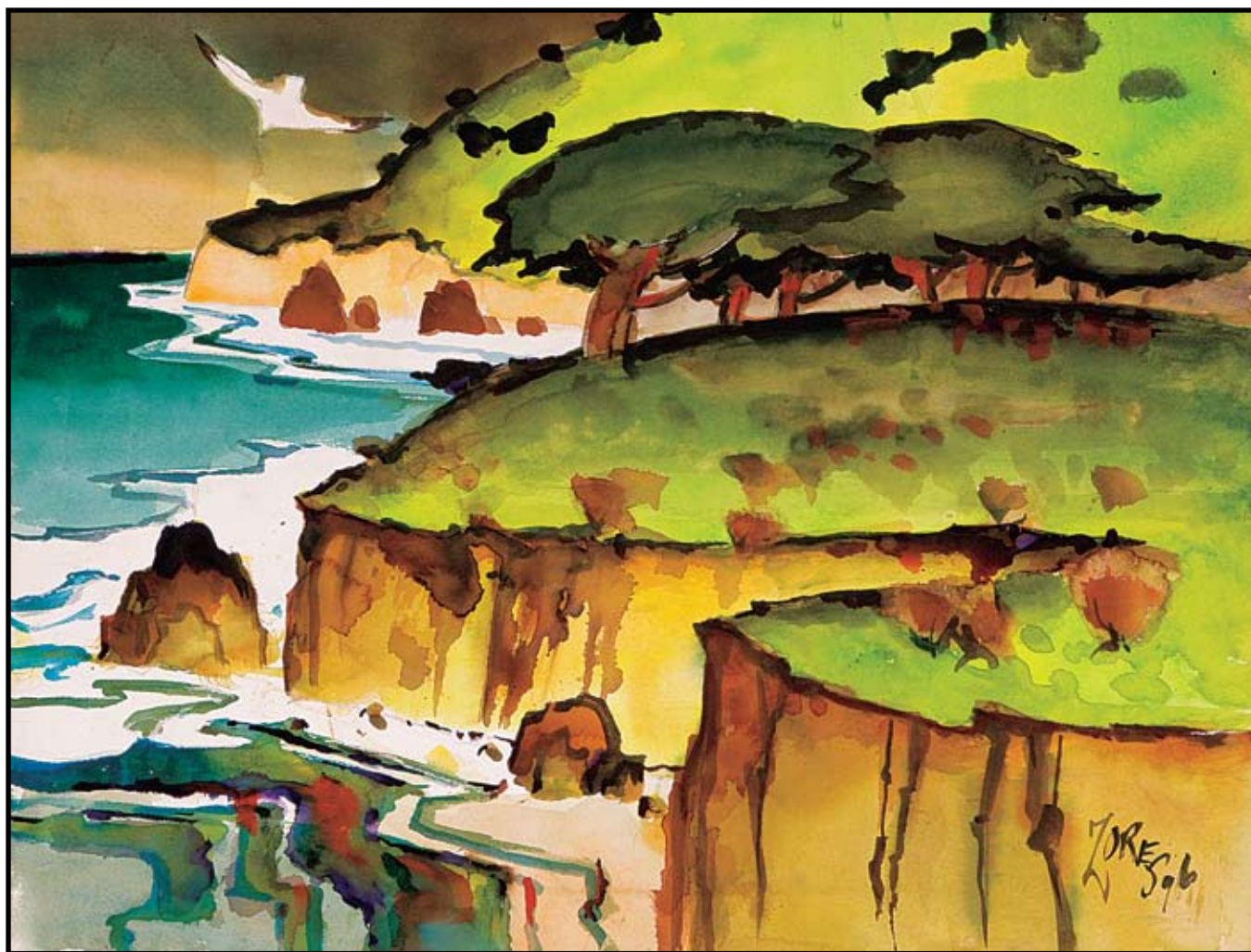
I distinctly remember the first time I noticed the work of Milford Zornes. I was still in school, majoring in math and science. I enjoyed art but I considered it more of a pastime than a vocation. My grandfather was a member of the Jonathan Club in Los Angeles and he took me to the club to introduce me to his business friends. The Jonathan Club was impressive. It had a high ceiling and was wood-paneled and richly furnished with antiques. Most notable, there was an entire wall of art by early California painters, a large number of which were watercolors. Of all the paintings, Milford Zornes' painting of a Mexican village impressed me the most. It was in a warm palette of ochre and red brick with blues and grays, the white of the paper shining through. There was a winding cobblestone street that curved down and away through the gentle slope of the village, and at the end of the street, in the distance, there was a white-domed church. The valley was ringed by a gray sawtooth of jagged mountains under a blue sky mist-gray with clouds, the afternoon sun reflecting off the flat of the white-washed



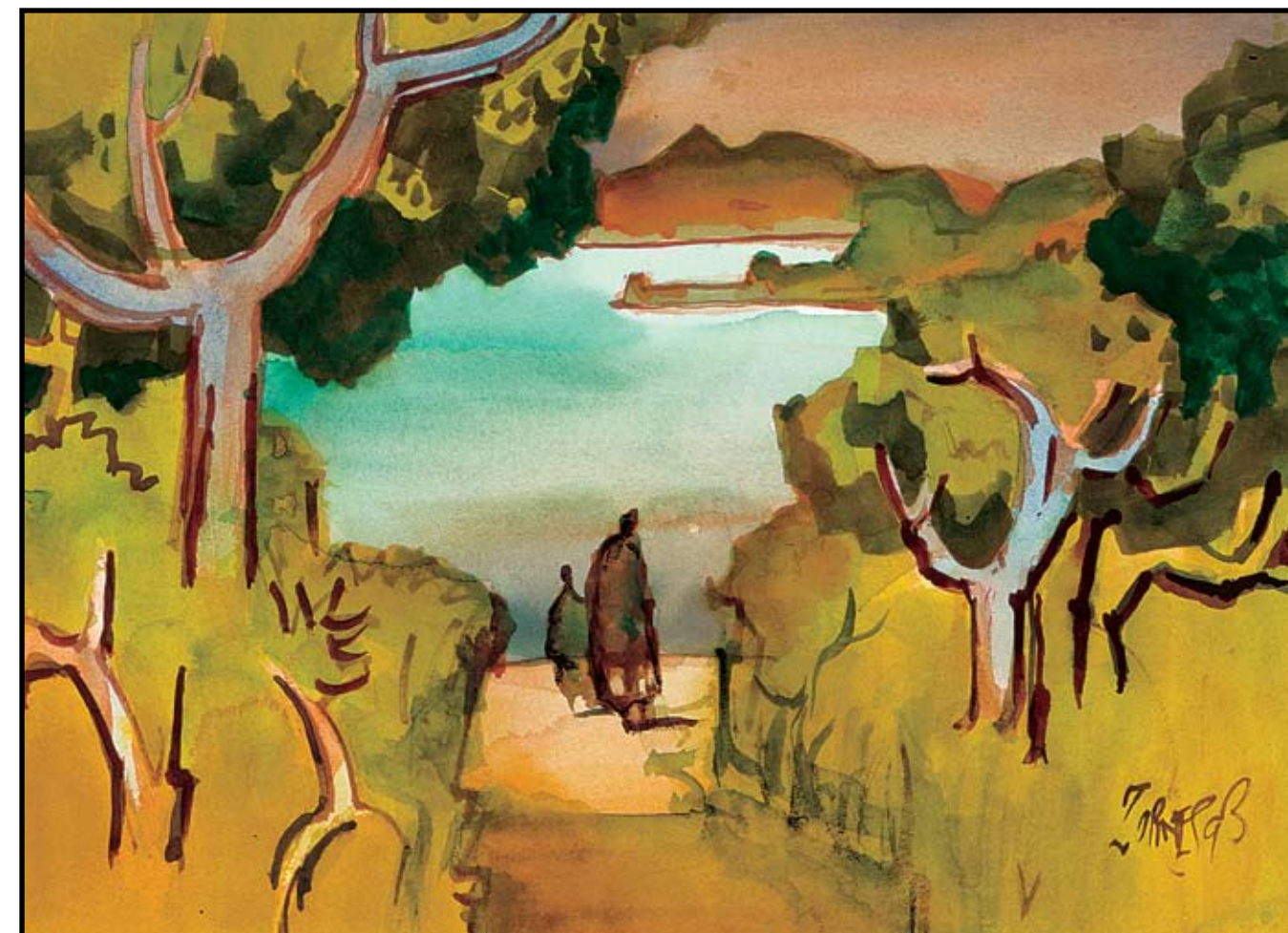
adobe in the foreground. I was noticeably struck and still wide-eyed with wonder when my grandfather came up beside me and said, "We're having lunch at the Hunting Inn, have you seen enough here?" I couldn't articulate my feelings, I kept uttering, "How wonderful." He looked at me and asked, "Do you really like this painting?" I said, "It's wonderful." He nodded and looked back at Milford's watercolor, "So, do you think you want to be an artist someday?" I looked at him, "Heavens no! I want to travel to Mexico!" Milford's painting made the place very real for me.



Coney Island 13
44" x 62"
Oil Painting on Panel
2008
Collection of Elizabeth Chandler



Cambria, California
22" x 30"
Watercolor
2006
Private Collection



The Shore of Rhodes
24" x 32"
Watercolor
1993
Private Collection

Tom Fong

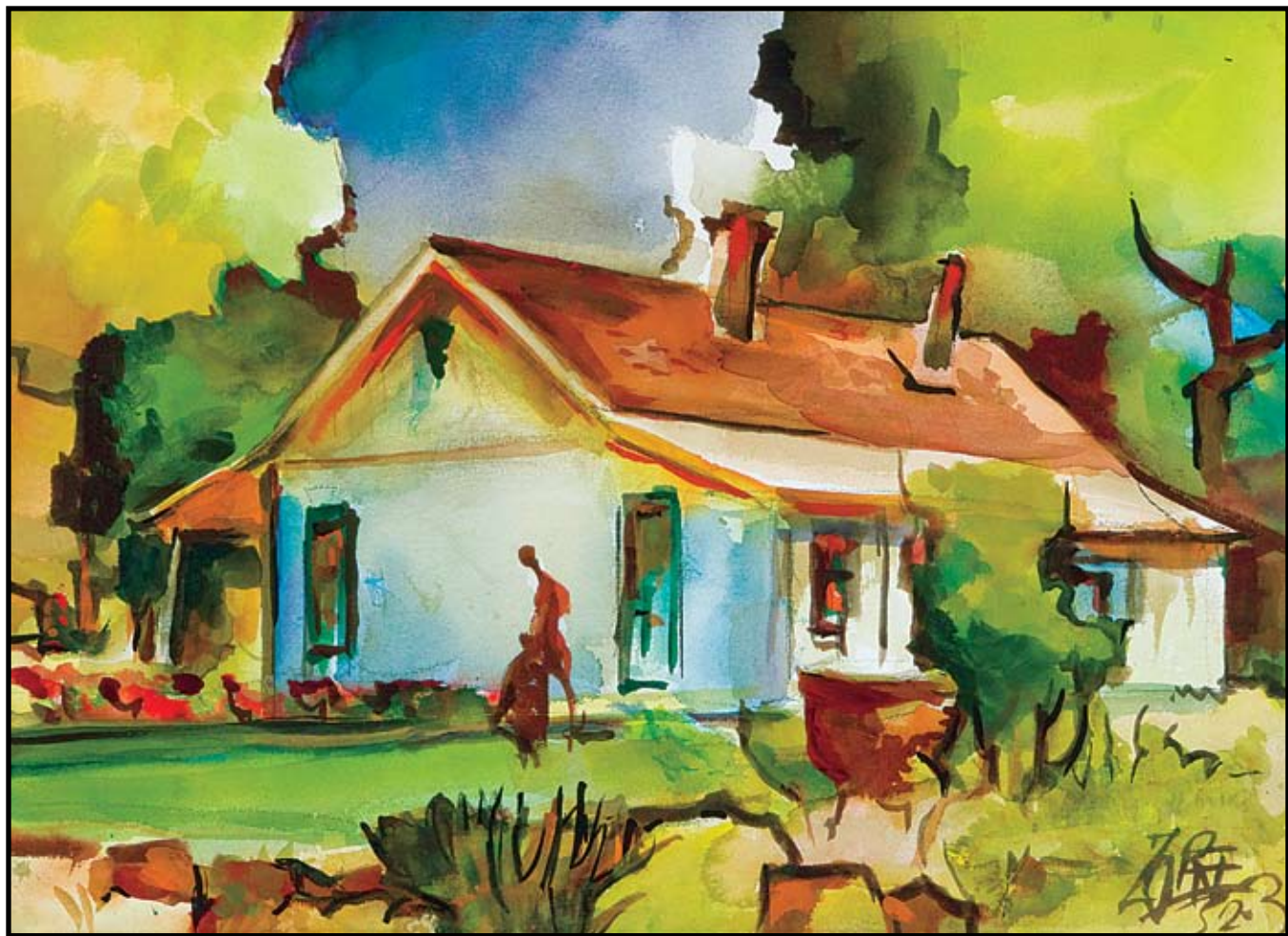
My first workshop was with Milford Zornes. It was a weeklong event in the Newport Beach area in the Spring of 1973. Our first assignment was to go out in nature and do some value sketches. At the time, I was a beginning art student and very unsure of my ability. Seeking seclusion, I wandered off as far as I could, thinking no one would find me. I had worked on my sketch for several hours when I noticed someone was standing behind me. It was Milford Zornes. “Young fella,” he said, “you’re not going in the right direction.” He asked to see my sketch book and he sat down next to me. He began to sketch the scene before us. “Keep everything simple,” he said, “composition is a language of shapes and these shapes must be tastefully organized in relationship one to



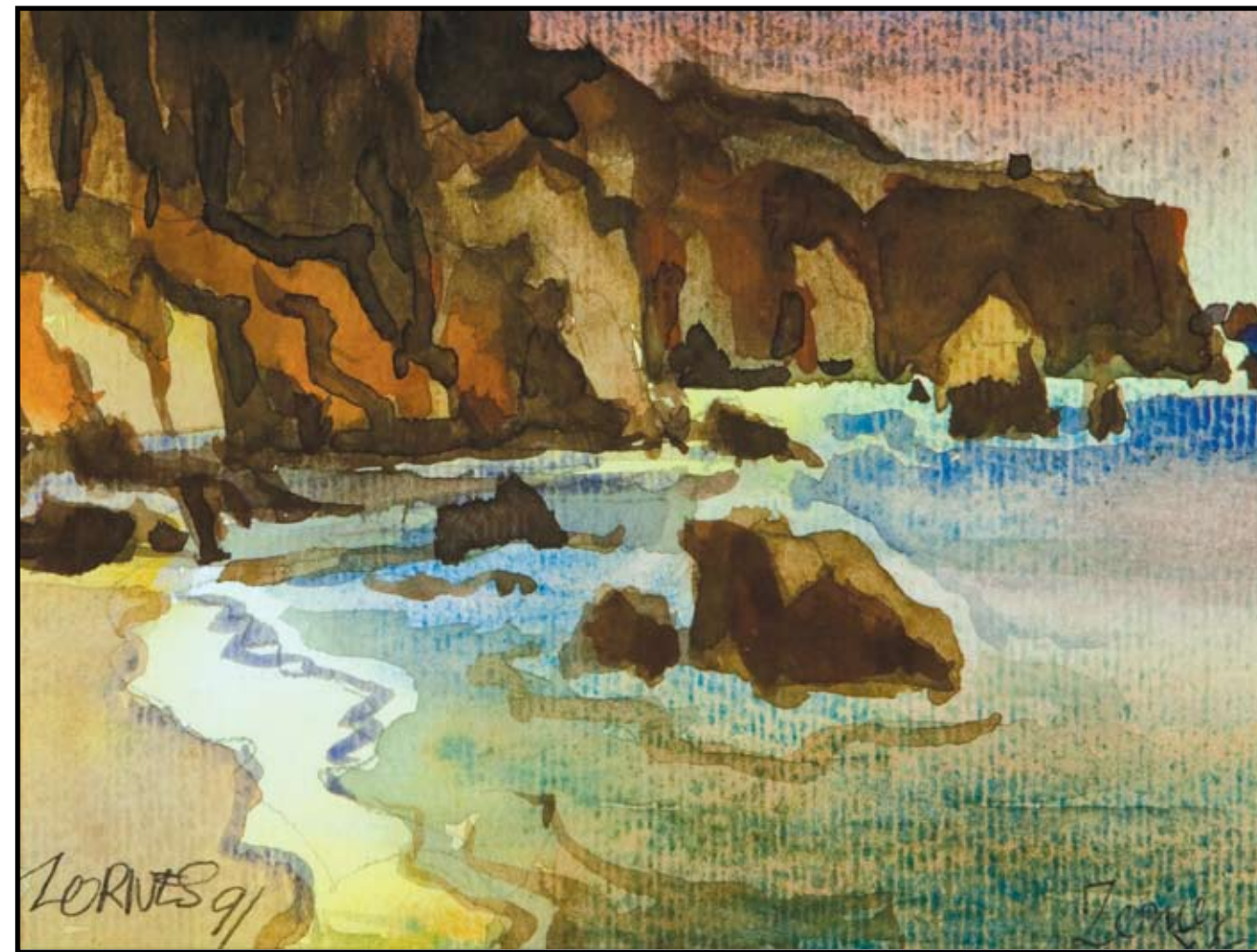
the other.” And as he spoke he demonstrated each principle on paper, “This is the method of building good composition.” He sketched as he spoke and when he finished he said, “Like this,” and held out his sketch for me to view, “Keep sketching,” he said as he closed my book and handed it back to me, “and after you fill out a few more sketchbooks you can start painting.”



Pacific Coast Seascape
22" x 30"
Watercolor
2000
Collection of Tom Fong



Casa Prinera Pomona
22" x 30"
Watercolor
2003
Collection of John Meanor



Sketch at Avila
6" x 8"
Watercolor
1991
Collection of
Joanna Mersereau

Henry Fukuhara

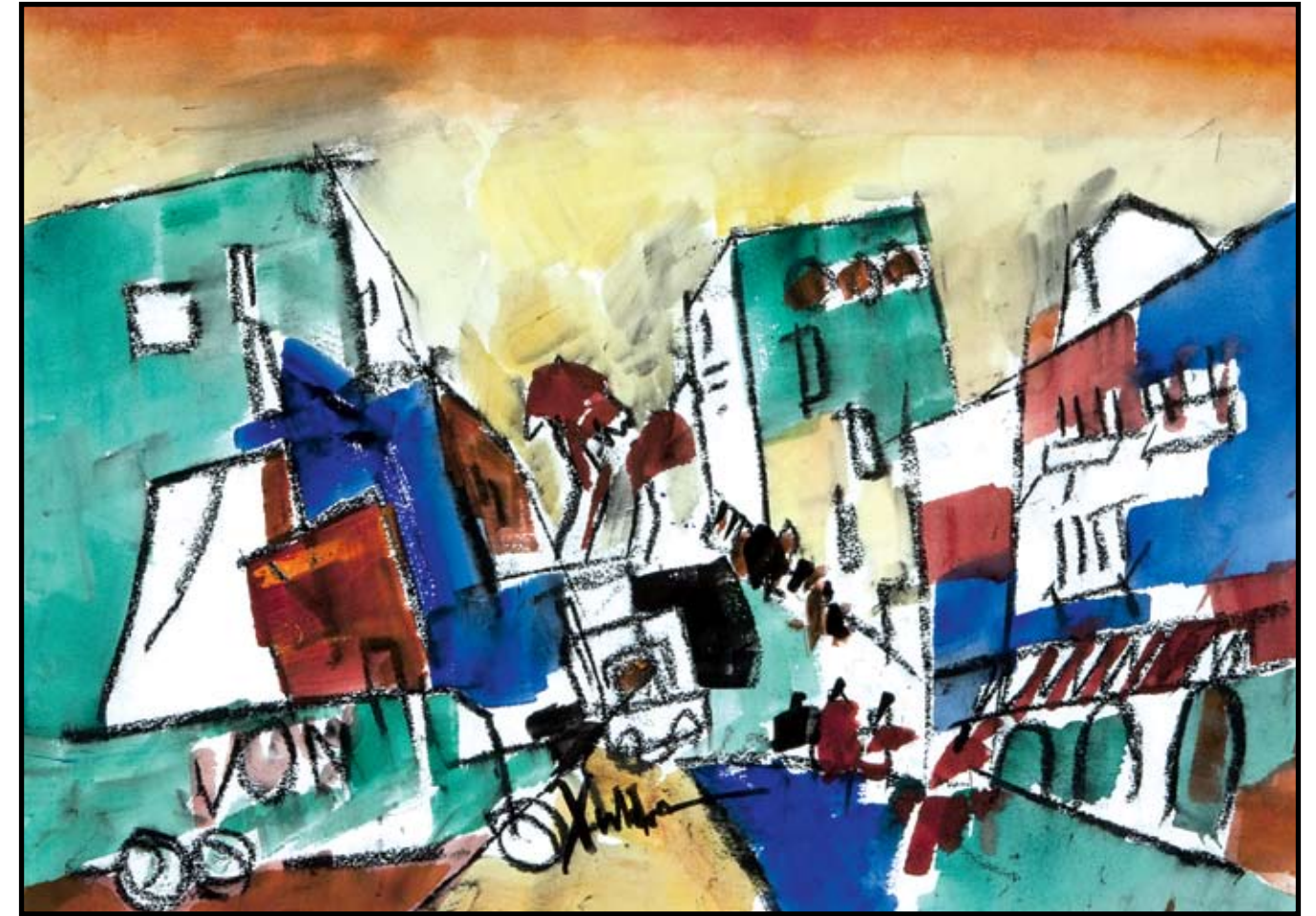
1913-2010

Henry Fukuhara and Milford Zornes had a long and lasting friendship. They were alike in some ways, and in other ways they were opposites. One thing they shared in common was their unwillingness to give in to physical challenges. They were both stubborn and determined when it came to accomplishing their goals. On one particular adventure together they were visiting Cuba and the rest of the group had plans to go to the beach. Henry and Milford went off by themselves because they wanted to sketch the Public Square and the Old Spanish Church. There were no buses that went to that location, so they hired a hand trolley, a kind of rickshaw with bike wheels, to take them. Henry, Milford, and the driver agreed on a price for the round-trip, but when it came time to return, the driver wanted to be paid again. Henry and Milford said, "We've already paid you." The driver said that if they didn't pay, he would leave them there. "That's thievery," they said, "we'd rather walk." Late in the evening the artist's group was frantically trying to find them. Henry and Milford were having a conversation as they



negotiated the cobble stones of some back alley, in the dark, in a strange town, both of them nearly blind, when the artist's group finally found them. "Too bad you found us," Henry said, "we were having a grand adventure."

They were much the same, but Milford often noted, "Henry and I are opposite in this way, my life is filled with chaos and disorganization. The only place I can find order is when I am doing a painting. Henry, however, has a very disciplined and orderly life and his escape from that is to be free and spontaneous in the direct and enthusiastic way he paints."



facing page
Culver City - City Hall
15" x 22"
Watercolor
Circa 1995
Anderson Art Gallery

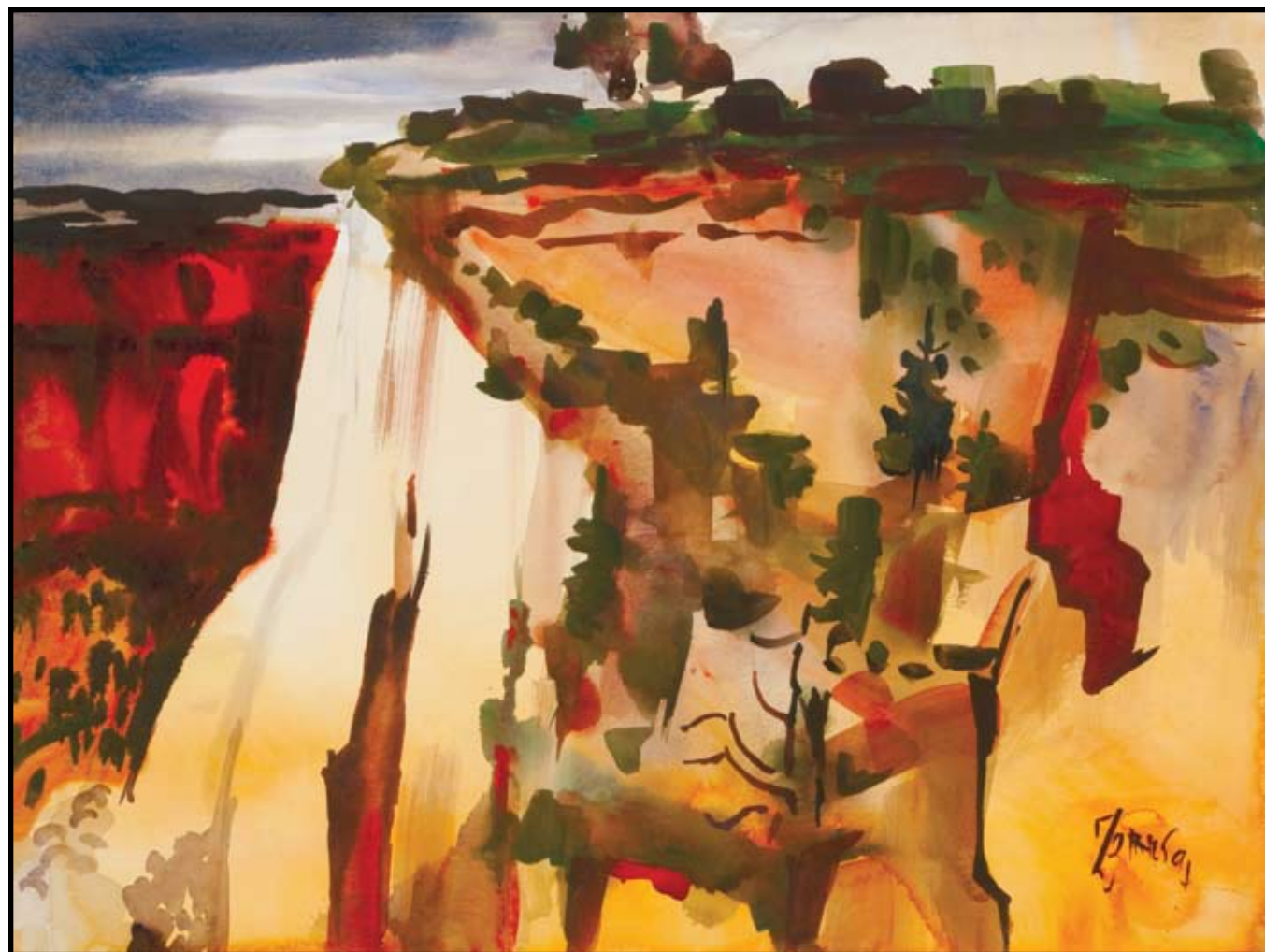
Westside Pavillion - Westwood
18" x 24"
Watercolor
Circa 2000
Anderson Art Gallery



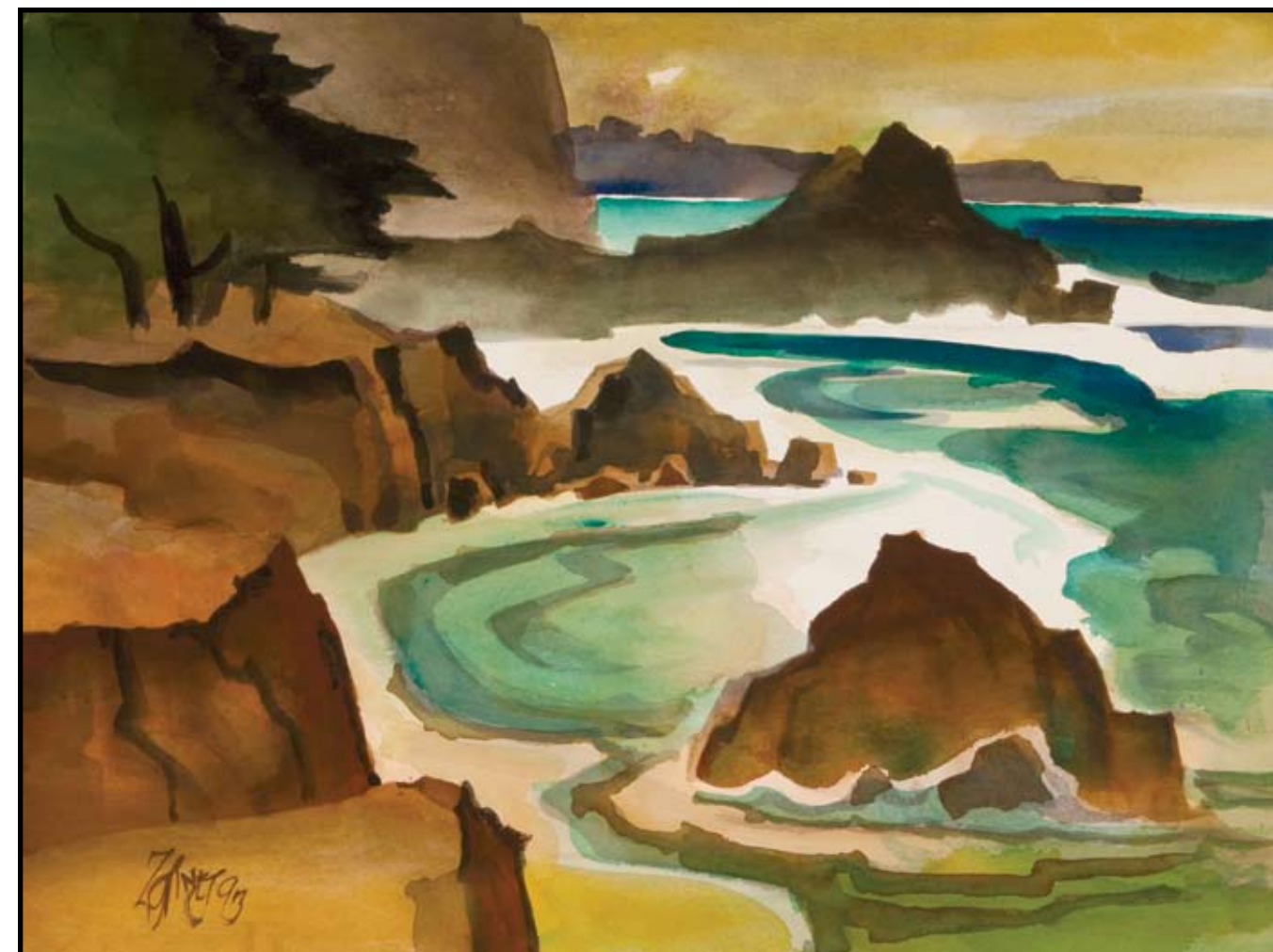
Marie Scotland
17" x 27"
Watercolor
1999
Collection of Zornes Family

*“There's no retirement
for an artist, it's your
way of living so there's
no end to it.”*

Henry Moore



Into Canyon de Muertes
22" x 30"
Watercolor
1994
Private Collection



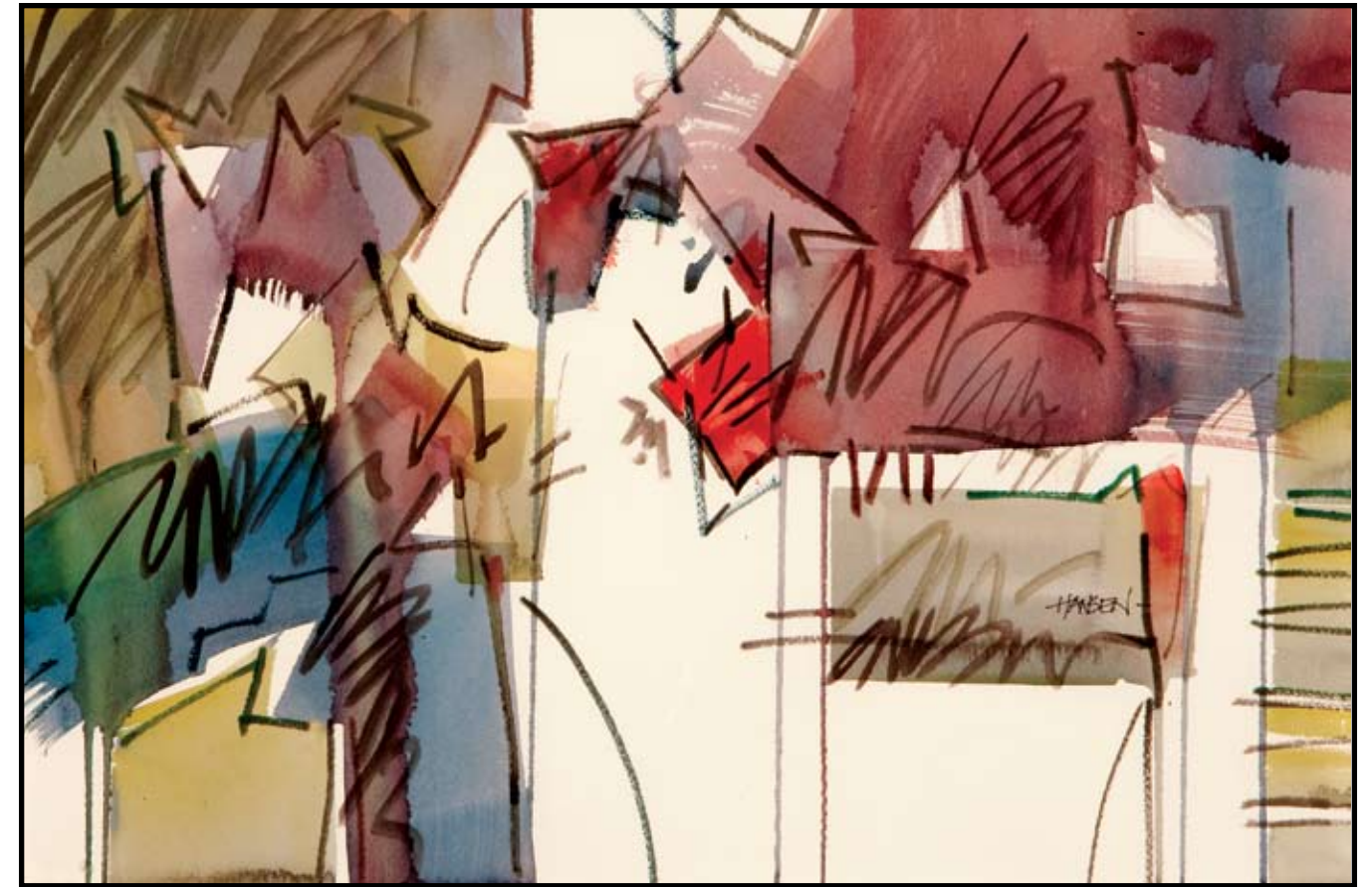
Off San Simeon
22" x 30"
Watercolor
1993
Private Collection

Woody Hansen

I followed the work of Milford Zornes for many years before finally meeting him at Henry Fukuhara's annual Manzanar Watercolor Workshop in May of 2006. The workshop was held at the Whitney Portal near Lone Pine, California. Word spread quickly that Milford Zornes was in the group, and by chance, I found myself a stone's-throw to the left of where Zornes was painting. He was seated in the shade facing Mount Whitney and I wanted to approach him and introduce myself but I was afraid I might disturb his concentration. Watching intently, I began to draw a portrait of him. I noticed that Milford would no sooner start to paint when another admirer would drop by with a cheery word or two. I watched as painter after painter came by expressing their good wishes. Each time he would graciously pause and patiently speak with them. After a time, I approached to see his painting. He noticed me. Milford was as gracious in conversation with me as he was with all his friends. I asked a lot of questions and at one point, though I knew he was having trouble with his eyesight, I told him I thought



his work was stronger than ever. He modestly agreed. He said, "Due to my failing eyesight, I feel in many cases, I can actually see and concentrate on the shape and value of objects without the distraction of excessive detail." He said his vision was like someone had smeared a thin layer of Vaseline over the lens of his glasses, he could see only soft edges and little to no detail, but he could perceive general shapes, values, and colors reasonably well. To this day, I use this technique with my students when we are studying shapes and values. We smear a thin layer of Vaseline over the lens of our glasses. It is a very useful exercise, and it always makes me think of Milford.



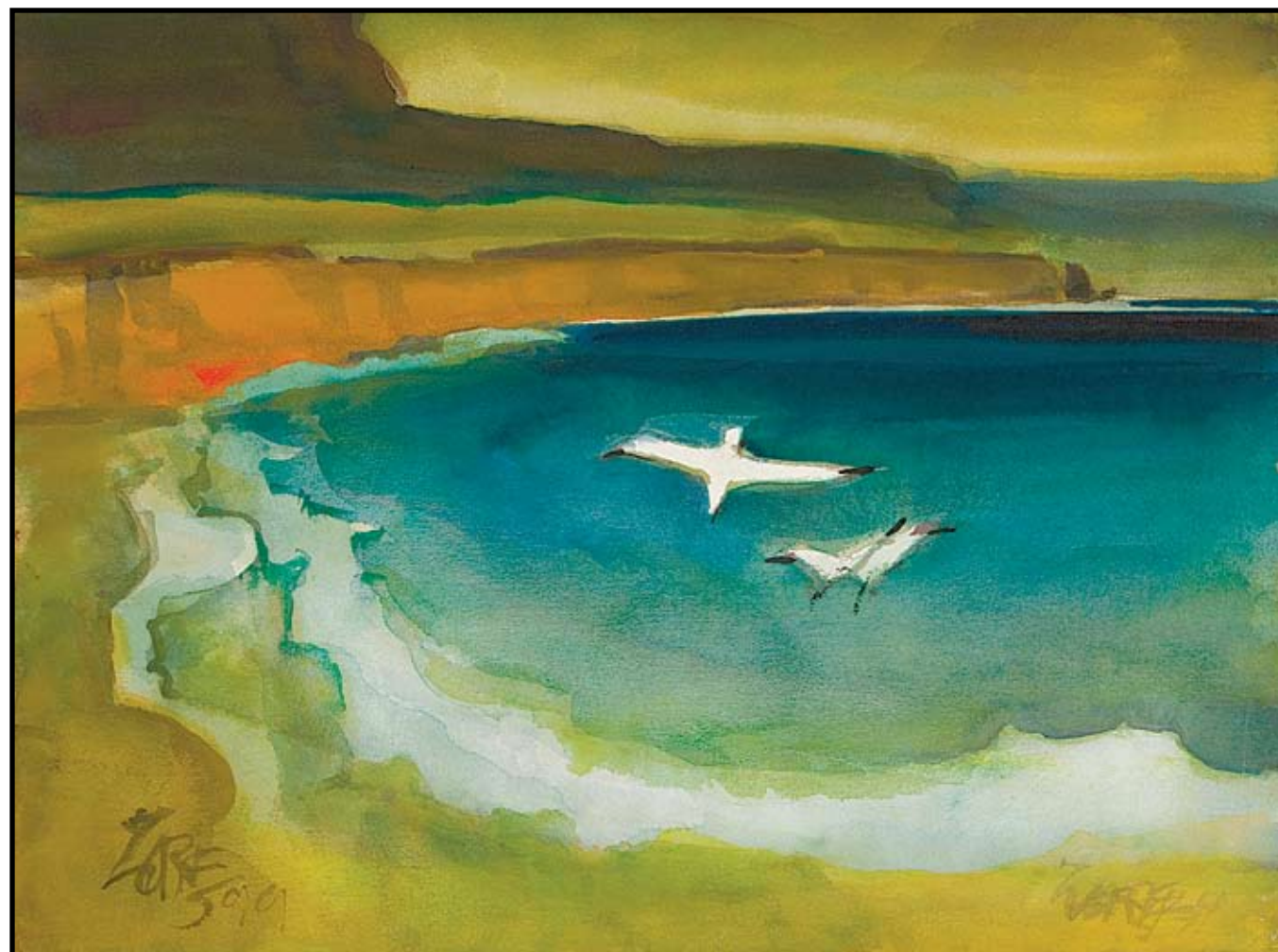
The Bright Side

15" x 22"

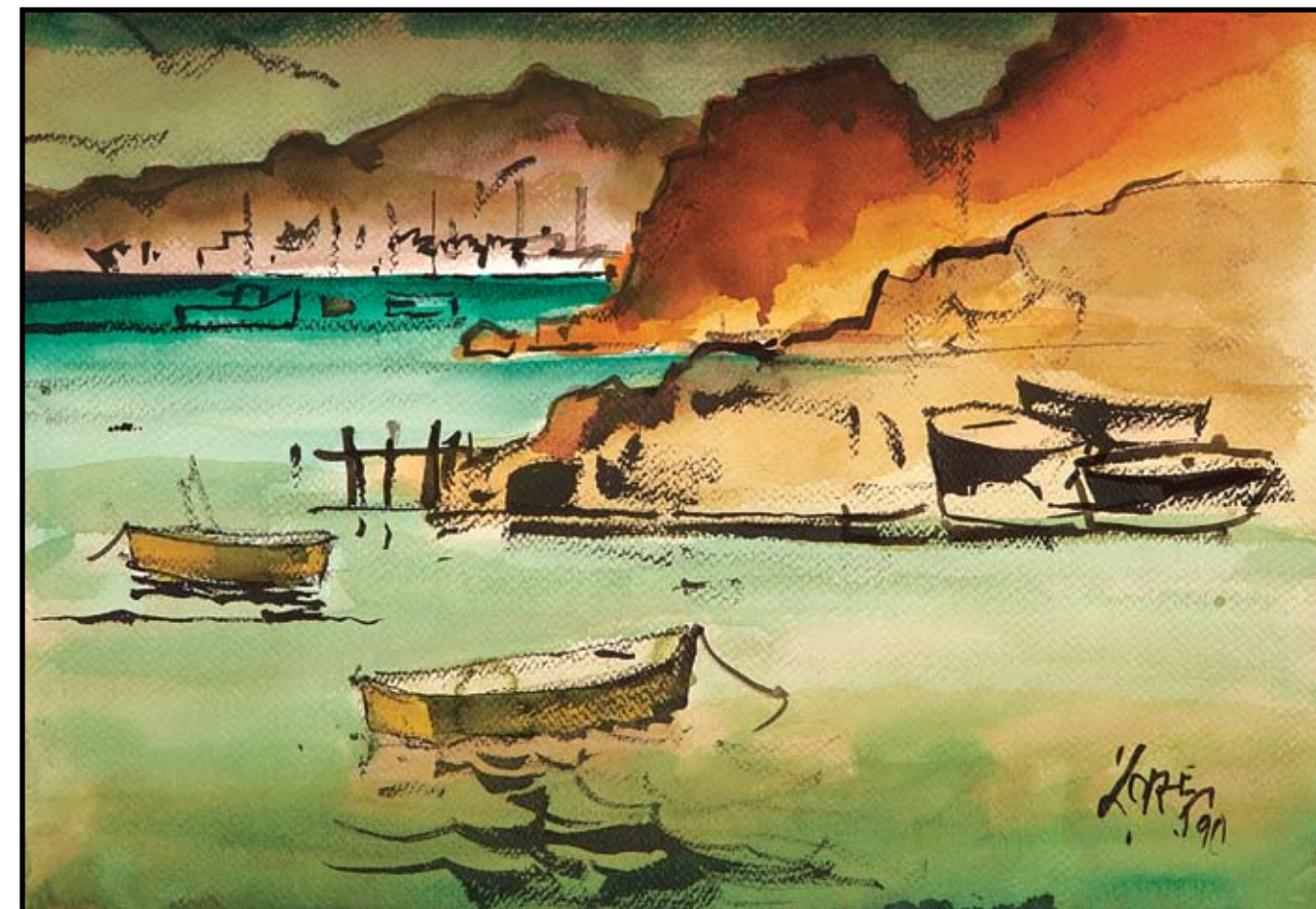
Watercolor

2009

Collection of Woody Hansen



Ocean & 2 Gulls
 22" x 30"
 Watercolor
 1999
 Collection of Zornes Family



Untitled
 15" x 22"
 Watercolor
 1990
 Collection of Zornes Family

Marciano Martinez

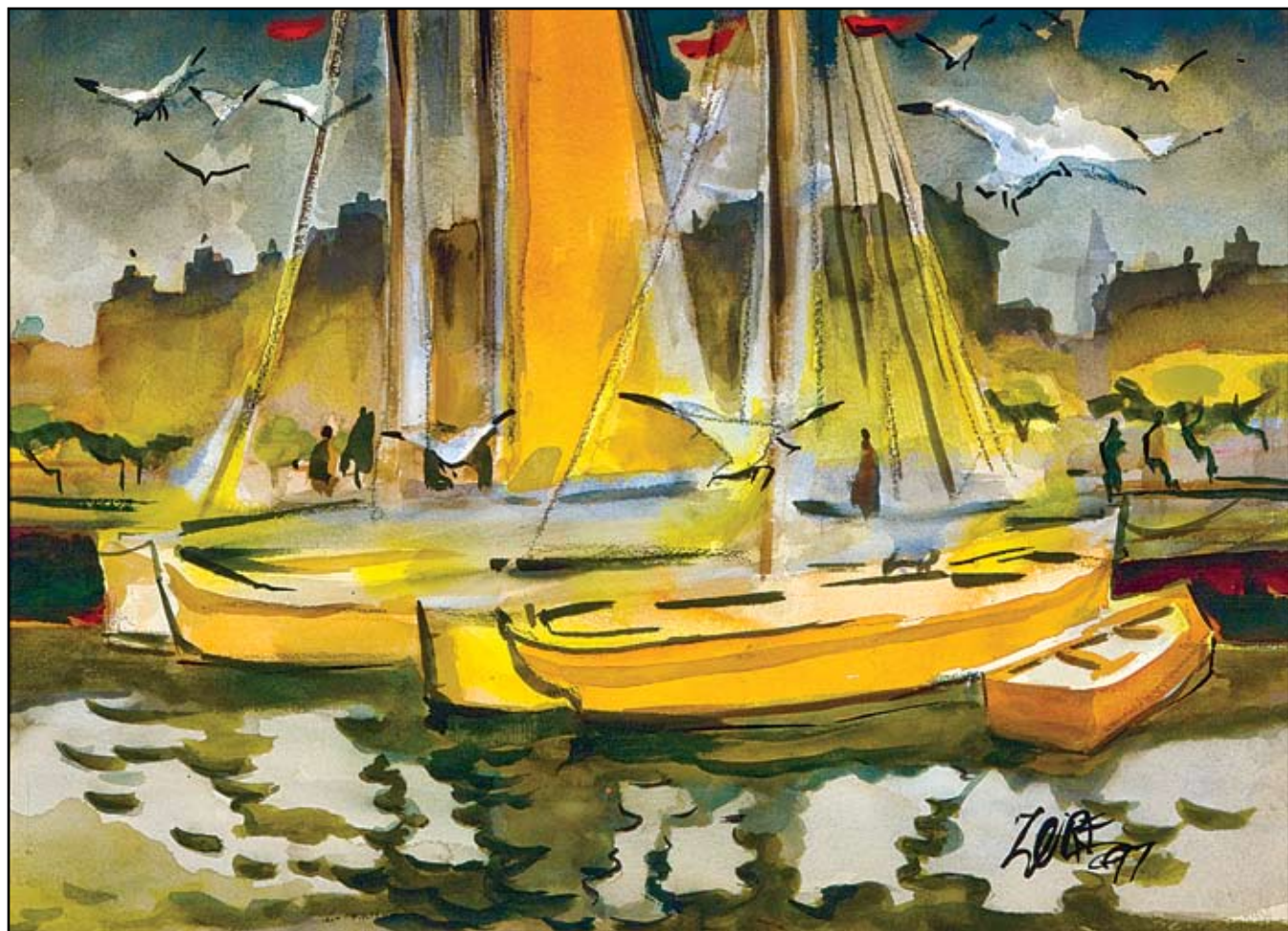
In 1988 I was driving Milford Zornes to his studio in Utah. He talked to me the whole time I was driving and as he talked, he sketched. Somewhere along that long, lonesome stretch of desert highway he said, “Marcie? I want you to come to my 100th birthday party.” And I told him, “Of course I will, I’ll be sure to mark it on my calendar.” He was only 80 at the time. Before we got to Las Vegas the sun began to set and Milford directed me to pull over to the side of the road. He set up his easel and proceeded to paint the blue cast shadow mountains. When he completed the painting he said, “Well Marcie, I guess we have earned our dinner for tonight. Let’s go find a steakhouse.” He lived to work, it kept him young. Many years later I was at a Fullerton College Art Department meeting and the art staff was taking nominations for the Artist-in-Residence Program. Many fine artists were nominated. Many famous names were mentioned. I proposed that Milford should be our Artist-in-Residence for 1999, he was



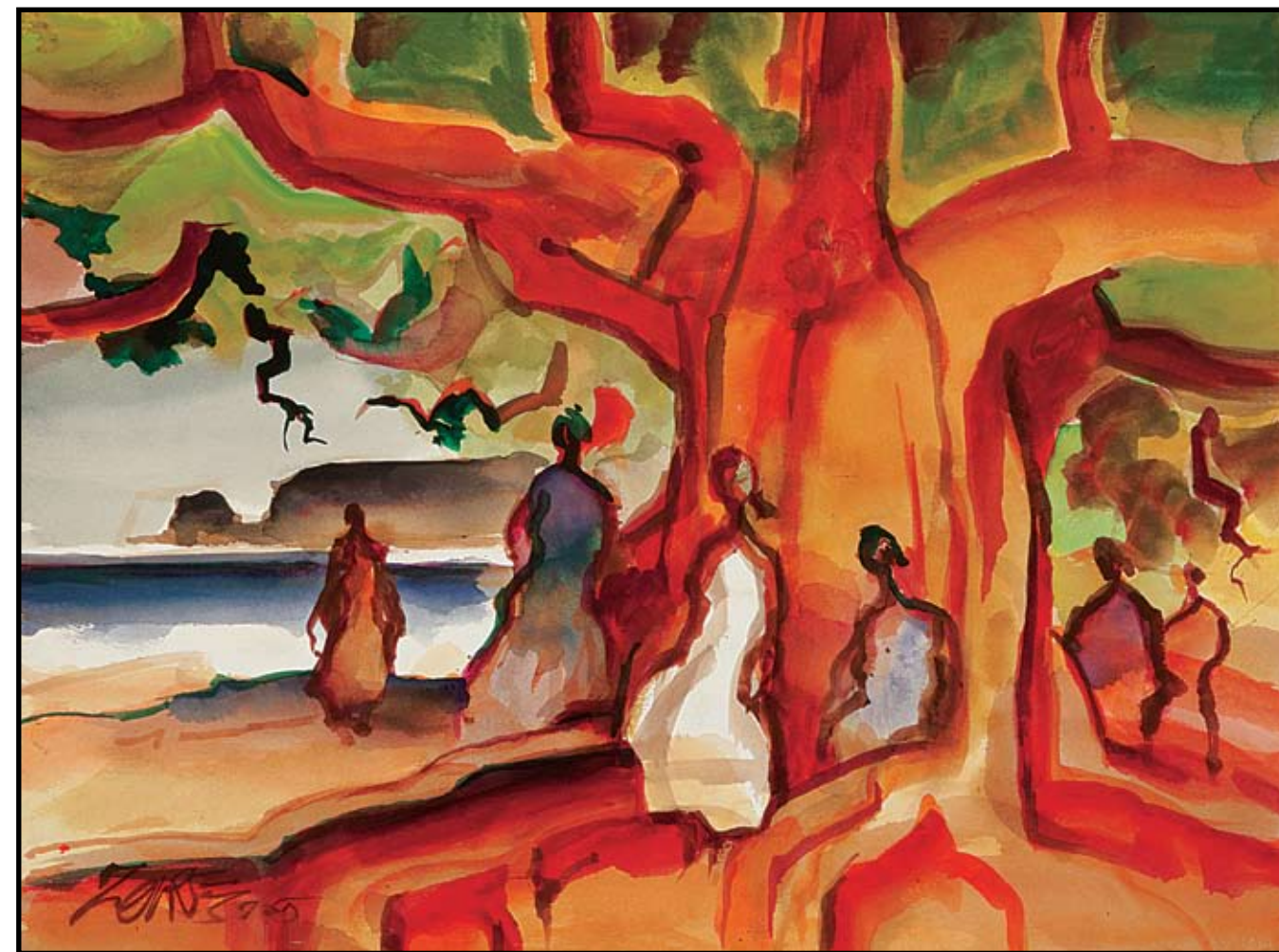
at least 90 then. They immediately rejected the notion, saying he was too old. I assured them this was not the case. They commented they would have to set up a cot in the corner so he could take frequent naps. I assured them that Milford would work them all to exhaustion. That’s exactly what happened. At one point the staff said they were celebrating and wanted Milford to go to lunch with them. In truth, they were tired and needed to take a break. Years later I attended Milford’s 100th Birthday party at the Pasadena Art Museum. He promised to have one and I promised I’d be there. And what was Milford doing for his 100th Birthday? Working.



Windy Sails
22" x 30"
Watercolor
2003
Collection of
Marciano Martinez



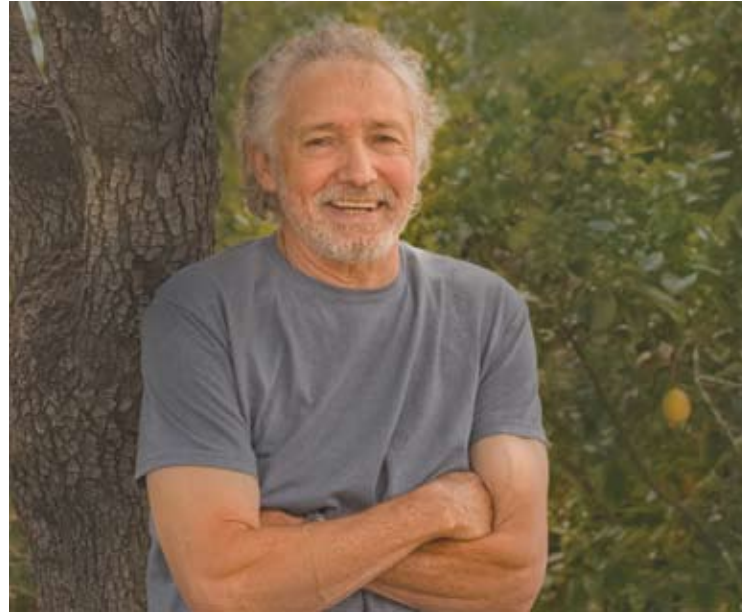
Canal Boats
22" x 30"
Watercolor
2002
Collection of
Maldonado Family Trust



Tree in Santa Barbara
22" x 30"
Watercolor
2005
Collection of Gene Sasse

Richard Martinez

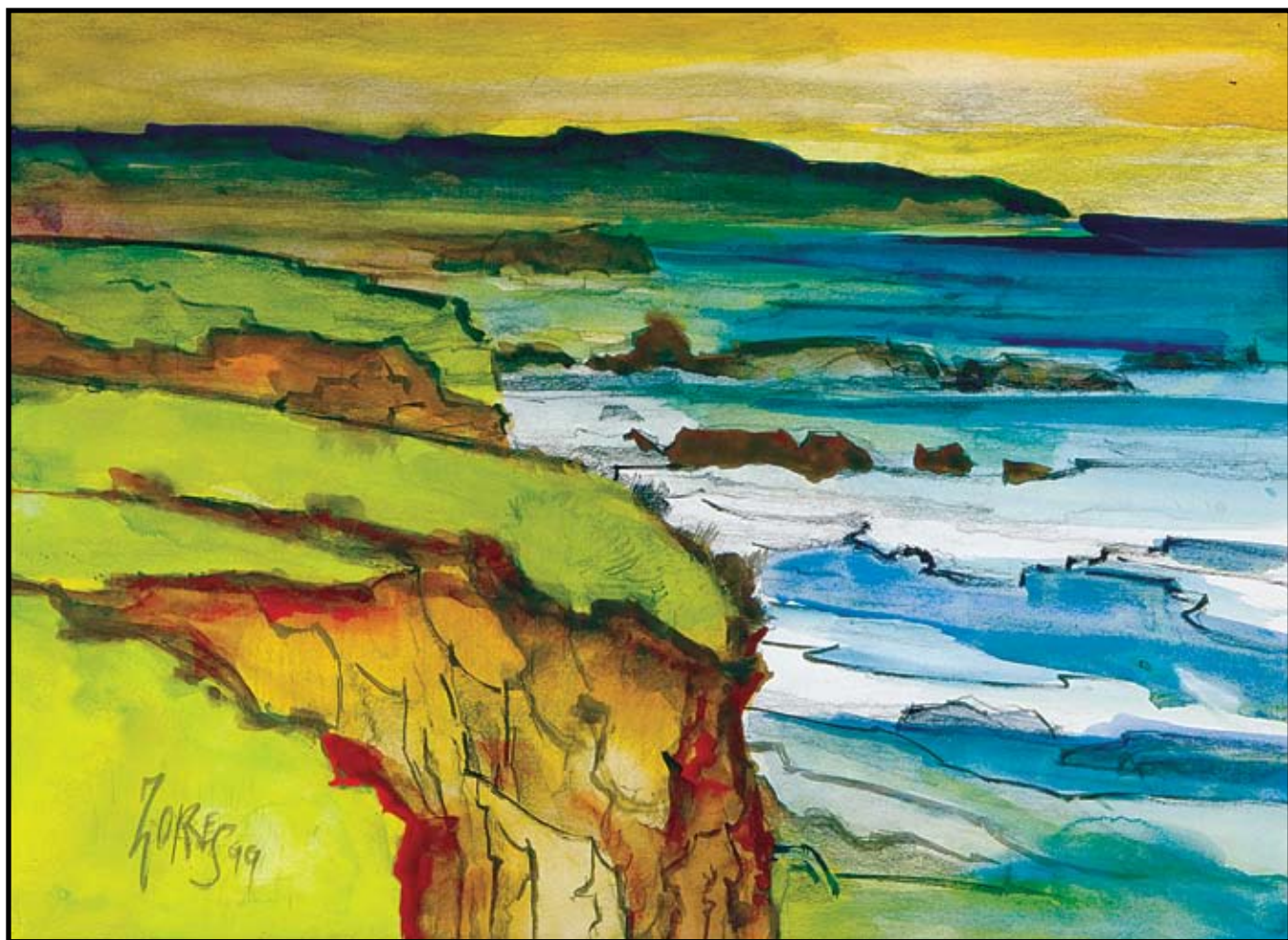
Some of my fondest memories as an artist are the days I spent visiting and painting with Milford Zornes. We went on many expeditions over the years. One time he called me up and announced, “We are going to Temecula to paint the oldest and largest oak tree in California.” It was difficult to find. We kept looking and finally found it on the Pechanga Reservation behind a tall fence with a locked gate. We tried to find an official at the Pechanga Casino to unlock the gate, but our requests were met with red tape and apathy. Nevertheless, we found other ancient old oaks that seemed quite beautiful to us. Milford talked and laughed as we painted, he told me about Vladimir Nabokov, the Russian novelist, who was a good friend of his and would often visit him at his home in Utah. He told me that Vladimir had written *Lolita* while sitting at his kitchen table. He told me about the time he was in Vera Cruz, Mexico and he had no water to mix his watercolor paints with, so he used red wine. “It



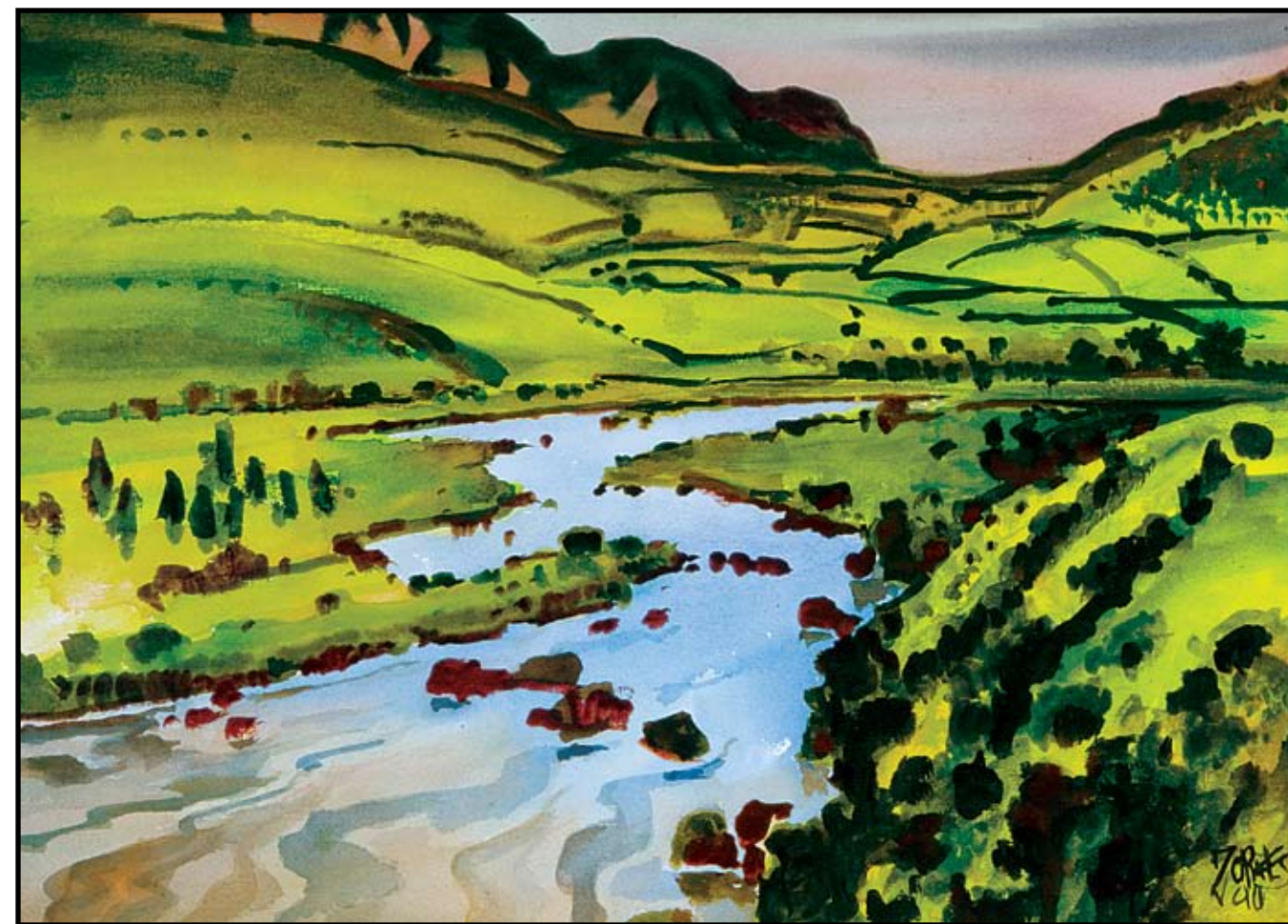
was very hard to get the color right,” he said. We talked and painted and had a few laughs, and when the west turned a fiery red and the east turned a Persian blue we headed north on the 215. Milford sketched as always and at one point he pointed with the flat end of his pencil at the luxurious homes in the hills and said, “Do you see these homes? They need our paintings. Yours and mine. They need to have one of our paintings in their homes.”

Alabama Hills Gorge
30” x 22”
Watercolor
2009
Collection of
Richard Martinez





The Coast of Kerry
 23" x 31"
 Watercolor
 1999
 Collection of Robert and
 Connie Constant



Hills of Kerry
 22" x 32"
 Watercolor
 1990
 Collection of
 Patricia Jump



Bridge
 5" x 7"
 Watercolor
 1990
 Collection of Joyce Allingham



Source of the Nile at Ginga
 28" x 35"
 Watercolor
 1988
 Collection of CCAA

Joanna Mersereau

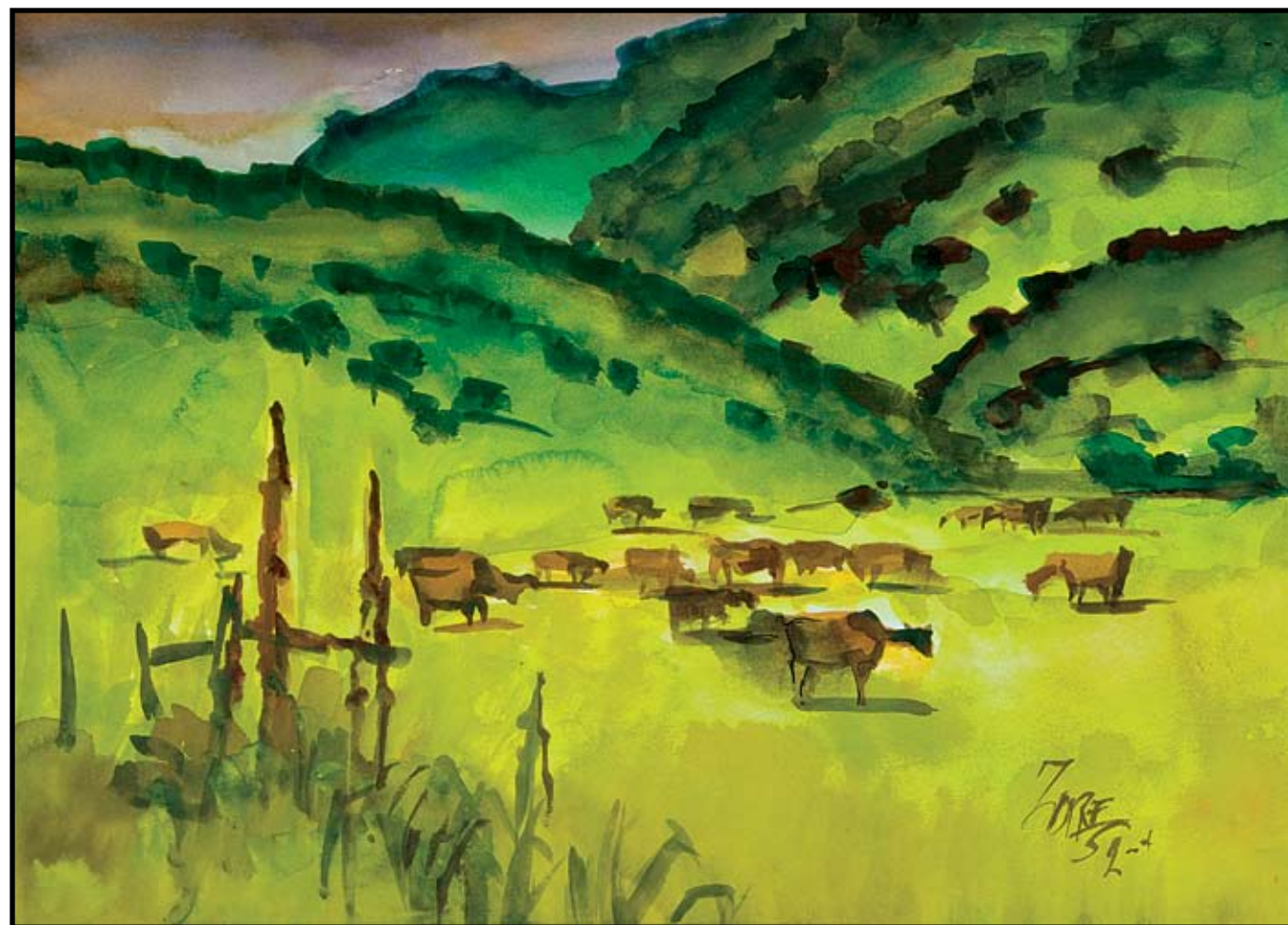
Critiques were very hard with Milford Zornes, he was very strict. He explained to me he was especially hard on those who showed the most promise. I was hard on him too. We had a fiery relationship. In 1977 Milford, his wife Pat, Charlotte Chambers, and I were on a trip to visit the Mission established by Father Kino in Caborca, Mexico. It was like camping, we had to prepare our meals using Sterno. I'm not sure what happened, exactly, but when I went to light the Sterno, the can exploded and spewed flaming gel everywhere and it went all over Milford, burned his ear, singed his hair and eyebrows. "Oh no!" I thought, "I have murdered Milford Zornes!" I



apologized profusely but he just laughed it off. He wouldn't go to the hospital. He purchased some granulated sulfur in town and applied it to the burns every day for two weeks until we reached the border. It didn't affect his painting, it didn't stop him. There was no 'poor me' about Milford. And if anyone were to ask, the answer is 'Yes.' We had a fiery relationship.

Spring
30" x 22"
Watercolor
2008
Collection of
Joanna Mersereau





On The Diamond Bar
23" x 31"
Watercolor
2004
Private Collection



Road in Oklahoma
14" x 20"
Watercolor
1998
Collection of
Zornes Family



Walk to the Sea
18" x 23"
Watercolor
2005
Collection of Jan Wright
and Roy Genger



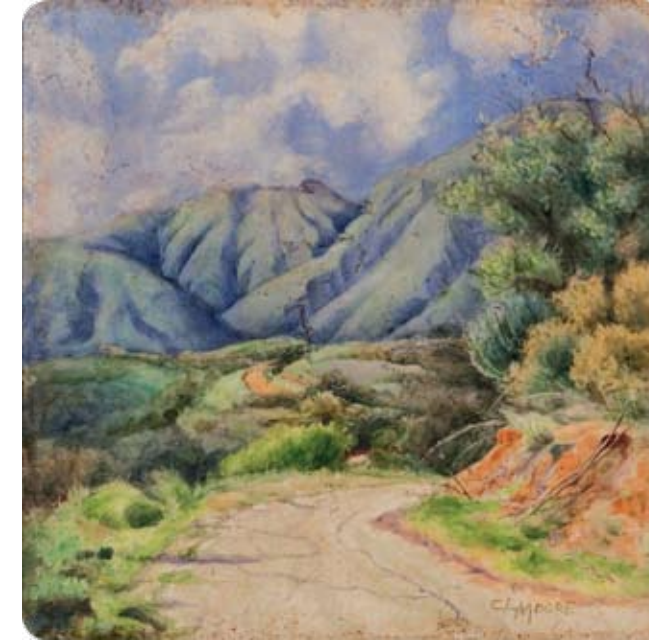
Casino at Avalon Bay, Catalina Island
22" x 30"
Watercolor
2008
Anderson Art Gallery

Cindy L. Moore

The Pomona Historical Society was giving a guided tour of two historic houses, the Casa Adobe and the Casa Primera, which was the first home built in the Pomona Valley. It was Ice Cream Social weather, a perfect California day of blue skies and gentle breezes. Milford Zornes was sitting on the front porch of the Casa Adobe painting a watercolor of the surrounding scene, a view of the grounds. People were gathered around him to watch and he talked as he painted. Milford told them he was very fond of the place and that he felt an emotional attachment to it. “I have been a frequent guest at the Casa Adobe,” he said, “I had a rented room here in my younger years.” He was very entertaining. Everyone enjoyed his quick wit and his sense



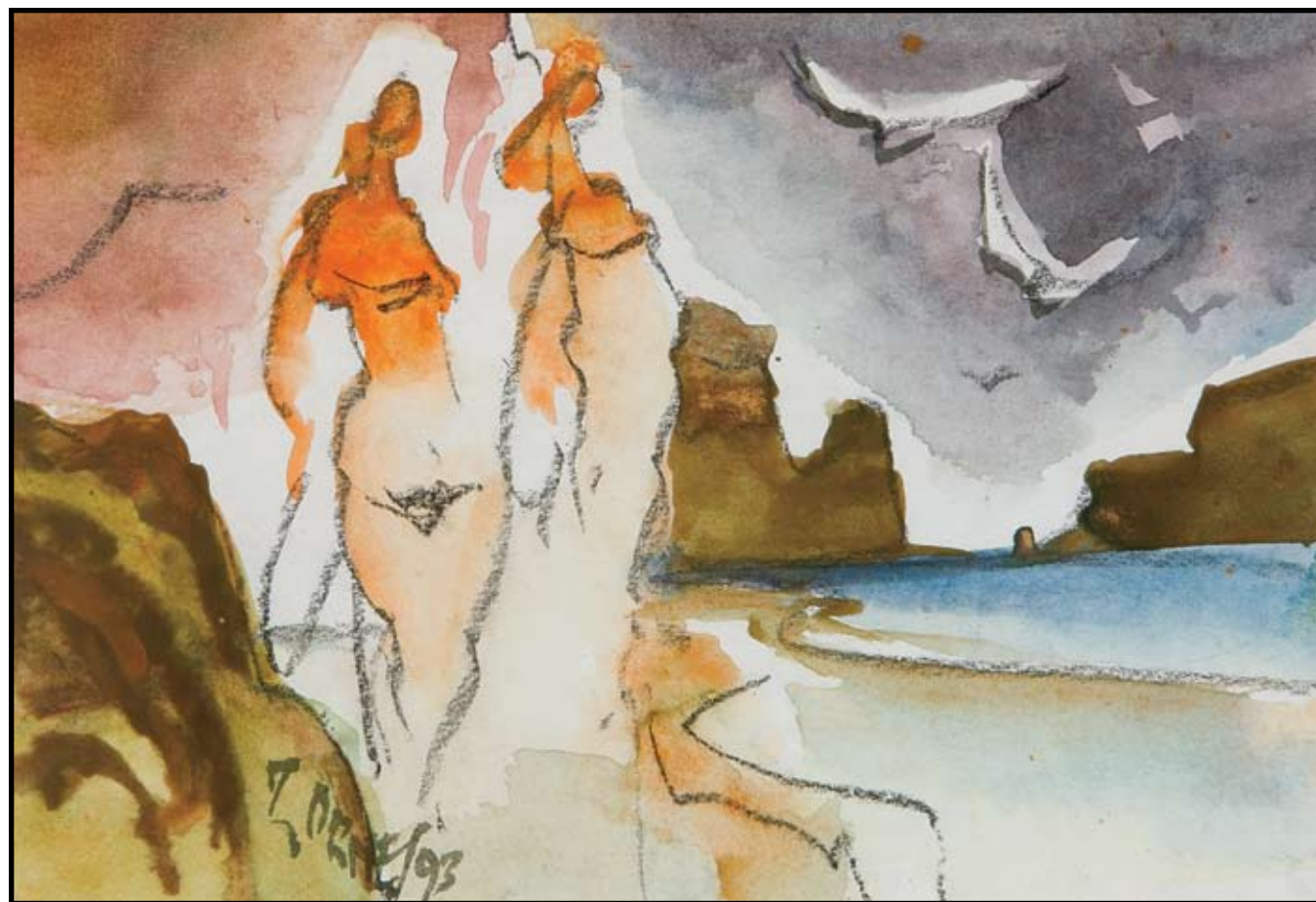
of humor and Milford seemed to be enjoying himself immensely. He told those gathered, “I am painting more nudes now, but due to my failing eyesight, they are missing some details. And though I am no longer in my younger years, I can still appreciate painting the female form!”



Padua Hills
6” x 6”
Over glaze paint on Italian Porcelain
2010
Cindy Moore



Claremont Hills
6” x 6”
Over glaze paint on Italian Porcelain
2010
Cindy Moore



Nudes at the Beach
 12" x 14"
 Watercolor
 1993
 Collection of
 Maldonado Family Trust



Morning Bathers
 19" x 25"
 Watercolor
 1998
 Private Collection

Albert Setton

Milford Zornes traveled extensively and he painted everywhere he went. Milford, Henry Fukuhara and I went with a small group of artists to Cuba in Spring, 2000. We traveled by bus some 70 miles to Holguin Village on the far end of the island. It was the home of our host, Gladys Checa, whose family we were staying with. While en route, we watched the scenery going by, elegant green of lush verdure, bright colored houses, Chevys and DeSotos from 1959 with polished chrome, an old Soviet tractor beside a fallow field. Milford was the only one sketching. The rest of us were taking pictures. He would look at the scenery with binoculars and sketch, and when he looked again, the scenery had changed, but then he would incorporate those changes into his drawing. I mentioned this to him and he explained, "I am capturing the essence of memory." When we arrived at the village Gladys' family welcomed us. Henry and Milford were treated like esteemed elders.



The rest of us were having a look around and a Party member ran to tell the authorities there were foreign journalists in his village taking a lot of pictures, and they sent Party officials and Policia to question us and we tried to explain we were taking innocuous pictures; a mop head leaning on a wall of peeling paint, a parrot on a clothesline. Later Milford pretended to scold us, "I have said all along that an artist should never rely on photographs. If you were drawing sketches, you wouldn't have gotten in trouble."



Barcelona, Spain
48" x 34"
Acrylic on Paper
1998
Collection of Albert Setton



Stallions
8" x 10"
Watercolor
1991
Collection of
Maldonado Family Trust



Cows & 2 Cowboys on Horses
8" x 31"
Watercolor
1992
Collection of Zornes Family



The Hitching Post
10" x 10"
Ink
2002
Collection of
Maldonado Family Trust



Vaqueras
8.5" x 11"
Ink
2006
Collection of
Margarita Arellano

Millard Sheets

1907-1989

While attending Scripps College in Claremont, Milford Zornes became a student of Millard Sheets. Milford assisted Millard in creating the murals for the 1939 Golden Gate International Exposition in San Francisco. Recently found among Zornes’ personal letters is an extensive correspondence between Sheets and Zornes about the nature and logistics of such a large art project. They discussed what materials to use, the paints, the different challenges they encountered, the possible solutions. They talked about the necessary qualities of the canvas and how it should be stretched, how several 22’ X 24’ canvases, each over 500 sq. feet in size, could be painted in Southern California and then transported to San Francisco. And also, once the canvases arrived, what challenges they would face trying to hang them. The letters demonstrated a great deal of youthful enthusiasm and determination. They were together again working side-by-side in

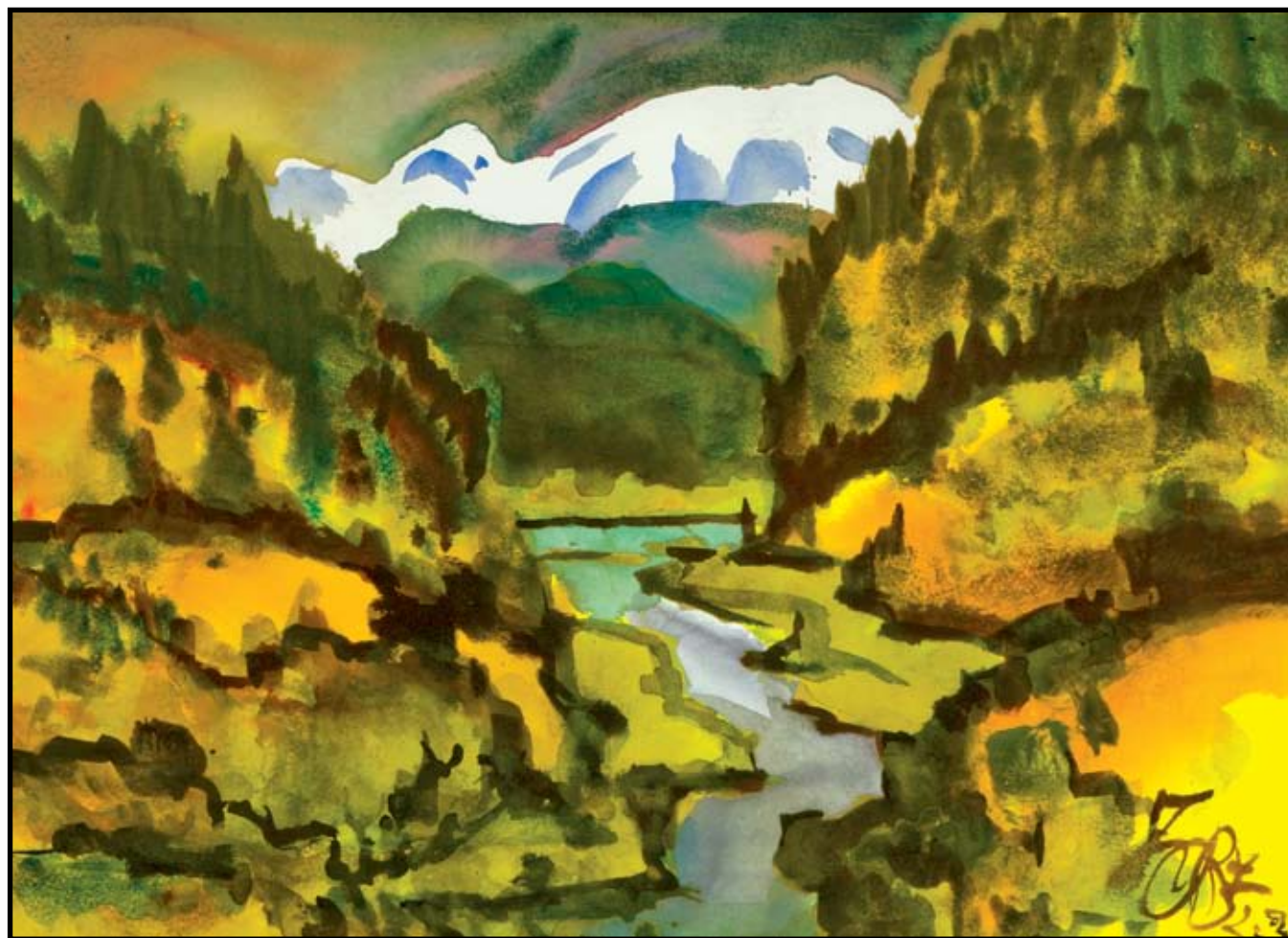


India during World War II, and after the war they went their separate ways. Milford Zornes had the greatest respect for Millard Sheets. Milford said many times that Millard was the acknowledged leader of the California Style Watercolor Movement and that Millard’s work had a profound influence on his own. Milford said that when he took a class from Millard Sheets at Scripps College, he remembers Millard saying, “It is not an arty thing, it is a real-life thing to paint the world around you.”

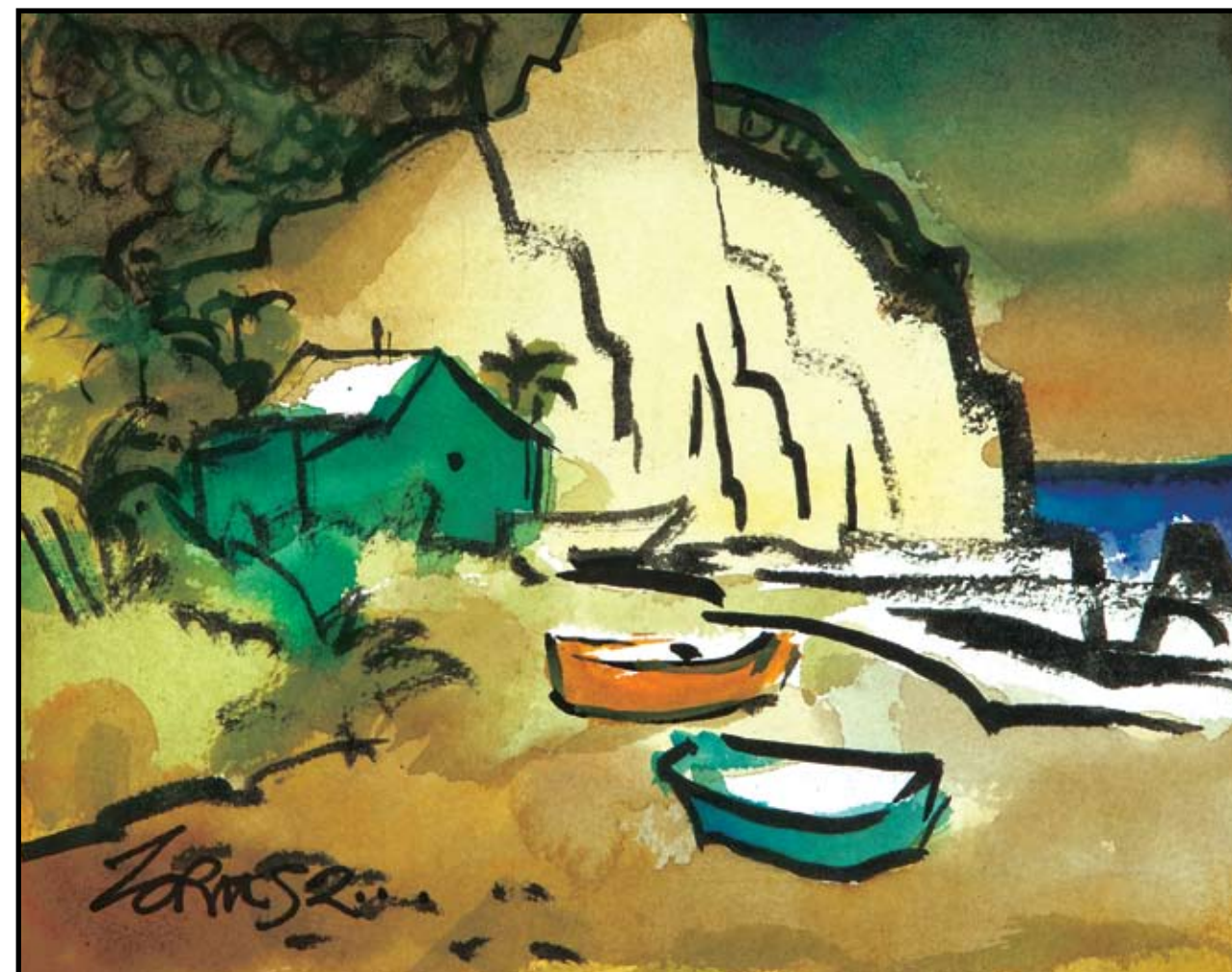


facing page
Three Gay Birds
13” x 18”
Serigraph
Circa 1950s
Collection of Gene Sasse

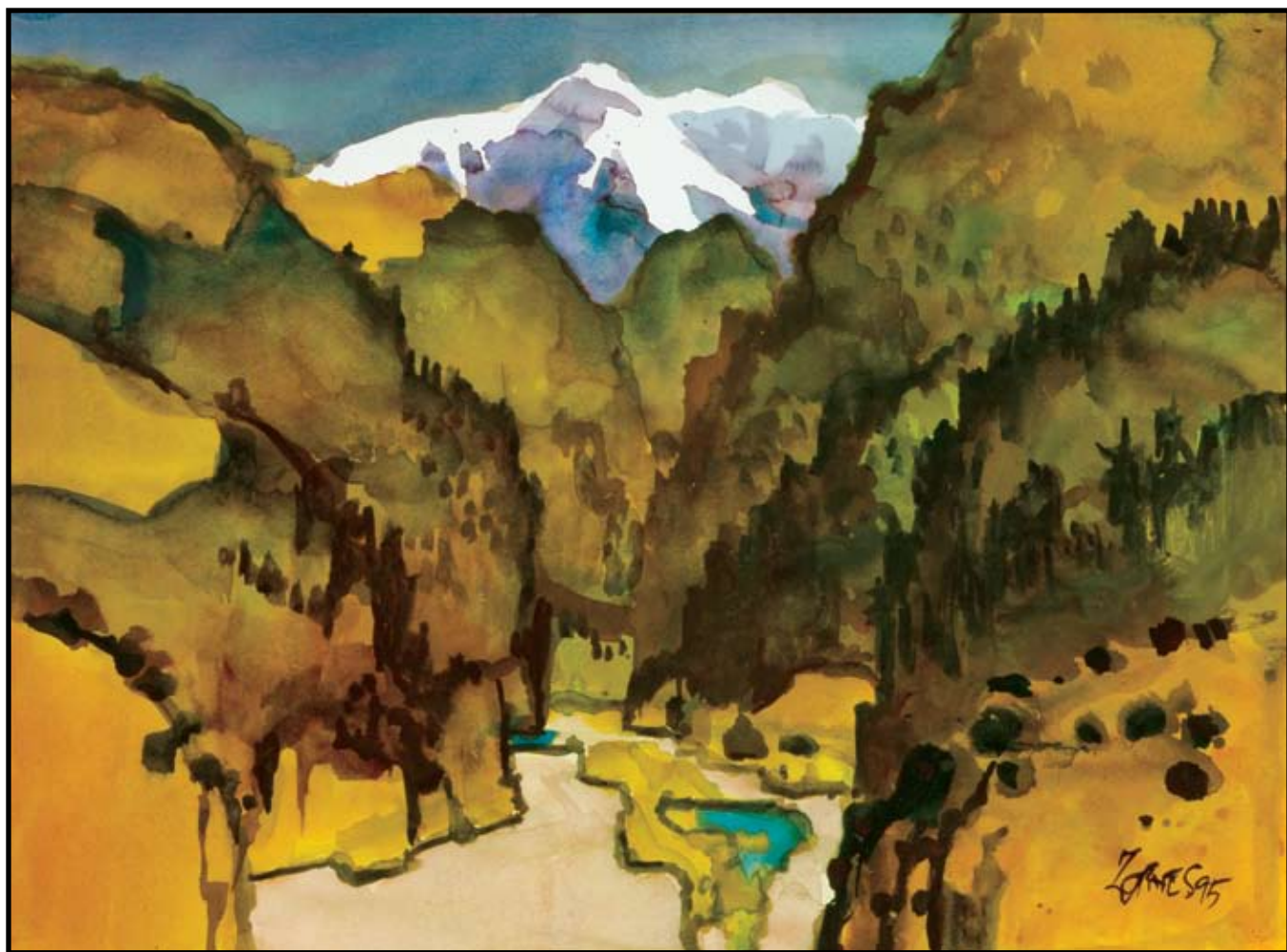
Old Wooden Bridge
16” x 29”
Watercolor
Circa 1941
Collection of CCAA



Mt. San Antonio
22" x 30"
Watercolor
2003
Collection of
Richard Martinez



Untitled
8" x 10"
Watercolor
2000
Collection of
Richard Martinez



San Jacinto
22" x 30"
Watercolor
1995
Collection of
Maldonado Family Trust



Sierra Farm, Owens Valley
22" x 30"
Watercolor
2004
Private Collection

John Edward Svenson

Milford Zornes? He was real. There were no frills about him. No theatrics. No pretensions. Just Milford. He was just himself, and he was passionate about painting. In order to portray nature, he became a part of that nature. He felt himself one with the common man, part of the working class. He identified with the 'hand on the plow, mud on the shoes' folk of everyday America. He was a blue-collar artist. Late in life, when he was diagnosed with macular degeneration, he brooded for about a day and then he decided to press on, to continue. He needed to work. He explained to his students that he was still very able to see shapes and colors and the dynamic lines of his subject. He used



binoculars if he needed to see detail in the subject he was painting. As Milford's eyes slowly failed him, I noticed how the signature on his paintings became progressively larger. Eventually, his signature became enormous. I pointed this out to him and he reacted as if I had foiled some great plot. "That was my plan," he said, "the larger I sign my name, the less I have to paint!"

Doves In Flight
49" x 12"
Polychromed fiberglass
pattern for bronze
circa 1975
Collection of
John Svenson





The Sea of Cambria
8" x 10"
Watercolor
1994
Collection of
John Thornsley Estate

*“Happiness is not in
the mere possession of
money; it lies in the joy
of achievement, in the
thrill of creative effort.”*

Franklin D. Roosevelt

Durre Waseem

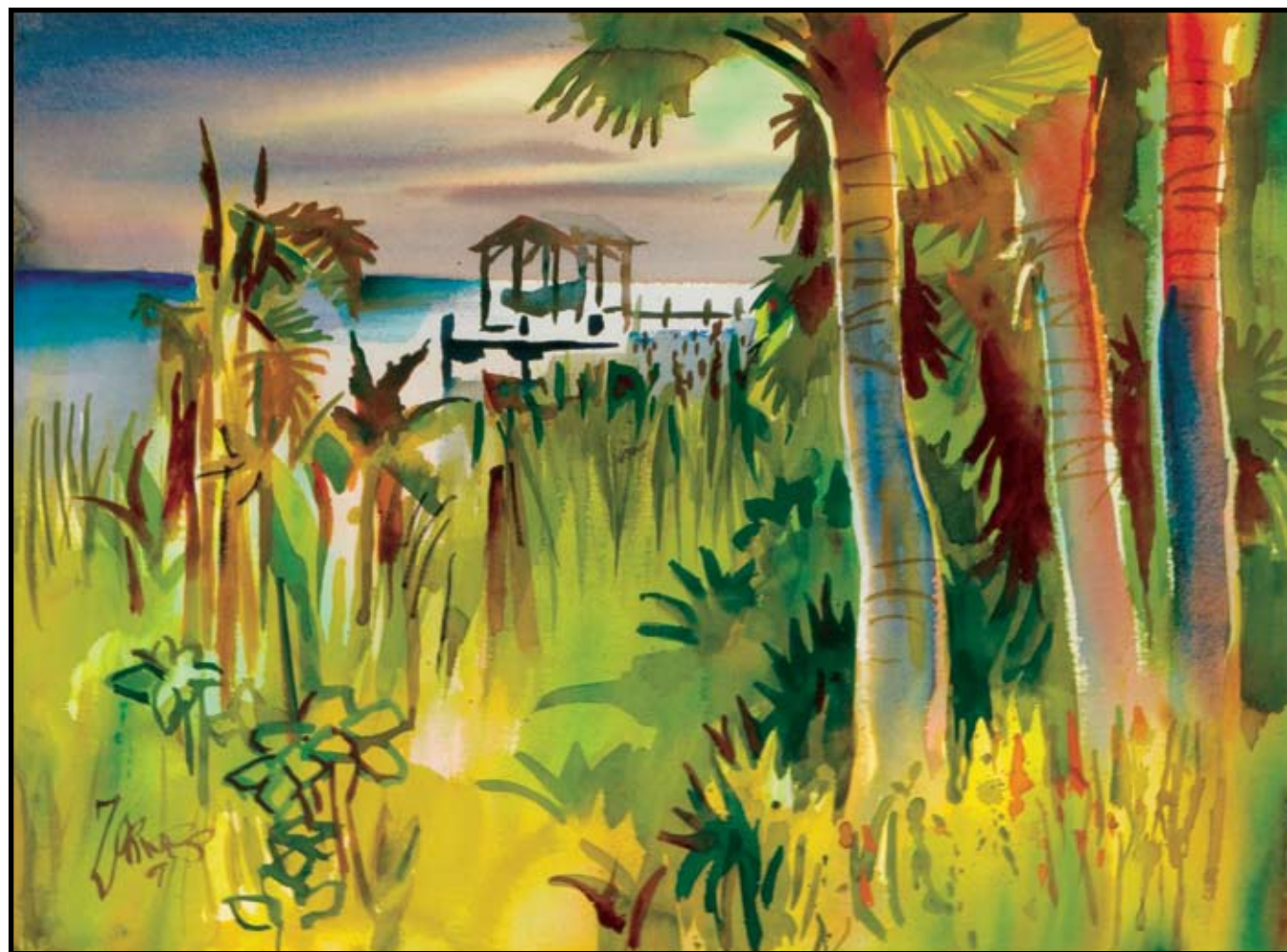
I first took notice of Milford Zornes' work one evening in Winter, 2008. I was attending a Life Drawing Session at the Riverside Art Museum with a very close friend of mine who is also an artist. My attention was drawn to several amazing works on display. They were much larger than any plein air paintings I had ever seen. They were bursting-ripe with stunning color, a combination of sensitive and dynamic strokes executed with verve and confidence that seemed to me to be completely spontaneous. I marveled for a very long time and then I told my friend, "I have definitely seen this style before. This man was featured in Artist Magazine," I told her, "but the article does not do the man justice. He is much better in person." My artist friend was just as enamored with Milford Zornes as I was. At the Riverside



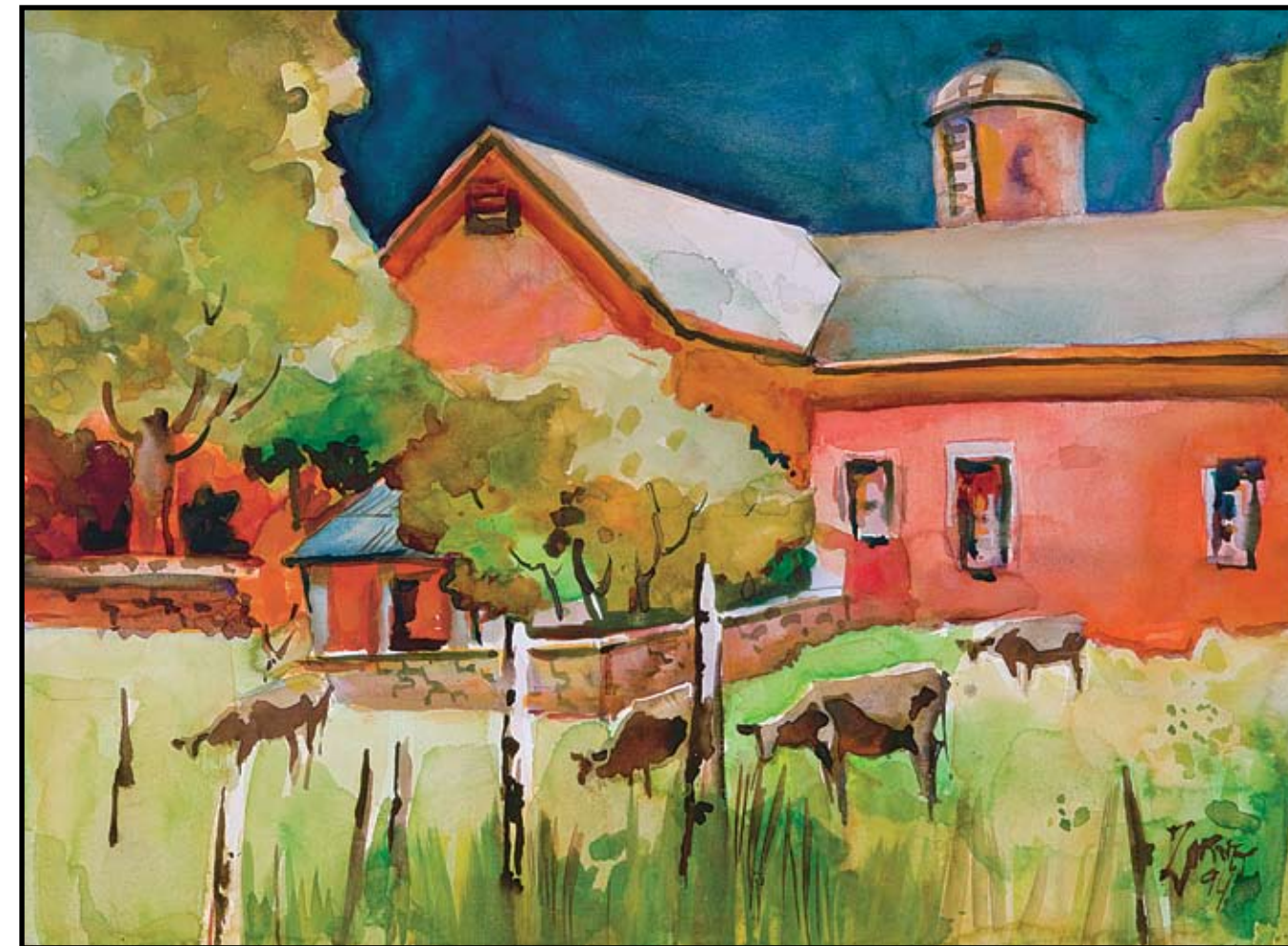
Museum there was a copy of a biography about Milford with color plates of many of his paintings. We pored over it together. I wanted it madly, I needed it, but I didn't have any money. My artist friend bought the book and she promised to share it with me. It is a continuing source of inspiration for both of us, but the book stays with her more than with me. So, when I need to visit the source I go to the museum to view his paintings on the wall. He is much better in person.

*An evening at the
Rancho Santa Ana
Botanic Garden
33" x 33"
2009
Oil on Canvas
Collection of
Durre Waseem*





Sun River, Florida
22" x 30"
Watercolor
1991
Collection of
Jeff and Dottie Smith



Barn, Vermont
22" x 30"
Watercolor
1994
Private Collection

Chris Van Winkle

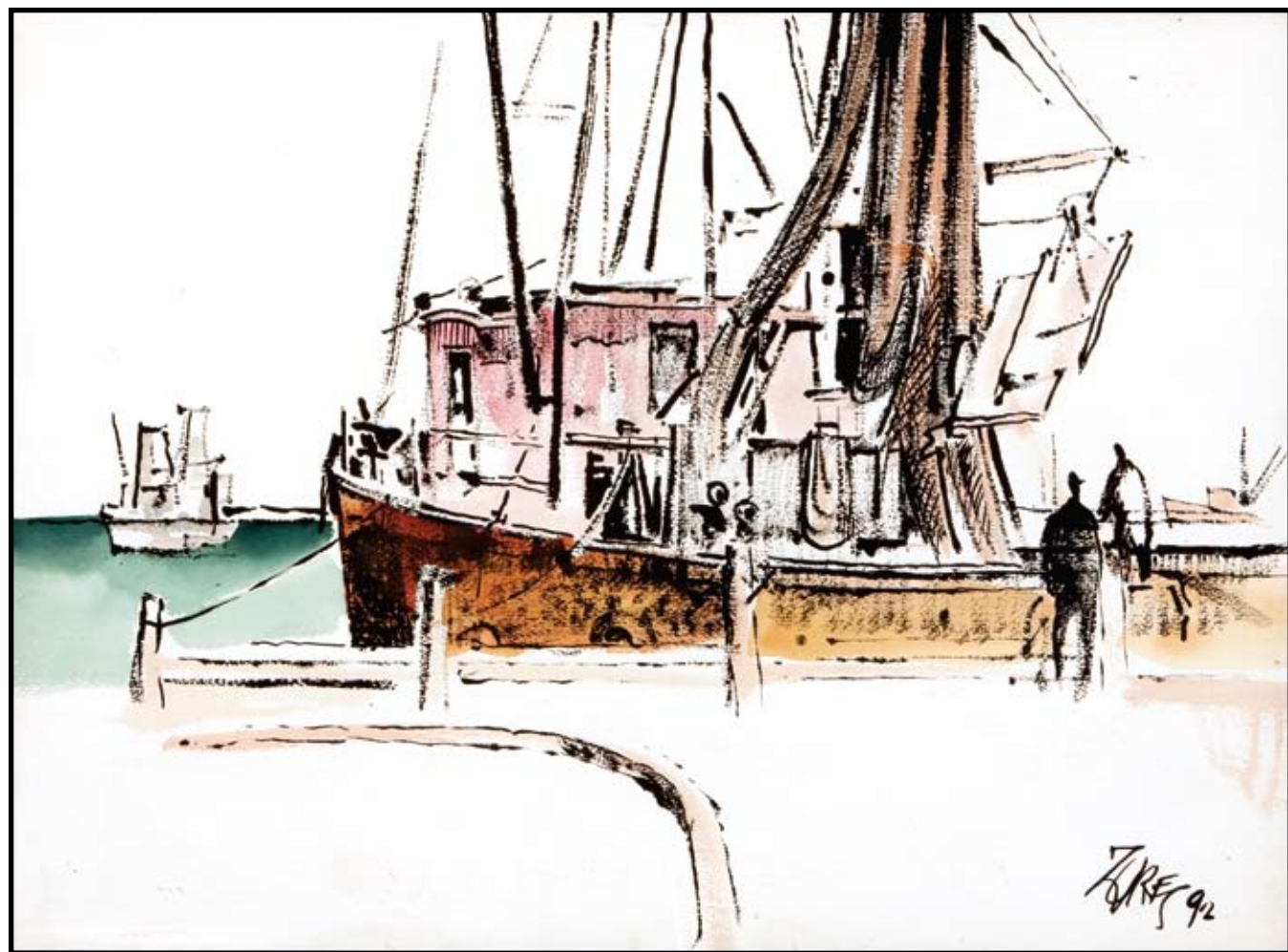
Milford Zornes and I traveled to Europe together. He taught me to be open to all stimulations. He didn't just look at the paintings. He wanted to see the artist's studios, where they worked and played. He examined their brushes, palettes, easels, their set-ups. He imagined. He took his time. We visited Rembrandt's studio in Amsterdam, Vermeer's studio in Delft, Sorolla's studio in Madrid. When we were in Granada, Spain, we took a taxi to find a special view of the Alhambra. As we sketched, he talked about artists he'd met and worked with, life changing moments, his art, his self-discoveries, his realizations, and his disappointments. When we had finished our sketches, we set up our easels, faced away from the scene, and painted. "Memory of place is much more than



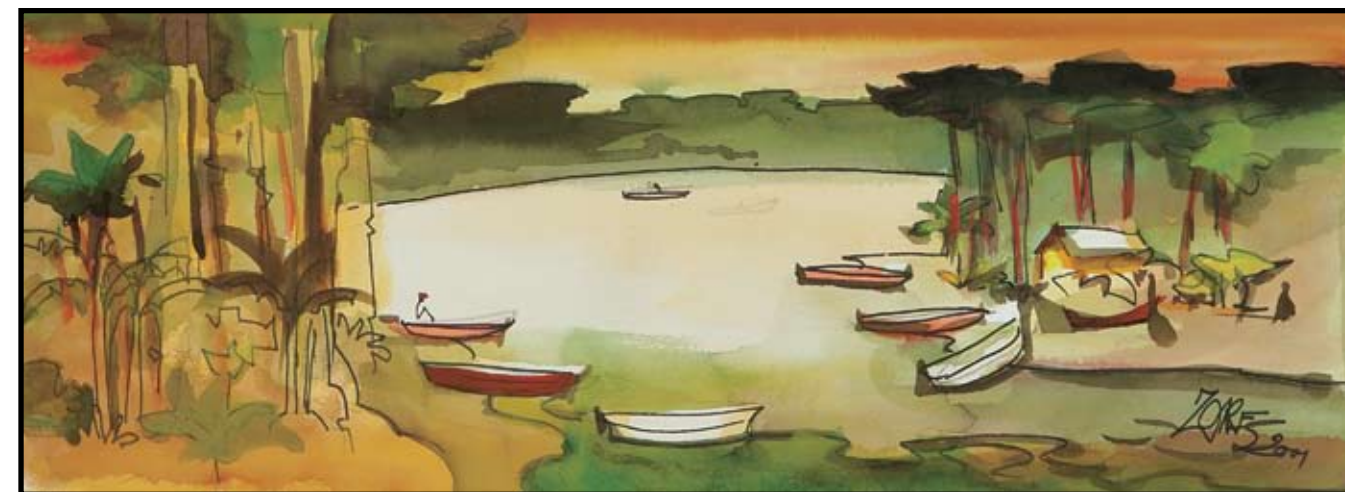
a collection of details," Milford said, "it is 360 degrees of sounds, smells, colors, movements, and a myriad of other elements." He looked to capture the essence of the landscape, its 'caricature,' as he described it, "What remains in the heart and memory long after we have left that place.



Amsterdam Station
21" x 27"
Watercolor
2009
Collection of
Chris Van Winkle



Fishing Boats in Texas
22" x 30"
Watercolor
1992
Collection of Zornes Family



Lake
11" x 30"
Watercolor
2004
Collection of Zornes Family

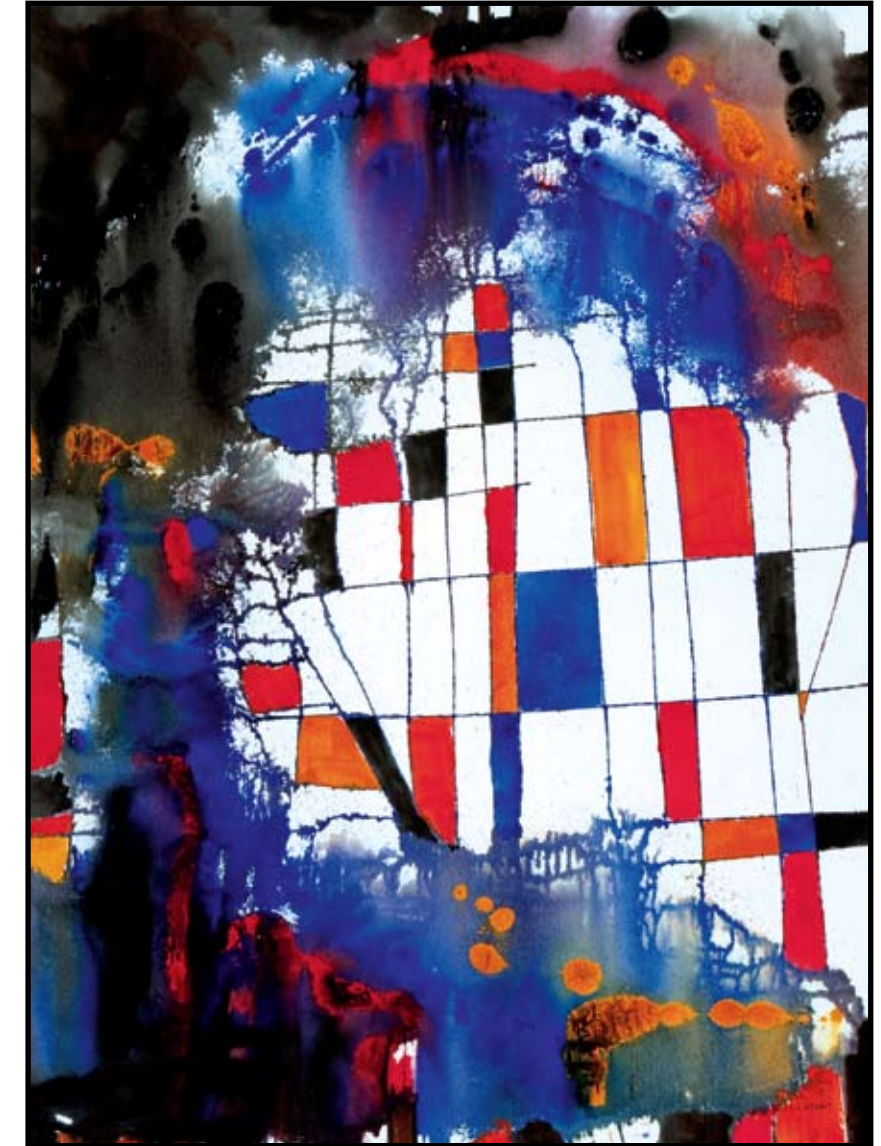
Jan Wright

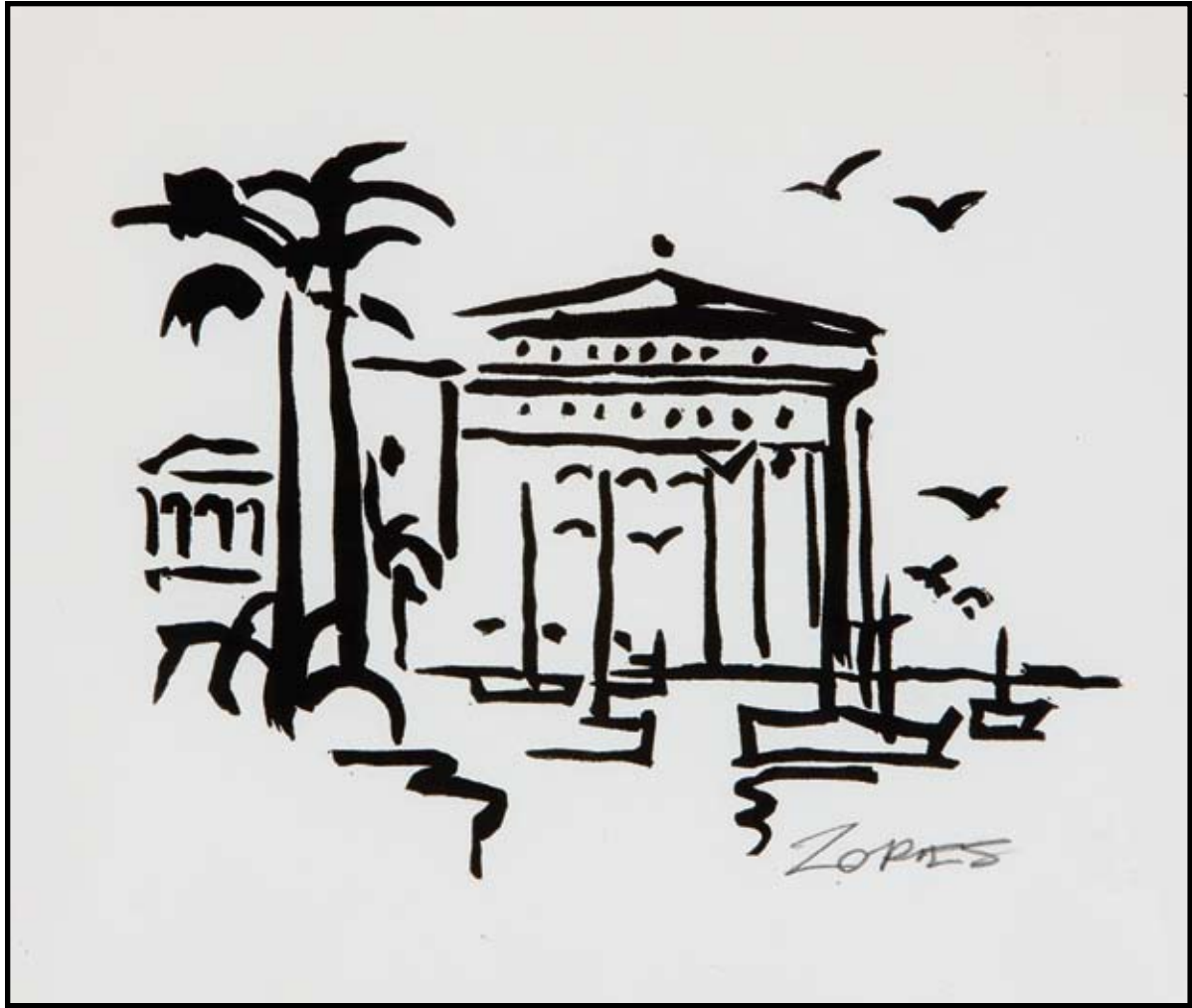
I attended a workshop given by Milford Zornes in the Padua Hills on a warm Spring morning in 1999. He did a demo facing east. He blocked in Ontario and Cucamonga Peaks, completed the mid-ground and fore-ground with bold strokes and vibrant color, he folded in luscious washes with vivid linework. Milford commented that he was relying mostly on his memory as he surveyed the scene with binoculars. It came time for the rest of us to paint, and after the session, I decided that my painting was less than a masterpiece and that I shouldn't submit it for critique. A friend and colleague of mine insisted that I should submit and finally persuaded me. I placed my painting as near as possible to the bottom of the stack and I awaited my turn. Milford Zornes commented on each of the student's work, piece by piece. As he neared my painting, I felt some apprehension because I had liberally



used Holbein's 'Opera,' a fluorescent pink, in my landscape. Milford held my painting and studied it. He gently said, "Pink is okay for flowers and curtains, but it doesn't belong in landscapes." Indicating the lines with the tip of his finger he suggested, "You need to strengthen the trees at the base; they are a platform to hold up the mountains." Milford moved on to the next student. I had survived. It was the first of many Milford Zornes' critiques I would survive and always, always he was helpful and kind. But that was the last time I used fluorescent pink when painting a landscape.

Mapquest
30" x 22"
2006
Watercolor
Collection of Jan Wright





Avalon
7.25” x 9.75”
Linoleum Block Print
Circa 2004
Collection of Connie Hiner

1908 Born January 25th in Camargo, Oklahoma.
1922 Zornes family moves to Boise, Idaho.
1925 Family moves to Southern California.
1926 Milford graduates from San Fernando High School.
1927 Moves to Santa Maria and attends Santa Maria Junior College.
1929 Goes to sea as a common seaman and travels through Holland, Germany and France.
1930 Returns to Southern California and enrolls in Otis Art Institute.
1931 Attends Pomona College. Studies with Millard Sheets.
1933 Professor Munz commissions Milford to illustrate “Botanical Manual of Plants of Southern California”.
1934 Elected Member of the California Watercolor Society. President and Mrs. Roosevelt select “Old Adobe” for placement in the White House.
1935 Marries Gloria Codd.
1936 Works on WPA projects, including the mural in the Claremont, California Post Office.
1938-42 Teaches at Otis Art Institute.
1939 Franz Milford Zornes is born.
1940 The Metropolitan Museum of Art in New York purchases “Arizona Evening”.
1941 Milford and Gloria divorce. Milford is elected President of the California Water Color Society.

1942 Milford marries Patricia Palmer.
1943-45 Drafted into the Army Air Force. Becomes official Army artist.
1944 Maria Patricia Zornes is born on January 25th .
1945 WWII ends. Milford returns to Southern California and resumes teaching at Otis Art Institute.
1946 Starts teaching at Pomona College.
1948 Elected Member of the American Watercolor Society.
1950 Resigns from Pomona College.
1951-55 Spends 6-8 months each year working at Thule Air Base. He paints Greenland in his spare time.
1955 Becomes Art Director for Padua Theater in Claremont.
1956-61 Teaches at Pasadena School of Fine Art.
1957-68 Teaches at Riverside Art Center.
1963 Purchases the log home and studio of Maynard Dixon in Mt. Carmel, Utah.
1963-76 Teaches classes each year in Mt. Carmel.
1964 Elected as Associate of the National Academy of Design.
1967 The Metropolitan Museum of Art in New York includes a Zornes watercolor in a major exhibit entitled “200 Years of Watercolor in American”.
1973 After several years of classes at Hacienda

- El Cobano (Colima, Mexico) the University of Oklahoma hires Milford to do a regular annual workshop.
- 1974** The University of Oklahoma and the Protestant Episcopal Church of Oklahoma sponsor a trip to Nicaragua. In 1977 the paintings are used for production of a book titled “A Journey to Nicaragua”.
- 1976** Milford and Pat begin to live almost full time at Casa de Alvarado in Pomona.
- 1978** Milford develops an extensive workshop series both in the U.S. and overseas.
- 1986** Sponsored by the University of Oklahoma and the Protestant Episcopal Church of the U.S., Milford goes to Uganda and paints landscapes and people in their everyday environment.
- 1988** Receives the Southern Utah Honor Medallion for Contributions to Quality of Life.
- 1990** Pomona College asks Milford to paint a series of watercolors of the college campus.
- 1991** Milford and Gordon McClelland publish a book titled “Milford Zornes”.
- 1994** The National Academy of Design votes Milford as a National Academician.
- 1996** Huell Howser films Milford for an episode of California Gold.
- 1998** The National Watercolor Society dedicates their 78th Annual Exhibit to Milford.
- 2000** Milford and Pat go to Cuba for a workshop.
- 2002** CCAA Museum of Art hosts show in March.
- 2003** Pasadena Museum of Art hosts a major retrospective - *Milford Zornes: A California Style Painter*.
- 2004** Carolyn Wing Greenlee’s book “Nine Decades with a Master Painter” is released.
- 2005** The National Water Color Society honors Milford with a Lifetime Achievement Award. CCAA Museum of Art hosts show in January.
- 2008** Gordon McClelland releases “Milford Zornes” An American Painter” in time for Milford’s demonstration for his 100th birthday at the Pasadena Museum of California Art. Milford passes away, February 24, Claremont, California. CCAA Museum of Art hosts show.
- 2010** CCAA Museum of Art hosts *The Art of Milford Zornes from Private Collections*, the first of its annual Milford Zornes celebration series.



This is the second annual exhibit celebrating the art of Milford Zornes, hosted by the CCAA Museum of Art.

It is my great pleasure to have had this special opportunity to be involved with a project that showcases the work of the greatly admired and beloved artist Milford Zornes and to meet with some of the people he has inspired both personally and artistically.

It is the continuation of a long series of shows that Milford Zornes started many years ago and a legacy that Chaffey Community Art Association hopes to establish in perpetuity to honor the man.

Without the help of everyone involved, this project would not be the success that it is. I especially wish to thank Hal & Maria Baker; Milford’s daughter and son-in-law; Bill Anderson for helping to keep the Zornes family legacy going; Denise Kraemer as the show curator; Fred Hartson for helping to put this book together; Brian Bywater for helping to write the copy; and all the artists who devoted their time and energy to this project, and especially, for sharing their reminiscences about Milford. Thank you, I am deeply grateful.

Gene Sasse
Photographer & Author
Chairman of The Zornes Committee

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Zornes Family – Hal & Maria Baker