



FEATURED ARTIST:

MARION CAROLINE HOFFMAN HARTMAN (1892-1971)

by Michael I. Tormey

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Marion Hartman is a name familiar with most collectors of early twentieth century miniature portraits. The best examples of her work don't show up often in art auctions, but when they do, they tend to be snatched up by those who admire the charm and exquisite detail of her paintings.ⁱ As familiar as Marion Hartman's name and work is amongst collectors, dealers and museum curators, however, very little biographical information has thus far been published about her life. This is a shame, really, as hers is a story that deserves to be told; and she deserves recognition for the huge contributions she and her second husband, Hugo Kastor, made to the art world with substantial gifts of both paintings and cash to New York City museums.

MARION'S ORIGINS

Though known in art circles primarily as Marion Hartman (Hartman being the surname of her first husband), Marion's life and art were shaped by her identity first as a Hoffman.

Marion Caroline Hoffman was born in New York City on October 12, 1892ⁱⁱ, the third child (all daughters) of Joseph Emanuel Hoffman (1849-1925) and Isabella ("Belle") Bookman (1859-1935). She was a third generation American, both sets of her grandparents having emigrated from Europe in the early nineteenth century, and her family was both German and Jewish by heritage.



Figure 1:

A charming example of a miniature portrait by Marion Hoffmann Hartman: portrait of an unidentified child dressing a doll. This miniature is part of a permanent collection of The Metropolitan Museum of Art (New York City), having been acquired for the museum in 2004 by the Dale T. Johnson Fund. The museum estimates this miniature to date to 1920, but the skill with which it was painted more resembles the quality of Marion's work during the period of 1930-1935. [Photo © The Metropolitan Museum of Art. Museum accession number 2004.108.]

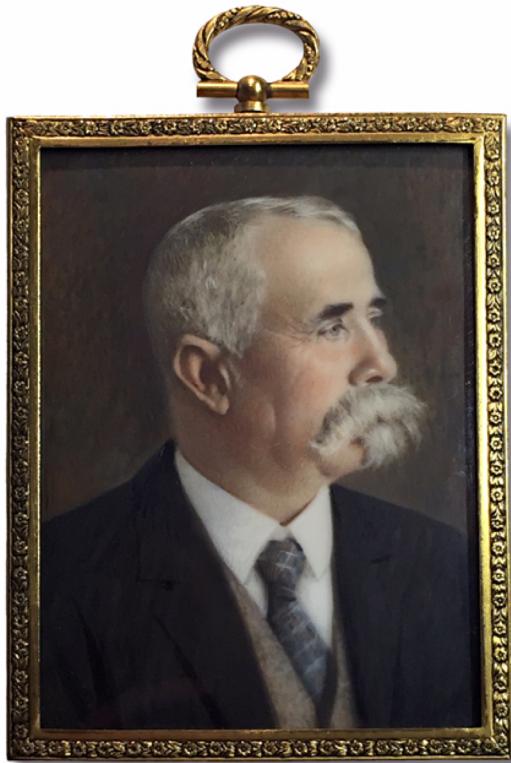


Figure 2:

**Joseph Emanuel Hoffman (1849-1925),
Father of the Artist**

by Marion Hoffman Hartman

circa 1925

painted from a photograph taken circa 1910

watercolor on ivory

2 7/8 x 3 7/8 inches (sight)

Tormey-Holder Collection

In many respects, Marion's childhood was one of privilege. She and her sisters spent their earliest years in a stately, five-story home located on East 64th Street, a short three-block walk from New York's Central Park. Later, by the time Marion was eight, the family relocated to a luxury high-rise on 79th Street, between Lexington and Park Avenues. The Hoffman girls were afforded every luxury available to young ladies of means in turn-of-the-century New York City: the finest clothes, education at the finest private schools, and seats at the finest plays and concerts. Offering perhaps the best example of the family's well-heeled lifestyle, census records for the year 1900 reveal that the Hoffman household included not just family members, but a total of four full-time, live-in servants.ⁱⁱⁱ

Such was a stark contrast to the family's existence just a generation prior, when the Hoffman sisters' own parents were growing up; and to this point, Marion and her sisters certainly owed their comfortable circumstances to the hard work and struggles of their immigrant grandparents, all of whom had arrived in New York City with nothing at various times before the American Civil War. Emigrating from Munich, Worms and Bamberg, the Hoffmans, Bookmans, Oppenheims and Meyers^{iv} all sought respite from social unrest, economic depression and harsh restrictions on religion that were unfortunate realities of life in Central Europe during the early nineteenth century. Of these, the lack of religious freedom for Jews was likely the largest factor motivating Marion Hoffman's grandparents to leave their German homeland – as only three religions, all Christian, were allowed in German territories in the early nineteenth century: Catholicism, Lutheranism and Reformed Christianity (Calvinism).

That Marion's grandparents arrived to America poor and disadvantaged cannot be overstated. Immense obstacles stood before them when they arrived to the new and unknown land that, to them, America was. Documenting this and offering a wonderful testament to the hard work it took for Marion's grandparents to



Figure 3:

**Isabella ("Belle") Bookman (1859-1935),
Mother of the Artist**

by Marion Hoffman Hartman

circa 1925

painted from a photograph taken circa 1910

watercolor on ivory

2 7/8 x 3 7/8 inches (sight)

Tormey-Holder Collection

overcome such obstacles is the newspaper article (see Figure 4) of her Hoffman grandfather, Emanuel Hoffman, who is said to have been both poor and unable to speak a word of English when he arrived to New York in 1830, at the age of 19. By the time of his death in 1883, however, he had passed on to his son, Marion's father, a valuable and thriving business that imported into New York City premium tobaccos and tobacco related products from all over the world. He also passed on a work ethic that was apparent even in his granddaughter Marion's art – a drive to constantly improve oneself by paying attention to detail, seeking to learn more, and striving for excellence.

EMANUEL HOFFMAN.

Emanuel Hoffman, the oldest tobacco merchant in the City, died yesterday at his residence, No. 2 East Sixty-sixth-street. He was born Oct. 5, 1811, in the hamlet of Reckendorf, Bavaria, and came to this City in 1830. He was poor, and could not speak a word of English. By the strictest economy he saved sufficient money during his first six months here to enable him to enter a boarding-school in Pennsylvania during the Winter. While there he got the rudiments of English education, and, returning to this City, established himself in the tobacco trade. In 1837 he married Miss Louisa Oppenheimer, also a native of Bavaria, who, with a family of two sons and two daughters, survive him. He was a prominent Mason and Odd-fellow, and was one of the founders of the Mendelssohn Benevolent Society. The board of the tobacco trade held a meeting yesterday and adopted resolutions of regret. The funeral services will be held at Mr. Hoffman's late residence on Sunday at 9:30 A. M. The Rev. Dr. Gottheil, of the Temple Emanu-El, of which Mr. Hoffman was long a member, and of which society he was one of the founders, will officiate. The interment will be at the Cypress Hills Cemetery.

Figure 4:

*Obituary of Emanuel Hoffman (paternal grandfather of Marion Caroline Hoffman), outlining his Bavarian origins and bleak beginnings as a poor immigrant who spoke no English when he arrived to New York City in 1830.
(Published in "The New York Times", December 1, 1883.)*

MARION'S EMERGENCE AS A HARTMAN

On October 14, 1920^v, at the age of 27, Marion Caroline Hoffman married Siegfried Frisch Hartman. As one would expect, she took on her husband's name and was known thereafter as Marion Hoffman Hartman (the name by which she remains identified to this day in art circles, despite her eventual divorce from Siegfried Hartman).

Five years older than Marion, Siegfried Hartman was a successful New York City attorney whose skills were sought after by corporations in several industries, most notably the then-burgeoning U.S. film industry. From as early as 1915, he served as chief legal counsel for Universal Pictures Corp; and he maintained a close working relationship with the firm through the early 1930s.

In the years that followed, increasingly high profile cases and his own activist leanings ultimately propelled Siegfried Hartman to national acclaim and resulted, likewise, in a commensurate strain on his and Marion's marriage. In the meantime, however, the two enjoyed the "Roaring 20s" like many wealthy young couples did, and they were by all accounts happy together.

The Hartmans maintained a beautiful apartment in the then-new Astor Court building, located at 205 West 89th Street, just off Broadway.^{vi} They traveled extensively through Europe, the United Kingdom, Bermuda and the Caribbean. They attended gala balls and were frequent supporters of charitable fundraising events, especially those that benefited their favorite Jewish charities or Temple Emanu-El (the New York City Reform Jewish congregation that Marion's family had been closely associated with for three generations). They were known to visit Broadway theater and vaudeville performances; and, most certainly too, considering Siegfried's close association with the Universal Picture Corp., they enjoyed visits to the famed Rialto and Roxy theaters to partake of the many popular feature films of the 1920s – which included the likes of *When Kane Met Abel* (1923), *Ben-Hur* (1925) and *Tarzan the Mighty* (1928).



Figure 5:

A 1920s view of the intersection of Broadway and 47th Street, Midtown Manhattan, as it would have appeared to Marion and Siegfried Hartman. The tall building to the right is the Palace Theater Building, home of the legendary Palace Theater, considered at the time to be the most exclusive vaudeville venue in the country. To the left is the Columbia Amusement Co. Building, where the Columbia Theater was located. (Original photo © 1920 by American Studio, N. Y. Obtained via Library of Congress Prints and Photographs Division, Washington, D.C., Digital I.D. #cph 3b26363.)

MARION'S LIFE AS AN ARTIST

The history of Marion's beginnings as an artist remains elusive. It appears, however, that painting was not a serious avocation for her until after her marriage to Siegfried Hartman in 1920 – as, to date, no paintings are known to exist by her on which she signed her maiden name of Hoffman.^{vii}

Research has yet to reveal where or from whom she received formal training. Interestingly, too, no record has been discovered of advertisements or even listings in city directories identifying her as an artist – unlike other miniaturists of her day, who indeed promoted their services to patrons. Exhibition records, however, do record her studio as having been at her home, Astor Court, on 89th and Broadway.^{viii}

Some have suggested that this indicates Marion was simply an amateur artist. This seems unlikely, however, given the proliferation of her work that has survived into the next century and the recognition she has received as a "listed" artist, being listed in *Who Was Who in American Art*^{ix} and *The Society of Independent Artists: the Exhibition Record, 1917-1944*.^x

It seems more likely that Marion's low profile as an artist was necessitated by her husband's high profile legal career; and it cannot be overlooked that Marion's work as an artist seems to have come to an abrupt stop in the early 1930s, at the same time her husband's career was catapulting to national prominence. This is unfortunate, as the quality of Marion's work was at its height in the early '30s and her paintings from that period are considered exquisite.



Figure 6:

**Early Twentieth Century
American Gentleman**

(thought to perhaps be an associate of
Siegfried F. Hartman)

by Marion Hoffman Hartman

circa 1928

watercolor on ivory

3 1/8 x 4 1/8 inches (sight)

Tormey-Holder Collection

MARION'S ART

Evidenced by the quality of her full-sized paintings that occasionally come to auction, Marion Hartman clearly excelled with large-scale portraits and landscape scenes. She nonetheless is most known for her miniature portraits, which represent about 95% of her known body of work.

Just as miniature portrait painters had done for centuries before the advent of photography, Marion painted her miniatures in gouache and watercolor on thin wafers of ivory. As many miniaturists of her generation did, however, she typically used photographs as an aid in her earliest works, starting first with a faint photographic base that she would have transferred to an ivory wafer and then painting over the photograph.^{xi}

It is ironic, of course, that photographs would form the basis of so many early twentieth century miniature portraits when one considers that it was the onset of photography in the mid-nineteenth century that nearly displaced the entire miniature portrait painting profession. During the last decade of the nineteenth century and the first two decades of the twentieth century, however, miniature portraiture experienced a renaissance – one partially borne of the merging together of photography and painting. Some artists of the period simply utilized photographs as a model for their paintings, rather than observing and painting a live sitter. Others, like Marion Hartman, chose to paint over faint photographic bases. Of course, some were more skilled at painting over photographs than others (some painting with fluid and detailed brush strokes, and others simply shading). It can be said, too, that the quality of work of even the finest painters of photographic miniatures varied over the course of their careers; and such was certainly the case with Marion Hartman.



*Figure 7:
Roman Catholic Priest of the
Early Twentieth Century*

by Marion Hoffman Hartman

circa 1928

watercolor on ivory

3 1/8 x 4 1/8 inches (sight)

Tormey-Holder Collection



Figure 8:

Post-Civil War Era American Lady

by Marion Hoffman Hartman

circa 1922

painted from a photograph taken circa 1870

watercolor on ivory

2 1/2 x 3 1/4 inches (sight)

Tormey-Holder Collection

To this point, examining the paintings produced over the 10-15 years of Marion's painting career, one can see a meaningful progression in her skill over time. To wit, her later works exhibit increased depth and sharper detail – signs of a well-practiced hand. It is also apparent that, at some point, she no longer utilized a photographic base and was instead painting freehand (an evolution that was common amongst many fine painters who began their art careers painting photographic miniatures).

Stylistically, it can be said that Marion's earlier portraits somewhat resemble the work of French photographer and miniaturist Mathieu Deroche (who painted in enamel over photographic bases) and that her later portraits more resemble the work Gertrude Massey or Alyn Williams, highly acclaimed English miniaturists who always painted freehand. This can be seen by examining the portraits in figures 8 and 9, which represent both the earliest and latest examples of Marion Hartman's work in the Tormey-Holder collection.

The portrait in figure 8 was painted circa 1922, using a much earlier photograph as its base. (One can easily imagine that the patron who commissioned the portrait wanted a full color copy of an ancestor's photograph. Of course, it's also possible that the subject was an ancestor of Marion Hartman herself.) The detail with which Marion fleshed out the photograph is commendable, but there are some telltale signs that make it apparent the portrait was painted over a photographic base. Note, for example, the sitter's left hand, which is partially hidden behind the folds of her skirt and appears awkward. An artist painting freehand would have utilized a better placement of the hand; but an artist painting over a photographic base is forced to paint within the constraints of the original photograph. The subject's face, too, is tonally flat and lacks sufficient detail – again, the result of being constrained by the original photograph. An



Figure 9:

Wealthy American Lady Wearing a Mink Stole

by Marion Hoffman Hartman

circa 1930-35

watercolor on ivory

2 7/8 x 3 3/4 inches (sight)

Tormey-Holder Collection

artist painting freehand would paint a face in layers, adding depth and detail with each successive layer applied. Doing so over a photographic base, however, would require one to wash over the facial details and rebuild the facial features from scratch. Such criticism aside, the portrait is nonetheless a lovely photographic miniature – one that surely earned praise by the individual for whom it was created – but its quality pales when compared to Marion's later work.

In comparison, the portrait in figure 9, painted as much as a decade later, shows substantially more detail. Viewed under magnification, this miniature exhibits no sign of a photographic base and, quite the contrary, reflects exquisite artistry and detail. The tonal depth of the subject's face, in particular, is rich and lifelike, and the detail around her eyes is especially impressive. The brush strokes used to create the varied textures of the subject's hat, coat and mink stole also speak to Marion's much improved skill at this stage. These same characteristics are also apparent in the portrait of the young child in Figure 1, leading one to easily believe that they were painted in the same period, later in Marion Hartman's painting career. This is further reinforced by the fact that the two portraits are housed in nearly identical pendant frames.

As one might imagine, later examples of Marion Hartman's work tend to command higher prices in the aftermarket (subject, of course, to how well they have been preserved over the years). Some of her earlier works still remain quite desirable, however – particularly by collectors who seek examples of Marion's work from the various stages of her career.

A PERIOD OF GREAT CHANGE

It is both ironic and sad that, as Marion Hartman's painting skill reached its height, she produced fewer and fewer paintings, and ultimately ceased painting altogether. Of course, being that she left no journal or other personal records, we have no way of knowing with certainty what factors negatively impacted her desire or ability to paint. Examining the historical context of the 1930s, however, we can see that both Marion's personal life and the world around her were experiencing great change – change that surely impacted her art.

The Great Depression is, of course, the most obvious factor that comes to mind when thinking of the 1930s; and, no doubt, during the economic slowdown, some of Marion's patrons experienced a reduction in disposable income that was available to spend on commissioned art.

Perhaps affecting Marion more personally, however, her mother, Belle Hoffman, had been declining in health in the early 1930s, and ultimately passed away in 1935. She and Marion were very close, so one can easily imagine that Marion was affected emotionally with Belle's passing and that this might have lessened her desire to paint.

Change was happening too with Marion's husband, Siegfried Hartman, who was profoundly affected by two key issues of the 1930s: the suffering of millions, brought on by the economic collapse of the Depression, and the rise of Nazism in Germany. He readily dedicated himself to fighting against both and, as a result, found himself embroiled in some of the most contested political battles of the decade. Surely, this placed strain on Siegfried's and Marion's marriage; and one can't help but think that this, too, had a negative impact on Marion's art.



Figure 10:

Comparing close-up views of the faces in the portraits noted earlier, one can clearly see marked progress in Marion Hartman's painting skill over time. In the second example of the two, Marion has used stippling and shading to impart greater depth and detail – creating an increased sense of realism. This is especially significant when one considers that, in the original paintings, the faces of the two women are a mere 1/2" and 5/8" wide, respectively.

THE RISING PROMINENCE OF SIEGFRIED F. HARTMAN

A strong supporter of President Franklin D. Roosevelt, and himself a strong believer in the concept of “managed economics”, Siegfried Hartman eagerly accepted offers to join the President’s National Recovery Administration (NRA), created in 1933. He acted as a legal advisor to the NRA at large; and, from 1934, he chaired the Administration’s National Tobacco Council, charged with stabilizing prices in the tobacco industry and eliminating “unfair” competition by establishing wage and pricing standards. This represented a significant role, as not only did the retail tobacco trade represent a meaningful part of the economy at the time, but it was also seen as an easy place to test “reforms” before imposing them on other areas of commerce. It also placed Siegfried in the center of a heated debate, as the objectives of the organization were considered by many to be a significant departure from traditional concepts of free capitalism. Indeed, they were felt by many to be more akin to socialism and, not surprisingly, several high profile legal challenges emerged to fight them.

In 1935, the U.S. Supreme Court ruled the National Recovery Administration law unconstitutional and ordered the disbanding of the entire body of the NRA. In direct response, Roosevelt’s operatives created the Council for Industrial Progress, charged with finding ways to legally implement economic controls and commercial regulation deemed “beneficial” to the long-term health of the economy. Siegfried Hartman was appointed chairman of the organization’s legal advisory board; and he made it his personal goal to find legislative solutions that would further the President’s agenda while still withstanding the scrutiny of the Supreme Court. Within a year, he drafted a bill that the President submitted to Congress – a bill that was, after vigorous debate, voted into law in 1937, creating the Miller-Tydings Act, which exempted “fair trade laws” (retail price-maintenance agreements) from federal antitrust laws.^{xii} ^{xiii}

Concurrent with his efforts to effect change on U.S. commercial practices, Siegfried Hartman was also passionately outspoken about the rise of Nazism in Germany. He was one of a number of high profile American Jews who were deeply concerned about the anti-Semitic rhetoric that ushered Adolph Hitler into power in 1932, and feared grave consequences should Nazism gain in strength. As history records, of course, such fears were well placed.

Joining with his mentor and longtime legal associate, attorney Samuel Untermyer, in 1933, Siegfried became a founding member of the Non-Sectarian Anti-Nazi League. The organization quickly became a highly effective anti-Nazi propaganda machine and effected a successful economic boycott against Germany by persuading both American citizens and businesses to stop buying German-made goods and shaming those who didn’t. They proved effective, too, at singling out and hindering the efforts of individuals and groups who were sympathetic to the Nazi cause – not surprisingly, making enemies of some in the process.

Siegfried Hartman remained active with the Anti-Nazi League throughout World War II. He, likewise, remained active throughout the remainder of his life with several organizations that shared his liberal views on commerce and managed economics; and he continued to speak publicly on the benefits of economic controls and regulations, believing that government could someday find the balance needed to eliminate boom-bust cycles.

THE HARTMANS PART WAYS

Time might never reveal the exact causes that led to the Hartmans ultimately parting ways. Throughout the 1940s, however, relations between the two became increasingly hostile; and by the end of the decade, the two were quite estranged.

In the summer of 1950, surely doubting she would be granted a fair divorce trial in Manhattan, where her husband had practiced law for over 35 years, Marion briefly relocated to Reno, Nevada, a favorite destination for “quickie divorce” seekers in the ‘40s and ‘50s. (At the time, Nevada divorce law was amongst the most liberal in the nation, requiring just six weeks residence as a prerequisite for filing for divorce.) There, she successfully sued Siegfried Hartman for divorce on the grounds of mental cruelty (a catch-all complaint in divorces of the era), their divorce being finalized on August 17, 1950.^{xiv} The next day, a small but highly visible article reported the divorce in *The New York Times* – perhaps offering some small bit of satisfaction to Marion, as the article was surely noticed by her then-ex-husband’s many Manhattan associates.

In what seems to be no small coincidence, both Marion and Siegfried remarried within a few short months of their divorce, leading to natural speculation that they may have each formed relationships with others during the period of their estrangement. Marion married Hugo Kastor, a German immigrant and self-made millionaire who had built his fortune importing and exporting specialty hardwoods and other lumber; and Siegfried married Vera Freeman (the former Mrs. Hugo Cassel), a New York socialite and divorcee.

It would seem that Marion found peace and happiness in the years that followed her split from Siegfried Hartman. Siegfried himself, however, was never able to shake his demons – whatever those demons may have been. On September 1, 1953, he took his own life, leaping from his 36th floor office window in Manhattan and falling to the roof of the second floor setback of the adjoining building.^{xv}

Siegfried Hartman Divorced

Special to THE NEW YORK TIMES.

RENO, Nev., Aug. 17—Mrs. Marion Hoffman Hartman obtained a divorce on the ground of cruelty from Siegfried F. Hartman, New York lawyer, here today. The court approved an agreement of property settlement. The Hartmans were married Oct. 14, 1920. They have no children.

Figure 11:

Copy of the special to “The New York Times” that, on August 18, 1950, reported the divorce of Marion Hoffman Hartman from Siegfried Frisch Hartman.

LAWYER IS KILLED IN 34-FLOOR FALL

Siegfried F. Hartman, 65, Hits
Roof After Plunge From
Window at 39 Broadway

Figure 12:

Copy of the dramatic headlines to the lengthy newspaper article announcing Siegfried Hartman’s death. (Published in “The New York Times” on September 2, 1953.)

MARION'S LIFE AS A KASTOR

No evidence has surfaced to suggest that Marion ever took up painting again later in her life. She and her new husband nonetheless shared a passion for art that, by all appearances, made them an ideal match.

From his youth, Hugo had long fancied the life of a painter. By his own description, as a young immigrant, he made himself familiar with the collections of every museum in New York City, and he longed for the day he might be able to apply his own brushes to canvas. Fear of starving as an aspiring artist, however, led him to instead pursue a career in business – a decision he did not regret, as it afforded him the opportunity to embrace art later in life on a bigger scale with the millions of dollars he ultimately made in the lumber business.^{xvi}

Albeit late in life, Hugo Kastor did himself eventually take up painting, creating full sized portraits and figure studies in oil on canvas. He was a self-described modern realist and claimed to have been influenced by the works of Édouard Manet and Paul Cézanne. He achieved no particular fame as a painter in his own right, but his keen eye did earn him considerable respect as a collector. To wit, he and Marion amassed a large and meaningful collection of twentieth century works, most of which they ultimately gifted to the Museum of Modern Art and the Metropolitan Museum of Art (both being located in New York City). Gifted works attributed to the Kastors include those by Edward Hooper, Andy Warhol, Raphael Soyer, George Grosz, Mark Rothko, Mel Kendrick, John Graham, Joseph Hirsch, Peter Blume, Carl A. Morris, Jacob Lawrence, Irving Kriesberg, Larry Rivers, Jack Levine and Shirley Kaplan. Hugo and Marion, likewise, provided financial support to several young aspiring artists, providing for their educations and funding trips to Europe to both study and exhibit their work.

A short five years after his and Marion's marriage, Hugo Kastor passed away on December 9, 1956^{xvii}, leaving Marion a widow.

Sadly, very little is known about Marion's life thereafter, as she intentionally lived a quiet life and secluded herself from the public eye. It is known, however, that she remained in New York and that she never remarried.

Marion herself ultimately passed away on September 30, 1971.^{xviii} She was buried in her parents' Hoffman family plot at Salem Fields Cemetery^{xix} (also known as Temple Emanu-El Cemetery), located in Brooklyn, New York.

EPILOGUE

It is ironic that less is known about Marion Hartman's later years than is known about her early life that began a century and a quarter ago. Such is a reflection of our cautious times, however, as U.S. census records are typically sealed for 72 years and many other vital statistics are kept confidential for anywhere from 50 to 100 years. It is also a reflection of the fact that Marion had no children, who naturally would have been motivated to preserve and document her history.

It is hoped that this short biography will in some small way help to preserve Marion Hartman's legacy as a respected miniature portraitist of the twentieth century.

Those with more information about the life and career of Marion Hartman are encouraged to write to Michael Tormey at mtormey22@mac.com. Photographs of Marion would be especially welcomed.

ADDENDUM: FAMILY GROUP SHEET
FAMILY OF JOSEPH EMANUEL HOFFMAN AND ISABELLA BOOKMAN

Husband: **JOSEPH EMANUEL HOFFMAN**

Born: 14 December 1849 *Location:* New York, New York, USA
Married: April 12, 1882 *Location:* New York, New York, USA
Died: September 22, 1925 *Location:* At sea, aboard ship, while traveling abroad
Father: Emanuel Hoffman *Birthplace:* Reckendorf, Bamberg, Bavaria
Mother: Louisa Oppenheimer *Birthplace:* Bavaria

Wife: **ISABELLA ("BELLE") BOOKMAN**

Born: November 14, 1859 *Location:* New York, New York, USA
Died: June 13, 1935 *Location:* New York, New York, USA
Father: Jacob Bookman *Birthplace:* Bavaria
Mother: Caroline Meyer *Birthplace:* Worms, Rhineland Palatinate

Child 1: **MAY ISABELLE HOFFMAN**

(Female) *Born:* April 5, 1883 *Location:* New York, New York, USA
 Married: March 20, 1906 *Location:* New York, New York, USA
 Died: August 5, 1941 *Location:* New York, New York, USA
 Spouse: William Richard Sidenberg

Child 2: **EDNA C. HOFFMAN**

(Male) *Born:* March 11, 1887 *Location:* New York, New York, USA
 Married: March 30, 1914 *Location:* New York, New York, USA
 Died: April 1976 *Location:* New York, New York, USA
 Spouse: Ernst Richard Tiefenthal

Child 3: **MARION CAROLINE HOFFMAN**

(Female) *Born:* October 18, 1892 *Location:* New York, New York, USA
 Married 1st: October 14, 1920 *Location:* New York, New York, USA
 Married 2nd: 1950 *Location:* New York, New York, USA
 Died: September 30, 1971 *Location:* New York, New York, USA
 Spouse 1: Siegfried Frisch Hartman
 Spouse 2: Hugo Kastor

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----, "Marriage Announcement: Marion Caroline Hoffman and Siegfried F. Hartman", *The New York Times* (New York City), October 15, 1920

----, "Obituary: Emanuel Hoffman", *The New York Times* (New York City), December 1, 1883.

----, "Obituary: Hugo Kastor", *The New York Times* (New York City), December 10, 1956.

----, "Obituary: Marion Hoffman Kastor", *The New York Times* (New York City), October 1, 1971.

----, "Revival of Miniature Painting", *The American Stationer*, November 12, 1896, Howard Lockwood Publishers, New York City, page 833

----, "Siegfried Hartman Divorced", *The New York Times* (New York City), August 18, 1950.

----, "The Shannons of Broadway to Be Film Play", *The Sunday Oregonian* (Portland, Oregon), July 22, 1928, page 42.

----, "Universal Chain Theatres Corporation", *The Boston Herald* (Boston, Massachusetts), December 5, 1925, page 22.

NOTES

ⁱ This is not to suggest that Marion Hartman's paintings sell for exorbitant sums, as they don't. Rather, they tend to be quite moderately priced – though, this will likely change in time, especially as more becomes known about her life and legacy.

ⁱⁱ New York City Births, 1891-1902, published by Ancestry.com Operations, Inc., Provo, Utah, Birth Certificate # 41423.

ⁱⁱⁱ U.S. Federal Census. Year: 1900; Census Place: Manhattan, New York, New York; Roll: 1116; Page: 17A; Enumeration District: 1788; FHL microfilm: 1241116.

^{iv} Marion Hoffman's Bookman and Hoffman grandparents were all married after they arrived to the United States. Emanuel Hoffman married Louisa Oppenheimer in Manhattan in 1847; and Jacob Bookman married Carolyn Meyer in Manhattan in 1858.

^v Index to New York City Marriages, 1866-1937, New York City Department of Records/Municipal Archives.

^{vi} New York State Census. Year: 1925; Election District: 45; Assembly District: 09; City: New York; County: New York; Page: 11. New York State Archives, Albany, New York.

^{vii} Whether full-sized or miniature, all of Marion Hartman's paintings have one thing in common: her signature as a Hartman. Some are signed simply as Hartman. Others are signed alternatively as M. Hartman, Marion Hartman or Marion H. Hartman.

^{viii} Major, Clark S. (1984). *The Society of Independent Artists: the Exhibition Record, 1917-1944*, Noyes Press, Park Ridge, New Jersey, page 285.

^{ix} Falk, Peter Hastings (1999). "Who Was Who in American Art, 1564-975, 400 Years of Artists in America", Vol. 2: G-O, Sound View Press/Institute for Art Research & Documentation, Madison, Connecticut, page 1480.

^x Major, Clark S. (1984). *The Society of Independent Artists: the Exhibition Record, 1917-1944*, Noyes Press, Park Ridge, New Jersey, page 285.

^{xi} Sadly, Marion Hartman left no written notes or other records with which we can know the method she used to transfer photographic bases to her ivories. Various techniques are known to have been used by other artists of her era, however. These ranged from a simple carbon transfer process to a more complicated method that used collodion to develop a transparency that could be floated in water and then transferred to the ivory as it was raised up from below the floated image. Without dissecting one of her miniatures, however, and testing it for possible chemical traces that might remain, we will likely never know what method Marion employed. Whatever method it was, though, we can be certain that she didn't do it herself, as there is no evidence that Marion had any experience with developing photographs. It seems unlikely, too, that Siegfried Hartman would have tolerated a darkroom in his posh Manhattan apartment.

^{xii} "Judiciary", *The Evening Star* (Washington, D.C.), April 9, 1937, page 5.

^{xiii} "Hint Court Amendment to Aid Plan", *The World-Herald* (Omaha, Nebraska), April 9, 1937, page 3.

^{xiv} "Siegfried Hartman Divorced", *The New York Times* (New York City), August 18, 1950.

^{xv} "Lawyer is Killed in 34-Floor Fall", *The New York Times* (New York City), September 2, 1953.

^{xvi} Per an article by Garen Hudgins, titled *Millionaire Would Rather be Artist*, syndicated by Associated Press and published in several newspapers throughout the country on July 19, 1953.

^{xvii} "Obituary: Hugo Kastor", *The New York Times* (New York City), December 10, 1956.

^{xviii} "Obituary: Marion Hoffman Kastor", *The New York Times* (New York City), October 1, 1971.

^{xix} Per original burial records maintained by Salem Fields Cemetery, 775 Jamaica Avenue, Brooklyn, New York.



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