

Chapter 10 - SKETCHES & DRAWINGS of C. S. PRICE

In this chapter we look at a number of sketches Clayton created at various times. Most of these sketches are owned by the Portland Art Museum and were a gift from the estate of C. S. Price, given to the Portland Art Museum by the executor, Maurice A. Price. This is the first time many of these sketches have been seen by the public. Clayton would often work on a single subject over and over until he got it right.

Some of these sketches have been damaged by water during their lifetime, however, we want to include as many of Clayton's drawings as possible. Even with the damage we feel they are worth viewing. We believe that most or all of these drawings were done before or during art school (1906). Thankfully, Clayton kept these sketches throughout his life. Enjoy.

Note: Titles that are enclosed by { } were added by the authors or editor for descriptive purposes.



Three *Untitled* Sketches of Lumbermen, ca. 1903-05, Graphite on paper, Portland Art Museum, Oregon, Gifts of Mr. Maurice A. Price

- {Sawing Trees}
- {Sawing Logs}
- {Sawing Beams}

PAM 51.97



PAM 51.145

PAM 51.85





Bucking Horse, ca. 1906, Photo from
Portland Art Museum Library, Oregon,
private collection, PAML N67 N



The Rider, 1908, Ink on cardboard,
Portland Art Museum, Oregon,
Gift of Mr. George W. Roberts, PAM 50.127

Studies of Greyhounds (top), ca.1909-1910, Graphite on paper, Portland Art Museum, Oregon, Gift of Mr. Maurice A. Price, PAM 51.157

Untitled (man) (middle), Graphite on paper, Portland Art Museum, Oregon, Gift of Mr. Maurice A. Price, PAM 51.163

{Reclining Man}

Studies of Bears (bottom), 1906

Studies of Greyhounds and *Studies of Bears* were done during the artist's short experience in art school. They show his talent for catching the form and personality of his animal subjects.

The sketch of the reclining man was also done in art school and is striking in its comparison to the animal studies. The lack of detail gives almost an air of cartoonishness to the work.





The Father of the Artist, 1908,
Graphite on paper, Portland Art Museum, Oregon,
Gift of Mr. Maurice A. Price, PAM 57.7



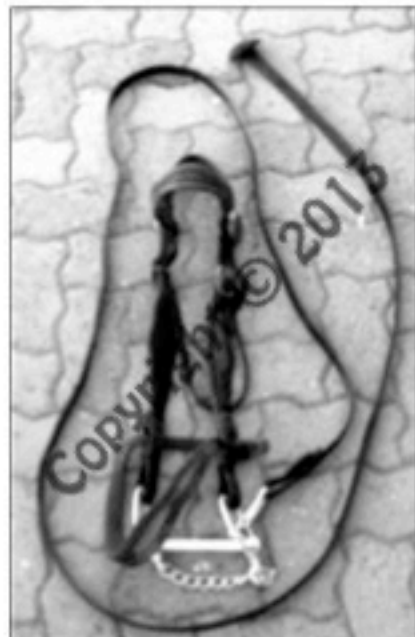
Father with His Prize Stallion,
1908, Graphite on paper,
private collection, British Columbia



The Artist's Father at a Table, 1910-14,
Graphite on paper, Pencil, Photo from
Portland Art Museum Library, Oregon,
private collection, PAML SL 016

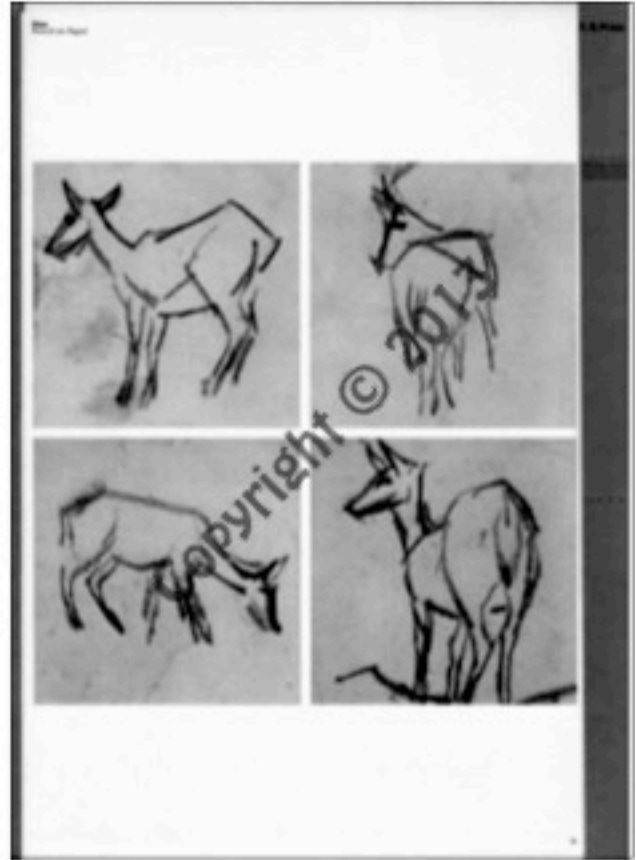
“The stallion bridle is the same one which is included in the sketch which Uncle Clate drew of our grandfather, John Wesley Price. It was probably sketched approximately 1910, in Alberta. This bridle was used on ‘Baldy’, the stallion which John Wesley kept to breed his remuda. The bridle is exactly as it was back in 1910 (+/-) and was kept in good condition by my father and by me.”

Dr. David John Price, Nephew of C. S. Price





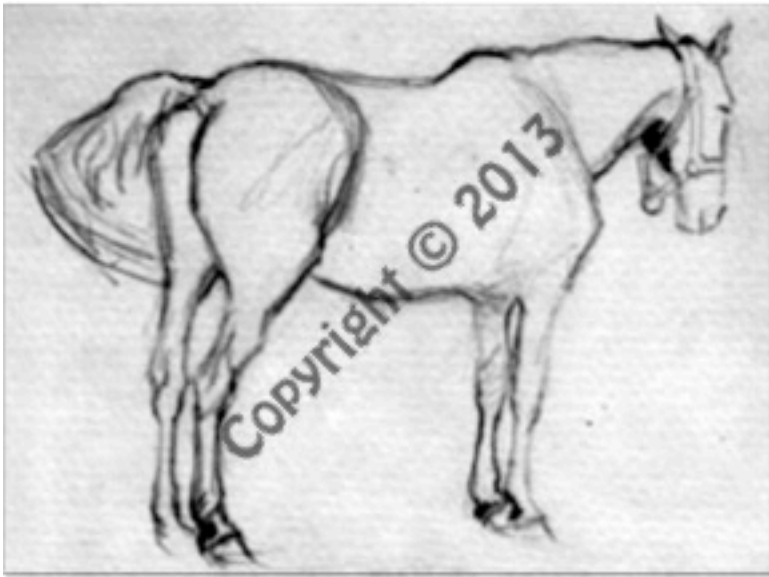
Untitled (deer), ca. 1935,
Graphite on paper,
Portland Art Museum, Oregon,
Gift of Mr. Maurice A. Price, PAM 51.42



Untitled (deer), ca. 1935, Pencil on paper,
Drawings lent by Portland Art Museum, Oregon,
Set of four published in *Oregon Rainbow*,
Vol. 1, No. 3, Autumn, 1976



Doe, ca. 1935,
Graphite on paper,
Portland Art Museum, Oregon,
Gift of Mr. Maurice A. Price, PAM 51.156



Untitled (horse with halter), nd, Graphite on paper, Portland Art Museum, Oregon, Gift of Mr. Maurice A. Price, PAM 51.78

Three sketches of horses from various times in his evolution as an artist, with the one to the right being the earliest of the three. Notice how he was attempting to maintain proportions while experimenting with perspective.

The sketch above has perfect proportions, and is beginning to display movement and personality. (Oregon Rainbow, Autumn 1976)

The sketch to the right shows the characteristically accurate proportions, but the realism is beginning to be replaced by a measure of impressionism.

The addition of the newly dropped foal and the serenity of the mare are indicative of his respect and affinity for animals, especially those that served man.



Horse, private collection, Portland Art Museum Library, Oregon, PAML N07 N





Photo of roping saddle which belonged to Ernest E. Price, brother to C. S. Price, as it appears today, Courtesy of D. John Price, British Columbia

This saddle was manufactured approximately 1906 in Denver, Colorado by the Wilson Saddlery. The firm is no longer in business.

My father, Ernest Edwin Price, rode this saddle from Wyoming to Alberta in 1908. He also used the saddle for many years after coming to Vernon. I also rode this saddle for a number of years here in the Okanagan.

Dr. David John Price, Nephew of C. S. Price

Sketch of similar saddle, by C. S. Price, ca. 1910, Courtesy Portland Art Museum Library, Oregon, N10





A rare example of the artist's work from sketch to final piece. Both of these pieces originally belonged to Maurice, the artist's younger brother, who became a barber after WWI and settled in Portland, Oregon. His barber shop walls were decorated with his brother's art. When times were tough, Maurice would occasionally pay his shop rent with art instead of cash. The landlord was a great admirer of C. S. Price. His name was Anselm Boskowitz.

Untitled, nd, Graphite on paper,
Portland Art Museum, Oregon,
Gift of Mr. Maurice A. Price, PAM 51.76

Husky Resting, ca. 1900, Oil on paper,
Portland Art Museum, Oregon,
Bequest of Anselm Boskowitz, PAM 74.13.5



Untitled, ca. 1925-30,
Graphite on paper, 7 x 10 1/8 in.,
Portland Art Museum, Oregon,
Gift of Mr. Maurice A. Price, PAM 51.79
{Horse Lying Down}



Untitled (Study of a Horse), ca. 1915,
Crayon on paper,
Portland Art Museum, Oregon,
Gift of Ms. Marion Cruickshank,
PAM 90.12.1

The Snowstorm, 1914,
Graphite on paper

