

Granary Books is pleased to present the

HETTY MACLISE ARCHIVE

Early Years and Abroad

circa 1946–1965

EXTENT: Approx. 200 letters, 635 photographs of Hetty MacLise and her expatriate friends and family, 5 journals, and 120 original artworks, many oversize.

DATE: 1946–1965, bulk circa 1955–1965.

CONTENT: Scarce materials from a little-known period in the creator's life; the only extant Hetty MacLise archive excepting her presence in the Angus MacLise papers at Columbia University. Artworks represent the emerging style that would later be featured in *The Oracle* and Bardo Matrix Press. Letters and photographs document the artistic and cultural temperments that later informed her active participation in the United States counterculture in San Francisco and later Kathmandu, Nepal.

Pictured: self-portrait print of HM and Jason, undated. Image has been cropped.



BIOGRAPHICAL NOTE:

Hetty MacLise, an artist, editor, and musician, is known for the colorful details that characterize her participation in the United States counterculture and expatriate scene. She lived with the Grateful Dead in their recording studio in France (and one of her sons, Jason, went on to live with the band), consorted with Andy Warhol, attended Woodstock, participated in Ira Cohen's "Mylar Chamber," and fatefully, was imprisoned for marijuana possession during a cross-country road trip after (according to her) being set up by Loudon Wainwright III.

As one of the longest-standing female designers for *The Oracle*, a pioneering San Francisco counterculture magazine during the 1960s, Hetty contributed countless drawings and illustrations to the publication, mostly unsigned. At *The Oracle* offices in Haight-Ashbury, Hetty met experimental musician Angus MacLise, with whom she embarked on her third and most influential marriage, in a ceremony presided over by Timothy Leary. Together, the MacLises co-edited the "Dreamweapon" issue of *Aspen* magazine, predating the poetry series by the same name (Dreamweapon) that would become a part of her illustrative work in the 1970s. At that time, they expatriated to India, and then Kathmandu, Nepal, after Angus decided to leave the Velvet Underground, unwilling to adhere to any sort of schedule for the band. There, they would become involved in local Tibetan Buddhist traditions while illustrating for Bardo Matrix Press and *Ting Pa* magazine, along with a cohort including Ira Cohen, Petra Vogt, John Chick, Dana Young, and others.

In Kathmandu, their son, Ossian Kennard MacLise (born in 1967), was recognized as a reincarnation of a Tibetan saint (the 16th tulku lama) and became a Buddhist monk at the age of four. He entered a monastery in Nepal at the advice of the MacLises's spiritual teachers. Angus MacLise passed away in 1979, due to various health conditions that were exacerbated by drug use. Hetty kept MacLise's name and stayed with Ossian, living at the foothills of the monastery until they both left circa 1989-1990. After a stopover in London, Hetty and Ossian lived in Woodstock, New York, until Hetty was extradited in the mid-1990s; she was unable to obtain a visa or green card due to her felony marijuana charge from decades earlier.

A musician herself who primarily played piano and organ, Hetty also played tampura in the Universal Mutant Repertory Company, a psychedelic drone trance project that appears in "The Invasion of the Thunderbolt Pagoda," a posthumous Angus MacLise album that covers his experimental work between 1968-1972. To make a living in her later years, she was a television psychic, and gave phone readings for the Psychic Network. For a time, she had a blog (assisted by a young neighbor), where she wrote "Phantomly Oracula," a memoir of her post-1960s life that now circulates as a PDF. She passed away in 2011, in the United Kingdom.

Little is known about the early years of Hetty MacLise, and few official records exist to characterize her life prior to the mid-1960s with the exception of this archive. She told friends that she was born in Liverpool in 1931, but mentioned that she had to



Pictured: Hetty MacLise with artwork at exhibition, undated.

lie about her age in order to obtain an apartment in London at the age of 16. According to a 1939 registry in The National Archives, a Mary Catherine Henrietta Scholten was born on June 28, 1928. This registry lists her by her other names, including Burton and McGee, and notes that at the time, she was a student and unpaid evacuee in Shorrock Hills, Lancashire—possibly as part of a government program that evacuated residents of cities during World War II and placed them in nearby rural areas. Her passport from the 1950s lists her birthplace as London, on June 28, 1929, though this document has been doctored with black paint and an artist's brush, likely by Hetty herself.

Regarding her various names, records show she was married to Peter Burton in 1954 (as Mary Catherine Burton), divorced from him in 1957, then married to Thomas McGee (as Mary McGee) in 1957 with whom she had a son, Jason Paul McGee. Thomas McGee deserted their marriage shortly after it began, and Hetty began signing her artworks with her maiden name, Mary Scholten (M.S.), around the early 1960s. Throughout this prospectus, we refer to her as "Hetty" or by the initials "HM," which appear to be her most consistent chosen names across periods of her life.

FEATURED IN THE ARCHIVE

- * Over 140 **letters** from noted writer and Hispanist Gerald Brennan to HM, as well as dozens of letters from other correspondents including Thomas H. McGee, Michael Wishart, Lord Timothy Willoughby, Harold [Meeski], Bill [Davis], and others

- * Over 635 **photographs**, including HM, her expatriate companions, family, local subjects, art opening, and other events

- * 5 **notebooks**, including one oversize, that contain poetry, writings, sketches, and other notes from the early 1960s

- * Over 100 **original artworks**, including several signed **prints**, also from the early 1960s, that document HM's travels and artistic studies and show the prehistory of her drawing and design projects, revealing an attention to line, female form, and stylistic elements that appear in her later work

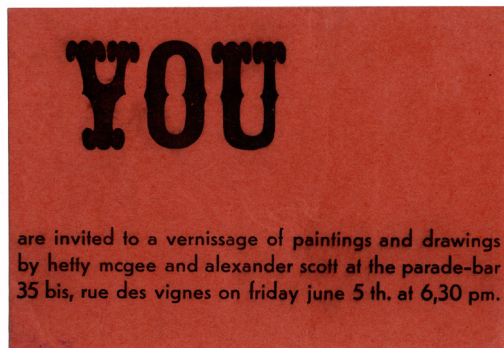
- * Additional **ephemera** and personal documents, including gallery opening announcements, marriage licenses and family papers, and other biographic materials



Pictured: undated self-portrait print, signed M. Scholten and numbered 1/25.



Clockwise from top left: photograph of HM drawing;
dinner party with HM, Gerald [Brenan], and E.H. (noted
on back of photograph); oil pastel of a cat on paper by
HM; first page of autograph letter from Harold Meeski to
HM, from Madrid in 1960; gallery opening card for Hetty
McGee show; watercolor and ink drawing from travel
sketchbook; template for a piece of embroidery, drawn
by HM.



Friday 22 January '60
Madrid
Alvarez de Baena 5
DPT 4
My dear -
Had your letter today from Lou - and a
card - 'That Slough of Despond', my dear, is to beg
those who can't dance. Now my good Pilgrim
all you need know is that it's there and when
you do you'll not depreciate it or need it more.
Think of it as a dancing class for 8th graders.
When I met Michael and had talked a bit
before inquiring whether or not he was afraid, he
answered, "a painter?" I'd say so - with a
capital P". Mundane as I am my only
association with Capital P was PRICK - and
so it turns out, as usual, that my criterion
of reality is PERFECT with a CAPITAL. PERFECT.
Don't waste your time. If he wants a housekeeper
then ask him for 80,000 francs a month with keep,
and materials for art with a capital A.
Oh, do you still have any illusions as to your
roll as Queen Bee. Let them put their P's into
each others mouths and asses, if I may be so
uncooth. You mind your P's. Just that!

INVENTORY

SERIES: CORRESPONDENCE

The centerpiece of this series is the contents of a black leather portfolio, containing over 100 letters from Gerald, who only ever identifies by his first name. In addition to this, correspondents include Al, Harold Norse, Bill Davis, Thomas McGee (ex-husband), Lord Timothy Willoughby, St. Gerald's Gallery, Paul Hogarth, neighbors in HM's various cities of residence, Michael Wishart, and others.

Gerald [Brenan] Letters

Folder 1 (from black portfolio): 71 ALS, 3 APC, 2 pp. TS of poems

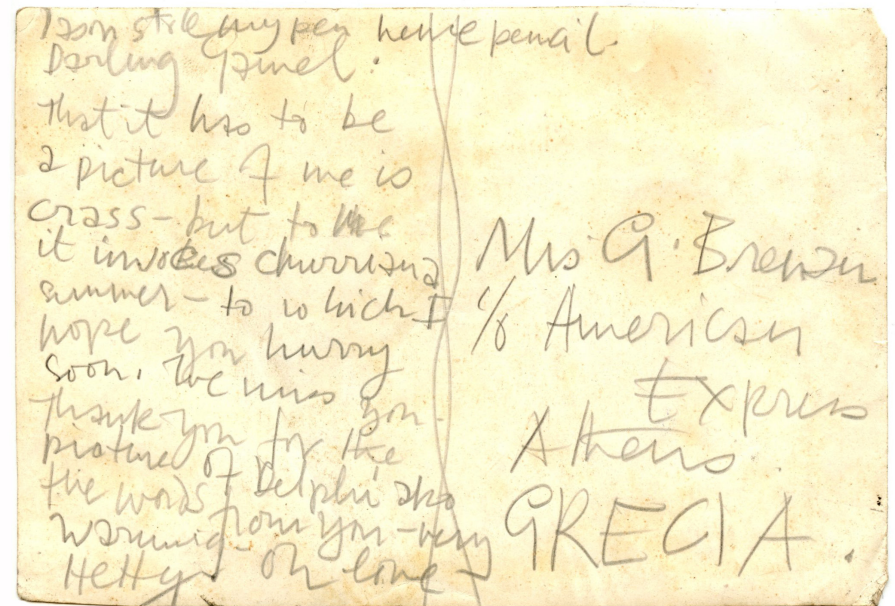
Folder 2: 60 ALS

Folder 3: 6 ALS, 2 ANS

Most of these letters are not dated by year, but span the latter half of the 1950s, and were housed in a black portfolio together (with the exception of Folder 3).

Gerald Brenan (1894-1987) was born in Malta, and spent his childhood traveling in India and South Africa. Having encountered the Bloomsbury Group via Roger Fry circa 1918, after his Army service, he struck up an affair with Dora Carrington shortly thereafter (the first of many such affairs throughout his life). By 1934, he had departed Spain to Gibraltar during the Civil War, and returned in 1953 to begin a series of autobiographical works. He was awarded the Order of Commander of the British Empire in 1982, and declared a living monument of Spain in 1984. His home is now a cultural center as of 2014.

Brenan was nearing his 60s by the time he and HM began corresponding. He maintained his literary ties; there is a photograph of him and Roger Fry in the archive. The depth of this correspondence, as well as its unusualness in terms of HM's later associates and life trajectory, is of high research value to both correspondents. The letters themselves are frequently-occurring and very personal, showing in-depth knowledge of their fellow expatriates and artist community.



Back of photograph reads: "Last Lunch Churriana 22 July 1964," and notes individuals pictured are Gerald [Brenan] and Roger Fry. Below, an autograph postcard on back of a photograph of HM to Mrs. G. Brenan.

Oct 1955.

Churriana

Darling Hetty

It has really been the most awful month. Hot muggy weather, no breeze at all and awful humidity shown by a fog over the sea. One sweats whenever one moves. In the last few days it's got a little cooler, but still it hasn't rained since April, etc. I've been laid up with a poisoning to which made my foot turn purple - one of those lovely small colonies you write about. Erysipelas. However Don Jose' has treated it well and it is going away though I won't be able to wear a shoe for perhaps a week. This has caused a delay in getting your checks, but I'll send them off as soon as I can.

There is some very sad news - Jimmy Barnes Swiger is dead. I don't know how or why.

Bill Davis saw a notice of it in the Times. The better news is that Georgia has arrived from Greece with Mark Pabon and David is giving them a house he built at Mijas to live in. He now has a

nurse to look after him - a very odd Circassian woman whom he likes. He has become quite childish so I expect she will stay with him permanently. She left for Italy with Joey Mellon. She sold the cafe for £7,000, but as he has refused to give her the allowance of £500 a year he promised her. He now hates her. We see a lot of Don Munson who is living in great retirement with the Californian poet Philip Lamantia. It seems he knew Tom and Chris years ago and has a lot of nice things to say about them. I think that's all the news. Oh no, we met at the Concha Frank Newman, a singer, I think - and knows who used to be a croak - a successful playwright. all the solo boys but is now a successful playwright. He is a very nice man indeed and looks exactly like a singer.

I loved your last long letter about Mexico - wish I could go there. Very much love and a million kisses

Gerald
I hope Jason has got the books.

Two-page ALS from Gerald [Brenan] to HM, beginning: "It really has been the most awful month." His letters often ask after Jason Paul, share news of their mutual friends, and share intimate details from the letters he received from her. In particular, they document the local and expatriate goings-on in Churriana, in the Malaga province of Spain, where Brenan and HM lived among a vibrant artistic community.

Black portfolio letters from others, addressed to Mary McGee.

Approx. 10 items, including 2 APC, calling card for Ingrid Dickson, 2 receipts, 4 ALS, and 1 TLS (dated Apr. 21, 1964, from Paul [Hogarth] in Mallorca), most signed first name only. Two are from "Ginnie," who reports back about how Jason is doing.

Folders for specific correspondents, including
Al, with 3 ALS, romantic and undated.

Bill [Davis], with 1 TLS, 2 pp., with reports of a wild Christmas.

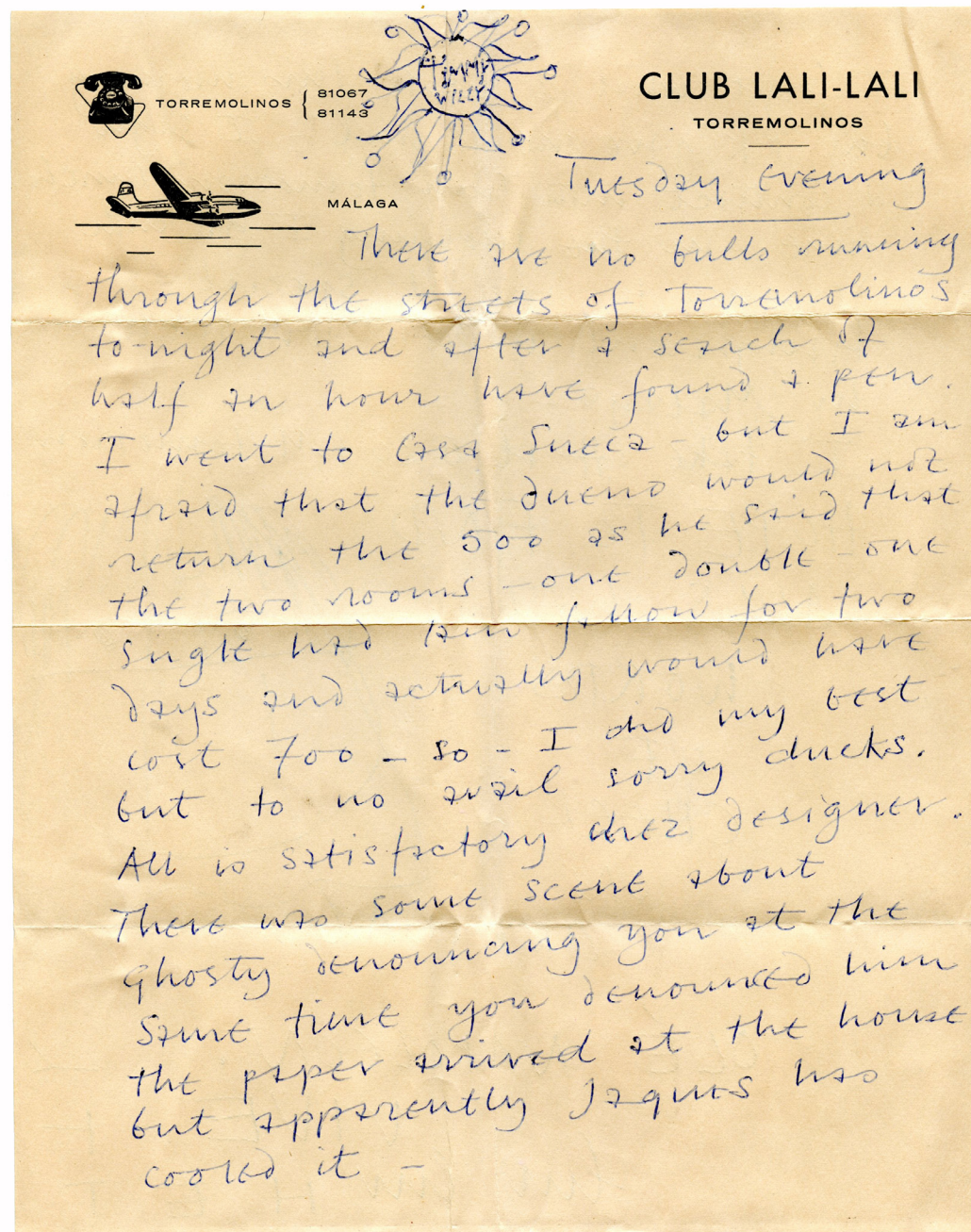
John, with 1 ALS, 16 pp. He writes, on p. 14, "You know Hetty I've tried to write before but couldn't—this letter is nonsense but I'm posting it just the same. I only wanted to THANK YOU for CREATING (out of your suffering out of the whole range of your perception from your past) such a holiday for me. THANK YOU Hetty for being Hetty and all that that includes."

Harold [Meeski], with 1 ALS, 2 leaves, 4 pp., Jan. 27, 1960.
Posted from Madrid, with advice on HM's love life.

St. George's Gallery, with 2 TLS dated Sept. 17, 1963 and Oct. 1, 1963, addressed to "Mrs. Scholten," regarding the sale of Dufy artworks.

Michael Wishart, with 1 ALS, 3 pp.; 1 TPC, postmarked 1964; envelope with 3 lengthy ALS and 3 APC addressed to "Miss Mary Sholton" (in a different hand), as well as drawing by HM in ink and photograph. Reporting news of his art openings and work.

Lord Timothy Willoughby, with 9 ALS, 1 APC, and 1 TLS, dated June 8, 1964, from Travers Smith, Braithwaite & Co., addressed to "Miss M.C. McGee," regarding a payment from Lady Jane Willoughby's brother's estate (presumably Timothy). Often written on Club Lali-Lali stationery. This nightclub, run by Willoughby, frequently hosted art openings for the variety of artists who lived in Torremolinos, and it is referenced as an art opening site for HM in her notebooks and photographs. Pictured right.



Folder for Thomas (Tom) McGee, possibly related to "Al" folder, including

Approx. 7 ALS, 2 ANS, 1 APC, and 1 TLS; handwriting and tone is very similar to content in the folder with letters signed "Al." Substantial and apologetic letters.

Most revealingly, this folder includes a Sept. 22 1961 ALS from Carolyn McGee, Thomas McGee's mother, who indicates that McGee had recently visited her and stole a significant amount of money. She suggests that because of this, and the fact that he looks to be in rough shape, he is likely a drug addict.

Includes also various ALS and TLS, mostly dated 1959, as well as note from HM to McGee, drawings from Jason, and approx. 12 photographs stored in an envelope of the family.

Folder for additional correspondents, including

Small Christmas card from Sister Jone and Edward Bear; "Beverly next door"; Mose (from Prison Civile de Rabat); Stan (referenced in other letters); Daphne; Sophie; Roland, Browse & Delbanco; Claire; and others, including likely Thomas McGee/"Al."

Correspondence reveals certain biographical details; a postcard is addressed to "Alex Scott and Hetty McGee"; a postcard to "Mrs. M. McGee c/o Michael Wishart Esq."

Black leather portfolio, in which Gerald Brenan correspondence was kept.

Pictured left: ALS from Stan, no last name given. The letter shares an ekphrastic scene of a drive to Granada in the snow under a full moon.

Darling Mary
Am Basilton Bonding this
(better balloonwise (of course
to like them) Did you perceive
(dig) the crazy chapel at
Gaudi on the way - or was
the card purchased in
Barcelona - Drove to Granada
by the light of the full moon
To add to this, it had snowed
two days earlier - the celestial
chef had sprinkled just
enough ice and frost - and
being employed by the best
establishment, used the
moon instead of candles -
a scene so appetizing a
pamper's eyes would have
watered - Slept at the
San Francisco and in the

SERIES: NOTEBOOKS

Four Notebooks

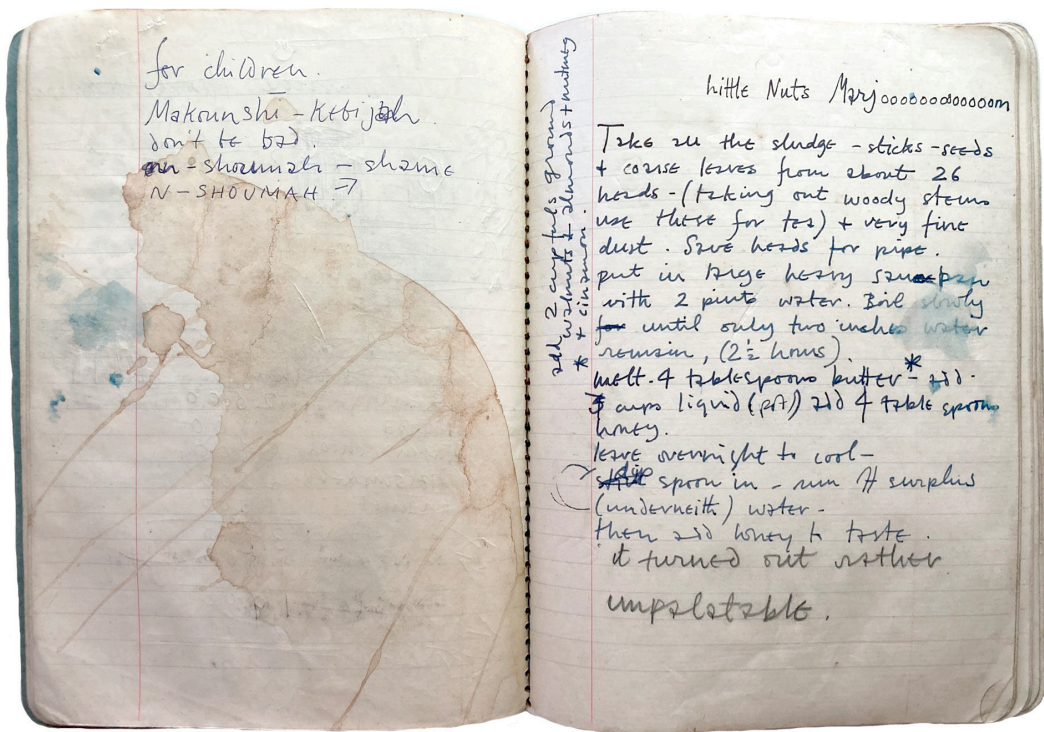
Travel journal (8 ½ x 6 in., without cover) that documents thoughts on painting versus writing, encounters with Gerald [Brenan], and travel notes on cities including Marrakesh. 36 leaves, 46 pp. ; 2 drawings by HM laid in, and 4 leaves removed.

Spiral-bound notebook with Hyde Park Gate address (approx. 7 x 9 in.), with notes on Granada, Tangier, Marrakesh, Santa Cruz, and other locations, with some entries dated 1962 (Santa Cruz, Nov. 1962; Valle Gran Rey, Dec. 1962) and 1963 (Tangier-Rabat, Oct. 1963; Rabat-Casablanca, Oct. 1963; and Marrakesh, Oct. 23, 1963) and other places. Includes budget notes, marijuana recipes, poems by HM, and drafts of works, as well as notes on art shows. 28 leaves, 39 pp.

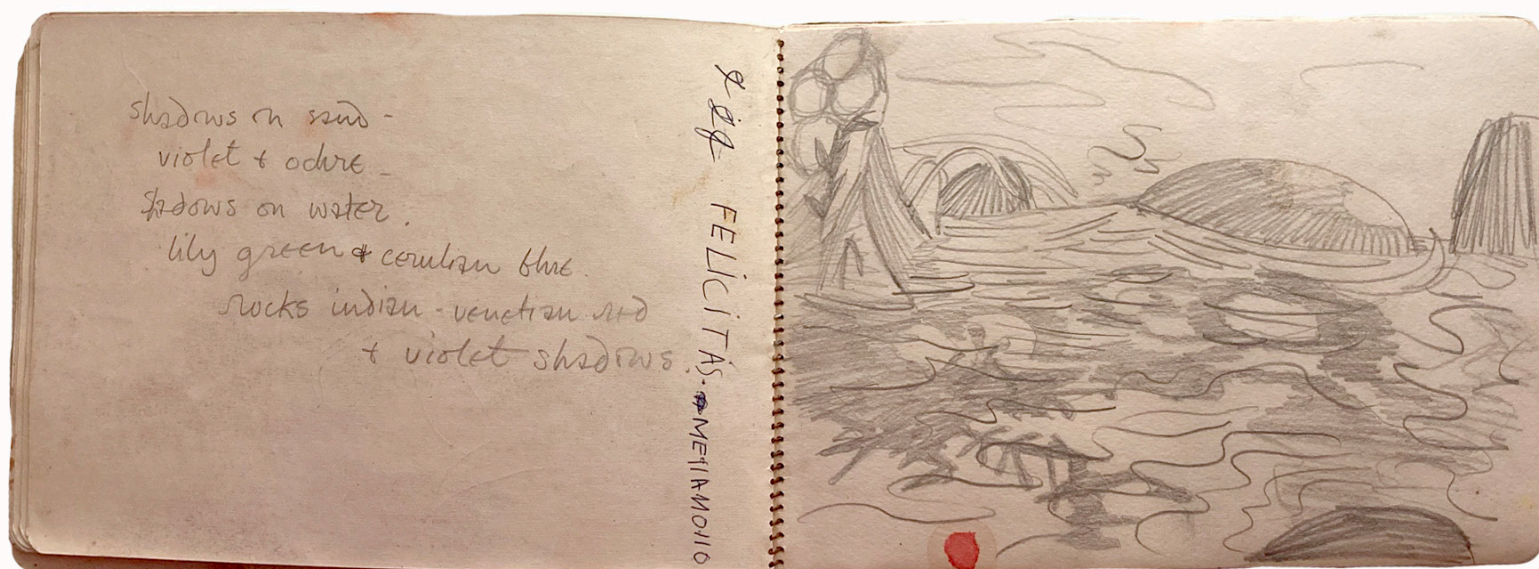
Spiral-bound sketchbook (approx. 10 x 7 in.) with "Hetty McGee, September 1964" on cover, containing pencil sketches. 20 leaves, 25 pp.; 1 printed artwork laid in.

Spiral-bound sketchbook (approx. 11 ½ x 8 in.) with pen travel sketches, many quite striking and detailed, with both landscapes and figure studies. 19 leaves, 27 pp.; drawing and letter regarding Jason laid in.





Clockwise from top left, all from journals: recipe for marijuana stems/sticks/seeds with HM's tasting notes at the bottom of the page; pen drawing of a local woman; landscape pencil drawing with poem on facing page, both by HM.



Oct 1963

~~Rabat - Casablanca~~ Tanger - Rabat
smoke - blood orange - flowing across the
tiger-striped road. Bang into the sun.
The blue hills at distance crowd along
the horizon.

The high flung lark spears the haze
above the sedge blown dunes.

The river joins the ocean.

A shrine-like haystack perched on a
rocky escarpment.

Long figure brownly standing by the road.
Sun illumined telegraph wires like a
frosted spiders web.

Lambs in autumn, how irregular -
perhaps it is spring.

Rabat - Casablanca. Oct 1963.
very high white fish cloud.

Delayed Youm in a deep declivity.

Jade green river.

mountain shadows filtering through the ~~hills~~
brittle brown of dried grasses.

a man pissing in a pith helmet!

Casablanca. Merischesch

~~round~~ oval round quarries in
the undulating hills.

paper flags flying like scarecrows.

The ^{american airbase} ~~unpeopled~~, grass growing,
time passing - the tile falls from the roof
& the flagstone turns over.

A shining rim of chaff in the cake dark
furrows of a ploughed field.

where is the mundane ~~world~~ ^{world} traveller?

camels always look as if they were falling
over the brink of something.

olive green trail of cloud against
saffron & rose sky.

SERIES: EPHEMERA AND OTHER MATERIALS

Folder of legal documents from black leather portfolio, including

1957 documents regarding probate estate and Thomas McGee, 1959 correspondence with the Veterans Administration regarding benefits for widows regarding Thomas McGee, 1959 correspondence regarding Jason's passport, and adoption papers of Robert J. Miller (Robert Dunn Storm) by C.D. Storm and Winona Storm. Storm was the maiden name of McGee's wife prior to HM, who passed away in Malaga in Sept. 1955 according to legal documents described in the following folder.

Folder of legal documents, including

Divorce papers for Mary Catherine Henrietta Burton and Peter Colin Burton on Aug. 29, 1957, dissolving marriage of June 25, 1954, on the grounds that Mr. Burton had treated HM with "cruelty"; copy for "Mr. McGee" of "Report of the Death of an American Citizen" from American Foreign Service, for Margaret Louise McGee in Malaga, Spain, Sept. 29, 1955, whose husband at the time was Thomas McGee; Veterans Administration correspondence dated Oct. 10, 1960, regarding HM's inability to contact McGee; marriage license between Thomas Harold McGee and Margaret Louise Storm, July 2, 1953, in Key West, FL; marriage license between Thomas Harold McGee and Thelma Salisbury (a musician at the Heidelberg Hotel), in Baton Rouge, LA, Mar. 16, 1946; divorce papers dated June 5, 1953, between Thelma and Thomas McGee, awarding her sole custody of their three children; petition to determine heirship of the Richard Bonbright estate (Thomas McGee's father); clinical laboratory technician document for Thomas McGee, dated May 11, 1954; letter regarding Veterans Administration checks to Mary McGee, dated Nov. 2, 1960.

Passport

For Mary Catherine Burton/Scholten, expired Feb. 1961. Lists her occupation as "art student," and contains nearly 100 stamps reflecting her travels from 1956-1961. Her date of birth and location of birth have been doctored with black paint.

Folder with blank postcards and clippings, including many local images from places HM traveled, with some autograph annotations on clippings.

SERIES: PHOTOGRAPHS

Approx. 635 photographs, ranging from 1946-1964, including images of HM, family, friends, and travel scenes. The bulk of the photographs are circa 1955-1960s, and subjects include Hetty MacLise, Jason McGee, Thomas McGee, Gerald Brennan, and Bill Davis, as well as others such as Roger Fry, fellow travelers, and friends. There are many photographs of HM, including self-portraits with her own artworks, documentation of parties/gallery openings at local clubs, dance lessons in Spain, baby and early family photographs, as well as photographs of teenaged HM.

Photographs range in size from 1 x 1 in. to 9 x 12 in. and include several contact sheets (in strips), as well as photographic fragments.





Many photographs document HM's travels to Trinidad; Tangier, Morocco; Paris, France; Athens, Greece; Istanbul and Burdur, Turkey; Andalucía, Churriana, and Torremolinos, Spain; Puerto Vallarta and Guadalajara, Mexico; and other locations. HM has jotted identifying information (initials, names, dates, or locations) or notes to herself or others on the back of numerous photographs, providing additional context to these works. In one instance, a photograph of HM has an autograph letter on the back to "Mrs. M. Brenan," the wife of her correspondent, Gerald.

In the archive also are 11 envelopes of negatives from Mexico, France, Spain, and Morocco along with 2 Kodachrome negatives of HM's artwork. In a few instances, there are duplicate photographic prints; due to their varying quality and condition, all are included for preservation purposes. The photographs are now housed in Mylar sheets in an album.



Photographs from HM's archive; the image of the young boy is Jason Paul McGee, her son, in Churriana, July 1964. The others are undated, but likely from a similar date range.



Pogos -
 Antipodas
 Central -
 Manana
 paintings + drawings
 by
 Hetty
 at the
 Lali Lali -
 cine no
 Torremolinos -
 Nov 4 - 18th



Clockwise from top left: image of HM and other artists smoking; back of the photograph which notes: "paintings + drawings by Hetty at the Lali Lali," a club in Spain owned by her friend, Timothy Willoughby; photograph of guitarist with sketch notes for artwork by HM; photograph of Thomas McGee, HM, and son Jason Paul as a baby; photograph of HM in a white dress; sketch on the back of the photograph with drawing of photograph and names, including Spiro, Tony, "me," "Gorge," "Gregoris," and "lamb."



SERIES: ARTWORKS

Folder of drawings by Jason McGee, including 2 drawings and 2 handmade cards.

Folder with 1 small loose drawing and 2 prints, presumed to be by HM. Includes drawing of a horse, a print of a blues musician, and a print of a woman's face.

Cartoon

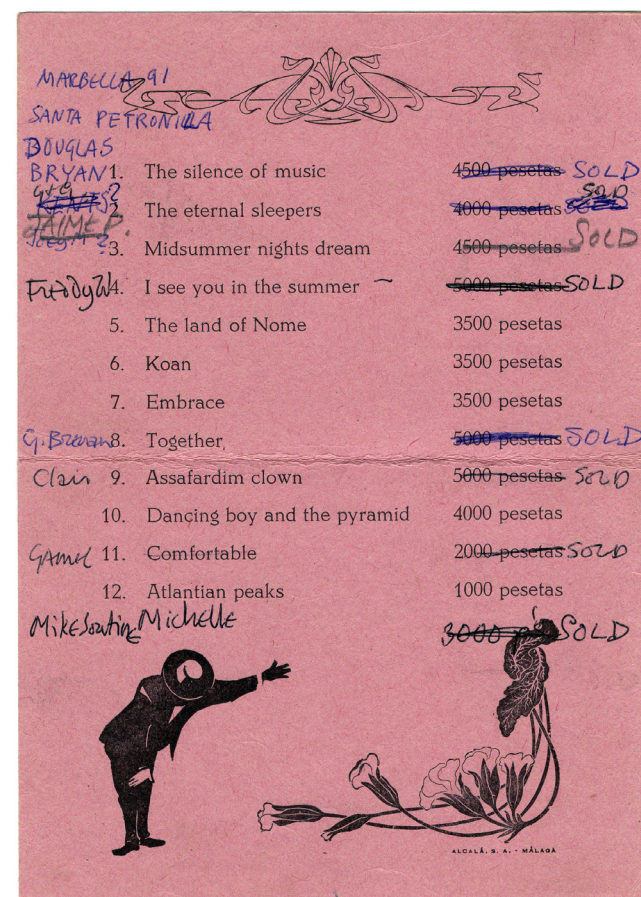
4 pp. pen cartoon by HM, of a domestic scene on the topic of love. Originally housed in black portfolio with Gerald Brenan correspondence.

Hetty McGee Gallery Cards

Three gallery cards advertising exhibitions, including: opening at the "parade-bar, 35 bis, rue es vignes on friday june 5th at 6,30pm"; a card for "the first tangier gallery" with Helga Otto as "directress," titled "Sand Sculpture," opening June 13, 1964, and featuring "Hetty McGee" alongside Adbeslam Boulaich, Alexander Scott, Hamed Valle, Michael Tapscott, Prudence Rasin, and Stuart Church; and an exhibition at Pedro's Bar (Plaza Jose Antoni, Torremolinos), which opens to reveal list of paintings with price, which HM has annotated to mark sales (and to whom the paintings were sold). Pictured right.



Original pencil drawing by HM of guitar player, described on next page.



Oversize portfolio of artworks and prints, mostly by HM, comprising over 120 works as follows:

Approx. 71 original artworks by HM, in pencil, charcoal, pen, ink, and oil pastel. Works range in size from 12 x 8 in. to 20 x 29 in.; many are approx. 17 x 12 in., and include sketched portraits of her son, friends, and scenes from travel. Many of the drawings are signed M.S., for Mary Scholten, indicating that these drawings are from the early 1960s. The working nature of many of these drawings, as in-process sketches, reveals her close attention to line and form that would inform her later illustrative work at *The Oracle*, and shows her emerging style as part of her travels and social circle. At times, artwork appears on the front and back of pages.

In addition to this are 3 prints, two of which are signed "M. Scholten," and one of which is no. 1/25. These striking images include a portrait, and what appears be a self-portrait with her child in sepia ink (these are both pictured on the first two pages of this prospectus).

There are also 3 illustrations in colored pen on tracing paper that have been taped at the center, with notes on ribbon and stitching; these appear to be embroidery patterns for flowers and birds of HM's design.

In this oversize collection are also 10 drawings from Jason Paul McGee (HM's son), some of which appear to be done in collaboration with HM (or on the back of her works).

In addition to this, there is a drawing from R. Davis and print from R. Beer, and several unattributed prints, some hand-colored, as well as a folder containing cut-out patterns on rice paper.



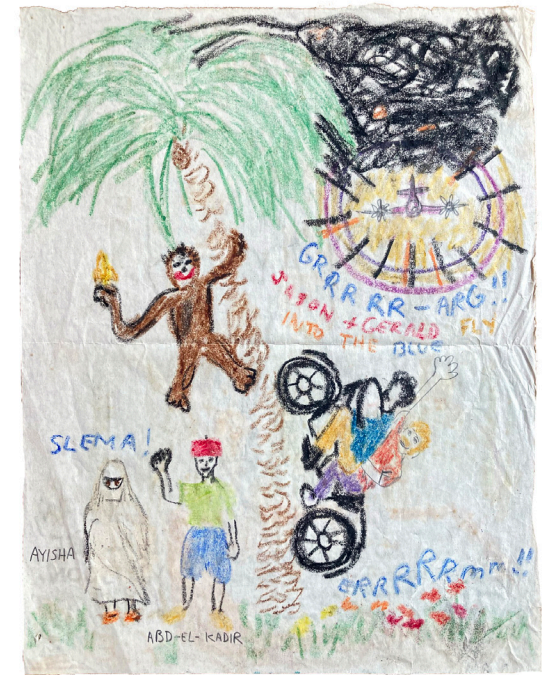
Oil pastel drawing of Thomas McGee and Jason Paul McGee, by HM. Undated.

Contains also 1 bound artist sketchbook (19 x 13 ½ in.) with approx. 26 pen drawings, featuring landscapes and portraits from HM's travels including Italy, Corfu, Istanbul, and other sites, at times with color and her own notes. In this sketchbook are an additional series of approx. 3 drawings laid in, of a male figure study in pencil, as well as an unattributed print. 5 loose drawings of Venice, Ravenna, and other sites appear to be a part of this sketchbook as well.

At times, drawings have pinholes at the corners, indicating their display in home or studio. There are also instances of fraying, dampstaining, and wear at the corners of works. This is a remarkable collection of HM's artwork, which is very scarce in either originals or prints.

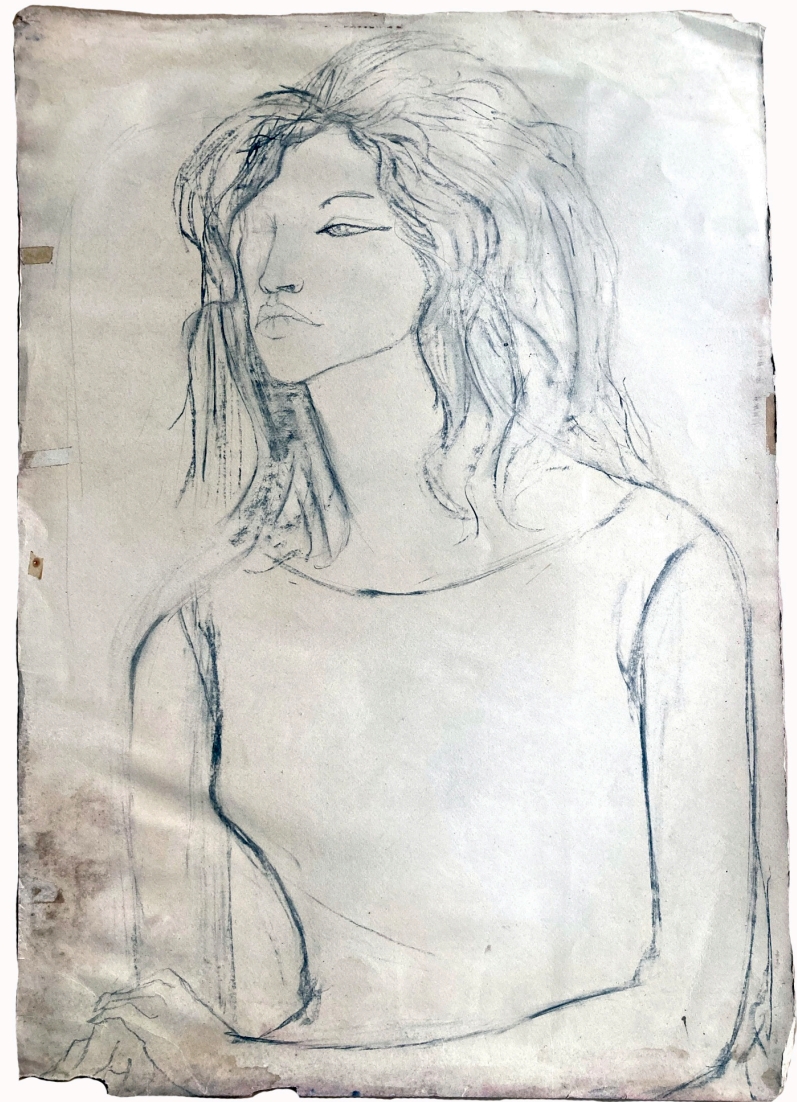


Clockwise from top right: pen drawing of landscape in Dubrovnik from travel sketchbook; collaborative drawing by HM and Jason Paul McGee; line drawing by HM; pen drawing from travel sketchbook.





The image on the left is from an art opening by HM, and features several shots of her up close against her artworks. Very faintly visible in this photograph is an artwork behind HM's face of a girl staring straight ahead with her hair in a bonnet; pictured on the right is the original drawing that was likely the study for the painting that was exhibited. Additional original drawings by HM pictured on next page.



to inquire about the collection, please contact
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