General Information About the Three-Dimensional Scans of the Known Extant Artwork of Elizabeth Madeline Ferrea Ehat

Elizabeth Madeline Ferrrea Ehat (1880–1925) was a San Francisco sculptor whose descendants presently own a number of her works of art, the only ones presently known to have survived the years. This website presents three-dimensional scans of thirty-nine of the forty-one known extant works created by her. She also left behind a small number of two-dimensional art pieces and photographs and they will be depicted in this present document.



Efforts to locate other two- and three-dimensional art pieces is ongoing; what is presented on this site and in this document represents all known pieces. They are owned by eight individuals. Each digital file name of a three-dimension model, downloadable from this website and useful for printing three-dimensional replicas, has appended to it a two- or three-character acronym, representing the initials of the owner of the art piece depicted in the model. The following listing gives the acronymns followed by the names of the owners, the number of three-dimensional art pieces owned by each owner, and how many of them were scanned to three-dimensional models for viewing on this website:

- AFE = Andrew Frederick Ehat, 2, one scanned to 3D and one depicted in 2D
- CN = Christine Nishkian, 6, five scanned to 3D and one depicted in 2D

- EE = Evan Ehat, 1, one scanned to 3D
- FPE = Frederick Philip Ehat, 3, three scanned to 3D
- KFE = Karl Frederick Ehat, 7, seven scanned to 3D
- PF = Patricia Fallstrom, 16, sixteen scanned to 3D
- RE = Rosemary Ehat, 4, four scanned to 3D
- SKE = Stephen Kent Ehat, 3, three scanned to 3D



The original titles for five of the extant pieces are known to us today, names were given to them by Elizabeth herself. Three of the pieces have names that appear on the pieces themselves and a fourth piece has a name that is known from a letter she wrote in which she mentioned its name, a name consistent with the survival of that name attributed in family lore to that piece. That piece is "Tootles" (see at left). By farm "Tootles" is the most popular of Elizabeth's art pieces. Four extant copies of that piece are known: one owned by Andrew Frederick Ehat (plaster, painted, damaged), one owned by Karl Frederick Ehat (a bronze cast made at least five years after the original plaster statuette was created), one owned by Rosemary Ehat (plaster, painted), and one owned by Christine Nishkian (plaster, with an "old gold" finish).

The art pieces that each have a name appearing on the face of the piece are "Elsie," "Savonarola," "The Birthplace of Mary Baker Eddy," and "California." The last one, "California," has a damaged exhibition label on it and the title of the piece is not shown on that damaged label. One other piece also has a damaged exhibibition label on it, that being the very large, four-foot wide bas-relief, "Sous le Charme," also known as "Flora." The name "Sous le Charme" appears on the damaged label on the back side of that piece; the alternative name for that piece, "Flora," derives from a word-of-mouth description. That piece is the magnum opus, as it were, of

Elizabeth's extant art pieces, being a very large bas-relief, fashioned in 1908 for placement over a fireplace. It is just over four feet in width and almost forty inches tall. It is owned by Evan Ehat:



When names of pieces are known, they are placed within quotation marks on this website; names otherwise given to the pieces shown on this website appear without quotation marks and are names we have assigned to the scans of the pieces, solely descriptive and not based on any information received from Elizabeth.

One sculpture, a bust of Elizabeth's first child, a son, Raphael Frederick Ehat (1915–1985), is accompanied by a stone base for it to rest on. Thus this site features *three* three-dimensional scans of that one art piece: one of the bust alone, one of the stone base alone, and one of the bust situated on the stone base:



Raphael Frederick Ehat (bust)



Raphael Frederick Ehat (bust with stone base)



Stone base for bust of Raphael Frederick Ehat

Many of Elizabeth's three-dimensional art pieces are bas-reliefs and even though they are here presented by way of three-dimensional scans, for the most part they show only very slight three-dimensional depth, which of course is the nature of many bas-reliefs ("bas" means "low").

They are presented on this website because that is the best way, short of personal interaction with the pieces, to appreciate them as three-dimensional pieces of art. Of course, others of her pieces are fully three-dimensional in their presentation, such as "Woman Sewing," "Tootles," and figurines of girls in various poses and activities.

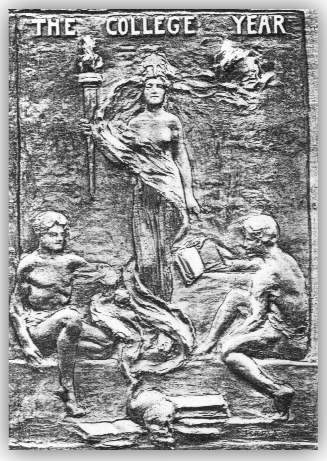
Six of the pieces seem to be strictly utilitarian: the two small and two large bookends and the two candlestick holders.


Small Bookend (no. 2)

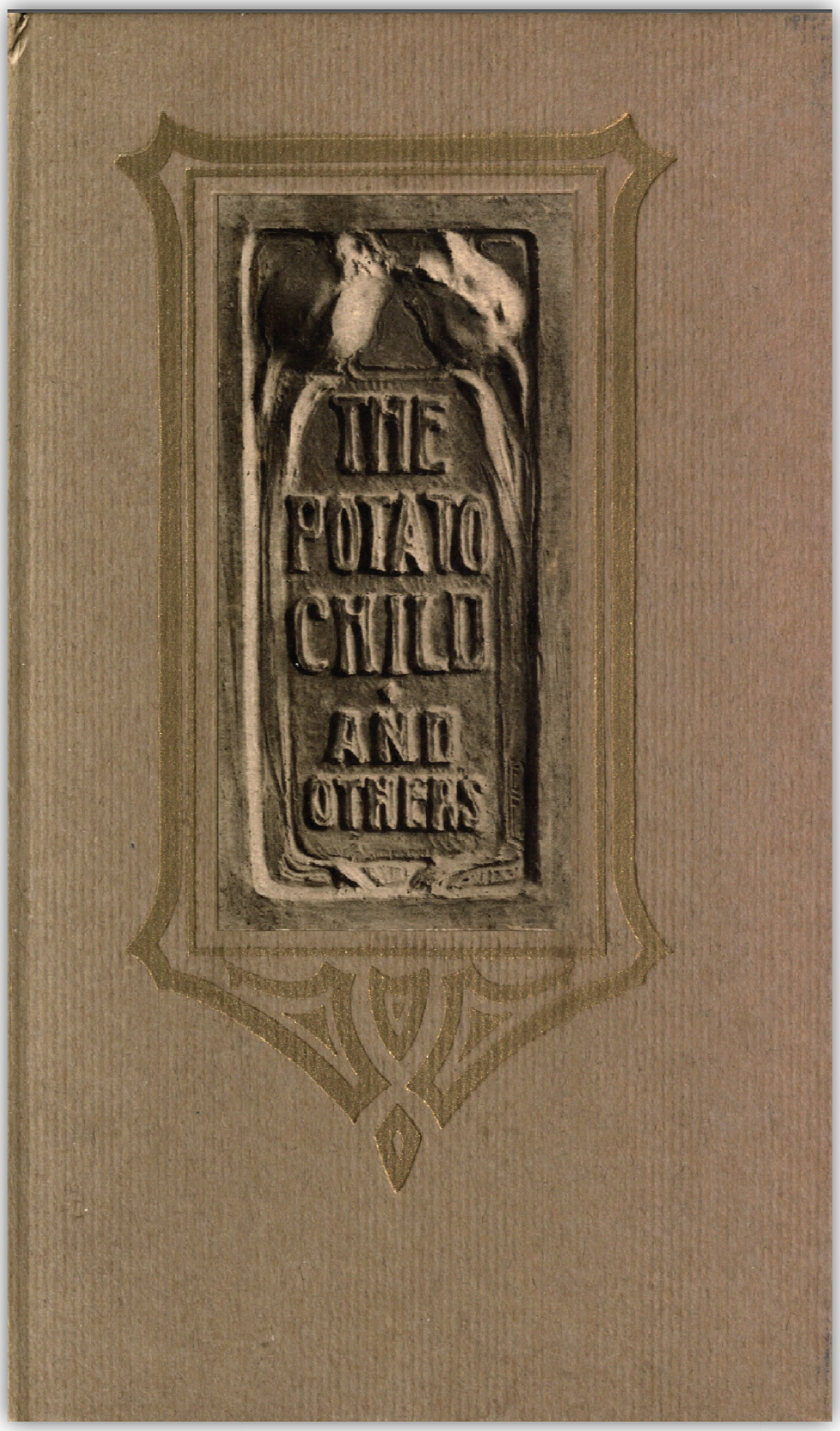

Large Bookend (no. 2)


Candlestick Holder (no. 2)

Two-dimensional, black-and-white photographs of a number of Elizabeth's bas-reliefs, some photographed by her and some by others, were used as fronticepieces and illustrations in books published by a high-end art publisher in San Francisco, Paul Elder. This means of book illustration began for Elizabeth in the year 1905 when photographs of some of her bas-reliefs were used as illustrations in the *Blue and Gold*, the yearbook of the University of California, Berkeley. Many of these original pieces have not been located and only photographs of them exist.



Two pieces, one used as an illustration on a book cover and one as a fronticepiece facing the title page are depicted below. One still exists and has been scanned to a three-dimensional model for display on this website; it is the art piece titled "Elsie," used for the book titled *The Potato Child*, by Mrs. Charles J. Woodbury (San Francisco: Paul Elder and Company, 1910):


THE
POTATO
CHILD
AND
OTHERS



Elizabeth herself took photographs of some her three-dimensional art work and some prints of those photographs have survived. One that she posed in, while working on a piece of art (which has not been located), was captured by an unknown photographer (perhaps her husband):



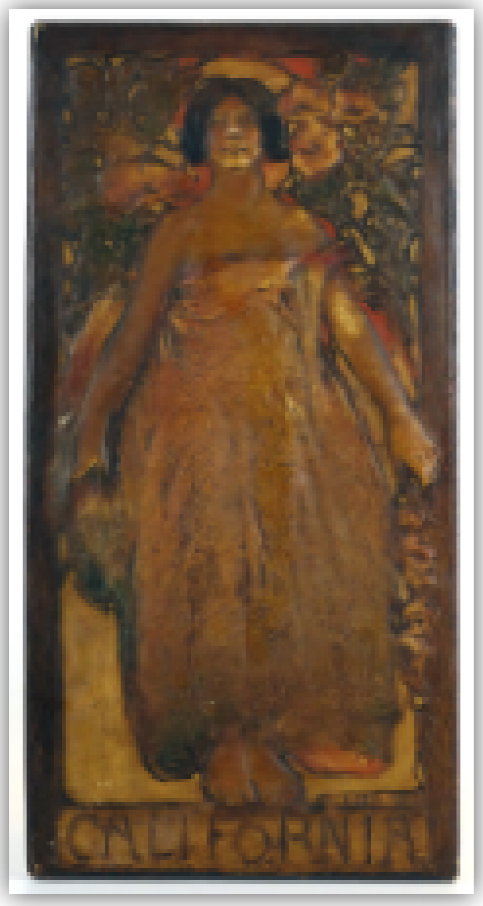
It is not known which if any of the other photographs that have survived, showing some of her artwork not otherwise available, were used as illustrations in published books. Some of the photographs depict extant three-dimensional objects that have been scanned to three-dimensional models viewable on this website; they are bas-reliefs titled as “Girl Holding a Rose,” “Mother and Child,” and “California.” They may or may not have been used in books. But other photographs, of large works, not yet located, were photographed by Elizabeth and others and the printed two-dimensional photographs of those three-dimensional works do survive. Here is one:





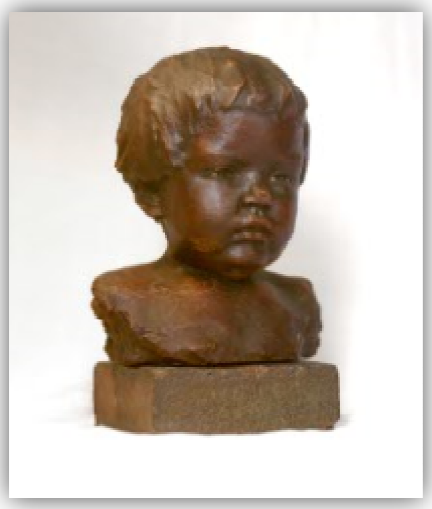
Most of the flat, bas-relief panels depicted on this website are small in physical size and were intended to be hung on a wall. Most of then depiction one or more flowers; some depict man-made structures (the "Taj Mahal," for instance, ironically the largest structure depicted on the smallest bas-relief). The smallest of the small flat, bas-relief panels are (1) what we have titled "Taj Mahal," measuring 3 inches by 4⅛ inches; (2) what we have titled "Red Flower," measuring 3¼ inches x 3¼ inches; and (3) what we have titled "Flower," measuring 3½ inches in diameter.

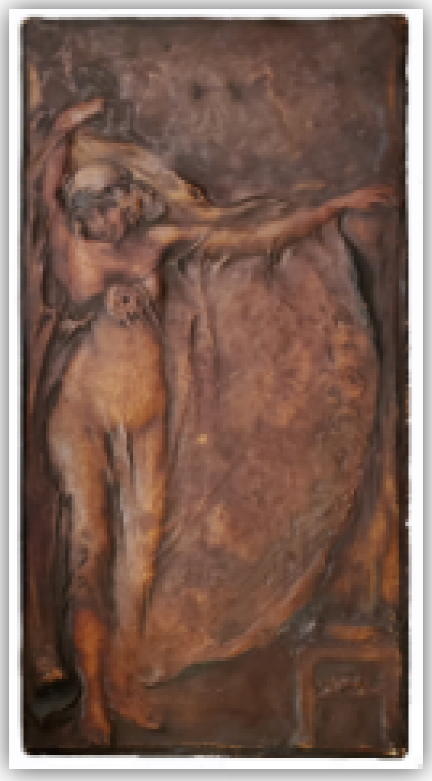




Three of the larger flat, bas-relief panels — large by comparison to the other pieces — are the one titled by Elizabeth as "California," which is 17½ inches tall and 8¾ inches wide; the one we have titled "Sheer-Draped Female," which is 15 inches tall and 7 inches wide; and the thick, circular medallion titled by Elizabeth as "Savonarola," which has a diameter of 5⅜ inches. And as stated earlier, the largest piece of all, of all the extant, known pieces, is the four-foot-wide bas-relief titled "Sous le Charme" or "Flora."

By far, of the pieces that are not flat bas-reliefs but instead three-dimensional sculptures, two of them stand out as very large when compared in size to the smaller statuettes: (1) what we have titled “Raphael Frederick Ehat (bust),” which from upper chest to top of head measures 9⅞ inches, perhaps 80% to even 100% of lifesize; and (2) what we have titled “Woman Sewing,” which measures 12½ inches in height, which for a woman seated as depicted in the sculpture, may well be approximately 25% of lifesize. Whether that latter piece depicts Elizabeth's mother is not known; but it is possible. The smaller statuettes, measuring from 7 to 8 inches in height (“Tootles,” “Two Girls Reading,” and “Girl Cutting Cloth”), are from approximately one-sixth to approximately one-fifth of lifesize.







Some of the pieces have historical significance relevant to Elizabeth's life experience. These are what may be termed the “family-member pieces” and the “religious pieces.” The “family-member pieces” are (1) what we have titled “Raphael Frederick Ehat (bust),” shown above on this page, which depicts Elizabeth's oldest child, a son; and (2) what we have titled



"Frederick Ferrea Ehat," which depicts Elizabeth's fourth of four children, her second son. Whether other pieces — such as "Tootles" or "Woman Sewing" — depict members of Elizabeth's family is not known.

The "religious pieces" are (1) "Savonarola," the circular medalion shown below and discussed on the website; (2) "The Birthplace of Mary Baker Eddy," and (3) what we title as "Mary Baker Eddy Memorial" and which the United States Copyright Office titles as "Eddy Memorial," a bas-relief depicting the rotunda memorial at the burial place of Mary Baker Eddy, the founder of Christian Science (top of next page). These all comprise works Elizabeth created to observe her disaffection from Roman Catholicism and her subsequent adherence to Christian Science. Some of the details of that transition are noted in connection with the presentation of the three-dimensional "Savonarola" piece.





Photographs of two of the pieces are known to have been sent to the United States Copyright Office in connection with Elizabeth's application for a copyright of the the originals of those two three-dimensional pieces. Those two are two of the three "religious pieces" mentioned above, namely, "The Birthplace of Mary Baker Eddy" and "Mary Baker Eddy Memorial."



Elizabeth marked one other piece as "copyrighted" but there has yet to be found evidence of registration of that piece in the United States Copyright Office. It is the piece we have titled "Dutch Child (no. 1)."

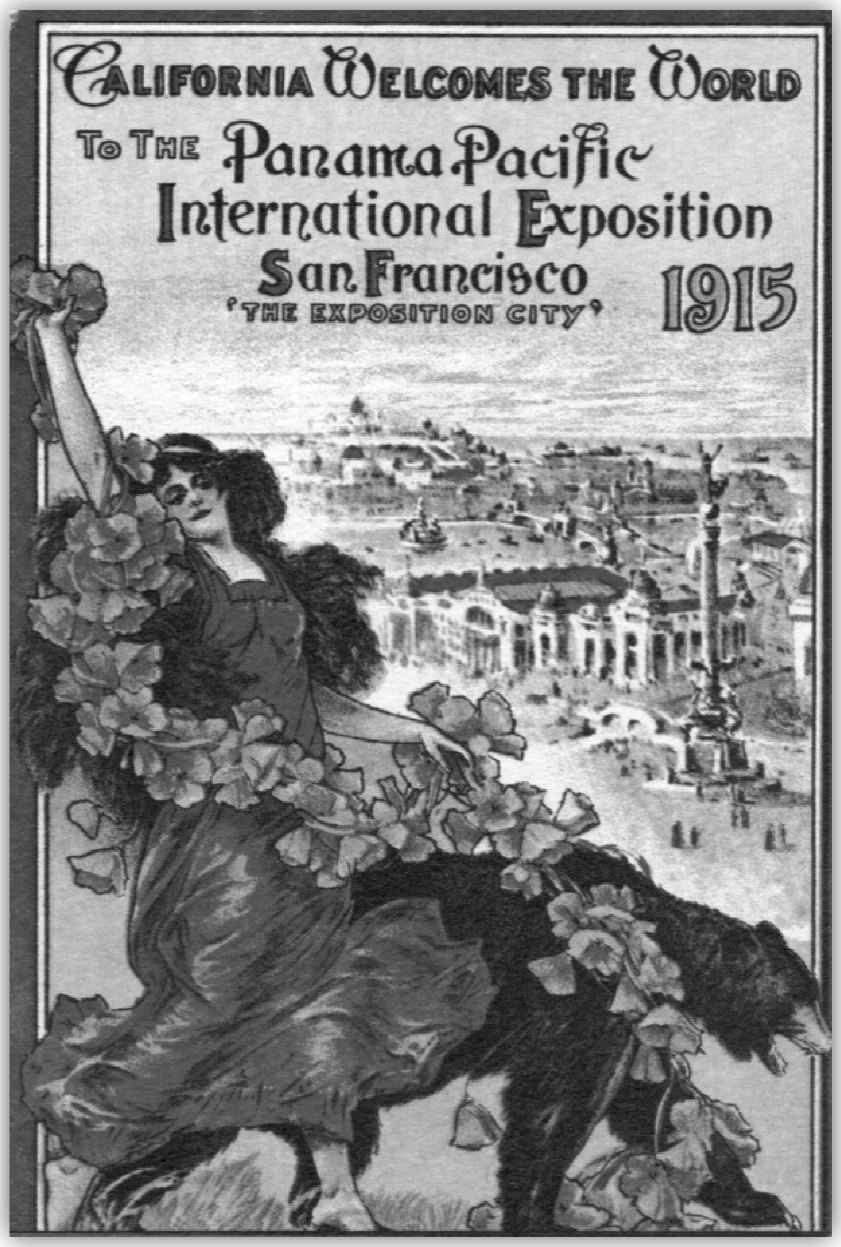


Evidence exists, by way of visible labels attached to three of the pieces, attesting to the fact that Elizabeth entered some pieces in art exhibitions. One of those three pieces is the one we have named "Raphael Frederick Ehat (bust)," shown earlier. Inside the hollowed-out bottom of that piece (hollowed out to avoid explosion when fired in a kiln) is an exhibition label pertaining to an unknown exhibition; what is visible of the label does not identify the exhibition at which it was shown and research using what information is visible on the label has not definitifly established what that exhibition was. It possibly was the "Post-Exposition Exhibition in the Department of Fine Arts," held in 1916 in San Francisco, in the early part of the year following the 1915 Panama-Pacific International Exhibition. See: "Post-Exposition Exhibition in the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, California, January First to May First, Nineteen Hundred & Sixteen," published by the San Francisco Art Association. That publication is available here: https://archive.org/details/illustratedcatal00panarich/mode/2up

A second piece that shows evidence of public exhibition is the piece titled by Elizabeth as "California" (shown earlier). The label on the back side of that piece evidences that in 1915 she submitted it for exhibition in the Department of Fine Arts at world's fair held in San Francisco

and known as The Panama-Pacific International Exposition, held from Saturday, 20 February 1915 to Saturday, 4 December 1915.

And the third of the three pieces showing evidence of exhibition is the one Elizabeth titled "Sous le Charme" and which apparently was also known as "Flora," the very large, four-foot-wide bas-relief owned by Evan Ehat (depicted earlier). Elizabeth exhibited that piece in the world's fair known as the Panama-Pacific International Exposition, held for a period of forty-one weeks in San Francisco from Saturday, 20 February 1915 to Saturday, 4 December 1915. It is not known for sure which piece Elizabeth exhibited at that world's fair. She did receive a medal for the effort, but it is not known whether she received a gold, silver, or bronze medal; the present-day whereabouts are not known of the diploma which identifies what the award was. The transmittal letter appears here:



PANAMA-PACIFIC INTERNATIONAL EXPOSITION

1915

EXPOSITION AUDITORIUM

INTERNATIONAL
AWARD SYSTEM

SAN FRANCISCO,
CALIFORNIA.

SEP 22 1917

To the Collaborator:

Herewith is transmitted to you a Diploma of Award as Collaborator, conferred upon you by the International Jury of Awards of the Panama-Pacific International Exposition.

Each Diploma, WITH THE EXCEPTION OF THAT OF HONORABLE MENTION, carries with it a Medal of Award, which is being forwarded under separate cover. No medal is given with a Diploma of Honorable Mention.

Following the custom of all expositions, the Medal of Award in each case is made of BRONZE. By virtue of this fact recipients are expected to have their medals PLATED, at their own expense. The degree of award is indicated by the Diploma.

If the award be that of Grand Prize, Medal of Honor or Gold Medal, have the medal corresponding to the Diploma GOLD plated.

If the award be Silver Medal, have the medal SILVER plated.

If the award be Bronze Medal, LEAVE THE MEDAL INTACT. The Bronze Medal is finished specially and needs no plating or other treatment. The box containing such medal contains also an identification card.

Please acknowledge at once receipt of Diploma and medal.

O. H. Pernbach

Secretary of the International Award System, P.P.I.E.
Exposition Auditorium, Civic Center, San Francisco.

In 1973 Stephen Ehat visited Noel Fallstrom, Elizabeth's daughter, and photographed (in black and white) two medals preserved in a frame, one that was awarded at the world's fair in San Francisco (in 1915) and one that is stated on its face to be a silver medal awarded at the Alaska Yukon Pacific Exhibition held earlier (in 1909) in Seattle, Washington. It is not yet known what she exhibited at that affair. Where the two medals are located today is not known. In the two images below, the Seattle medal is on top and the San Francisco medal is below:





Of the pieces displayed in three-dimensional models on this website, many are damaged, with chipped edges and surfaces. Three are broken. One is broken in half but hopefully in the future can be repaired with a professional adhesive. That piece is “Girl Writing,” owned by Stephen Ehat. One is badly cracked but not separated into pieces. That is “Tootles” owned by Andrew Ehat. And one has a broken, separated corner. That is “Mother and Child,” owned by Andrew Ehat, a two-dimensional image of which is offered on this website in connection with the undamaged original owned by Karl Frederick Ehat.

The dating of a number of pieces can be discerned very precisely. For example, the four-foot wide bas-relief owned by Evan Ehat (“Sous le Charme” or “Flora”) was mentioned in the newspaper contemporaneously with its creation. (That is explained in more detail on the website.) Some pieces can be dated to within a period of about four years. “Tootles,” for example, is not mentioned in Elizabeth's 1903-to-1905 diary but is listed in a letter she wrote in 1910. Some pieces can be dated only within a larger span of years. For example, because Elizabeth married in July of 1914, any pieces that include the initial “E” at the end of her three initials — given as “EFE” in her identifying inscription on a piece — will date the piece to after her marriage and before her 1925 death (unless otherwise dated, such as with the copyrighted pieces mentioned in the records of the United States Copyright Office). The one piece that bears the initials “E. F.” (the piece that we have titled “Girl Holding a Rose,” owned by Patricia Fallstrom) apparently dates from a time prior to her July 1914 marriage. The three pieces that have exhibition labels on them identify when the pieces were exhibited, not necessarily when they were created. For example, the label on the large bas-relief owned by Evan Ehat states, in Elizabeth's own handwriting, that she created it in 1906. But the newspapers happened to

mention that piece while she was creating it and those newspapers were published in 1908. It was exhibited in the world's fair in San Francisco in 1915. And one piece is a heavy bronze casting made sometime in or after July 1914, using the earlier, pre-1910, statuette, “Tootles,” as the model, a piece owned by Karl Frederick Ehat (at right).



Some of the bas-reliefs depicted on this website have been colored with colors not characteristic of Elizabeth's work, apparently having been colored by others at a later time, including, reportedly, one or more pieces apparently colored by one of her very young granddaughters, born long after Elizabeth died. Those pieces are the ones to which we have given the names “Small Bookend (no. 1),” “Small Bookend (no. 2),” and “Girl Holding a Rose (painted).”

Most of the plaster pieces generally feature a dark brown character, with occasional bright colors that are sometimes only hinted at here and there, if at all, and sometimes bright colors that dazzle against an otherwise overwhelmingly dark brown visual environment of the piece.

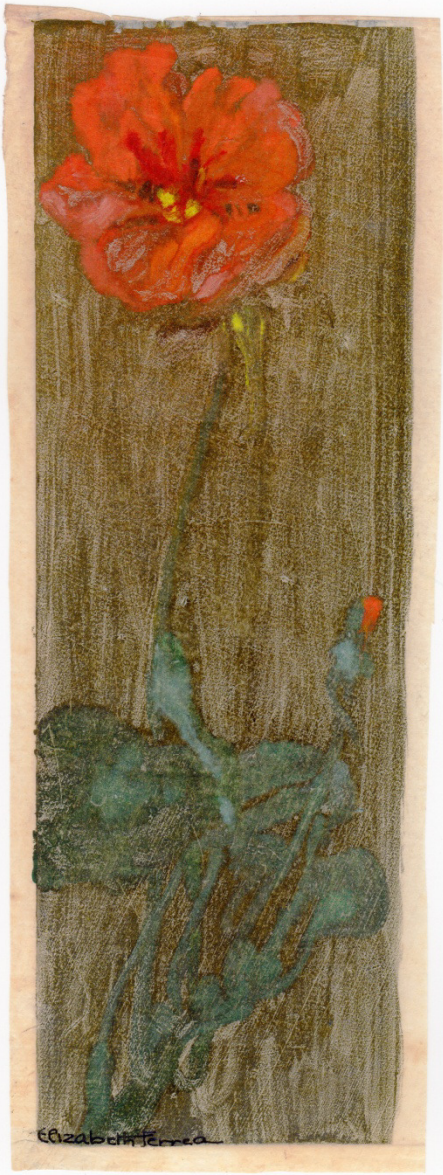
Because of the wholly dark or wholly light surfaces on the backs and sides of some pieces, the three-dimensional scanning process sometimes does not accurately capture some of the information about that surface.

More information is found on the website pages where “read more” links are included in the informational paragraphs.

Elizabeth apparently designed some of her bas reliefs of flowers by first modeling them as water color drawings on rice paper:







The first session of scanning occurred on 25 and 26 September 2023 at the home of **Christine** and **Vahan Nishkian** in California, who allowed scanning of art pieces owned by them. Attending and also allowing the scanning of their own art pieces created by Elizabeth were **Rosemary Ehat** and **Nancy** and **Karl Ehat**. **Stephen Ehat,** acting as the photographer and scanner, is on the viewer's right in the below photo taken on that occasion (all named here as shown from viewer's left to viewer's right):



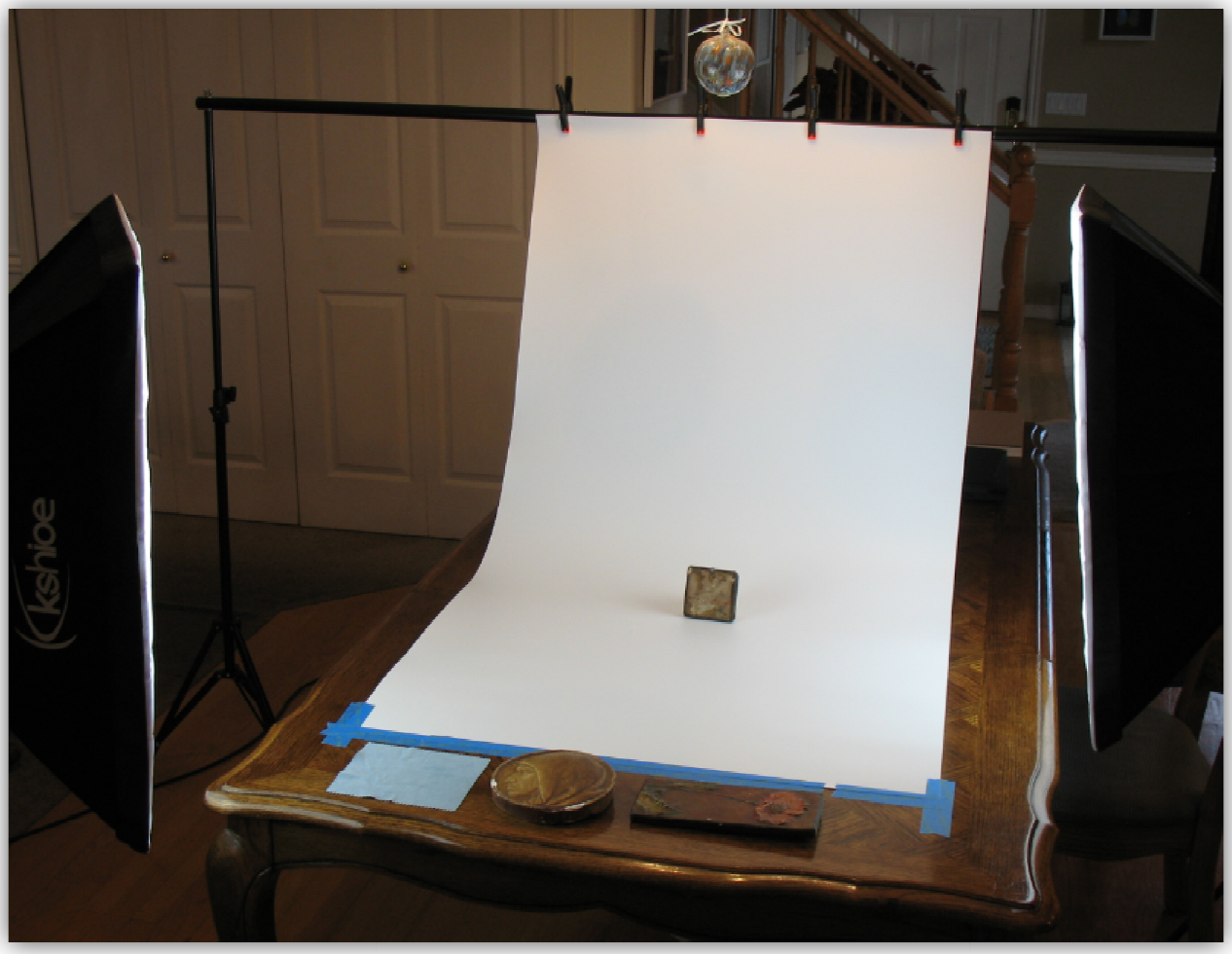
Christine is the daughter of Noel Virginia Ehat Fallstrom (1916–1989), Noel being Elizabeth's second child and first of her two daughters. The second daughter, Jeanne Louise, died at four years of age (born 1918, died 1923). Rosemary and Stephen are siblings, children of Raphael Frederick Ehat, older brother to Noel. And Karl Frederick is the son of Frederick Ferrea ("Buddy") Ehat (1920–1996), the youngest child and second son of Elizabeth and her husband Frederick Miller Ehat (1886–1922), who predeceased Elizabeth by three years.



The second three-dimensional scanning session took place on 23 and 24 October 2023 in Idaho, at the home of Patricia (“Pat”) Catherine Doll-Fallstrom. Pat is the widow of Christine’s older brother Lawrence Ivar Fallstrom (1942–2016).



Thereafter, on 30 November 2023, Joan and Frederick (“Rick”) Ehat carefully packaged and sent their three pieces and two framed sketches from their home in Colorado to Stephen’s home in Utah and on 4 December 2023 he scanned them to three-dimensional models and immediately returned the originals.



Thereafter, a fourth scanning session took place. On 20 January 2024, Evan and Valerie ("Val") Ehat opened their home and allowed three-dimensional scanning of the very large, four-foot-wide bas-relief titled "Sous le Charme" or "Flora." It took a number of tries.





Scanning of the “Tootles” and “Woman and Child” pieces owned by Andrew Ehat and scanning of the bust of Raphael Frederick Ehat and other pieces owned by Stephen Ehat had taken place earlier. The photo at the right was captured on 17 June 2015, the one-hundredth anniversary of the birth of their father, Raphael. They are holding the bust depicting their father, created by their grandmother, Elizabeth.

