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THE HENDRICKS COUNTY HISTORICAL SOCIETY

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PRESIDENT RONALD REAGAN VISITS HENDRICKS COUNTY

"There's such a thing as common sense in America - and if you can't always find it in the capitol building in Washington, isn't it good to know that you can still find it in places like the Hendricks County Court House."

CHRISTIAN SCIENCE MONITOR, July 14, 1987

Greetings! from our vice president

Incredible as it may seem, the August meeting is just around the corner. Don't ask me what happened to May and June. I'm hoping they will be tacked on to the yearend immediately following December! In the past three months we've weathered an earthquake, tornadoes, high water, extreme heat, and Danville has played host to the most historic event our county has witnessed in this century: a presidential visit.

Standing at the edge of US36 east of Danville watching the motorcade approach, impressions of the heat, humidity, occasional sunshine, ominous clouds, and the everpresent reminders of the security precautions involved were jarred with the realization that this man is the highest elected official in the country. This nation has never suffered a feudal state, our people tolerate no royal titles or peerages; instead we maintain the right to elect our government officials. Regardless of any political affiliation, the President of the United States first and foremost is representative of our nation's people.

President Reagan's visit is not an event that will soon be forgotten in Hendricks county. Particularly if we maintain our commitment to educate area residents about Hendricks county history and part of that commitment extends to acknowledging history being made.

Libbe

May 2, 1987

A pageant, A DAY IN THE LIFE OF THE SHERIFF AND HIS WIFE 100 YEARS AGO, was presented at the ROYAL PICTURE SHOW AND PLAYHOUSE in Danville, Sunday, May 3. Written by Mary Ann More of Brownsburg, it was enjoyed by the approximately 60 members and guests. The stage settings and costumes, typical of the era, were loaned by the HENDRICKS COUNTY HISTORICAL MUSEUM.

The cast consisted of Dorothy Kelley, narrator, Barry Kelley, sheriff, Judy Kelley, sheriff's wife, Libbe Hughes, Janet Woodrum and Betsy Kelley, daughters of the sheriff, Eloise Castetter, grandmother, Harold Templin, deputy sheriff, Bob Palma, minister, Cari Palma, minister's wife, and Kati Palma, minister's daughter. Stage hands were Bob Castetter and Cyndi Mangus.

A brief business meeting was held during which Maynard Nolan told of attending the grand opening of the ROYAL THEATER, as it was originally called, in 1928. Delicious refreshments served in the lobby ended a delightful afternoon.

AUGUST 2 MEETING

PLEASE NOTICE CHANGE OF PLACE

The meeting was originally scheduled at Bartlett's Chapel near Avon, but wedding plans took precedence over our long standing reservations, so we will meet at Security Savings in Danville, (next to the Pizza Hut on the east side of town.)

Libbe Hughes, our vice president, will be the speaker. She will discuss 19th century Hendricks County newspaper. She plans to familiarize us with the humorous and serious content of the early papers. "Genealogists," she says, "are usually so intent on finding a specific obituary or marriage notice, that they sometimes fail to pause and really read the papers." So I am sure we will hear many interesting and amusing stories that have long been overlooked.

DON'T MISS THIS MEETING AND REMEMBER SECURITY SAVINGS, Danville.

MUSEUM MUSINGS

Over the last few months, the museum has had several guests, various seekers of historical data, Boy Scout troops, classes from two Brownsburg elementary schools, visitors from out-of-state.

We've received two local papers dated 1930 & 1913, several books, old magazines, baby clothing & tableware, and more. Of special note was a "fine bonnet" of the Civil War era. It looks like it just arrived from the milliners.

The Hendricks County Garden Club ladies have been using their green thumbs! The flower bed since the rains, is "bustin out all over".

HENDRICKS COUNTY BICENTENNIAL CELEBRATION

Libbe K. Hughes, HCHS vice president, and Susan M. Carter, Plainfield Public Library historical librarian, have been appointed by Judge Mary Lee Comer to serve on the Hendricks County Bicentennial Commission. The commission, which has been meeting monthly since May, was formed to prepare a county-wide celebration for the bicentennial of the U.S. Constitution. The celebration will begin nationwide on Thursday, September 17, 1987, and activities in Hendricks county will continue throughout the fall. Plans at this time include displays at area libraries, production of radio and cable TV programs, and poster and speech contests involving area schools. Hendricks county newspapers will carry complete details of the celebration as projects are finalized.

INDIANA'S RELIGIOUS SERVICES TO BE DOCUMENTED

INDIANAPOLIS---The variety of ways by which Hoosiers exercise their freedom of religion will be documented by a unique project sponsored by the Indiana Religious History Association in recognition of the bicentennials of the Northwest Ordinance of 1787 and the U.S. Constitution.

The project, "Documenting Freedom of Worship in Indiana," will involve tape recording a large number of worship services during the week of Sept. 20 to 26, 1987. Project director Edwin L. Becker estimates that 10,000 religious groups worship regularly in the state and he encourages all religious groups, denominations and organizations which conduct religious services to participate in the project. There is no charge. High-quality tapes will be furnished to participating groups.

Freedom of religion was asserted in the familiar first amendment to the Constitution, but even more sweeping in its intent was the first article of compact between the 13 original states and the people of the Territory of the United States, North-West of the Ohio River. That article proclaimed: "No person demeaning himself in a peaceable and orderly manner shall ever be molested on account of his mode of worship or religious sentiments in the said territory."

Materials gathered will be deposited at the Indiana Historical Society where they will be accessioned, catalogues, stored and made available to the public through the Society's library.

The project is being made possible by a grant from the Lilly Endowment. Locally, an informational brochure is available from Susan Carter, Hendricks County Historian, at the Plainfield Public Library, 1120 Stafford Road. For further details, contact the project director, Dr. Edwin L. Becker, at 283-8926 or 924-1331.

DANVILLE EAST CEMETERY COSTS

Enclosed please find a check of \$6.00 for membership dues for Ed & me for Hendricks County Historical Society.

We appreciate having a write up in the magazine you publish, for funds to restore the East Cemetery.

We received close to \$100 from your members. The entire bill was \$4800. We have not received nearly enough money to replace funds that we transferred from our general association account to the restoration fund. If this should happen again it will be a real disaster.

Sincerely,

Lois Etienne, Sec. Treas.
Danville East Cemetery Association

THANKS !

The Hendricks County Historical Society gratefully acknowledges Dr. Evelyn Payne Hatcher's gift Composition of Outdoor Painting by Edgar A. Payne. The book will be on permanent loan in the Indiana Room of the Danville Public Library. It will be a non-circulating item, but will be available for use in the library by area residents.

Dr. Hatcher is the daughter of Edgar A. Payne, artist of the mural in the Hendricks county circuit court room. We are especially indebted to Judge Jeffrey V. Boles for requesting a copy of the book on our behalf and for his on-going efforts to preserve the mural and to educate the public regarding its significance.

From Morgan County

Here is information about our scrapbook.

"Morgan County History-Genealogy Club" made a third printing of their Morgan County Scrapbook. The book is made out of newspaper stories of Morgan county. It has over 400 pages, many pictures, maps of developments, ghost towns, etc. There are three items about Joppa which is in Hendricks county.

The book is \$18.50 plus \$2.00 packing and mailing. Call 831-0165, Becky Hardin for information. Both Plainfield and Danville libraries bought copies.

Scrapbook II will tell the story of Morgan county schools, churches and organizations. The club is doing research on lodges etc for Scrapbook II which it is hoped will be printed next year.

There is a map of townships on front of book. Also a story about the "bite" out of Morgan county that was annexed to Hendricks county. Becky would like to know if anyone knows why it was annexed. There is a list of names of people who signed the petition in 1868."

Rebecca Hardin
Morgan County Historian

COME, LET'S TOUR THE MUSEUM

Come in and see the parlor. Beginning on our right we see a rocking chair with a rope stretched across from arm to arm. That means we'd better not sit in it. A few years ago an occupant got dumped. On the wall by the door is a framed photograph of the Jonathan S. Marshall family when he was sheriff. The family was gathered around on either side of the steps with Sheriff and Mrs. Marshall seated in the doorway. The next item is a piolian. It looks like a piano, but has to be pumped like the old pump-organs. To increase the volume, one pumps faster. That is one way of getting exercise. On the rack is lots of music just waiting for someone to play. Two or three hymnals and two pieces of sheet music, "California Rose" and "It Came Upon a Midnight Clear". Decorating the top is an assortment of antique dishes, a kerosene lamp and a musical instrument of the woodwind family and an early one at that. The top is draped with a wine-colored scarf with deep fringe. The chair used with the piolian has been refinished and outfitted with a needlepoint seat. Beside the piolian is a horse-hair chair. It dates back considerably. We don't use it nor do we use the two occasional chairs that are identical to the arm-chair. They're on loan and the owners might want them back.

Behind the chair is a glass enclosed what-not. It houses all sorts of little trinkets. All of yesteryear. Over it is a large picture of a woman who was a neighborhood nurse whom every one called on when help was needed. She outlived all her 9 children. Here's a model (life-size, no less)! She's all decked out in her good black dress topped off with a fine crochet and bead cape, also black. All set off with a brooch that looks like dark coral. She carries white kid gloves and a small fancy handbag.

Next is a velvet sofa with a carved wood frame. We don't use this one for we don't want to wear it out. The windows are outfitted with lace curtains ecru

color, floor length. (Our windows are floor length.) There are two windows on the east side and one on the north. Next is a parlor organ. It is not as tall as some organs we've seen but is a nice height. It is decorated with two hand painted vases. A graduation picture of the Danville High School Class of 1904 sits right above the music rack. Beside the picture is a leather music roll. It has served two generations of piano students. Another memento is a kerosene parlor lamp and a trophy that was won at the Indiana State Fair earlier in the century. Turn the corner and we see a clock mantel that was taken from a very old house in the Danville area. Yes! We musn't forget the model we see next who wears a wedding dress worn in 1876. It is black with figures in pale blue and cream. Some may gasp at black, but we must remember it might be her "good" dress for a long time unless she happened to "outgrow" it. The table we come to next was formerly a conference table in a local law office. The finish is very smooth. Occupying the table is a doll house built to scale, is a replica of two Victorian houses here in Danville. It is done up with hard-wood floors. It is wired for lights. All done up in the order of that day.

On the other side of the house is a stereoptican set, that helped pass the time on Sunday afternoons or any rainy one. Here's a child's rocker with fancy woven cane seat and back. It has an occupant, pretty little blond dolly all dressed up in her long dress and white apron. We see next a model wearing a beautiful black peau de sole dress set off with cream collar and vestee. She wears an emerald brooch, and carries white kid gloves and a small fancy handbag. She wears a picture hat of black velvet trimmed with red roses. Two oval framed pictures hang on the wall. Around the corner again, here's a library and desk which stands quite tall with glass doors. Below it are three drawers, and below that, shelves and pigeon holes for storing all a students necessities.

We notice a real, for sure fountain pen, the kind that was very nice but on occasion could get ink all over you. Here is an ink-stand that was used in Territorial Courts and Legislatures both in Corydon and Indianapolis. This desk has a slant that is just right for writing and studying was likely easier. Also on the desk we see a "History of Hendricks County, 1885" and a "History of Hendricks County 1914". Also we see a marriage license dated 1916. There is another of those comfortable caned seat chairs at the desk. We use these chairs.

The dark brick fireplace has a mantel in white painted wood. Dark green tile extends about 2½ feet from the fireplace. This is the remaining fireplace in the house. There used to be one in each room. Beside the fireplace is a wedding candle. It appears to have been used. The two horse-hair occasional chairs spoken of earlier are on either side of the fireplace. A tall beaver hat and a picture occupies one chair while a woven coverlet is draped over the back of the other one.

The mantel has a pair of gold-colored candlesticks with red candles, a couple of figurines and a kerosene lamp. There is a porcelain faced doll with a leather body. She is from the day when "fashionable" didn't mean thin. Here's another nice old rocker done up with cane seat and back. Right over the mantel is a picture of a pioneer lady. Nearest the door is a framed picture of a demure little girl all fixed up with curls. She probably never got dirty and probably minded without question. The phonograph shows off our many records received down through the years. There's a sweeper used in the early days before electric sweepers came on the scene. It does resemble the "Lectric Broom" in looks and they both take elbow grease! That shell that holds the door open is said to have a roaring sound when you hold it to your ear.

I nearly forgot! The stand-table in the center of the room! Drawn-work table cover, autograph books, kerosene lamp. Just like parlors used to be. On the shelf under the table are photo albums and a very old German Bible, dating back to the 1700's. You'll have to come visit again and we'll look at some more rooms.

Jewell

(From GRANDMA BOOK II)

Making Ice Cream Was Summertime Treat

By Barbara Smith of Glendora, California

Picture a table set with soup bowls and heaped with homemade vanilla ice cream, slightly soft and delicately golden. Crushed and sugared strawberries, picked from the garden earlier in the day, lazily ooze down around the creamy mounds, filling up the sides of the dishes. Chopped walnuts cover the tops of the berries, and a few wayward nuts struggle down into the thick syrup. That's how ice cream used to be, back on our ranch in the 1920's.

Our ranch was a 10-acre orange grove in Fontana, California. A windbreak of eucalyptus trees surrounded the grove, and whenever the essence of orange blossoms played hooky, the pleasant fragrance of the eucalyptus took over and perfumed the air.

A dirt driveway, groove-worn from hard rubber tires, led from the two-lane road to our ramshackle frame home. The kitchen was the biggest room in the house, and that's where we spent most of our time, gathered around the pot-bellied stove. It was a wood-burner that heated the room as well as cooked our food.

On special occasions when we made ice cream, the hand-cranked ice cream freezer was the center of attention, proudly sitting in the middle of the kitchen floor with newspapers spread around and under it as if it were not housebroken.

We all had special jobs to do...Uncle Frank (who was really my great-uncle) chipped the block of ice. Mom cracked, shelled and diced the walnuts. Aunt Edie removed the stems and washed the berries. I helped her by slightly mashing them, occasionally tasting one or two. She added the sugar. Great-Aunt Trudie mixed the custard. The secret of the ice cream, we all knew, was in the custard.

There were three generations of us, and even though I was only 3 or 4, I can well remember my aunts, and how those ice cream-making days brought us all together for all kinds of story swapping and fun. Aunt Edie was large and could eat more ice cream than anyone else. Aunt Trudie was spry and lighthearted despite her naturally curly, silvery-white hair. "Oh, for cat's sake!" I often heard her say, never understanding exactly what that meant.

When the custard was ready, Aunt Trudie poured it into the ice cream cylinder, adding extra milk and cream. Then she inserted the dasher and tightly capped the precious container of custard.

The cylinder was placed into the freezer and the chipped ice packed snugly around it. Ice cream salt was added to the ice to help it freeze the ingredients. We all took turns cranking the handle that turned the dasher inside the cylinder.

When the cranking slowed and we could hardly turn it anymore, Uncle Frank took over--and then we knew the ice cream was beginning to set up. The anticipation of who would get to lick the dasher was nearly too much for me! However, my fears were always for naught as everyone got a chance. Our first samples were obtained by running fingers along the chilly little paddles and then sucking the ice cream from our freezing fingertips.

Next it was time to recap the cylinder, pack more ice and salt around it and wrap the freezer with dampened gunnysacks to hasten the freezing process.

During the waiting time, Aunt Trudie would fry up a couple of chickens and string some beans from her garden. Soon a feast would be set upon the solid oak table, and we'd all crowd in. The dessert, of course, was the best part of dinner!

That ranch no longer exists, and I am the only person left of the three generations. But the happy times we shared and those soup bowls filled with golden mounds of ice cream, fresh strawberries and walnuts will always be one of my favorite, most vivid memories.

MYSTERY MURAL REVISITED - ONE YEAR LATER:
THE HENDRICKS CIRCUIT COURT ART WORK OF EDGAR ALWIN PAYNE

By Judge Jeffrey Boles

Background

August 12, 1986, Dr. Evelyn Payne Hatcher, Edgar Alvin Payne's daughter; her husband, Dr. J. B. Hatcher; and Dr. Rena N. Coen, professor of Art History at St. Cloud State University, came to Danville to view the Edgar Alvin Payne painting in the Circuit Court Room. After viewing the painting, they all had lunch with Judge Jeffrey V. Boles at J.J.'s Restaurant on the Square, in Danville. Out of that meeting came some new information about Edgar Alvin Payne and his painting in the Circuit Court Room.

Evelyn Payne Hatcher holds a doctorate in Anthropology, J. B. Hatcher holds a doctorate in Biochemistry, and Rena Coen's doctorate is in Art History. All three are involved in the production of a book on Edgar Alvin Payne, the artist, being written by Dr. Coen. The mural in the Hendricks Circuit Court will have a place in the book as a unique example of his art.

In December 1986, the Hendricks County Commissioners, recognizing the important artistic and historical value of the painting, authorized spending \$3,185.00 for the cleaning, repair, and preservation of the Edgar Alvin Payne painting in the Hendricks Circuit Court.

After these meetings and events, the mystery of the mural is beginning to unravel.

The Artist and The Painting

The Plainfield Friday Caller, on October 9, 1914, said "The splendid painting on the south wall, just back of the judge's bench, is a work of rare art and is something far out of the ordinary."

On December 19, 1913, the Commissioners of Hendricks County let a bid to Mitchell and Hallbach Decorating Company of Chicago, Illinois, for the amount of \$8,145.00 to decorate the Circuit Court Room. The painting that is on the wall in the Courtroom was delivered to Danville before May 31, 1914. There are no records as to title or information about the mural in existence and no known artist's notes have been found yet.

The mystery mural on the south wall of the Hendricks Circuit Court, in Danville, Indiana, was painted by Edgar Alwin Payne and his wife Elsie sometime between December 19, 1913, and May 31, 1914, at the Tree Studio Building in Chicago, Illinois. Elsie Payne drew the figures and Edgar painted the landscape and distant figures. Elsie Payne has told of climbing up on her bed in the bedroom to use the wall to make full size enlargements of outlines of figures for a mural, even though she was pretty far along with her pregnancy just before the birth of Evelyn. Evelyn remembers hearing stories from her mother about how she stood on the bed to draw the figures that Edgar later painted.

The painting is 4'5" high and 18'8" long. It is an oil on canvas, pioneer stockade scene, with approximately 44 characters, highlighted by a Black Priest in the center of the mural. There are numerous pioneer women, Indians, trappers, fur traders, scouts, and a figure reading a proclamation to the assembled group of characters. The title of the painting has yet to be discovered.

Dr. Rena Coen believes the subject of the painting is probably George Rogers Clark addressing the settlers of Vincennes during events that took place on February 25, 1779. Vincennes had just been recaptured by Clark from the British after a harrowing march with 53 men, 160 miles from Kaskaskia over frozen marshes and with little food. After the surrender of the British Garrison, the citizens of Vincennes swore allegiance to the United States, and to the State of Virginia, to which the Indiana Territory then belonged. The priest, who is reading the notice at the upper left, behind the youthful figure of Clark, is undoubtedly Father Gibault, who had been dispatched to Vincennes the previous June by Clark (after Clark's capture of Kaskaskia), to win over the French settlers of Vincennes to the American cause. This, Father Gibault accomplished, in the Summer of 1778, while the British Garrison was temporarily absent, and the following January he joined up, again, with Clark to accompany him on the difficult march from Kaskaskia to Vincennes.

Edgar Alwin Payne was born on March 1, 1883, in Washburn, Missouri. His middle name "Alwin" is a made up name by him to relieve him of the confusion with Edgar Allen Poe. Payne chose the name "All-win" because he wanted to win it all.

His family moved to Prairie Grove, Arkansas, and then to Lovelady, Texas, when he was a child. As a young child, Payne first saw a small scene painted on a wagon and began experimenting with bluing, housepaint, and red paint from pokeberry juice to the consternation of his father. Payne left home at the age of 14 because his father objected to Payne's selection of art as a career.

Payne travelled, for a time, with Barnstorming Theatrical Groups, through Arkansas, Texas and New Mexico, where he worked as a house painter, sign painter, scene painter, and later as a mural painter in Chicago.

Payne painted scenery for Sarah Bernhardt (1844-1923 "The Divine Sarah" - Hamlet - French Legion of Honor), who allowed Payne to take bows on the stage for his work. He painted for Maude Adams (1872-1953 - Peter Pan - What every Woman

knows - Chanticleer - Dramatics teacher.), who watched him with considerable interest; only afterwards did Payne learn that the pretty girl watching him was a star.

Payne was totally self taught and, in his early years, did not draw figures well or easily. Payne attended the Art Institute of Chicago for two weeks, beginning on April 1, 1907, in a portrait painting class. He had no other formal training.

In 1911, Payne took his first trip to California and Laguna Beach (on California Highway 1, South of Los Angeles and North of San Juan Capistrano and San Clemente). He met the lady he would later marry, Elsie Palmer, in San Francisco. Elsie Palmer was born in San Antonio, Texas, on September 9, 1884, and attended Art School in San Francisco, California. Elsie had a flourishing career as a fashion illustrator, designer for outdoor advertising, and designed billboards for such national companies as Pabst beer, Old Dutch cleanser, and Kellogg's Corn Flakes. Elsie had a rather complete and thorough art training, and had worked for advertising agencies. She was pretty skillful, and could make the "cartoons" as they were called--the full-sized drawings utilized in doing billboards. Payne had the ability to "soften" the drawing outlines in paintings so that they blended into the whole.

Edgar and Elsie were married on Saturday, November 9, 1912, after Edgar had to postpone their wedding to the afternoon so that he could work on a mural for Mandell's Department Store in the day while the light was good for painting. Edgar and Elsie finished the mural the day after their wedding.

In January, 1914, a daughter, Evelyn, was born to the Paynes. While Mrs. Payne was still alive, in 1969, she, Evelyn, and Evelyn's husband formed Payne Studios Inc., 3104 Silver Lake Road, Minneapolis, Minnesota, 55418, telephone number 612-781-2088, which now has all the artistic works and records of both Edgar Alwin Payne and Elsie Palmer Payne. Payne Studios Inc. will publish early next year a new book on the art and lives of both of the Paynes, which is now being written by Dr. Coen.

In 1916, the Santa Fe Railroad and their Harvey Houses underwrote the expenses of a summer trip to the southwest where Payne sketched in the Navajo and Hopi Indian Country. The mountains of the southwest left a lasting impression upon Payne. Payne is not known to have done more than a few portraits (one of a Navajo) and he did only two still lifes. All the rest of his work was landscape or early murals.

In 1917, Payne painted his last murals in Glendale, California, and shipped them to the Congress Hotel in Chicago, Illinois. He was assisted by artists Conrad Buff, Peter Neilson, Grayson Sayre, and Jack Wilkinson Smith. All four were later to become famous painters in their own right.

The Congress Hotel job took the painters three months and during that time they used 26,000 square yards of muslin and over 2 tons of pigment. The result of the work fitted all of the corridors of the eleven floors of the Congress Hotel with paintings with only six feet left over. When the murals were shipped to Chicago, they were installed and matched without error. This was Payne's last and largest mural work. The murals are gone and no photographs are known to survive.

By 1918, the Paynes were established in Laguna Beach, California, where Edgar Payne is credited with formulating the idea of an Art Association.

Edgar Payne was the first President of the Board of Directors of the Laguna Beach Art Association.

Payne and his group of interested artists drew up the bylaws and "charter" of the Laguna Beach Art Association on August 22, 1918. The Association was incorporated on March 15, 1920 and holds the reputation of being the oldest cultural organization in Orange County. Payne's group gained permission from the city council of Laguna Beach to use the old town hall for their first art gallery. The members renovated the building and scheduled a successful exhibition program that drew attention from as far away as New York City. The Laguna Beach Art Association is now the Laguna Beach Museum of Art, 307 Cliff Drive, Laguna Beach, California 92651, telephone number 714-494-6531. Some of Payne's High Sierra art is displayed there.

Payne is most often thought of as the most famous painter of the California High Sierra Mountains. He always liked to say that within two hundred miles of his home there were more lakes and mountains to paint than in all of Europe. Fred Hogue, an art critic and friend of Payne, called Payne "The God of the mountains. A poet-painter of the California Sierras."

All of Payne's murals, with the exception of a deteriorating mural in the Clay County Circuit Court, Brazil, Indiana, have been destroyed. This fact coupled with Payne's change in style preferring the Sierra Mountain scenery makes the painting in the Hendricks Circuit Court priceless.

In 1921, the Paynes moved to Los Angeles, California, and his paintings were promoted and sold by Earl Stendahl of the Stendahl Galleries in the Ambassador Hotel. Payne became attracted to the High Sierras in California and his days were filled with painting. Sometime, when listening to the radio in the evening, he would make pencil sketches, trial compositions, etc., which might later be used in large studio paintings. Payne had a very high regard for Indian craftsmen. His method was always to paint very rapidly, and to destroy what he didn't like, but sometimes he would put his work aside with the intent of looking it over later, to see whether he wanted to keep it or not. Nearly every summer, Edgar Payne packed into the High Sierras, from Bishop, Big Pine, Independence, or Lone Pine (in Inyo County, California, along the scenic route of California Highway 395). He always seemed happiest in the remote places, and places could be very remote in those days. He would camp in the Sierras, where he saw no one for weeks, except his family, living primitively and close to nature. Payne hated to leave the mountains until his food or turpentine ran out.

Payne would sketch smaller things around a camp, the chipmunks, a flower, and so forth, for the pleasure of his daughter and partly for his own pleasure, but none of these sketches were ever incorporated into his painted works.

There is a Payne Lake, California, memorializing him because of his work. The name has been corrupted by United States Geological Survey maps to "Paine Lake". For those who are interested in geography, "Paine Lake" is about 2300 feet long and 360 feet wide, lying N.W. to S.E. and slightly crescent shaped. Its center is at 37° 13' 52" latitude, 118° 44' 12.5" longitude, at an elevation of 11,216 feet as indicated on the Mt. Darwin 7.5' quadrangle map. It is on the eastside of the Inconsolable Range. The United States Board on Geographic Names approved the correction to the proper "Payne Lake" on 11 December 1986, with publication in Decision List 8604.

In the spring of 1922, the Paynes, after a sendoff banquet that included a speech by Hogue from Radio Station KHJ, travelled and painted about Europe in a Model T Ford Payne bought in France. Payne, his wife, and daughter, travelled through Europe painting scenes from France through Italy and Switzerland. Payne and his family not only studied nature directly, but studied art directly too, as if he found words inadequate, and they spent many hours in art museums all over Europe.

Upon returning to Los Angeles in 1926, a substantial exhibition at the Stendahl Galleries and other sales helped his finances.

Payne held an exhibition of his art work at the University of Illinois in 1928. One of his paintings "The Restless Sea" can be seen in Indianapolis at the Herron Art Institute.

In the late 1920's, the Paynes moved to New York after a year at Westport, and then later returned to Los Angeles.

During the Depression, his fine paintings were absolutely marvelous for trading for all kinds of luxury items. Payne traded his work for Oriental rugs, Paisley shawls, and fine clothing for Evelyn's trousseau. Elsie Payne opened her own studio in Beverly Hills, California, and painted, taught, and sold her works as well as Edgar's paintings.

In 1941, Edgar Payne wrote Composition of Outdoor Painting published by his own Seward Publishing Company. The book is still considered a classic on the essentials of outdoor painting for practical students. A 4th edition was published by Payne's Studios, Inc., and may be obtained from the distributor, Deru's Fine Art Books, 9100 E. Artesia Boulevard, Bellflower, California 90706, telephone number 213-920-1312.

During the 40's, not only did Payne produce a multitude of Sierra scenes, but he also produced a color motion picture called "Sierra Journey." In the early 40's, Payne lent his name to the Schmincke Artists Oil Colors Company in endorsement for their products.

Payne was a shy and diffident person, who worked incessantly, and really studied the things he painted. Payne tended to be interested in art as a process, and to be always eager to do what he was going to do next, and possessions simply didn't mean that much to him for what they were worth in money, nor did he make a great effort to hang on to his paintings.

Payne's life of work, travel, and art, during the 20's, 30's, and 40's, appears to be one we would all like to emulate. He had the experience of being at the famous places in the world many of us have just had to read about. Through his art work, we all have an opportunity for firsthand visits.

Payne died of cancer on April 8, 1947, at his studio on Seward Street, in Hollywood, California.

The painting in the Hendricks Circuit Court, Danville, Indiana, remains a mystery mural, a gift to all who see it, and a living monument to Edgar Alwin Payne.

I would like to extend my sincere thanks and admiration to Dr. Evelyn Payne Hatcher, Dr. J. B. Hatcher, and Dr. Rena Coen, for their interest, correspondence, and materials that they have submitted me, from which I have liberally borrowed, especially from Dr. Evelyn Payne Hatcher's Edgar Payne: BIOGRAPHICAL NOTES. By their interest in Edgar Payne's painting, the citizens of Hendricks County and all who view the Circuit Court painting will have a better understanding of art and the gift of Edgar Payne.

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Things I Want to Know.

Will some one please tell me what there is interesting about dogs? I don't mean the individual dog to whom you are so much attached, the dog for whom you would strip your coat, roll up your sleeves, and fight your friend and neighbor for a real or imaginary insult offered to your favorite canine.

I mean dogs as a race, the barking, howling, yelping nuisances that infest our village, turning night into pandemonium.

Show me the person possessing nerves who has not lost many a night's needed rest through the intolerable propensity of dogs for making a fuss.

Who has not witnessed the stirring effect of one tormenting bark commencing when all was still and he (or she) was just in that delicious state of actual unconsciousness that precedes precious sleep?

The first sharp bark brings us back to consciousness with a jerk that sends the blood with a rush to the very finger ends. We turn over and try to compose ourselves again, but alas! Archer's dog across the street, roused by a challenge from Pattison's dog, gets up from his bed, plants himself on Shirley's platform and answers in an ear-splitting bark. Then the dog at Morgan's corner answers in a shrill yelp and in fact, before five minutes every dog within hearing is up and stirring. Now we suffer, tumble and toss, turn our pillow to get the cool side, count our thousands forward and backward, think of sheep jumping a fence, but all in vain. The counting merges into calculations of how many dogs there are in hearing, the sheep are forgotten in studying the variety of tone between big dog barks and little dog barks. Deep plots of dire vengeance are laid for the morrow. The morning comes at last, we are completely worn out, weak and utterly unfit for duty. In fact, the whole world goes wrong with us. All due to one insignificant cur.

It may be said that the cat is just as bad. But that is not so, in the first place, one cat's music don't effect every cat in the neighborhood to reply in the same strain, and in the second place, a well directed boot jack or a stick of wood will generally be sufficient to convince pussy that her racket is not appreciated."

