

Bronxville: The Planned Community as Art Colony

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Many *artists have lived and worked in Westchester, but in few instances have artists' "colonies" been formed. Bronxville was the most prominent and visible one as its developer, William Van Duzer Lawrence, specifically planned his elite community to include artists. This article describes Lawrence's plan, the twenty-two artists who came, and the patronage and associations that they enjoyed in Bronxville.*

Bronxville, New York, claims a unique beginning both as a planned community and as a colony of artists who gathered there from the mid-1890s until World War II. William Van Duzer Lawrence conceived the original plan for Lawrence Park, the first section of Bronxville to be developed. Lawrence's thinking resulted in a community that included a group of well-known artists who attracted one another to Bronxville, where their neighbors were often patrons. Here they created works for international fairs, major metropolitan exhibitions, and the interiors of locally and nationally significant buildings.¹

Bronxville's art colony flourished during the American art colony era, which began after the Civil War and disappeared during the 1920s and '30s, when automobiles altered summer travel patterns and interests in pastoral and bucolic art dwindled. Certain places — Woodstock, New York; Provincetown, Massachusetts; Taos, New Mexico — still retain an art colony identification, while others — Dublin and Cornish, New Hampshire; Cragmoor, New York — are remembered for having once been art colonies. Bronxville does not fall neatly into either category. Bronxville's distinctions, as well as its similarities to other art colonies, are an important part of its early history and enhance an understanding of the community it has become today.

Unlike many art colonies, Bronxville was not a country place where artists gathered to produce works of local pastoral scenery. Nor were there quaint arch-

itecture and colorful local characters who posed for the artists. Although there are views of the Bronx River and portraits of neighbors and family, the bulk of their work was created for specific commissions from outside the community and focuses on broader themes.

Nor was this a summer place, where only a few hardy mavericks chose to winter. Bronxville appealed to artists for the pleasure of living in a non-urban setting close to their New York studios, clubs and organizations, patrons and market. The usual pattern was reversed: artists lived there in winter and often went elsewhere (sometimes to other art colonies!) in summer.

Many American summer art colonies had schools for serious artists and/or art associations for resident and student artists. Bronxville offered primarily avocational art training. Several artists organized the Forum Art School, which appears to have been for recreational painters. Individual artists held art classes for a season or two, but nothing on the scale of, for example, William Merritt Chase's summer classes for the Art Students' League at Shinnecock, Long Island.

Since Bronxville was not a summer place visited by tourists and temporary residents, the artists had no impetus to form an association for exhibiting and selling their work. The Women's Club, established in 1928, held exhibition/sales which were open to both professional and amateur artists and were frequently reviewed in the local press. Many works purchased locally remain

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in the same families today. Primarily, artists sent work to the New York dealers and associations, supplying a broader, more affluent market.

Bronxville's greatest distinction was its beginning as a planned community for people of all professions. This was a major difference from the usual informal, spontaneous development of a rural art colony where a few artists would start boarding with local families and stay to renovate old houses or build new ones. In Bronxville, William Lawrence divided the lots, planned the roads, and hired an architect to build new homes for invited buyers.

William Lawrence not only controlled the layout and the architecture of his planned community, but also selected the people he allowed to move there. He considered that professional people and artists (by this period no longer seen as Bohemians but as successful members of society) would make a good mix.

In the best art colony tradition, Lawrence also encouraged literary people to come to Bronxville. His wife's sister, the novelist, poet, and reviewer Alice Wellington Rollins, was one of the first people to buy in Lawrence Park. A friend of many artists, she undoubtedly made some of the earliest connections between them and Lawrence. Edwin Lefevre, feature writer, novelist, and noted *commentator on the contemporary art scene*, knew several of the artists when he moved to Bronxville shortly after the turn of the century. Elizabeth Custer, writer and widow of the famous Indian fighter; Kate Douglas Wiggin, children's author; and the poet-lawyer Tudor Jenks also lived there at various times during the early years of the community.

Although Lawrence began to build Lawrence Park in 1889, planned communities had begun forty years earlier as one solution to the ills of over-industrialized cities, with their crowded tenements and often unwelcome immigrants. The first of many and the best known of the period, Llewelyn Park in West Orange, New Jersey, started in the 1850s.² Through the Union League Club, Lawrence undoubtedly knew Pierre Lorillard, who in 1885 gathered a group from the Club to establish Tuxedo Park on land he owned and in accordance with plans devised by him and an architect of his choosing. Four years later, at the suggestion of his brother-in-law, Arthur M. Wellington, Lawrence bought Prescott Farm, eighty-six hilly, heavily wooded acres with a farmhouse, gate lodge, and two barns.

Bronxville, located just north of Mount Vernon and on the east bank of the Bronx River opposite Yonkers, was then only a railroad stop in the Town of East-Chester. Lawrence promptly named his new property

Lawrence Park, personally laid out the roadways and, acting on his own idea that "it would cut up into pretty little villa sites for artists' homes or some similar class of professional people," divided the property into lots.³ He hired architect William Bates (1853-1922)⁴ to design houses and, gradually, other buildings the new community required — the Gramatan Hotel, "imperative for the purpose of advertising and exploiting the Park and making it a success," a utility plant, a casino, useful for "bringing the residents together and making them contented and happy," and a large part of the shopping area.⁵ In 1906, Lawrence encouraged Bronxville to incorporate and thereby free itself from East-Chester's political and fiscal control, by building a new village hall with another wealthy resident.

In the paternalistic spirit of community planning by wealthy entrepreneurs, Lawrence further increased his sphere of influence by founding a local newspaper and building a community hospital and "steam heated little community houses . . . popular with a certain class of refined and comparatively poor people."⁶ As the original eighty-six acres filled with residents, Lawrence made "constant purchases and additions until its area amounted to over five hundred acres,"⁷ constantly building more homes and stores. His realty company controlled the expansion and any changes of ownership. A sales brochure of 1895, written by Alice Wellington Rollins at Lawrence's request, read: ". . . we are ourselves a society. We all know each other, and you cannot come to our Park anyway unless some of us know and like you. You must be either a Genius or a Delightful Person to be eligible at all for such privileges as we extend."⁸

The Artists

The landscapist and animal painter William Henry Howe was the first artist to move to Lawrence Park. He told an interviewer in 1927 that when he returned to the United States in 1893 after thirteen years of study in Europe, he took a studio on West 42nd Street and "went hunting around for days and then I located at Bronxville; I was the pioneer. They soon followed . . . It was a pretty primitive place — it is a metropolis now."⁹ What he located was one of the first five Bates houses built in Lawrence Park. "They" included twenty-two painters, sculptors, illustrators, and muralists who, by the time of Howe's interview, were living or had lived in Bronxville. They arrived as successful artists, having achieved national and international renown through participation in the most important art

activities of the era: exhibitions and World's Fairs at home and abroad; 'the decoration of major public and private buildings; illustrations for a profusion of periodicals; and public sculpture. In William Lawrence's planned community, they settled down to enjoy life in a congenial atmosphere with sympathetic neighbors close to New York City's wider art world.

William Thomas Smedley moved into Lawrence Park in 1895. Smedley, one of the period's most successful illustrators, was best known for his portrayals of fashionable men and women in appropriate settings. Skillfully using light and shade to achieve tonality and a powerful sense of mood, he depicted a variety of interior settings as well as landscapes and seaside views. His skillful handling of light and his realistic illustrative style pervade much of his easel work. Although he continued his lucrative illustration work, after moving to Bronxville Smedley tried to establish himself as a society portraitist.

Will Hicok Low had made a ceiling mural for the Lawrence's Fifth Avenue town house in 1891. In 1896 William Lawrence enticed him to Bronxville with the promise of a studio large enough to accommodate the murals which had become the mainstay of his career. As a young man, Low had supported himself as an illustrator and studied in France, where he found a revival of interest in mural paintings and studied the decorative programs in the Chateau de Fontainebleau. Returning to New York, Low spent two years working for John LaFarge, then at the height of his popularity as a decorator of public and private buildings.

Herman Schladermundt came to Lawrence Park the same year as Low. Schladermundt's primary work was decorating the interiors of buildings, including many built by the architects Carrère and Hastings. A local example of this association is the Boyce Thompson mansion (now the administration building at Iona College - Elizabeth Seton Campus in Yonkers), with stained glass and wall decorations by Schladermundt.

1896 also saw the arrival of Otto Henry Bacher. Bacher had been a member of the New York Etching club (1877-1893), an important exponent of the painter-etcher revival in the United States. Like Smedley, Bacher's accomplishments as an illustrator tend to overshadow his fine paintings. A few years later, the two men were closely involved in the founding of the Society of Illustrators.

By the end of the decade Violet Oakley, Lorenzo James Hatch, and Anna Winegar had come to Bronxville. The Lawrence's patronage helped to free Oakley from the necessity of doing illustrations, allowing her to develop a career as an important muralist.

Although Lorenzo Hatch's name is little recognized today, he did extensive engraving, including a head of Lincoln for the U.S. Bureau of Engraving and Printing. Pursuing an early interest in painting, Hatch eventually studied with Robert Henri and produced many watercolors and oils. In 1906, Hatch went to China to create a new monetary design for the last Imperial Dynasty and then another, as well as stamps, for the new Republic. When he died in China, his family returned to their Bronxville home.

Anna Winegar was one of the group who gave art lessons (still remembered by some village residents) and also garden parties, which one artist's small son prized for the ice cream.¹⁰ Her illustrations for *Colour in My Garden* by her neighbor, Louise Beebe Wilder, exemplify Bronxville's artistic-literary alliances.

At the turn of the century George Smillie and Robert Reid each moved to other parts of Bronxville to be near friends in Lawrence Park. Before Smillie came to Bronxville, his Barbizon style of painting showed some loosening of brushwork. His subsequent increased use of Impressionism suggests close contact with the Impressionists among his new neighbors.

Reid also began as a Barbizon painter, but he soon turned to the Impressionism adapted in this country. This served for his canvasses of beautiful women and masses of flowers, his murals, and even for his single venture into stained glass, the extraordinary windows completed in 1906 for the Rogers Memorial Church in Fairhaven, Massachusetts.

In the first decade of the century Charles Robert Knight, Charles Lewis Hinton, Milne Ramsey, A. Phimister Proctor, Orrin Sheldon Parsons, Mary Fairchild MacMonnies Low, and Walter Clark arrived in Bronxville. Knight combined scientific realism, based on careful firsthand study of animal anatomy, with an informed imagination, to develop specialized renderings of prehistoric animals and men. Although his methods have been modified by more recent discoveries, his work was a major influence in the way such subjects were and are still presented in many natural history institutions." Knight also worked as a sculptor.

Charles Hinton chose Bronxville to be near his teacher and mentor, Will Low. Like Low, Hinton's illustrations supported his early career. His sculptures and medals exhibit a late Beaux Arts style, demonstrating that despite important stylistic developments, the American Renaissance influence continued as late as the 1920s. His medal portrait of Low is a touching memento of their friendship and professional association.

Milne Ramsey was a painter of fine still lifes in the tradition of both the great eighteenth century Dutch

works and the early nineteenth century examples of Philadelphia, his home town.¹² About the time he came to Bronxville, he also began to produce oil and water-color landscapes, some exhibiting the precisionism of still life, some showing a more Barbizon style.

A. Phimister Proctor came to Bronxville as a highly acclaimed practitioner of the public sculpture that was much in demand during the late nineteenth and early twentieth century. He cast American myths, events, and figures, particularly those associated with the American West and the expansion of the nation, in an heroic mold, often based on classical prototypes. Some of his large public commissions were so popular that the Gorham Company made table-size castings for sale to private collectors. This is a wonderful example of the way American Renaissance taste filtered down from the wealthy to the upwardly-aspiring middle class.

Another Low student, Orrin Sheldon Parsons, came to live near his teacher. A recognized portraitist, he also produced landscapes which combine the Barbizon influences of Low and the Impressionism of William Merritt Chase, another of his teachers. When his wife died in **1913**, Parsons left Bronxville for New Mexico, where he became director of the newly established Museum of Fine Arts in Santa Fe.¹³

When Mary Fairchild MacMonnies married Will Low in 1909, Bronxville gained another painter.¹⁴ During the years at Giverny with her first husband, Frederick MacMonnies, she sent many works to both European and American World's Fairs, often winning medals. Her paintings of boats and the sea show great mastery of the genre.

A year later Walter Clark came to live with his daughter's family in Bronxville, where he already knew a number of the artists. Clark loved to paint the scenes of his rambles along the Bronx River.¹⁵

About 1911, Spencer Baird Nichols brought his bride to Bronxville. In order to afford marriage, Nichols worked at two full-time jobs, one as Louis Comfort Tiffany's chief designer, the other illustrating books for the publisher Frederick A. Stokes.

The colorism of Tiffany studio works is found in Nichols paintings for illustrations. In 1923, he gave up both jobs when he moved from Bronxville to Kent, Connecticut, where he devoted himself to easel painting.

Henry Hobart Nichols moved to Bronxville a few years after his brother Spencer. Also a painter and illustrator, Hobart, as he was called, had a very active role in New York art clubs and organizations, including ten years as President of the National Academy. He favored snow scenes in which he used an Impressionist style to

capture the range of shadows and shades in a white palette.

1915 saw the arrival of two more painters, Max Bohm and Bruce Crane. Bohm was highly regarded, having frequently won prizes for the powerful expressionistic paintings produced while living in France. As World War I approached, Bohm and his family returned from Europe to settle first in adjacent Tuckahoe and then in Bronxville. While living in Bronxville the Bohms spent summers in Provincetown, Massachusetts. Some of his later work shows the influences of artists in both places.

Bruce Crane also arrived as a successful artist, known for his Impressionist and Tonalist paintings. At this period he favored scenes that were unpopulated but suggested the presence of man by freshly cut wood or a house in the distance. Crane was another great joiner of New York's art institutions.¹⁶

Crane's second wife Ann, daughter of his first wife by a previous marriage, was part of the Crane household when they moved to Bronxville. Ann Crane exhibited at several New York associations and in Old Lyme, where they spent summers. Few of her works have been located.

Patronage and the American Renaissance

Whatever brought them to Bronxville, once there, artists usually found it the focus of their domestic and civic lives, with benefit on both sides. Portraits and other works still owned by descendants of their original purchasers provide a record of local patronage. Besides exhibition/sales, the Women's Club hosted lectures by the artists and published articles about their careers in its monthly magazine. When the new hospital was dedicated, Violet Oakley designed a poster advertising a

pageant (also her creation) involving the entire community.

What made Lawrence Park unique among planned communities was William Lawrence's brilliant idea of incorporating into it patronage for the artists he was so eager to attract. Lawrence set the standard himself by providing patronage in various ways. When he built the first Gramatan Inn, he "had the artists of the Park decorate the interior, each furnishing a large and important painting, which gave the public rooms an air of importance and dignity possessed by few of its kind anywhere."¹⁷ Violet Oakley's series of portraits of members of the Lawrence family represents their on-going support of her career. One portrait, that of Lawrence's daughter and granddaughter (the granddaughter was named for Oakley's sister), incorporates references to two of Oakley's important projects subsidized by various Lawrences: Hester's mother, Louise Lawrence Meigs, holds a book of illustrations based on Oakley's murals for the Pennsylvania state capitol in Harrisburg, while behind the two women is the triptych commissioned by Louise for the Alumnae House at Vassar College.

Oakley's closeness to the family, rooted in the friendship of her sister and Louise Lawrence from Vassar days, not only gave her patronage that helped her early

career, but also led William Lawrence to discuss with her "a scheme for building and establishing in Lawrence Park West a colony of artists. To build a quadrangle of apartments and a large studio ... form a society or club of selected 'honor artists' and ... create an American School of Decorative Art."¹⁸ This more institutionalized art colony never developed, perhaps because Oakley "[had] such large orders and [was] so filled with her own personal affairs she [was] reluctant to take hold of anything that [was] going to interfere with her own efforts," and because she had "doubt if she [had] the right temperament to get along with others."¹⁹

In promoting this special blend of artists and patrons, Lawrence controlled the mix of people in other ways. He wrote about rescuing the banker and poet Edmund Clarence Stedman from financial difficulty "in order to get him out to Lawrence Park where I thought he would by his presence add interest to the new development."²⁰ Eventually, having recouped his losses, Stedman wrote *A History of the New York Stock Exchange*, hiring Otto Bacher as art editor and illustrator. Stedman also invited Will Howe to exhibit some works at his club.²¹

Will Howe's correspondence tells of another instance of this built-in patronage. On June 3, 1900, he wrote: "Our friend Mrs. Wellington whom we bought our house of — wants to buy a small work of me as a gift to her daughter" and requested that she be shown certain paintings." Another work deriving directly from Bronxville patronage is Ann Crane's crisply worked portrait of a young neighbor, *Catherine Marie Ackerman*, in whose family the watercolor has descended. Many of Mary Fairchild Low's commissions were portraits of members of local families.

In the waning days of the art colony, this remarkable tradition continued, carried on by Arthur Quantrel, a wealthy man with a financial interest in Grand Central Art Galleries.²³ Through Grand Central's unusual cooperative organization, Quantrel purchased works by many artists, including ones from Bronxville, and presented them to the Village Library.²⁴

The development of Lawrence Park coincided with the height of the American Renaissance, the term used today to describe the period from 1876 to 1917. It was an era that combined a renewed interest in Renaissance classicism, an increasing number of newly wealthy entrepreneurs, and a rising national pride. This combination produced a great surge in public and private patronage of American artists.

The art of Bronxville, like that of the American Renaissance, embraced many styles, including Impressionism, Realism, Barbizon, Beaux Arts, Tonalism, and

Expressionism. Although recognized and considered important in the 1890s and through the first thirty years of this century, most of these artists have been forgotten and their works largely overlooked. The Hudson River Museum exhibition re-examined their production and reconsidered their contribution to and their importance in the development of American art.

Joint Efforts and Associations

If a single work of art can be said to epitomize the involvement of Bronxville's artists in the surge of artistry between the 1876 Centennial celebration and the end of the World War I, Mary Fairchild Low's 1909 *Barge of State* would be that work. The painting presents Frederick MacMonnies' central statue for the World's Columbian Exposition in a format as bold as the spirit that motivated both the Exposition and the fountain design.²⁵ The 1893 event was a pinnacle of American Renaissance artistic energy and national pride. Artists produced for it murals, sculptures, and paintings in an array of styles. Clark, Howe, both Lows, Parsons, Proctor, Reid, Schladermundt, and Smedley all had parts in the art of the Exposition and recognized MacMonnies' statue as the centerpiece of an important event for art in America. Low's painting therefore symbolizes a major joint effort, so to speak, of people who were eventually neighbors.

There were other projects jointly undertaken. Robert Reid and Herman Schladermundt were among the legions of American artists who worked on the Library of Congress, completed in 1899. The Library was an important exponent of American Renaissance design, decoration, and goals. A culmination and an inspiration, it summed up patriotic aspirations toward national artistic mastery and stimulated vast amounts of work for architects, sculptors, and painters. Reid made the North Corridor circular murals depicting the *Five Senses* and Schladermundt designed the classical first floor corridor ceiling mosaics dedicated to the various arts.

Bronxville artists worked in tandem on other highly visible projects. The Cuyahoga County Court House in Cleveland, Ohio, was decorated with murals by both Violet Oakley and Max Bohm. In 1908 Smedley, Hinton and Will Low joined forces to create murals for the Luzerne County Court House in Wilkes-Barre, Pennsylvania. At about the same time, Knight and Proctor each entered the competition for sculpting the ends of the Elephant House at the Bronx Zoo. When a tie was declared, Knight generously suggested that they share the project, which was carried out in 1909.²⁶ Like Reid and Schladermundt, each of these artists had other similar

commissions in their careers, but the mutual ones show the interaction of artists who shared a community as well.

There is a minimal amount of direct artistic influence discernible among this group, whose individual styles were highly developed before they became neighbors. Ann Crane's work sometimes suggests the influence of her husband's early works. Charles Knight's *Royal Bison* of 1912 bears a striking resemblance to Phimister Proctor's *Buffalo*, made the same year. Since they worked closely together, mutual influence is clearly indicated.

Memberships in clubs and artists' organizations signify another bond among these artists and confirm their associations in the New York art world. Will Low was the earliest Bronxvillian in the Century Club, proposed in 1887 by Walter Shirlaw, who five years later did the same for Lorenzo Hatch.²⁷ In 1914 Low put up for membership his former student, Hinton. By that time Herman Schladermundt had been a member for six years, having been proposed by John M. Carrère, for whom he worked. Hobart Nichols was also a Centurian, although the records do not tell who submitted his name. During their Bronxville days Walter Clark, Proctor, Smedley, and Smillie, although not members, frequently sent works to Century's monthly exhibition/sales.

Robert Reid's 1904 self-portrait typifies the diploma portrait required of full Academicians upon election to the National Academy of Design, a bastion of conservative art traditions, yet a symbol of professional achievement. While nearly all the artists in Bronxville exhibited at the Academy, fourteen were either Associate — Bacher, or Academician-Bohm, Crane, Clark, Hinton, Howe, Mary and Will Low, both Nichols brothers, Oakley, Proctor, Smedley and Smillie, and Reid, himself.

The Salmagundi Club, founded in 1877 as a locus for art activities — sketch club, art auctions and exhibitions — was also popular with Bronxville artists. Bohm, Clark, Crane, Hatch, Howe, the Nicholsons, Parsons and Smedley belonged.

Often the artists belonged to organizations devoted to their own special interests. Crane, Proctor, Smedley and Smillie all belonged to the American Water Color Society. Not surprisingly, the membership of the National Society of Mural Painters included many of them: Schladermundt (who served for a while as Corresponding Secretary), Low, Hinton, Bohm, Oakley, Reid, and Smedley. Hinton, Low and Schladermundt also belonged to the Architectural League of New York, along with Knight and Proctor. Oakley, like Smedley and Bacher, was a member of the Society of Illustrators.

The Society of American Artists broke off from the National Academy in 1877 to protest preferential treatment given older Academicians in exhibitions, and was reunited with it in 1905. While it lasted Bacher, Clark, Crane, Howe, Will Low, Proctor, and Smedley belonged. Mary Low was also a member, but was still Mary MacMonnies at the time.

Although commission work and active involvement in New York's art life was central to the artists' careers, they also created views of Bronxville and portraits of family members and friends. These frequently show an intimate quality and stylistic individuality, suggesting the artistic freedom of non-commissioned work. A number of these works are held by descendants of the original owners, underscoring again the success of William Lawrence's ideas. Lawrence would probably be delighted to know that in recent years, additional paintings have been located and purchased by newer Bronxvillians and by artists' descendants conscious of a unique heritage.

In the years after World War II, the few original members of the Bronxville artist colony still living there — Ann Crane, Charles Hinton, Mary Low, and Hobart Nichols — died one by one. But the Bronxville art colony had died years before. Even by 1937, when Bruce Crane and Herman Schladermundt died, that special sense of a community of kindred souls had dissipated with the death and departure of all the others.

Bronxville today is a pleasant, typical suburban community, with attractive business and residential areas, fine schools, and supportive citizens. But Lawrence Park is, even now, far from a typical suburban subdivision. Its yellow brick roads and turreted, gabled houses evoke that time when Geniuses and Delightful Persons came to fulfill William Lawrence's vision.

END NOTES

- 1 It is important to establish that the turn-of-the-century Bronxville art colony had nothing to do with the earlier presence there of the painter Francis W. Edmonds, who died in 1863.
- 2 According to Dudley Lawrence, Jr., his grandfather was very aware of Llewelyn Park, about which much was written during the 1880s. Interview with Dudley Lawrence, June 15, 1988.
- 3 William Van Duzer Lawrence, *A Diary and Reminiscences* Portraying the Life and Times of the Author, (privately published, 1922).
- 4 Just before coming to work for Lawrence, Bates had designed a large group of Tuxedo Park houses.
- 5 Lawrence, p. 65.
- 6 *Ibid*, p. 68.
- 7 *Ibid*, p. 68.
- 8 Alice Wellington Rollins. *The Story of Lawrence Park* (Bronxville, 1897; 1974 reprint), p. 9.
- 9 Archives of American Art, roll 503.
- 10 Margaret and Daniel Hopping recently gave to the Bronxville

Library History Room a receipted bill to their mother from Winegar for lessons they had with her. Spencer Baird Nichols' son, Hobart, recalled Winegar's parties in an interview in February 1988.

- 11 Knight's murals are in the American Museum of Natural History in New York, the Field Museum in Chicago, and the Carnegie Museum of Natural History in Pittsburgh, among others.
- 12 William H. Gerds discusses this aspect of still life in America in *The Art of Milne Ramsey*, The Chapellier Galleries, N.Y., 1974.
- 13 When he left Bronxville, Parsons was actually headed for San Francisco to work on the forthcoming Panama Pacific Exposition. Crane, Proctor, and Reid did work for this 1915 event, suggesting an important connection among these neighbors. Parsons *became ill en route*, thus ending up in Santa Fe.
- 14 After their marriage, Will not only insisted that Mary no longer use the name MacMonnies, but also drove her around so that she could change her signature on all previous paintings from MacMonnies to Low. Conversation with Marjorie MacMonnies Young, Mary's granddaughter; January 1989.
- 15 Clark's granddaughter recalled accompanying him on these outings as a young child.
- 16 Crane's affiliations included Lotos Club, Salmagundi, National Arts Club, American Water Color Society, National Academy of Design, Grand Central Art Galleries, Society of American Landscape Painters, Society of American Artists.
- 17 Lawrence, p. 78.
- 18 *Ibid*, p. 176. Lawrence Park West is one of the parcels William bought to expand the community. It is interesting that in 1913, the year he had this discussion with Oakley, when at least fourteen artists already lived there, he had another type of place in mind. He may well have been influenced by the establishment a few years earlier of the Yaddo and McDowell colonies, which are properly institutions with entrance applications and rules, not spontaneous, informal gatherings of artists.
- 19 *Ibid*, p. 176.
- 20 *Ibid*, p. 126.
- 21 Letter dated December 5, 1897, from Howe to MacBeth, his dealer, asking to have two works sent to the "society," as Howe termed it; the club is not named in the letter. Archives of American Art, roll NMc 8.
- 22 Archives of American Art, roll NMc 8.
- 23 Max Bohm, Bruce Crane, Hobart and Spencer Nichols, Violet Oakley, Robert Reid, and A. Phimister Proctor were members of Grand Central.
- 24 Quantrel frequently entertained people from the art world, asking them to etch their names in a window in his house. Among the many signatures are those of A. Phimister Proctor, dated June 10, 1934; Bruce Crane, January 17, 1937; and Hobart Nichols, n.d.
- 25 The well-known sculptor MacMonnies (1863-1937) was Low's first husband. They were divorced in 1909, the year she married Will Low.
- 26 A letter dated June 25, 1907, from Charles C. Townsend of the New York Zoological Society to Madison Grant of the architectural firm Heins and Grant, designers of the Elephant House, discusses Knight's note to Townsend proposing this solution. I am indebted to the Society's supervising Library/Archivist Steven Johnson for bringing this correspondence to my attention.
- 27 Shirlaw was a frequent member of Hatch's summer painting group in Dorset.