IN MEMORIAM -- RAYMOND EVERETT

RAYMOND EVERETT
August 10, 1885 . . . . . December 5, 1948

Raymond Everett was different from most individuals in that he had many capacities and skills and a breadth of knowledge quite uncommon to this specialized age.

He was a precisionist in his field of architecture and building; a humanist in his teaching; an artist in his painting and sculpture; and a student of men and ages in his knowledge of the history of costume and design. But more than that, he was a rare combination of artist and worker.

He sat at his easel with the same ease and joy that he dug earth from under his house and built new rooms! He carved delicate traceries in wood with the same sureness with which he built stone walls in the boiling sun, or wore out his hands modeling in heavy cement! He worked in pastels as easily as he created in hard-wood or iron. To him, all things called for creation; to him all media were equally interesting. He lived to prove that an artist need not be puny and withdrawn, nor the worker dull and non-aesthetic.

These are the things which stand out about Raymond Everett, as a wide range of friends have expressed them.

A LOYAL FRIEND AND A DELIGHTFUL COMPANION.

(1911-University of Michigan) "We decided to share living quarters. We rented the second floor of a small house in Ann Arbor . . . . . This association was one of the most pleasant in my life . . . ." J.H.[1]

"Everett was a young instructor in free-hand drawing at Michigan when I, as a student, met him. Because there was no great disparity in our ages and the classes were small, it was an easy matter to form a close attachment to one who had such a pleasing personality." C.W.D.

" . . . . a delightful companion and the most loyal of friends." C.S.B.

"Among the most engaging characteristics of Raymond Everett were his devotion and loyalty within the family circle and a subtle and kindly sense of humor." G.W.C.

A LOVER OF NATURE AND A GREAT INTERPRETER, ON CANVAS, OF THE OUTDOORS.

"Everett was then developing his style in watercolor painting and in addition, had accepted a large number of commissions for illustrations. We were fond of walks in the country together, and we had two canoes on the Huron River." J.H.

"One secret of his success as a teacher lay in his personal interest in drawing and painting. He did a great deal of sketching on his own and, I think, lost himself in half day sketching trips in the country around what was then a little college." W.B.

" . . . . a talented artist . . . ." C.S.B.

All of his life, he was an indefatiguable painter of landscapes. Sunday after Sunday, in all sorts of weather, he was in the open painting and loving

1 - Please see last page for the names of these friends.

it. The effort was never too great; the sun never too hot; the bugs and annoyances never a hindrance. In his lifetime he became one of the major artist-interpreters of Texas and Northern Mexico.

A SUPERIOR TEACHER.

"He was himself an excellent teacher using a rather positive approach, which I think any effective instructor must take, but at the same time, leading rather than ordering the student." W.B.

"He did more than teach us drawing and painting. He made us his friends, interested in a common pursuit. Because of this we felt freer to avail ourselves of his criticism." C.M.D.

"Later he came here (Michigan) to teach free-hand drawing with us and was recommended for his Texas instructorship by me." E.L.

A MAN GIVEN TO WIDE READING AND CAREFUL RESEARCH.

Mr. Everett read voluminously, mostly of peoples and distant places and any art problem which demanded research delighted him. The painted frieze which he did for his master's thesis was an elaborate and careful study of the political and cultural civilization of the Southwest.

The wood-carved figure which he exhibited at the Chicago exposition was the result of a detailed study of Elizabethan costume.

A long-time student of religion in Art, his last great task was the carving of a magnificent new Altar for St. Mary's Cathedral in Austin. The historic aspect of the chess players intrigued him and the Kings, Queens, Knights and Bishops of the many sets which he carved were studied and correct.

A MAN, TOGETHER WITH AN UNUSUAL WIFE, WHO CREATED SUCH A SUPERIOR FAMILY LIFE THAT IT LEFT ITS IMPRINT ON FRIENDS AND COMMUNITY.

"We were enough of an age to exchange confidences and through this, and my occasional social peregrinations to the Kappa Alpha Theta House, I knew of his absorbing interest in Isabelle Rizer, a very charming and popular member of that sorority." C.W.D.

"We shall always think of Isabel as one of God's choicest spirits . . . ." C.S.B.

"For many years he and Isabel were cherished friends of ours, and we feel a profound sense of personal loss in the ending of that friendship." G.W.C.

The Everett home was known far and wide for its spontaneous and genuine friendliness and for the charming quality of its design, decoration, paintings and carvings; the whole, a reflection of the genius of this man and his wonderful wife. They were always thought of as a family; everyone just naturally spoke of them as Ray and Isabelle Everett! Mrs. Everett's untimely death undoubtedly contributed to Mr. Everett's death, and friends understood his seemingly casual will-to-live.

ZEST FOR LIFE AND WORK.

The following paragraph, written by one of his life-long friends, seems to sum-up the man most completely:

"Raymond Everett was almost my first introduction to a man who kept alive the ancient spirit of craftsmanship. It was not merely that he was clever with his hands, but his joy in working was infectious and good; he seemed to be thoroughly alive and to have gusto--and so, for me, at any rate, as a younger member of the Faculty - alas! how many years ago! - I learned from him invaluable lessons about the spirit of working in art and about the psychology of the artisan. Too few universities have any such person on their faculties, and the result is our academic approach to art is often dry and formal. But it was impossible to be dry and formal in Ray Everett's workshop; and so, he taught me a great deal." H.M.J.

Contributors:

W.B. - Wells Bennett, Dean, College of Architecture & Design, University of Michigan.

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G.W.C. - G. Watts Cunningham, Professor of Philosophy, Cornell University.
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H.M.J. - Howard Mumford Jones, Professor of English, Harvard University.
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