

# Owens Valley, Summer

Not dated

Oil on canvas

# The Inyos

1927

## Oil on board

Skinner painted this scene of the Inyo Mountains on the northern edge of Lone Pine. She contrasts the mountains' warm brown and red surface with the yellow sagebrush and stream on the Owens Valley's floor.

Fellow artist, Maynard Dixon was a longtime friend of the Skinner family and his 1919 painting, *Inyo Range at Sunset* [Lone Pine], depicts the Inyos from an almost identical vantage point.

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Maynard Dixon, *Inyo Range at Sunset*, [Lone Pine]. 1919.  
Oil on canvas board, 16 x 20 in. Private collection

# Sun and Snow

Not dated

Oil on paper

# Springtime in Toro Canyon

Not dated

Oil on canvas

# End of Summer in Owens Valley

Not dated

Oil on canvas

# **Mt. Tom, Sierra**

Not dated

Oil on board

# **Mt. Laurel – Convict Lake**

Not dated

Oil on canvas

# Pasture Lands, Owens Valley

Not dated

Oil on canvas



# Silence (Lone Pine Sierra)

1938

Oil on canvas

# Rampant Owen's River

1938

Oil on canvas

# Willows (Lone Pine)

Not dated

Oil on board

# **Rocks**

Not dated

Oil on board

Skinner made this painting while standing among the sprawling, spherical boulders found in the Alabama Hills, a short distance west of Lone Pine. Formed through unique erosion patterns, the otherworldly rock formations contrast with the pointed peaks of the Sierra Nevada Mountains, seen from a distance.

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# Once a Farm

Not dated

Oil on board

This winter scene was made very close to Skinner's home on Brewery Street in Lone Pine. Looking west towards the snow-capped Sierra Nevada range, we see an open field of yellow brush and trees. Rather than painting foliage on the trees, Skinner used a small, rounded tool, possibly the back of a paintbrush, to scrape into the wet paint to create leaves. Once the paint dried, her mark-making experiment was preserved.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2210#

**Untitled**

Not dated

Oil on canvas

# Fall on the Truckee

Not dated

Oil on canvas

# Untitled

1906

Oil on board

At the same time that Charlotte Skinner arrived in the Owens Valley, the City of Los Angeles began purchasing land and water rights from residents in Lone Pine and the surrounding area. Shortly after, construction began for an aqueduct redirected water from Owens Lake, more than 200 miles, to Los Angeles.

Construction of the Los Angeles Aqueduct was completed in 1913 and it had a detrimental impact on the environment, economy, and local ecosystem of the Owens Valley. Today, approximately thirty percent of the water in Los Angeles comes from the Owens Lake. The Lake is now considered “mostly dry” and many of the smaller rivers and tributaries that fed into it are also dry.

Skinner painted this scene, depicting Owens Lake with an abundance of water, shortly after she moved from San Francisco to Lone Pine, before the Los Angeles’ Aqueduct’s construction had begun.

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# Sierra, The Western Barrier

Not dated

Oil on canvas



# Barriers of the West

Oil on canvas

1940

# Untitled [Lone Pine Peak]

Oil on paper

Not dated

Skinner frequently chose Lone Pine Peak as a subject of her paintings. In this depiction of the mountain, Skinner experiments with her materials, using a loose, gestural style that is exaggerated by her application of wet paint onto the smooth surface of her paper (as opposed to canvas.) By focusing in on the structural form of the mountain she reduced the composition into planes of light and shadow, while leaving much of the grassy foreground and foliage less defined.

Many of Skinner's paintings, on view in this gallery, reveal the influence of modernist abstraction that became prevalent at the time.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2214#

**Untitled**

Oil on paper

Not dated

**Silver City, Nevada**

Not dated

**Spring, Silver City, Nevada**

Not dated

Watercolor on paper

# Shasta

1934

## Watercolor on paper

Skinner and her husband, Bill, left Lone Pine in 1933, and moved to Eugene, Oregon for two years, eventually settling in Morro Bay, California in 1935. The couple regularly made return visits to Lone Pine to visit family and perform maintenance on the three mines they owned.

Skinner made this spirited painting of Mt. Shasta, located near the border of California and Oregon, during one of those trips. She emphasized the diverse hues of color that comprise the geologic strata on the mountain's surface and base.

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# Sierra Tinnemaha Ranch

Not dated

Oil on board

Collection of Kathleen New

The area of Tinnemaha Ranch, between the towns of Independence and Big Pine, California, is part of the Big Pine volcanic field. The area is home to approximately forty volcanic vents, created as a result of volcanic activity more than one million years ago. In this painting, Skinner depicts a grouping of crimson-colored cinder cones of varying size along the Owens Valley floor.

For many outside of the Owens Valley, Skinner's paintings, and the geological structures they depicted, were unfamiliar landscapes. During a solo exhibition of her work in 1934 at the University of Oregon, students in geology and geography classes visited the exhibition to identify the unique desert, volcanic, and glacial features Skinner painted. University faculty and students noted that they enjoyed the exhibition for its application to the study of art and science.

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# Owens Valley Winter

Not dated

Oil on canvas

Collection of Kathleen New

(Left)

**Lidded basket,  
originally collected  
by Charlotte Butler  
Skinner**  
circa 1930

(Right)

**Panamint Shoshone  
jar basket, originally  
collected by Charlotte  
Butler Skinner**  
circa 1915

Willow and dyed bulrush

Collection of the  
Eastern California Museum



# Charlotte Skinner

## **Shoshone Basket Weaver (reproduction)** 1928

### Photograph

Charlotte Skinner was an avid collector of Native American baskets. She began collecting baskets modestly while still living in San Francisco, but expanded her collecting considerably after moving to Lone Pine, where she was introduced to the work of Panamint Shoshone and Northern Paiute weavers, who lived alongside Lone Pine Creek in the Owens Valley.

Skinner got to know the elder basket weavers as she observed them making baskets, and eventually asked if she could paint portraits of them while they worked. This direct access also led to her acquisition of many baskets from the weavers. Skinner's interests were broad, and she collected both utilitarian baskets and baskets made for the curio trade, with designs specifically incorporated to appeal to non-Native buyers.

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The items in this display case provide insight into Charlotte Skinner's life in San Francisco and Lone Pine. Pages from her sketchbook as a student at the Mark Hopkins Institute of Art and the California School of Fine Arts are on view alongside family photographs from her youth.

Also displayed here are early photographs of Bill Skinner and other members of the Skinner family of Lone Pine. Also included are reproductions of Skinner's paintings, that are now lost, alongside ephemera from her career.

*Many of the items in this display case are now housed in the Nevada Museum of Art, Center for Art + Environment Archives Collections thanks to a generous bequest from John A. White, Jr. Other items are on loan from the collection of Steve & Mary Mizroch, courtesy of Joel B. Garzoli Fine Art.*

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2225#

1. Charlotte Butler Skinner's sketchbook while a student in San Francisco
2. Charlotte Butler Skinner before 1900
3. Charles Butler, before 1900
4. Joseph Butler, before 1900
5. **Gottardo Piazzoni**  
**Untitled (Souvenir of San Francisco)**  
**1905**  
Oil on canvas

Charlotte and Bill Skinner were married on October 23, 1905. Their wedding ceremony was held at the Butler family home and attended by Bill's sisters, Harriet "Hattie" Skinner and Jessie McIver.

Shortly after their nuptials, the newlyweds moved to the Skinner family home in Lone Pine, California. Knowing of their impending departure from the Bay Area, Charlotte's mentor Gottardo Piazzoni gave the couple this painting to commemorate their friendship.

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6. William “Bill” Lyle Skinner in his studio, not dated

This photograph of a young Bill Skinner in his studio was most likely taken in San Francisco after the turn of the century. Formally educated as a mining engineer, Bill Skinner studied at the Mark Hopkins Art Institute and privately with artist Arthur Putnam. It was through his coursework and private studies that he was introduced to future wife, Charlotte Butler, also a student at the Mark Hopkins Institute of Art.

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7. Charlotte Skinner and her son, Louis, 1906
8. Tillie and Louis Skinner, c. 1929
9. Charlotte and Bill Skinner’s mines near Darwin, California, not dated

10. Charlotte Skinner's Women Painters of the West membership card, 1933 – 1934

As an artist working in remote Lone Pine, Skinner regularly maintained contact with artists and friends living in Los Angeles and the San Francisco Bay Area. She held memberships with the Los Angeles Artist's Association, the San Francisco Society of Women Artists, and Women Painters of the West. Skinner exhibited her paintings in annual group exhibitions organized by these artist clubs.

By the late 1920s, Skinner was exhibiting alongside some of California's rising stars, including Dorr Bothwell, Helen Forbes, Jane Berlandina, as well as many of the artists she had met in San Francisco. She frequently gained accolades and recognition for her inspired depictions of the Owens Valley. In many instances, however, she signed her work "C.B. Skinner"—rather than Charlotte—a strategy used by many women artists of her day who felt concealing their gender might help further their careers.

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11. Charlotte Skinner's sketchbook

12. Dorothea Lange  
**Untitled [Charlotte Butler Skinner]**  
1920  
Gelatin Silver Print

13. Charlotte Skinner  
**Glacial Carving (reproduction)**  
Not dated  
Photograph
14. Charlotte Skinner painting in the Owens Valley, not dated
15. Charlotte Skinner presenting her work at a Morro Bay Artists Association event, 1956

In 1901 Skinner enrolled at the Mark Hopkins Art Institute and the California School of Fine Arts. Skinner painted and studied within a vibrant intellectual and artistic milieu, which included some of the early-to-mid-twentieth century's most acclaimed artists working in California, such as Ralph Stackpole, Rinaldo Cuneo, Otis Oldfield, and Maynard Dixon.

After her move to the Owens Valley in 1905, some of the artists Skinner met while living in San Francisco, as well as artists traveling through the area, visited her home in Lone Pine. Her friends Rinaldo Cuneo, Dorothea Lange, and Roi Partridge visited multiple times, looking to escape city life and seek inspiration.

The artworks presented here were gifts to Charlotte and Bill Skinner by artists staying at their home in Lone Pine. Many of the works were made during the artists' visits and depict local Owens Valley scenes.

*Many of the items in this display case are now housed in the Nevada Museum of Art, Center for Art + Environment Archives Collections thanks to a generous bequest from John A. White, Jr. Other items are on loan from Kathleen New*

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16. **Roi Partridge**  
**Willow Pool No. 1**  
1923 - 24  
Etching

Etcher Roi Partridge visited the Skinner's home in Lone Pine on at least three occasions, alongside his wife, photographer Imogen Cunningham between 1919 and 1924. Whether Cunningham made photographs during these visits is not known, although Partridge produced new intaglio etchings, including a series depicting willow trees. *Willow Pool No. 1* was a gift to the Skinners.

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17. **William Wendt**  
**Untitled**  
1930  
Oil on canvas

18. **Maynard Dixon**  
**Untitled**  
1908  
Ink on board

Artist and longtime friend of the Skinner family, Maynard Dixon visited Lone Pine several times to paint local scenes and residents. Dixon painted portraits of the Skinner family, including Charlotte, her husband Bill, and Bill's parents Marguerite "Maggie" and Joseph Skinner. This ink drawing, depicting two cowboys, is one of many works that Dixon gave to Charlotte and Bill Skinner.

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19. William Lyle Skinner  
**Untitled [Owens River]**  
Not dated  
Hand tinted photograph

20. Ralph Stackpole  
**Venice**  
1921  
Watercolor on paper

One of the most noteworthy artists working in the San Francisco Bay Area during the 20<sup>th</sup> century, Ralph Stackpole began his artistic career as a student at the Mark Hopkins Art Institute. Stackpole studied alongside Charlotte Skinner under Tonalist painters Arthur Putnam and Gottardo Piazzoni.

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21. Cadwallader Washburn  
**Untitled [Lone Pine Peak]**  
Not dated  
Oil on board

As a result of the Los Angeles Aqueduct's impact on the Owens Valley, the Skinner family sold their ranch and farm in Reward, California, a short distance north of Lone Pine. The Skinner family then purchased a ten-acre parcel on the west side of Lone Pine. Multiple generations of the Skinner family built homes on the property and lived in close proximity to each other. Charlotte, her husband Bill, and their two sons, Louis and Lloyd resided in a home that faced west, looking towards the Sierra Nevada.

This painting by Cadwallader Washburn depicts the Sierra Nevada, including Mt. Whitney, the Minaretttes, and Mt. Langley from the vantage point of Charlotte and Bill Skinner's home.

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7. Otis Oldfield  
**Rinaldo Cuneo Lamp light in  
the Montgomery Block Studio**  
1925  
Oil on board

8. George J. Young  
**Untitled**  
Not dated  
Etching

9. Dorothea Lange  
**Untitled [Joseph Skinner]**  
1925  
Gelatin silver print  
Collection of Kathleen New

This portrait of the Skinner family Patriarch, Joseph Skinner, was made during one of Lange's visits to Lone Pine with her husband, artist Maynard Dixon. Lange photographed other Skinner family members as well, including Charlotte (on view in the adjacent gallery), her husband, brother-in-law, and Charlotte's grandsons. These formal portraits prefigure Lange's Depression-era photographs that were made for the New Deal as part of the Works Progress Administration.

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Clockwise from top left

**Untitled**

Not dated

**Darwin**

1933

**Untitled**

Not dated

**Untitled**

Not dated

**Watercolor on paper**

Charlotte and Bill Skinner owned three mines outside of the town of Darwin. Each of them - The Santa Rosa Mine, Cerro Gordo Mine, and Christmas Gift Mine all produced silver, zinc, and lead - and for a period of time, were known as the largest producers of lead silver in California. Charlotte was active in the administration of the mines and would bring her painting supplies with her to create new work.

Because of the mines' remote locations, Skinner would typically bring watercolor supplies on these excursions, as they were less cumbersome than painting with oil paint.

Skinner's paintings of the mines typically emphasize the man-made buildings and mining infrastructure juxtaposed with the scale of the surrounding mountains and vast landscape.

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