THE MAKING OF DAVID MCCOSH

Early Paintings, Drawings, and Prints

Policeman, n.d.
Charcoal and graphite on paper, 11 x 8½ inches
David John McCosh Memorial Collection

The Prodigal Son, 1927
Oil on canvas, 36 ½ x 40 ¾ inches
Cedar Rapids Museum of Art, Museum purchase. 28.1

THE MAKING OF DAVID McCOSH

Danielle M. Knapp

In 1977, David and Anne McCosh participated in an oral history interview conducted by family friend Phil Gilmore.[1] During the course of the interview the couple reminisced about the earliest years of their careers and the circumstances that had brought them to Eugene, Oregon, in 1934. As the three discussed the challenges of assessing one's own oeuvre, Anne emphatically declared that "a real retrospective will show the first things you ever exhibited." In David's case, these "first things" were oil paintings, watercolors, and lithographs created during his student years at the School of the Art Institute of Chicago (AIC) and as a young struggling artist in the Midwest and New York and at several artist colonies and residencies. This exhibition, *The Making of David McCosh: Early Paintings, Drawings, and Prints*, highlights those years of his life with dual purpose: to thoughtfully examine his body of work from the 1920s and early '30s and to provide those familiar with his celebrated later work a more complete understanding of the entire arc of this extraordinary artist's career.

McCosh's output has always defied traditional categorization within art historical styles. During his life he found strict allegiance to stylistic perimeters to be, at best, distracting and, at worse, repressive, though his own work certainly reflected elements of the artistic communities through which he moved. He was particularly impressed by French painters Paul Cézanne and Henri Matisse, whose work he considered to be honest. An attentive perfectionist, McCosh's immediate concern was always on the task at hand: his visual engagement with his subject and the physical process of his medium.

McCosh's early works—and the sketchbooks and preliminary drawings that accompanied them—illustrate the breadth of his artistic activity between 1923, when he enrolled at the AIC, and 1934, when he relocated permanently to Eugene with wife, Anne Kutka McCosh, to teach at the University of Oregon (while Anne never completely abandoned her creative practice, she did not aggressively pursue her own artistic career after her marriage to David). McCosh's long association with the University of Oregon Department of Art and his contribution to Northwest painting have often eclipsed his multi-faceted beginnings, and perhaps rightfully so. After all, it was only after leaving the Midwest that he progressed beyond the American social regionalism that often heavily tinged much of his earliest work, and it was out west that he reached a critical point in his relationship with his subject matter, favoring direct observation of nature over other influences. In his later years, his work became increasing abstract, although abstraction was never a consciously intended result, but rather a consequence of his methods of observation.

This exhibition draws heavily upon the art and archival materials contained within the David John McCosh Memorial Collection and the permanent collection of the Jordan Schnitzer Museum of Art. We are deeply grateful for select loans of important early works from the Smithsonian American

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Art Museum, the Cedar Rapids Museum of Art, the Cedar Rapids Chamber of Commerce, Wayne State University, and private collectors, which ensured that this survey would be as comprehensive as possible. Most of the works in this exhibition have never before been publicly displayed in Eugene, and the artwork is further supported by primary documents contained in the McCosh Memorial Archive. Personal letters and sketchbooks from this period provide insight into McCosh as an emerging professional artist and give a greater sense of the personality of an especially private and introspective man. His sense of humor and sharp wit, not so obvious in the later paintings he exhibited in Oregon, were often on full display in his earlier, more representational artworks. McCosh's observations, whether in paint, pencil, or ink, recorded his active interest in the quotidian charms of his immediate environment.

Farm Home and Bridge, c. 1930. Lithograph, 8 x 12 ¼ inches.
Jordan Schnitzer Museum of Art

David John McCosh was born in 1903, at a decisive moment in the American heartland's cultural development. A decade had passed since Chicago hosted the World's Columbian Exhibition, just some two hundred miles from McCosh's birthplace of Cedar Rapids, Iowa. The legacy of this international event remained a critical element of the Chicagoan zeitgeist for a long period to follow. Though the city failed in its bid to replace New York as the cultural and economic center of the country, Chicago saw its global reputation expand beyond its gritty industrial roots. The International Exposition of Modern Art, known more familiarly as the Armory Show, was exhibited at the Art Institute just twenty years later. The 632 paintings, drawings, and sculptures by European avant-garde artists, such as Marcel Duchamp and Pablo Picasso (and even one Chicago native, Manierre Dawson), left a shocked and muttering crowd in its wake. There was already significant backing for abstract art in Chicago—Americans Arthur Wesley Dow and Jerome Blum, among others, had been exhibiting their own decidedly modern artwork locally in the years leading up to the Armory Show—but never before had the community been so blatantly confronted by the dramatic changes happening in contemporary art. The more conservative Beaux Arts–minded students at the AIC, incensed by Henri Matisse's distortion of the female form, even burned in effigy three copies of his paintings and held a mock trial for a figure dubbed "Henry Hair-Mattress."

Despite the distaste expressed by many of Chicago's more vocal residents, the exhibition was extraordinarily well-attended: more than 188,000 visitors, an amount equal to 8 percent of the city's population, saw the Armory Show between March 24 and April 16, 1913. This attendance record surpassed the crowd that had visited the show during its month-long debut run in New York, even though that venue included twice the amount of artwork shown in Chicago. Deemed radical, perverted, or just merely ugly by its critics, the Armory Show ignited community fervor for a greater discussion of the arts and stimulated Chicago's emergence as the thriving cultural hub of which its residents had dreamed since the World's Columbian Exhibition.

These happy circumstances were, however, short-lived: the country entered the First World War in 1917 and suffered the economic depression that followed in 1929. In Charlotte Moser's essay "'In the Highest Efficiency': Art Training at the School of the Art Institute of Chicago," she described the war's profound effect on the city as having "wrenched Chicago as it did the rest of the country into confronting the new social and economic conditions of the twentieth century."[2] Amid great emotional and financial strains, the 1920s saw art in the Midwest, rather than streamline into one distinctive style, branch further into various art movements that frequently reflected contemporary attitudes about personal expression, modernity, national and regional identity, and social change.

As the son of the local cemetery's superintendent and one of four children in the household,[3] David McCosh's early life in Cedar Rapids was by no means upscale, but it was pleasant. He attended Washington High School (from which well-known regionalist painters Grant Wood and Marvin Cone had graduated in 1910), where he was an associate editor and artist for the school's magazine *The Pulse* until receiving his diploma in 1922. McCosh's early interest in newspaper work and cartooning stuck with him through adulthood, and in a 1933 letter to Anne Kutka, he wrote wistfully of his recent meeting with a writer from the *Chicago Tribune*: "He had a lot of good yarns as usual and I wished again as I always do when I go over there (like a kid seeing a fireman) that I had stuck to my original ambition and grown up to be a reporter too."[4] McCosh attended Coe College in Cedar Rapids for one academic year (1922–23) before transferring to the prestigious AIC. At Coe, he had studied under the AIC-educated Cone, but substantial arts education was almost nonexistent. Cone (whose official appointment was actually instructor of French) taught one course in "Free-hand Drawing," the Greek Department hosted a class on Greek and Roman art, and an offering in art appreciation was provided by the Department of Home Economics.[5] McCosh's desire for a competitive arts education necessitated a move to Chicago, where he would find greater opportunities than anywhere else in the region.

The AIC's institutional history dates to 1866, when a group of local artists, inspired by the structure of the art academies of Europe, founded the Chicago Academy of Design. Following years of misfortune (the Chicago Fire of 1871 destroyed the Academy's first permanent residence), financial struggle, and staffing turmoil, the restructured and newly renamed Chicago Academy of Fine Arts was incorporated in 1879 and officially became The Art Institute of Chicago three years later. The occasion

of the World's Colombian Exposition of 1892–93 saw opportunity for the institution to receive a much larger permanent space when it took over the two-story lakefront fairground building that had been home to the World's Congress of Religions. By the time McCosh enrolled at the AIC in 1923, the school was well-known for uniquely combining the influences of the European academies' pedagogy with the industrial aesthetic of the graphics and printing businesses prevalent throughout Chicago. Studying under such artists as Frederick Victor Poole, Wellington J. Reynolds, and J. Allen St. John, McCosh fine-tuned his skills in anatomical drawing and composition while also taking classes in the printmaking techniques of intaglio and lithography. A talented colorist, he would begin his paintings with a very limited palette and expertly blend his paints so as to recreate the full range of colors he saw in nature. Norman L. Rice, who entered the program just a few years after McCosh, shared his recollections of the typical course load at the AIC:

> We worked not only in our assigned classrooms but all over the Museum—drawing the casts, the stairways, the decorative arts galleries, and spilling over in to the vast, richly endowed collections of the Field Museum. And of course, there was the busy lakefront and all of Chicago. […] Our drawing classes were methodical and thorough. We were kept to the hard discipline of cast drawing for our full first year, but we had a good opportunity to draw the figure, too, and plenty of work with color and a chance to do some compositional work as well.[6]

Affiliation with the AIC also ensured that McCosh was exposed to the work of important artists from outside the region. The New York–based Ashcan School painters, who eschewed formal academic styles and traditional subject matter in favor of realistic representations of contemporary urban life, visited the campus in the 1920s. Each year, several exhibitions of important western nineteenth– and twentieth–century artists (George Inness, Odilon Redon, Mary Cassatt, and George Bellows, to name just a few), historical and contemporary Asian art, and the work of current students and alumni were hosted at the AIC. McCosh enjoyed friendships with many of his classmates who would go on to have illustrious careers in Chicago and beyond, among them Ivan Albright, Francis Chapin, Theodore Roszak, and Andrew Vincent, a Kansas-born artist hailing from Oregon.

McCosh graduated from the Department of Drawing, Painting, and Illustration in 1926 with "Class Honorable Mentions in Illustration and Etching." The following year, both he and Chapin entered a rigorous painting competition in which contestants were assigned the subject of "The Prodigal Son," and were required to submit a preliminary sketch of their composition in six hours, followed by a finished painting in under a month's time. Happily, the two friends each won one of the monetary prizes awarded to support foreign travel—McCosh, the John Quincy Adams Scholarship, and Chapin, the Brian Lathrop Scholarship—and they made plans to visit England, France, Ireland, and Italy together for a period of eight months the following year.

In Europe, McCosh and Chapin sketched the architecture of Florence, painted French sailboats at the water's edge in Roscoff, and observed the leisurely crowds of pedestrians on the streets of London. McCosh's *L'Aquarelliste* (cover), a portrait of Chapin, is one of the many vibrant oil paintings that resulted from this trip. Though Chapin's back is turned to the viewer, the composition's unconventional vantage point works especially well as a portrait of the *aquarelliste* ("watercolorist") in action. McCosh skillfully conveyed his friend's height and thin figure by filling the plane with Chapin's long frame, cropping his head at the top of the picture plane and his legs at the bottom. The small blue book visible in the subject's back pocket was likely one of the many sketchbooks he and the artist always kept close at hand and filled with competent and charming records of their travels. In fact, the bustling street scene Chapin is depicted painting here would have most certainly been a view that both men thoroughly explored in their own sketches first. Upon his return from Europe in 1928 (with, as he recounted during his Gilmore interview, only 37 cents left in his pocket), McCosh continued his studies at the AIC on a full scholarship. The following year, *L'Aquarelliste* was included, along with *Pont Marie—Paris* (page 25) and several other oil paintings from his European trip, in a one-man show at the Little Gallery of the American Federation of Arts in Cedar Rapids.

Photo of David McCosh with *The Prodigal Son,* c. 1927.
David John McCosh Memorial Archive. Gift of Anne Kutka McCosh

After finishing his graduate studies, McCosh showed his artwork as frequently as possible, relishing the occasional sale of a painting or a cash prize. He stayed in Chicago for several reasons—in part because of his limited job prospects elsewhere, but equally due to his continued involvement with the AIC and the local art communities. For McCosh, postgraduation life in Chicago meant rooming in boarding houses or apartments shared with friends. His home base was always ready material for his next project, and his watercolors from this period read as spontaneous snapshots of the world around him. Many of these were executed on the spot, but an examination of a larger selection of his work from this period quickly reveals his occasional use of repeated characters and animals in different compositions. McCosh made a habit of mentally gathering certain postures or figural groupings he found interesting into a sort of "visual toolbox."[7] This practice was by no means limited to McCosh, but a comparison of the various instances in which his repeating figures appear is revealing of his developing compositional eye. As an extension of this methodology, McCosh also

frequently revisited entire scenes in as many as four different media, delighting in the potentials of paint or ink to reveal something new about his chosen subject.

In summer 1930, McCosh was awarded a Louis Comfort Tiffany Foundation Fellowship and relocated to Oyster Bay, Long Island, for two months. The foundation, which was started by Tiffany in 1918 to promote young artists, afforded its residents the chance to stay at the sprawling sixty-two acre Laurelton Hall estate and devote their time to creating new work and interacting with other artists. It was here that McCosh met another promising young painter on fellowship, Anne Kutka, from Yonkers, New York. The amiable Kutka was an accomplished artist and no doubt made a considerable impression on her new friend: she had studied under drawing instructor Kimon Nicolaides at the Art Students League and was employed as the manager of the Gladys Roosevelt Dick Gallery in New York City. Though brief, their shared time at Oyster Bay became the foundation of a strong relationship, and in the years following, the couple maintained a regular correspondence from their respective home bases of Chicago and New York. They wrote frequently on the subjects of their own artwork, gallery shows they attended, mutual friends in the art community, and the state of contemporary art. When McCosh attended an exhibition of drawings by Matisse in Chicago in the early '30s, he shared his positive reactions with Kutka in a letter: "I liked [Matisse's drawings] because they looked so honest. There is such an epidemic of super smart drawings now that his simple straightforward ones with no tricks were quite a relief. Does everyone in N.Y. try to make tricky effects in their drawings now? Everyone here seems to think that the ultimate idea of art."[8]

While at the Tiffany Foundation, McCosh also became friends with Herbert Ferber Silvers, who would later (after the strategic dropping of his last name to distance himself from his early etchings) gain prominence as an abstract expressionist sculptor. The two men stayed in touch after their summer in Oyster Bay and shared an apartment and studio in New York City during the winter of 1931. Speaking in an interview with Irving Sandler in 1968, Ferber described his association with McCosh in the early 1930s:

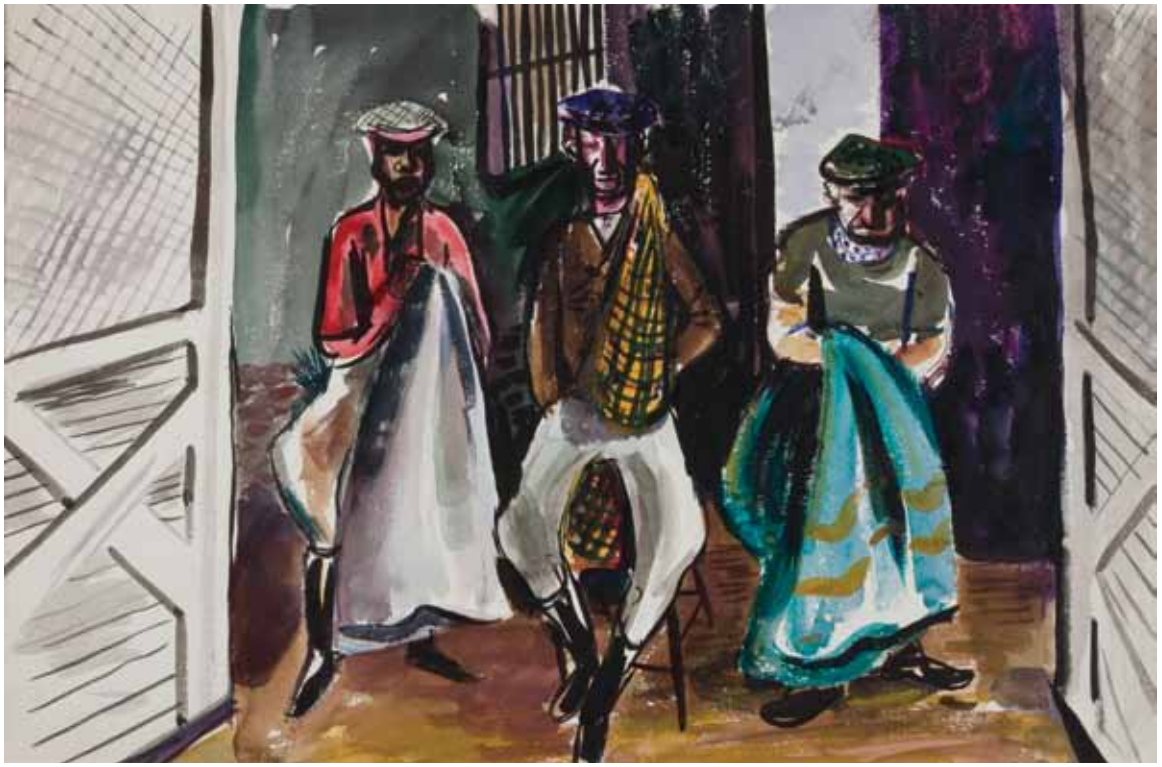
> [McCosh] began to increase my knowledge of what art was about because here was a man who had really studied in a good art school and who had been in Europe for a year and was a follower of Cézanne. And he opened my eyes to a great many possibilities in painting and sculpture which I wasn't even aware of. […] a sort of modernism. […] But it was through David McCosh and Roszak and people who were studying at the Art Students League, a girl [Anne Kutka] who later became McCosh's wife, that I began to meet artists who introduced me to what was more contemporary than even Cézanne at that time, such artists as De Chirico and so on.[9]

McCosh worked as a studio assistant to master lithographer Grant Arnold during the summer 1931 session of the Maverick Art Colony in Woodstock, New York. Arnold had moved to Woodstock

the previous year after completing studies at the Art Students League in New York. His presence at Woodstock, where residents enjoyed a rustic and simple lifestyle in the spirit of the colony's idealistic founder Hervey White, helped elevate lithography as a fine art. For McCosh, who had studied printmaking intensively at the AIC, lithography was a way to experience the world via a different medium, the equivalent of looking at his surroundings with fresh eyes. Both he and Chapin had previously worked with Bolton Brown, one of the founding members of the earlier Byrdcliffe colony at Woodstock, while the esteemed older printmaker was in Chicago in 1930. McCosh's lithographs reflect the same interests featured in his contemporaneous sketchbooks, watercolors, and oil paintings: cityscapes, domestic interiors, rural scenes, and character studies. He was as critical of his lithographic attempts as he was with his paintings, and the added complication of working the large lithography press, which required the careful handling of the limestone printing plate and skilled manipulation of the chemical processes, made successful lithograph printing that much more of a challenge. In works such as *Farm Home and Bridge* (page 10), McCosh balanced positive and negative space in an intimate landscape set with a farmhouse, truss bridge, grazing livestock, and rippled river. Large areas of deep black color are offset by the textured outlines of white trees and roads. His simplistic, playful use of line indicated the natural forms present in the rural countryside.

The self-deprecating nature of McCosh's critiques of his own work is revealing of his strongly held value judgments: Color was of the utmost importance. (Displeased with his hurried attempt to paint a carnival shooting gallery scene in 1933, he compared its palette to the colored illustrations that filled the pages of the popular *Western Stories* pulp magazine[10]). For him, honest representation deserved one's full consideration. McCosh was uninspired by the prevailing modernist aesthetic that emphasized abstraction as a theoretical concept, though the fact that it was garnering such high levels of attention was not lost on him. In another letter to Kutka, he stated, "I wish I could do this semiabstract thing that seems so easy for so many people. I can't at all and never do get even a modern idea. I really don't like these overlapping odds and ends of violins and machinery but it seems to be the thing to do."[11] In response to modernist poet Ezra Pound's 1934 call to "Make it new!" the young McCosh would likely have begged, "Keep it real!"

McCosh's Chicago was a city of energy and constant change. He kept well-informed about the current political and economic events throughout the '30s, following with interest the news stories about gangster John "Jake the Barber" Factor, bank closures throughout the region, and the assassination of Chicago mayor Anton Cermak. His representations of daily life in Chicago operate as poignant social commentaries without the harsh edge of politicizing. In *Jockeys* (page 16), he imbued his human subjects with nuanced personality, the realities of their daily lives implicit in expression and gesture. Ever the observant reporter, in this watercolor painting McCosh dutifully captured the no-nonsense poses of the three gruff horsemen in their element. They are perfectly framed within the doorway of the stable without a sense of fussy posturing that would suggest formal group portraiture.



Jockeys, 1934. Watercolor on paper, 15 ⅜ x 22 ½ inches. David John McCosh Memorial Collection

The bright palette in which he worked and his loose rendering of the jockeys' bodies and faces brought an otherwise somber composition to life. McCosh's easy familiarity with the subject matter reveals his frequent attendance at polo matches and horse races, where he filled his sketchbook pages with quick renditions of horses and riders in motion.

A one-man show at the AIC in 1932 included the oil painting *Girl Sewing*, a full-body portrait of a young woman, legs tucked beneath her, thoughtfully contemplating her needle and thread. C. J. Bulliet, the art critic for the *Chicago Evening Post*, was positive in his review of McCosh's exhibition, projecting that ". . . The McCosh room will be popular with summer visitors," and calling McCosh's work "atmospheric" and "sentimental [in the tradition of Midwest cultural figure] Whitcomb Riley."[12] McCosh's career was certainly on an upswing; he began teaching lithography courses at the AIC during the school year and also served as the director and an instructor at the Davenport Municipal Art Gallery (now the Figge Museum of Art) in Davenport, Iowa. He received a commission from the congregation of the Syrian Greek Orthodox Church in Cedar Rapids to paint twenty religious works for the church's sanctuary, a task that caused him a certain amount of consternation. The subject matter was well outside his usual preferences, and for a painter who put such emphasis on direct observation, the job of depicting the various Christian saints according to his patron's specifications was particularly taxing.

A more appropriate venue for his talents arose the following summer when American regionalist painter Grant Wood decided to take action on his long-held vision of providing Midwesterners a local option for an artists' residency. At the time, he was already a household name due to recent paintings such as *American Gothic* and *Stone City*. The small rural town of Stone City, only four miles from Wood's childhood home of Anamosa, had been founded by limestone quarry workers in 1850. The town enjoyed short-lived prosperity in the years before the manufacture of Portland cement in nearby Waterloo bankrupted the quarries' business, leaving the unincorporated town without viable industry and quickly thereafter, without many residents. Since Wood knew the owner of the property, he and fellow painter Adrian Dornbush were granted permission to lease a ten-acre tract of the land and several of the local abandoned buildings.

McCosh's invitation to teach at the inaugural Stone City art colony came directly from Wood. Despite their age difference of twelve years, the two men were well-acquainted from their shared time in Cedar Rapids, having frequently met for painting trips and for friendly meals of steak and "3.2 brew" beer. McCosh's initial reaction to Wood's plan wavered between enthusiasm and skepticism. He had previously been to Stone City, which he later likened to a ghost town,[13] when Wood was amassing preparatory drawings for his titular painting. In the spring, McCosh wrote to Kutka, "The country around [Stone City] is very interesting so should provide all kinds of materials. The idea of the school is to promote a definite direction for painters in the middle west, and, they hope, be the foundation of a new school of painting. I think it's a grand idea in the abstract but whether they will be able to put it across without cranking out a bunch of imitations remains to be seen."[14] In late June 1932, McCosh joined Wood and fellow instructors Francis Chapin, Marvin Cone, Adrian Dornbush, Florence Sprague, and Edward Rowan at the site. Though less than 100 students attended courses during the colony's six-week run, Wood and other faculty members considered their experiment successful and looked forward to the opportunity to bring in additional artists the following year.

McCosh returned to Stone City for its second summer in 1933, which saw a much larger group of students enroll than had for the first session. By this point, his early suspicions about the value of the colony for serious artists had been confirmed, as students misguidedly copied Wood's style rather than internalizing the principles of good art-making to apply in their own work. McCosh noted, however, that the students weren't to be blamed entirely, as "every one [was] forced to paint

Girl Sewing, 1931. Oil on canvas, 30 x 25 inches.
On loan from Wayne State University Art Collection

L to R: Wood, McCosh, Rowan, Pyle, Dornbush, and Cone, faculty at Stone City, ca. 1933.

John Barry Jr., photographer. Edward Beatty Rowan papers, Archives of American Art, Smithsonian Institution. (c) Cedar Rapids Museum of Art. Courtesy of Shearon Elderkin.

by Grant's rules."[15] McCosh found the resulting student output, which was exhibited for the public on the weekends, to be rather monotonous. He was humored by Wood's obsession with fostering a new, purely American school of art, intimating in a letter to Kutka that "The big word this year is 'indigenous' and is worked to death. Grant is of course the instigator of all that sort of business and he and Adrian [Dornbush] imagine themselves as Midwestern St. Georges attacking the dragon of French Art. Personally I think they get a little silly sometimes."[16] Despite his misgivings about the expectations imposed on colony students, McCosh remained at his post through the end of the summer. The 1933 session turned out to be the last for the Stone City artists, as financial difficulties brought Wood's colony dreams to an end. McCosh returned to Chicago and taught courses in lithography at the AIC for twelve weeks during the 1933–34 academic year.

In the midst of the Great Depression, in 1933 President Franklin Delano Roosevelt instituted the Civilian Conservation Corps (CCC) as one of several public work relief programs under his New Deal legislation. The CCC was remarkably popular, and in the nine-year period it provided jobs for unskilled laborers, three million American men received paychecks for natural resource conservation projects in rural areas. Employed under the Public Works of Art Project in the spring of 1934, McCosh spent a month at the Camp Chicago Lemont in Willow Springs, Illinois, with the assignment of documenting the CCC workers' activities. The forestry workers, clad in blue coveralls and caps, provided him with an endlessly revolving selection of new subject matter to sketch and paint. McCosh's laboring subjects occupy the subtle gap between anonymous solidarity and individualized character, their efforts commemorated in paintings and drawings of their work and leisure time at the camp.

In fall 1934, Chapin returned from extended travels to Mexico and Duluth and resumed teaching the classes that had been previously assigned to him at the AIC. McCosh had overseen those classes in his absence and with Chapin back at the post he saw his workload significantly diminished. Newly married to Kutka during a trip to Santa Fe, New Mexico, McCosh began to look for a more stable job that would provide him with regular paychecks and new challenges. McCosh's former AIC classmate Andrew Vincent, who had already been teaching at the University of Oregon for five years, sent his friend a letter with the good news that a job opening was immediately available in the Department of Art. "It would be grand to have you out here to work with," ended Vincent's message, "and I'm sure you

would enjoy a short stay at least."[17] Fortunately for art students who attended the UO between 1934 and 1970, McCosh's stay in Eugene was far longer than either he or Vincent could have possibly foreseen.

Though this exhibition coincides with the thirtieth anniversary of his passing at age seventy-eight in 1981, McCosh's is a living history, as evidenced by the many contemporary artists (most notably, Craig Cheshire, Mark Clarke, Margaret Coe, Jon Jay Cruson, Harry Widman, and the late Nelson Sandgren) who fondly recall his influence on their own educations. And, despite McCosh's Midwestern beginnings, he is closely cherished as one of Oregon's own. His earliest work is timeless in both subject matter and execution and privileged the artist's observations of real people and places over trends, imagination, or emotion, which foreshadowed the important developments that occurred in his later paintings in Oregon. It is perhaps for this very reason that it offers such a compelling sense of intimacy to all who view it, from those who knew him personally to those who may be experiencing his artwork for the first time now. In the brief essays that follow, McCosh's respective relationships with each of the media in which he worked have been thoughtfully examined by individuals that represent the broad range of viewership who appreciate his artwork—community members, artists, collectors, curators, students, and art historians—underscoring his valuable place in the discussion of twentieth-century American art.

1. Philip Gilmore's wife, Dorothy Gilmore, attended the University of Oregon and was a student of David McCosh in the 1940s. This interview took place over two sessions, on September 27 and October 6, 1977, and its recordings were provided to the Jordan Schnitzer Museum of Art by Dorothy Gilmore in 2002.
2. Sue Ann Prince, *The Old Guard and the Avant-Garde: Modernism in Chicago 1910–1940* (Chicago: University of Chicago Press, 1990), 194.
3. Sadly, John and Anna McCosh's firstborn son died as an infant in 1896.
4. Letter from David McCosh to Anne Kutka, 1933, UO Foundation McCosh Memorial Endowment Archive.
5. Coe College 1922–23 course listing provided by Sara Pitcher, Stewart Memorial Library Archives Assistant, e-mail to author, September 10, 2010.
6. Roger Gilmore, ed. *Over a Century: A History of the School of the Art Institute of Chicago, 1866–1981* (Chicago: The School of the Art Institute of Chicago, 1982), 12–13.
7. The idea of a "visual toolbox" stems from discussions with McCosh Advisory Committee member Roger Saydack and McCosh's former students Craig Cheshire and Mark Clarke.
8. Letter from David McCosh to Anne Kutka, February 1932, McCosh Memorial Endowment Archive.
9. Oral history interview with Herbert Ferber, April 22, 1967–January 6, 1969, Archives of American Art, Smithsonian Institution, www.aaa.si.edu/collections/interviews/oral-history-interview-herbert-ferber-12772, accessed February 18, 2011.
10. Letter from David McCosh to Anne Kutka, January 1933, UO Foundation McCosh Memorial Endowment Archive.
11. Letter from David McCosh to Anne Kutka, December 21, 1933, UO Foundation McCosh Memorial Endowment Archive.
12. C. J. Bulliet, "Institute Galleries to Bristle this Summer," *Chicago Evening Post*, July 19, 1932.
13. Interview with Gilmore, 1977, UO Foundation McCosh Memorial Endowment Archive.
14. Letter from David McCosh to Anne Kutka, April 1932, UO Foundation McCosh Memorial Endowment Archive.
15. Letter from David McCosh to Anne Kutka, 1933, UO Foundation McCosh Memorial Endowment Archive.
16. Letter from David McCosh to Anne Kutka, 1933, UO Foundation McCosh Memorial Endowment Archive.
17. Letter from Andrew Vincent to David McCosh, October 18, 1934, UO Foundation McCosh Memorial Endowment Archive.