



Tammis Keefe's genealogy/family

According to the Ridgefield (Connecticut) Press, textile designer Tammis Keefe was born 27 December 1913 in Los Angeles and died 5 June 1960 in Ridgefield after a long illness. She was survived by mother Emma Stone Keefe, of Los Angeles, and by Jane Trahey, who had been sharing a home with Tammis for four years.

Tammis attended [Chouinard Art School](#) in LA, now part of California School for the Arts. She worked for [Dorothy Wright Liebes](#) Morin's design studio in San Francisco and came east when they opened a New York office. Here is a Life Magazine article about Liebes' San Francisco studio, when Keefe worked there: [Page 1](#), [Page 2](#), [Page 3](#). Another key California-bred designer mentored by [Dorothy Liebes](#) was [Bonnie Cashin](#). Their designs celebrate the resurgence of American optimism after the Depression and WWII, and helped to bridge design and thought into the 1960s.

This is a story that evolves from census and other public records available online through Ancestry.com and elsewhere. Since her birth year commonly published is wrong, and she used a "stage name" for her craft, tracking her life was an adventure. Tammis has thousands of avid fans/collectors, yet there is little published information about her life. Some attention to her career has been published, as described below.

Tammis Keefe in the literature

It seems that Margaret "Tammis" Keefe was the Art Editor of *Arts & Architecture*, published in San Francisco, in 1940-[42](#), and she won a Red Cross [poster competition](#) award there as well.

Tammis Keefe was cited in the 1950 [Who's Who in America](#), as well as the [Journal of Home Economics](#) that year. "[Interiors](#)" magazine cited her trade-show talk in 1949. She was [interviewed](#) during a 1949 San Francisco visit. A German magazine "[Graphis](#)" cited her work in 1950. Her exposure to world cultures designs in New York evidently inspired a [1952 line of upholstery fabric](#) for [Golding Fabrics](#), marketed at Lord & Taylor. [Lettering Art in Modern Usage](#), by Raymond A. Ballinger (Reinhold Publishing, 1952), shows Tammis' personal stationery. "[Craft Horizons](#)" magazine cited her work in 1952. [From Old Stencils to Silk Screening](#), by Jessie Bane Stephenson (Charles Scribner's Sons, 1953), displays eight images of Tammis' work and explains the craft.

There is one detailed article about her career, available online through library connections to ProQuest. It is "Get Out Your Handkerchiefs!" by Phoebe Ann Erb, in *American Craft* magazine, 2000, v. 60, p. 60. A brief career description appears in an exhibition catalog now online, [Women Designers in the USA: Diversity and Difference](#), ed. Pat Kirkham, Yale University Press, 2000, p. 161. [Modern Furnishings for the Home](#) (Acanthus, 1997) includes illustrations of her work. [Twentieth-century Pattern Design](#) (Princeton, 2002) has a nominal citation of her work for a wallpaper company. She is featured in [Hanky Panky: An Intimate History of the Handkerchief](#) (H. Gustafson & J. Chester, Ten Speed Press, 2002, pg 97.) Tammis is cited in [Encyclopedia of Clothing and Fashion](#) (Scribner's, 2005, vol. 3, 143).

A Christian Science Monitor [2/28/1951 article](#) starts with the intriguing note that Keefe originally wanted to pursue a career in higher mathematics.





Childhood

Tammis was born Margaret (“Peg”) Thomas Keefe to young widow Emma Stone Keefe; her father Thomas died a week before she was born. In their two 1920 census visits, she had first been living in her dad’s mother’s boarding house with widowed grandma Keefe, widowed mom Emma Ellen (10 May 1888 to 17 May 1968), and aunts Adalaide Keefe and Mabel Grace Stone.

Aunt Adalaide was a milliner: a hat-maker and -saleswoman. Perhaps she encouraged the young Tammis to enjoy playing hat making, to stimulate her fashion and design sense of fun.

Later that year, Emma, Mabel and Margaret moved into their own place. In 1930, she lived with her mom and aunts Mabel and Rebecca Mason Stone, and grandparents Warren and Sarah Stone. Her mother Emma was a nurse in 1920 and had risen to being a hospital administrator by 1930.

Father

Her father was Thomas F. Keefe, an investment attorney, born 24 October 1874 in Albany, NY. His immediate family moved to Los Angeles by 1900. In 1910 he was rooming in Ocean Park City, today’s artist-friendly Venice Beach. Within three years he had a wife and a business partnership transforming the Los Angeles region. He died six days before his child was born.

Thomas was the [lawyer-partner](#) with [A. Blanchard Miller](#) in the Fontana Development Company [deal](#) to set up the water district in San Bernardino County, diverting the [Lytle Creek](#). That territory now includes Orange and Riverside Counties. The opening ceremony was June 1913. Somewhere in [this picture](#) taken at the dedication is Tammis Keefe’s father. He was cited in [several newspaper stories](#) during his short but active career.

There’s a fictional movie about a gentleman who met an early demise packaging a Southern California water board partnership: it’s called “Chinatown.”

Keefe (O’Keefe)/Stevenson

Thomas was born to Walter Keefe, a carpenter born O’Keefe in July 1850 Albany, died 2 July 1916 in Los Angeles, when Tammis was two. Thomas’ mother was Anna (“Anne” or “Annie”) M. Stevenson, born December 1852 in New York State, died after 1930. Thomas had one sibling, Adalaide Stevenson Keefe, 1876 Albany –1951 Los Angeles, who never married.

Walter’s very young adventure was to join the Albany-area’s 91st New York Infantry on 16 Sep 1864, when he was 14 years old. He was discharged June 1965 in Arlington Heights, Virginia.

Walter was around the middle of nine Albany siblings. His father, Thomas O’Keefe (b. 1812 Ireland), was a master carpenter and trained four of his sons in that profession. In 1860 their Albany house was worth \$15,000; perhaps it was created or at least added to by Thomas’ skills.

One brother was Ambrose O’Keefe, who trained as a book printer, moved down to Washington, married, and worked as a Government Printing Office proofreader; they had no children. The oldest sibling may have been the 60 year old Thomas Keefe panning for gold in Kern, CA, in 1900. I haven’t yet tracked other O’Keefe or Keefe family from Albany.





Among the Keefe children was Johanna(h) Hickey, who in 1860 was a small child in an Albany Catholic orphanage. In 1870 she was fourteen and living with the Keefe family, working (already) as a “sugarbox painter,” related as a niece. In 1880 she was their “adopted daughter” and not working outside the home. She does not appear under that name in subsequent censuses.

Their mother, Anna “Annie” Stevenson, also was from an Albany family born to Irish immigrants. Her father John (b. 1829) came to America in 1849 and was widowed by the time Anne was eight. She had sisters Margaret (perhaps the source of Tammis’ birth name) and Lilly. Her grandmother Bridget Stevenson, born 1797, lived with them in America.

So, young Tammis was raised in part by a grandmother who was raised in part by a grandmother who was out of 18th century Ireland. A love of antiques is part of Tammis’ design scheme. Ancient Irish mothering folktales and songs may have fed the charm of her artistry.

Mother’s family

Tammis’ mother Emma was of a pioneer Napa Valley family, one of eight children of carpenter Warren Bonniman Stone (14 June 1854 – 15 May 1944) and Sarah Jane Elkington (July 1858 – Jan 1932). Tammis had at least seven first cousins in the Stone family. Three were children of her uncle Thomas Elkington Stone (1888 –1970), a Fox Studio set craftsman, and four were children of her uncle George Ernest Stone (1894 –1986), a farmer and carpenter.

Emma’s other Stone siblings were salesman Edwin Leonard (1881 – 1949), dressmaker Laura (1882 –1916), stenographer Mabel Grace (1886 –1980), insurance employee (Joan) Rebecca Mason (1896 –1986) (namesake of their mother’s aunt in Ontario), and chauffeur Willard Bonniman (1898 – 1944). I find no evidence the five had children.

Elkington/Clark

This Stone family’s mother Sarah Jane Elkington was born in Connecticut in July 1858 and died Jan 1932 in Los Angeles. Sarah was one of nine children of James Edward Elkington, born in 1829 in Coventry, Warwickshire, England, died in Napa in 1898. James, his brothers John and Timothy, and their mother Amelia emigrated to Connecticut by 1860. Their sister [Rebecca](#) (1833 – 1882) moved to Collingwood, Ontario in 1863 with husband William Mason.

Amelia Wallington (1810 to ~1880 in Napa) was Tammis’ grandmother’s grandmother. She and her husband William Elkington (1806-1841) had five children. In the 1841 English census she was a widow working as a weaver; in 1851, she was a miller of silk. By 1860 she was in New London, Connecticut, with her son James’s family; in 1870 in Groton with son John’s family.

John (1837 Coventry –1914 CA) had apprenticed as a watchmaker and emigrated to Groton, where he married Lucretia Rathbun. The family moved on with children Amelia and Charles E. to Oakland, California, where John worked as an engineer. Charles became a buyer who frequently cruised to China for a department store, quite possibly [Gump’s](#), which specialized in Asian artifacts.

Timothy (1834 Coventry – 1922 Missouri) never got to California. He married Marie Salt, a servant, (1835 – 1906) and they moved to Connecticut with their first two children. They then moved to Prince Edward County, Ontario, where John, Frances and Sarah were born. They





settled in Jackson County, Missouri. In England, Timothy was a ribbon weaver; in Ontario and America he was a [taxidermist](#). Eldest daughter [Emma Amelia](#) moved to Santa Clara, California, after Timothy died at over 85.

James Edward Elkington and Emma Clark were married in England in 1853, where their first child James Ervine was born 3 Feb 1855. They emigrated to Connecticut, where the next three children were born. They are misindexed as Ellington in the 1860 census, in New London, CT, living with matriarch Amelia and brother John; James was a machinist. James' family settled in Napa Valley in 1866, [homesteaded on 160 acres](#) in 1874, and acquired another 60 acres.

Emma Clark was born in 10 Aug 1833 in England and arrived with the baby in New York, 12 Sep 1856 on the ship Empire State. Emma lived her final years with youngest child Emma Louise Elkington (Mrs. Ervine W. Doughty)'s Napa family. The family tells me Mr. Doughty was a prominent contractor who helped to rebuild San Francisco after the 1906 earthquake.

Of this Elkington Napa family of nine siblings, their children comprised at least sixteen first cousins, once removed, of Tammis. Exposure to their farm life likely inspired the whimsical cattle, sheep, horses, and perky hens and flamboyant roosters of Tammis' designs.

Her mother's first cousin [Norman Herbert Elkington](#) (1903-89) was chief assistant to then-Attorney General "Pat" Brown, who appointed him as a judge when he became Governor. Elkington became a State Court of [Appeals Justice](#).

Another Napa cousin, Harold George Doughty, married Alberta Evelyn Norman, whose first cousin was [Norman Barber Deuel](#), the [well respected, Moscow Bureau manager for United Press](#), who evidently only missed one important news deadline, dying shortly before John F. Kennedy. Harold's sister Lois Louise Doughty was a Navy wife par excellence: her husband was Rear Admiral Thomas Burton Klakring.

Tammis' other famous, reasonably close relatives were her great-grandma Coad's family, with a remote link through them to two important, early Californian figures, Jean Jacques Vioget and Toypurina (explained later).

As proud as this Napa pioneer heritage is (ah the acreage...), there's yet more: the colonial, aristocratic Stone ancestry and the artistic Coad's.

Stone family

Tammis' grandparents included Sarah J. Elkington, who married [Warren B. Stone](#), a farmer and then a carpenter. [Warren](#) was born 14 Jun 1854 in China, to American parents Edwin Lord Stone and Emily Coad and died 14 May 1944 in Los Angeles. The 1930 census cites his 1861 immigration to America, presumably with his parents, but I find no census of him until 1880.

Edwin Lord Stone's wedding to Emily Coad was announced in the San Francisco paper on 15 Sep 1853, and their marriage is noted in Whipple genealogy ([page 231](#)). He was born 10 Apr 1828 in New York City, and died At Sea on 13 Feb 1862, off The Celebes, [Dutch West Indies](#), now [Sulawesi Tengah](#), Indonesia. Stone is described as a [San Francisco merchant](#). Evidently San Francisco's economy lost half its businesses and banks in an 1852-54 economic panic, probably explaining their move. They may have seen the Chinese [Second Opium War](#) (1856-60).





Edwin Lord Stone's parents Jane McFarlane and Asaph Stone were likewise [Lost At Sea](#), on 27 Sep 1854, on the [S.S. Arctic](#), off the coast of Newfoundland, Canada. They had brought their daughter Mary to London to be a debutante in her first season "out" (to make an advantageous match); [all died on the way home](#).

Edwin's cousin Jane Marie "Jennie" Lord married Millen Griffith and the couple moved to San Francisco. They raised eight children and Griffith, a [tugboat captain](#), founded and ran an Alaskan fish cannery business. It's possible that Warren wasn't in the 1870 census because the 16 year old could have been working in Alaska.

The youngest Griffith child died in 1951, so perhaps Tammis knew those cousins, and in that way connected with her New England roots, later reflected in her designs and migration.

Edwin's father [Asaph](#) was a [dry goods merchant](#) in Boston ([page 8](#)) and [Philadelphia](#), and then [New York City](#), in the days of the "Ladies' Mile" of early New York department stores. These parents were [Asaph Stone](#) (b. 19 Sep 1786) and Jane McFarlane (b. 14 Jan 1793 in Paisley, Scotland). [Asaph](#) and his ancestors of four generations, back to the 1600s, were from Watertown, Middlesex County, Massachusetts. Asaph's mother Abigail Learned was descended from Mayflower passengers [William](#) and [Susanna White](#) and son [Resolved White](#).

Asaph's grandmother Hannah Tainter's father John was a sea captain. Hannah's mother [Joanna Harrington](#) was a descendant of British Lords and Ladies. Waterbury's first Stone, Simon, married Mary Whipple, whose heritage overlaps Harrington's. Harrington and Whipple were descended from King Edward "Longshanks" Plantagenet (1239 –1307), and from Henry I "Beauclerc" of Normandy (1068 –1135), King of England and son of William the Conquerer.

Coad family

The Coads made their own royal reign upon the American stage, or tried to. American theatre was thriving with English immigrant actors and managers, the influence of French musicians who started anew when their aristocratic patrons lost all in their Revolution, and mechanical special effects devised over the previous few hundred years for the Italian stage.

Edwin Lord Stone married Emily Coad in San Francisco [13 Sep 1853](#). Emily Coad (1827-94) was a successful actress and singer in opera and other popular entertainments. These days she'd be an A-lister in her young years, just the thing to attract this ambitious young merchant.

Coad early days

The Coads arrived in Philadelphia from Liverpool on the ship Monongahela 25 Aug 1837, a difficult year of financial panic and business depression. Father Samuel (10 Feb 1794 to [3 Jul 1867](#)) was spelled Sam'l on the ship's registry and is misindexed in Ancestry as James. His occupation is musician; he was accompanied by second wife Caroline Coad, born 1814. Other Coads onboard were young Emily (10), Henry (9), and Alfred (7).

Samuel had performed at London's [Adelphi Theatre](#) (also then called the [Theatre Royal, Adelphi](#)) in the [1828-29](#) and [1829-30](#) seasons. He also sang in the alto range in *Puss in Boots* and *The Israelites in Egypt* at the [Theatre Royal, Covent Garden](#), as reported in London's





[Theatrical Observer](#) of February 1833. The star of *The Israelites in Egypt* was [Jane Shirreff](#), who similarly starred in the Coads' later Philadelphia performances, perhaps explaining their plans for coming to America.

The family performed at Philadelphia's best playhouse, the Chestnut Street Theatre. [Here is a page](#) showing 1839 broadsides of the "Theatre, Chesnut Street" listing our Samuel and Caroline Coad. They were main-show extras with a documented performance as featured actors, and sang in the "follies" after the main play, like a theatrical dessert. The broadsides are in the Billy Rose Theatre Collection at the New York Public Library at Lincoln Center.

Here is a citation of [Caroline Coad](#) in the company at New York's National Theatre, in a later 1839 cycle starring [Edwin Forrest](#). [Samuel and Caroline](#) appeared still later in that busy year in the chorus at New York's Niblo's Garden. Evidently [Caroline also performed](#) at the [Chatham Theatre](#) and in the theatre at Barnum's American Museum (est. 1841 in lower Manhattan).

Emily Coad east

Emily, a [soprano](#) and [contralto](#), earned her career "on the road" with the [Seguin Opera Company](#); the singers were two couples, a daughter, and young Emily. ([more](#), [more](#)) Her father may have been in [the orchestra](#). In the [1841-42 and 1842-43 seasons](#), they performed at the "[New](#)" [Charleston Theatre](#), [South Carolina](#), and in 1843 at Philadelphia's [Ches\(t\)nut Street Theatre](#). [[search for Coad](#)] [Antebellum Charleston Dramatists](#) shows Edwin Forrest in toga and chains as Spartacus, leader of a slave revolt, in Charleston, January 1841, when the Seguin Troupe was there as well.

Emily performed opera in Philadelphia [1837-46](#). She [sang at Philadelphia's Ches\(t\)nut Theatre](#) (page 161) many times ([search for Coad](#)). From [this webpage](#), the 1825-1849 document lists Philadelphia appearances. [A History of the Philadelphia Theatre, 1835 to 1855](#), by Arthur H. Wilson (U. Pennsylvania, 1935), shows that she sang opera at the Chesnut in 1842-43 and at the Walnut Theatre in 1846. She also [performed in 1840](#) at McArann's Garden, Philadelphia.

She also performed at one of New York's best of the time, the (New, post-1820) [Park Row Theatre](#) in lower Manhattan, near City Hall. On [15 September 1843](#) she was Alize in [the first New York performance](#) of [Donizetti's](#) opera "Lucia di Lammermoor." She sang it at [Niblo's Theatre](#) and the [Olympic Theatre](#). Here is a description of her first company at Niblo's, where she is listed as "[Emilia Coadi](#)." Here are online books citing her [operatic appearance](#) at the Park Theatre on [6 May 1844](#) as Mark [Smeaton](#) in Donizetti's 1830 "[Anna Bolena](#)." Transvest casting of roles to women was a feature of American theater ([Theatre USA, Hewitt, McGraw-Hill, 133](#)).

In the mid-1840s, Emily performed with the [Brough-Delcy English Opera Company](#). She also performed in Boston in April 1844, as noted in the journal of the then-famous [Hutchinson Family Singers](#). In 1846, [Emily performed](#) in Philadelphia's Musical Fund Hall, local diarist J. Warner Erwin noted on 17 April. This diary also provides a wonderfully detailed account of a trek to Cincinnati and St. Louis, soon taken by the Coad family.

Since the [Coads performed](#) at Philadelphia and [New York](#) theatres catering to the carriage trade, it's possible the socially well-positioned Stone family watched their future in-laws entertain.





The Park Row Theatre burned down in 1848, but the Coads had already moved on. Emily participated in the [1846-47 season in Mobile](#), Alabama, and the [1847 season](#) in St. Louis with the Ludlow and (Sol) Smith Company. Emily and father Samuel performed in the cholera-ridden [1848-49 season in New Orleans](#) with Ludlow and Smith, at the rebuilt St. Charles Theater. See [The Golden Age of New Orleans Theater](#), J. S. Kendall, Louisiana State U Press, 1952, p. 267.

Emily also performed 17 August 1848 as [Desdemona](#) in “Otello,” a [burlesque adaptation](#) of Shakespeare’s work, created and performed by [Thomas Dartmouth "T.D." or "Daddy" Rice](#), known as “[Jim Crow Rice](#).” [Rice](#) is [extensively](#) cited in [the literature](#) as an early developer of the [American blackface minstrel character](#). [[political cartoon with his song](#)]

In the August 1850 census, Emily and Samuel were with a mostly-English theatrical troupe staying at the New England Hotel in Cincinnati, Ohio. Emily is misindexed as Emily Conel and Samuel is listed as Cood, working as a musician. Here is a [contemporary drawing](#) of the area. It appears that their stock company was managed by [William Crisp](#), residing with his whole family. ([A Crisp son](#) became Speaker of US House of Representatives.)

They would have performed at [Cincinnati’s first theatre](#), [John Bates’ top-ranking National Theatre](#) ([picture](#)) (AKA [Old Drury](#)). A troupe member, [John Dunn](#), is cited in books about 19th century [theatrical personalities](#).

Emily frequently crossed paths with star [Junius Brutus Booth](#)’s career throughout her Eastern, Southern, Midwest and Californian engagements, and perhaps shared the stage with him from time to time.

On 16 Oct 1851, Emily and father Samuel arrived in San Francisco on the coal steamer “Pacific” from San Juan del Sur, Nicaragua, via Acapulco. The passengers had complained that there were only 75 mules to transport their luggage across the Nicaraguan overland from Atlantic to Pacific.

Henry Coad

Henry had arrived in California in 1850, crossing the continent with tragedian James S. Clark, as explained in a [short biography](#) of our “Harry Coad” in the New York Mirror Annual of 1888.

Henry had a gig at the Corinthian Theatre in Stockton in the Gold Rush area during the October 1850 census (staying at the [Hotel du Commerce](#) on Pacific Street). He had quite a tale to tell his sister and dad when they arrived.

According to the “Not on the Program” chapter of [Stockton’s Theatre of Yesterday](#) by Mel Bennett (Willow House, CA, 1979), in January 1851 a married actress, in Henry’s troupe at the (second) Jenny Lind Theatre in San Francisco, had fallen for him. Her husband announced he would kill the pair, so the actress and Henry Coad took poison, in his case an insufficient amount. The husband blamed the starring actress (who was not his wife); she left to start the El Placer Theatre in Stockton, taking Henry with her. The El Placer burned down in three months. Henry later performed at the Stockton Theatre, which opened 1853.

This tabloid story is also described in [this 1888 book](#), [this 1953 book](#), and [this 2003 book](#). It occupies the chapter “Tragedy at the Jenny Lind” in [The Theatre of the Golden Era in California](#)





by George MacMinn (Caxton Printers, 1941), which shows portraits of all the principals in this drama except Coad.

In 1853 at the American Theatre, Henry was in the cast of the first California production starring the super-fabulous (including in the sense of fabled, not true) Miss Lola Montez. Miss Lola was Irish bigamist Marie Gilbert who presented herself as a younger Spanish courtesan. Her piece de non-resistance was a “Spider Dance,” which appears to be Martha Graham-like interpretive feature which astonished her audiences, until one day it simply amused them, and she moved on. Miss Montez occupies the chapter “The Peak of Notoriety” in The Theatre of the Golden Era in California. Henry’s participation is cited on page 322, noted as “that romantic young favorite.”

According to The Man Who Built San Francisco, (J. Dano, MacMillan, 1937) Henry performed in the debut California appearance in April 1854 of Laura Keene, co-starring with Edwin Booth (J.B.’s son), at the Metropolitan. Curtain Time (L. Morris, Random House, 1953) shows that he performed with Keene’s troupe opening the Union Theater in June 1854. About a decade later, her company performed “Our American Cousin” at Ford’s Theatre in DC, when Edwin’s brother John Wilkes killed President Lincoln. If Henry had stayed with her troupe, he’d have been there.

In 1855 Henry performed in the original American production of “The Marble Heart,” at San Francisco’s Metropolitan Theatre, appearing again with Edwin Booth. Henry also returned to the Gold Rush area that year, to perform in Nevada City, California. According to Gold Rush Performers...., he travelled to China (where his sister’s new family lived) in the fall of 1857, and his San Francisco career resumed in 1859. Evidently he went to Australia while overseas. He acted until at least 1875, having appeared steadily at the California Theatre. [NY Mirror]

Emily Coad west

Emily Coad’s San Francisco career included headlining (page 111) at the American Theatre. A few weeks after her 1851 arrival, she had a stellar review for her performance there. Soon she sang a lead role of Olinska in “Mazeppa, or, The Wild Horse of Tartary,” (Mark Twain’s review of a later production) plus a bonus ballad. That year she also starred in the California premiere of the opera “Guy Mannering.” The Man Who Built San Francisco cites her Celia in the first California production of Shakespeare’s “As You Like It,” at the American in March 1852.

The March 25, 1870 “New York Clipper” newspaper published an account of San Francisco’s American Theatre payroll for the week ending January 6, 1852. Miss Coad was paid \$100 and her brother Harry earned a more typical \$14. Clearly Emily was a key draw for audiences.

Here is a May 1852 account of Emily singing “Bells Upon the Wind” in the Biscaccianti production at the American. Here is another story of the event, describing her as “a very charming contralto...a very sweet girl.” In June 1852 Emily played “Fair One” in “Fair One with the Golden Locks” at the American, with her singing reviewed as pure, sweet and strong.

There was a local fuss that year when this stage singer joined the choir of the Pacific Church, as church was respectable and the theatre was not.

In February 1852, March 1852 and October 1852, she sang at the Adelphi Theater. In December 1852 through 1853 she sang (as “Miss Emelie Coad”) in Catherine Hayes’ concert productions at





the American. Perhaps that was where Emily attracted young Edwin Stone, as they were married that September.

Henry Coad concluding

In March 1859 Henry married Elizabeth “Betsey” Frances Mack (b. ~1836 Maine) in Sacramento. Henry had been “Chevalier” in a January performance of “Cousin Joe” with the [Misses Gougenheim](#) at the Sacramento Theater. By 1860 Henry settled down with wife and daughter Mary (b. 1860); his San Francisco home was worth \$15,000. In 1870 his family is listed as Code, including Elizabeth and daughters Marinetta (Mary), Florence F. (b. 1861) and Grace D. “Gracie” (b. 1863). A family note suggests he was a [Bella Union Theatre](#) promoter.

In 1880, tragedy struck this family. The San Francisco Morning Call cited daughter “Minette”’s [death in February at age 19](#). By that year’s June census, wife Elizabeth is an inmate at the Napa State Insane Asylum. Henry evidently owned a boarding house, living with Florence and Grace.

Henry died [14 Jun 1887](#); his will is summarized [here](#) and debated [here](#). Evidently he owned \$110K in real estate, including a saloon. ([1873](#)) He had bought Market Street properties early on for [\\$1200](#) (4th column). [Grace Coad died in 1888](#). Henry’s and Grace’s two [estates](#) were worth about [\\$200K in 1889](#). In 1890 Henry’s real estate portion was worth [\\$255K](#). [SF article portion](#). However his father was [badly beaten](#) collecting Henry’s rents in 1863; it was not all good news.

Henry’s daughter Florence [married Charles S\(c\)hul\(t\)z in 1882](#). Schultz (born 1836-39 in Prussia) was a [composer](#), theatrical manager, [Conductor of Music](#) at [the California Theatre](#), [pianist](#), and [Professor of Music](#). [Music of the Gold Rush Era](#) (WPA, 1939) describes him as a “shining star” singer and [violinist](#), a founder in 1853 of the first concert music group in San Francisco, and the one who introduced the Hawaiian tune “Aloha” to America. This passage in WPA pages 27-28 is nearly identical to the passage in pages 25-26 of [this earlier Asquith book](#).

Schultz had divorced his first wife by 1880. Florence and Charles had daughter Wera (Vera) in 1884 and were last noted together in 1891 cruising from Germany via New York to S.F. on the “Dania.” [Schultz](#) last reapplied, alone, for a passport in San Francisco in 1909, Florence having evidently passed away. Vera evidently spent the Roaring Twenties and her inheritance in Paris, having [champagne-fueled misunderstandings](#) with her men about her hard partying.

Alfred Coad

Younger Coad brother Alfred was born in 3 Mar 1830 in London and died several days before the San Francisco earthquake and fire, on [13 Apr 1906](#). A [machinist](#), he was our only Coad without the acting bug. [Here](#) are the Coad men in the 1864 City Directory; Alfred is employed by Vulcan Iron Works. Here is an [account](#) of the devastation to that factory by the earthquake.

Alfred had moved west to St Louis, Missouri by the 1850 census, misindexed Cade. Presumably he had accompanied Emily there in 1848. There Alfred [became a US citizen in 1852](#). Here is a [philately \(stamp collecting\) trophy](#), which I deduce contained Alfred’s 1856 letter from St. Louis to Henry in San Francisco. Though “ephemera,” it may be the only thing left of either brother.





Alfred's drama and his remarkable in-laws

[Battle in Court](#). In that pre-community property California, his daughter from his first marriage, Sadie Coad Zanone (Mrs. Dominic), lost in 1911 her State Court of Appeals case to get her late father's San Francisco house back from the widower of her father's [second wife Jane](#). Her grandfather Samuel Coad gave the house to Alfred for his first marriage. It's [Zanone v. Sprague, 16 Cal. App. 333, 116 Pac. 989](#). [Legal citations](#) of this case go through the 1950s.

Jane Mary (Jennie) ([Juanita](#)) [Smith Coad](#) Sprague (1873 – 1909) has a major family story herself. She was a teenaged vaudeville (Orpheum) performer with a bell-ringing act and part of [The Lady Minstrels](#), when she wed the 60 year old Alfred, for an [on-again, off-again marriage](#). By the time she won her lawsuit for the house on [Washington near Mason](#), near today's Cable Car Museum, she had already died in Williston, North Dakota. The North Dakota historical society found no mention of her in their archives.

Jane (Juanita) was the last of eight children of William (W.C.R.) Smith and [Cantadora Vasquez](#) (Vioget), whose [early drama](#) was getting a San Mateo judge to [marry them](#) by overruling the objections of the bride's mother, Maria Montero Benavides de Vasquez Vioget. W.C.R. was a coroner with a [brickmaking factory](#), and later a Redwood City [wholesale grocer](#).

Mother Maria was the widow of a Señor Vasquez and of [Captain Jean-Jacques Vioget](#), one of the first Anglo [settlers](#) ([Blucher ranch](#)) and the [first cartographer](#) ([map-drawer](#)) of [San Francisco](#). Vioget was a [witness](#) to Sutter's purchase of the land which started the Gold Rush. [[more](#), [more](#), [more](#), [more](#), [more](#)] Widow Vioget was a great-granddaughter of [Toypurina](#), a native tribe rebel-leader and shaman. Young Toypurina from Japchivit, with her brother the chief and others, organized a 1785 revolt against the Spanish occupiers at Mission San Gabriel. The Spanish spared her life on condition that she move far away and cause no more trouble. [[good article](#)]

Emily's epilogue

Emily Coad, actress and singer, great-grandmother of Tammis Keefe the artist, is listed in the [1870 census living with her brother Alfred](#) and his (first) wife Kate (the former Catherine A. Powers in the State case). However she cleverly used a "no autographs please" stratagem, telling the census taker she was "Emily Western," but with her other data confirming her as our Coad.

According to [Gold Rush Performers: A Biographical Dictionary of Actors...](#), (Helen Koon, McFarland & Company, 1994), Emily returned to the New York theatre in 1872 and moved back to London, to start her own theatrical company. However that may have been a story which was put about at the time to explain things. Emily Western (mis-indexed Westin) was living at Napa State Insane Asylum in the 1880 census, along with her sister in law Elizabeth. As genealogists know, the 1890 US census records were consumed in a New Jersey fire in the 1920s. Emily's descendants note that she died in 1894 in Napa, California.

Miss Coad had a tumultuous, gritty, determined, spectacular early life spanning half the globe. After her marriage and early widowhood, her duty was to be a quiet, respectable Victorian matron. Emily's education and achievements were set in the world of opera, adventure and fame, and her final job was to be obscure. Perhaps in part that led to her later difficulties.



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[Here is a posting](#) of a New York Times article when Henry died, remembering Emily as a “prima donna,” or now we would say *diva*.

[Here is an 1872 image](#) of Emily Coad in the Washington State University Library’s collection: <http://www.wsulibs.wsu.edu/holland/masc/finders/cage430/page2.htm>

“1427 We’ll go no more a roving; a ballad a sung. . .by Miss Emily Coad in the principal theatres of the United States and in San Francisco, California. Words by Lord Byron; the music composed by the late Alexander Lee. Boston, E. H. Wade, 1852 lith 10x9 cm tinted”

Though composer [George Alexander Lee](#) died in 1851, this ballad lives on through Joan Baez, Leonard Cohen, and others who have recorded it. [wikipedia](#)

Samuel Coad and ancestors

English parish records show what I think is our Samuel Coad “[musician actor comedian](#)” christened 10 Feb 1794 in Holborn, London, England, and married Catherine Youens (possibly born Ewens in 1797 in Marylebone, London, England) on 11 Feb 1823, [St Anne’s, Soho](#) (in a [theatre district](#)), Westminster, London.

He’s in the 1860 US census, as Sam’l Coad, and in the 1863 San Francisco City directory as music teacher S. Coad. His dedication to his profession evidently led him to Superior Court for [a case](#) against [Madame Anna Bishop](#) (who arrived in San Francisco [by 1854](#)) involving cutting of his portion of “[Der Freyschutz](#).” A family note via Mrs. Setty (see below) says, “Samuel Coad had 3 wives and was a musician all stringed instruments.”

Samuel Coad’s parents seem to be Samuel Coad (born 1764) and Elizabeth Dyer, married 17 Jan 1792 in Alverstoke, Gosport, Hampshire, England. Elizabeth may be the [Mrs. Elizabeth Coates](#) who performed from 1789 to at least 1809, in Belfast, Cork, Edinburgh, Galway, York, Bath, and London theatres including Covent Garden, Haymarket, and Drury Lane.

Sam Senior’s parents were Samuel (born 27 Oct 1743) and Ann Coet. Samuel Coet’s parents were [baker Samuel Coet\(t\)](#) (born 1713) and Ann Johnson. All lived in Alverstoke. Coad is often a Cornish name; here the derivation seems to be French (from de Cote or Coyette). The local origin may have been a French Huguenot and/or sailor. This imputed information was kindly shared by [Coad researcher](#) Joe Flood.

Elizabeth Dyer was christened 11 Jul 1776 in Holy Trinity Church, Gosport, Hampshire, England. Her parents were married 9 Jan 1774 in Rowner, Hampshire, England; they were William Dyer (b. 1759) and Sarah Munday.

The Harlequin theme in Tammi’s textile designs finds a natural source in this Coad tribe.

New York

Evidently Tammi’s success in New York encouraged her to assert her artistic public identity. *Newsweek* [reported this](#) in 1949, explaining that her stature was “top flight.”

Ancestry posts ships’ passenger registries. Tammi’s cruises back to the US included 1951 from Portugal and 1953 from London, for the Coronation as her collectors know well. The record





shows her address during her Manhattan career as 50 East 10th Street (by Fifth Avenue), at the time in an art gallery district, near Washington Square Park, which is strongly featured in her wonderful New York series. That address also appears, approximately, in her Page 92 credit in Exhibition for Modern Living (Detroit Institute of Arts, 1949).

Her charming, peaceful block has a design-inspiring motif across the street from her building: a large, exterior wall inset of an India-themed, intricately bordered casting showing elephants.

Her 6/6/1960 New York Times obituary gave a final NY City address as 130 East 61st Street.

Connecticut

Tammis Keefe's obit explains that that the person who shared a home for the last four years of Tammis' life was [Jane Trahey](#). Trahey's life story is easily available through a Google search. She later started and ran an eponymous (self-named), successful advertising agency, and was a leader of the National Organization for Women. Trahey wrote the Catholic schoolgirl memoir upon which is based the Rosalind Russell / Hayley Mills movie directed by Ida Lupino, *The Trouble with Angels*. (["I've got the most scathingly brilliant idea."](#)) Her agency's successful campaigns included Blackgama furs ("What becomes a legend most?" modeled by celebrities).

Reading the census records in combination with numerous obituary and life stories, it emerges that she was born Esther Jane Trahey (1923 to 2000), and had a sister Hedeneda (later called Anita) (1918 to 2005), born in Chicago to descendants of Irish immigrants.

Although Jane had no children, her sister Anita married and had a daughter. Tammis' home studio may have contained items that her mother didn't take back to Los Angeles. The online phone directory archive shows Jane continued to live in their house until 1966. Tammis' personal effects might have remained with Jane and, if saved, could be with Anita's family.

It could be fascinating to learn about Tammis' home studio's color, culture and design library, notebooks, and artifacts. If still available, perhaps they could be donated or sold to a design or textile museum, library, or school.

End of life

Liz Smith, the celebrity columnist, relates in her [The Mother Book](#) (Doubleday, 1978, p. 349): "I recall the untimely death at a young age of my friend Tammis Keefe. Her aging mother, alone at the funeral, broke my heart when she said, 'The very worst thing that can happen is for a mother to outlive her child.'"

Mrs. Cecelia Elkington Setty graciously provided me with a copy of a letter which Tammis' mother sent to a cousin in 1961. Mrs. Emma Keefe said about her daughter's death,

"I went to New York in March 1959 to care for her and lost her June 5 1960 of cancer. I have been devastated since I heard in December of 1958 that she had cancer. She did not know what was wrong... [medical info omitted here] But I know from things she said that she knew her sickness was terminal. She was so anxious to get well so ambitious so brilliant and so talented, the loss was tremendous...I am back at the hospital for about an hour each morning to make





rounds....The administrator asked me to resume the old position but I am not able mentally or physically. Affectionately, Emma”

Summary

The overview of Keefe’s genealogy shows ancestors and close relatives who were long-lived, with age 90 often approached or passed.

Another theme is the occupation of skilled crafts with meticulous execution and artistry. The liveliness and natural detail of her designs reflects that while her immediate family was just her and her mom, she grew up living with aunts and grandparents, visiting family farms and dozens of cousins. She may not have known much about the Coad’s because often the Stone censuses show her great-grandmother’s nationality was unknown, but their artistic independence and flair persisted. Many other relatives demonstrated the joy of careful design.

Both her parents were successful business managers, suggesting her remarkable career was self-directed and well exploited her talents.

I hope this inspires an interest in her example as a businesswoman and artist, the intrigue of genealogy, and a joy of exploration reflected in the diverse artistry of Tammis Keefe.

Karen Liebert

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