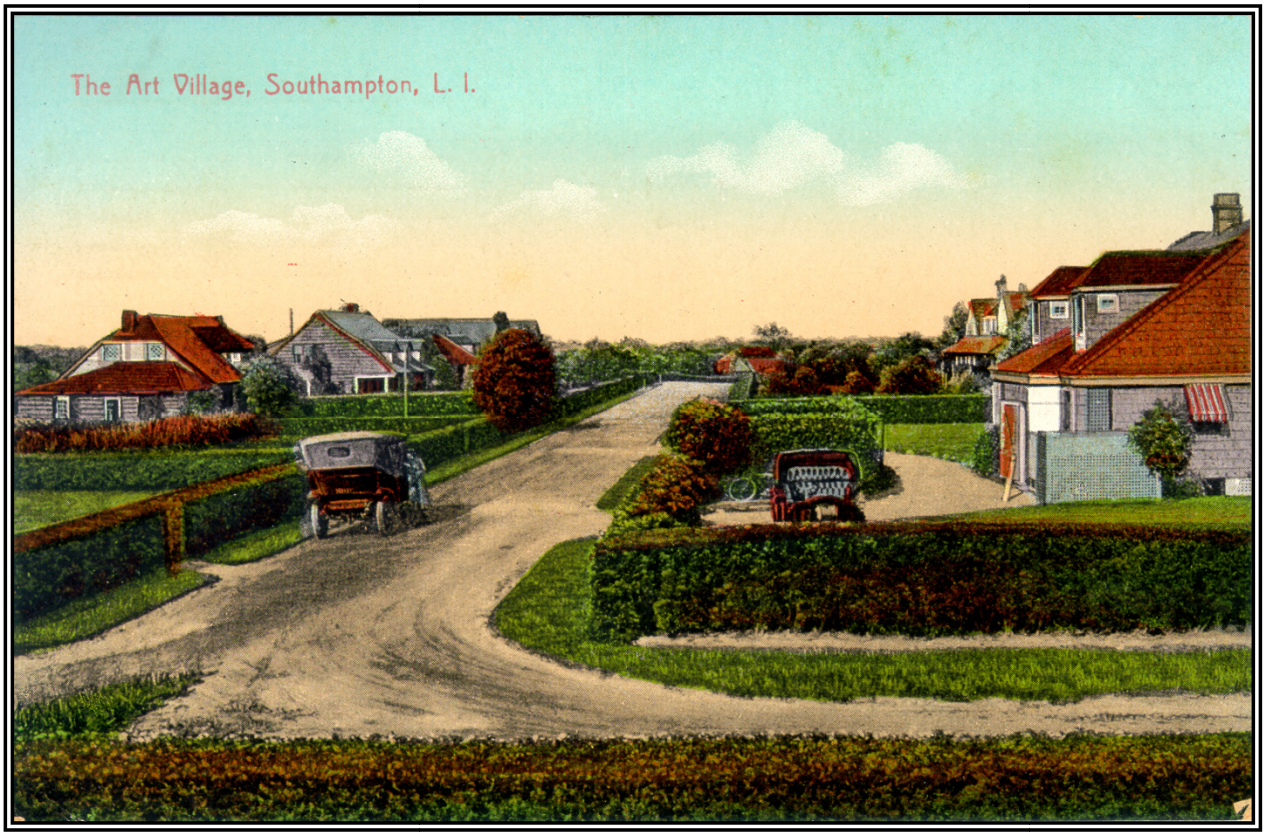
ART VILLAGE

HERITAGE AREA REPORT

by Sally Spanburgh, July 2012

"It has been said that, at its best, preservation engages the past in a conversation with the present over a mutual concern for the future."

~William J. Murtagh, *Keeping Time: The History and Theory of Preservation in America*



Acknowledgements

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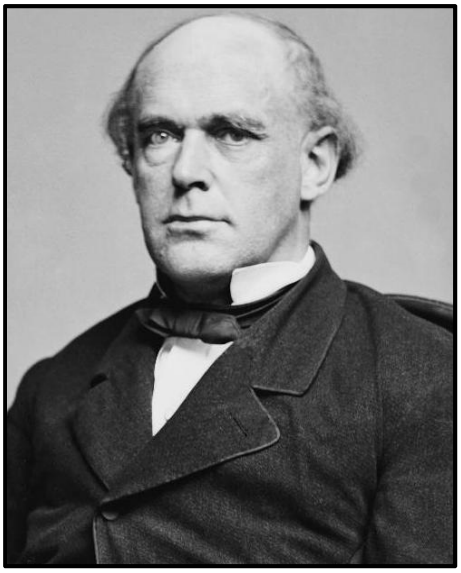
INTRODUCTION

There have been many books and articles written about William Merritt Chase (1849-1916), the well-known American painter, and the Art School he headed in Shinnecock Hills at the turn of the 20th century, many of which are listed in the references at the end of this report. Due to the significant contribution of the Winterthur article to this report, it is also attached in an appendix. However, the intention of this report is to document the grouping of structures that formed what was originally, and is still now, known as the Art Village – the campus associated with Chase's school - as well as highlight and recognize the architectural character and heritage associated with this 1892 enclave community in Southampton, New York.

The Shinnecock Summer School of Art operated for eleven years, from 1891 to 1902, and was the first major art school of its kind in the United States offering "en plein air" (outdoor, on-site) painting instruction. The concept of the school, developed by Janet Ralston Chase Hoyt (1847-1925) "grew out of [her] dual roles as real estate investor and philanthropist and her desire as an artist to create an affordable school for plein-air painting, with its own specially built campus, the Art Village, as one of the catalysts in the transformation of Shinnecock Hills into a summer resort."[1] Before the Shinnecock Art School, small informal plein-air classes and schools had started to appear in America and Janet (Mrs. William) Hoyt probably knew about at least one of them. "Thus, Hoyt's idea of founding a summer plein-air school in 1890 was au courant but not innovative. What made it unusual was her scheme for charitable financing provided by wealthy supporters, the large number of students, and the construction of a campus."[2]

Mrs. Hoyt was the daughter of Chief Justice Salmon Portland Chase (1808-1873; pictured below), an American politician and jurist, Ohio's twenty-third governor, and an Ohio Senator. From 1861-1864 Salmon P. Chase (no relation to William Merritt Chase) was the U.S. Secretary of the Treasury under President Lincoln, after which he served as U.S. Chief Justice from 1864-1873. Janet was also a Southampton Village summer resident (building one of the first summer colony cottages there) and an amateur painter, illustrator, and needle-worker who had traveled extensively in Europe. "On the moors of Shinnecock Hills, Janet Hoyt envisioned a place where artists could find the kind of plentiful painting motifs, camaraderie, and inexpensive housing that attracted American artists to the French art colonies such as Giverney in Normandy and Pont-Aven and Concarneau in Brittany." [3]



The nine acre plot of land on which the Art Village would be realized was supplied by several Southampton Village regulars. In addition to Mrs. Hoyt, were Annie de Camp Perrot Hegeman (Mrs. Henry Kirke) Porter (1836-1925), and Samuel Longstreth Parrish (1849-1932) who purchased parcels between 1884-1888

[1] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.
[2] Ibid.
[3] Ibid.

for $250 per acre or less from the Trustees of the Freeholders and Commonalty of the Town of Southampton, Frank K. Pendleton (president of the Long Island Rail Road), John A. Bowman, and others. The acquisition of this acreage, however, was perceived by those owners previous to the patrons of the Shinnecock School and the Town Trustees as curious to say the least. "The constant sketching of the landscape by the art students of the school, it may be said, has never ceased to be a source of surprise to the simple country people, who have never found anything to admire in the Shinnecock Hills themselves, or the creeks and bays made by the rising tides. To them the Shinnecock Hills have always been rather unlovely, as they are not fertile, and the sandy roads of even a few years ago made travel very hard across them."[4]

Once the land had been obtained, the subdivision map for the Art Village was created and filed in March of 1892 (see image on following page). When individual lots began to be sold to art school students and supporters, the deeds included interesting covenants and restrictions, such as:

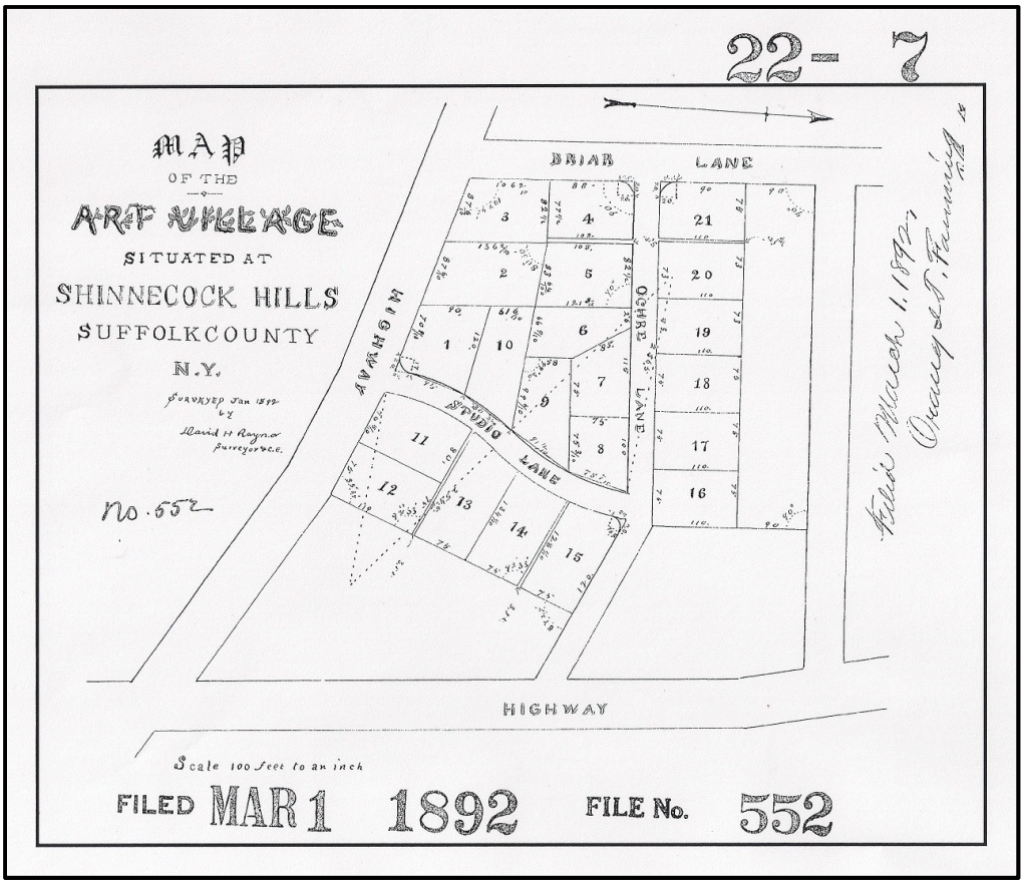
> *"That neither the said party of the second part, nor [their] heirs or assigns, shall or will at any time hereafter, erect or permit to be erected upon any part of the land conveyed by the present indenture, any slaughter house, smith shop, forge, furnace, steam engine (except for domestic purposes), brass foundry, nail, iron or other foundry, or any manufactory of gunpowder, glue, varnish, vitriol, ink, turpentine, or for the tanning, dressing or preparing of skins, hides or leather, or any ale house, brewery, distillery or other place for the manufacture or sale of intoxicating liquors, or for carrying on any other noxious, dangerous or offensive trade or business, or any building of the character or description known as a tenement house, or stable or outbuilding of any kind that in any future conveyance the party of the first part hereby reserves the right to alter the conditions herein recited, and that upon the violation of any of said conditions by said party of the second part, her heirs or assigns, the estate created hereby in the part of said premises whereon any condition named in this deed shall be violated, with all improvements then upon said part of such premises shall become forfeited to said party of the first part, its successors and assigns."*[5]

The school opened prior to the construction of any of the Art Village's cottages. Therefore, during the first year of the school's function, "an "old red farmhouse with gray shingled roof and open raftered rooms" was rented as the Shinnecock School's studio. Instructor William Merritt Chase stayed at the Shinnecock Inn, perhaps in one of the inn's cottages, and twenty female students lived, by application, in Samuel Parrish's nearby home, dubbed by the students "the Art Club." The remainder of the students rented rooms in the boarding houses, farmhouses, and various outbuildings of residents of Southampton..."[6]

In the beginning the school was a sort of extension of William Merritt Chase's art classes in New York City, but it quickly attracted students from all over the United States and Canada. The school thrived, but even so, in 1902 Chase resigned and began to offer classes in Europe the following year. He felt, by then,

[4] *An Artist's Summer Vacation*, John Gilmer Speed, Harper's, 1893
[5] Liber 367 of Deeds, conveyance page 262, 1892.
[6] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.

there were ample other places to study in the U.S. for those who did not wish to go abroad. "As Janet Hoyt had hoped, the Shinnecock Hills Summer School of Art turned out to be a great success: while not the first plein-air art school in the Unites States, as is sometimes claimed, it was the best known, the largest, and the first to boast a specially built campus – the Art Village."[7]



Original Subdivision Map, by David H. Raynor, 1892

According to local newspaper reports, "The Art Village was originally designed to contain fifteen cottages with a windmill large enough to supply all fifteen with water."[8] All or most of the cottages were likely designed by Janet and William Hoyt and their contractor John Aldrich, and heavily influenced by the Hoyt's friends, the Wheeler family. Candace Wheeler and her daughter Dora were on the Shinnecock School's Executive committee. Dunham Wheeler, Candace's son, was an architect who may have apprenticed with the well-known architectural firm, McKim, Mead & White. "Candace Wheeler and her brother Francis Thurber founded the artistic Catskill summer colony Onteora in 1888…"[9] Collectively, the cottages are stylistic fusions of America's pioneer architecture, Dutch Colonial, Shingle, Japanese, Arts and Crafts, wigwam and Colonial Revival styles. The neighborhood and the site were, therefore,

[7] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.
[8] Ibid; A specific report in the Easthampton Star occurred one month prior to the recording of the subdivision map, that, in fact, portrayed more than fifteen original lots.
[9] Ibid

purposely designed in a rustic character and largely absent of ornamentation which contrasted significantly from the professionally designed Victorian style estates being realized elsewhere in Southampton at the time.

According to local papers recording their construction, "the buildings, "though not of large proportions," were "neat and serviceable looking structures, particular attention being given for providing plenty of light and every convenience for the study of art."[10] Collectively they included one and two-story buildings with gable, hip, and gambrel roofs, dormer windows, covered porches, unpainted exteriors, and chimneys clad with native stone or clinker ("lammie") brick, a distinct signature of the designers associated with them.[11] Each cottage was reported to cost between $800 and $2000 to build. They were often occupied by more than one student and as the school's popularity grew, those who weren't able to find accommodations in the Art Village, built cottages nearby or rented from owners in nearby Southampton Village.

The man attributed with the construction of many of the cottages in and associated with the Art Village, was John Elliott Aldrich (1842-1906). The name of his firm was J. E. Aldrich & Co., and he was known as Mrs. Hoyt's (1847-1905) favorite builder. "Aldrich was active in the East End community beginning in the early 1870s, and throughout his career he served not only as a contractor but also as a provider of plans for residential, commercial, and civic structures for both the year-round and the summer inhabitants. Aldrich was the contractor for the Hoyts' houses (Windy Barn, Old Fort Hill, and Mill House) as well as much of the new construction in Shinnecock Hills, including the Shinnecock Inn and Cottages, the railroad station, the Episcopal church, Samuel Parrish's house, and the home of Mr. and Mrs. Charles Larned Atterbury, The Lodge, designed by McKim, Mead & White. Beginning construction of the Art Village in the fall of 1891, Aldrich had by the opening of the Shinnecock School's second summer season, in June of 1892, erected a log slab Art Studio, approximately eight small simple Shingle Style cottages, one modern Dutch Colonial Revival cottage, and a thatched windmill for pumping water, separated by rustic low fences…."[12]

The description of the Art Village community would not be complete without noticing other miscellaneous aesthetic features of the neighborhood which contribute to its overall, and intentional, tranquil character. While the Art Village was not developed in strict accordance with the subdivision plan, and while many buildings were moved around in the neighborhood (some of them even being taken apart and put back together to form 'new' buildings), the area, albeit now significantly wooded rather than barren, retains a high level of original integrity and character from its birth over 100 years ago. Simple wood fences (originally made of tree branches) and drainage curbs inlaid with small rocks line one or two sides of two of the area's three access roads. All three lanes in the enclave are quite narrow, perhaps fourteen feet wide at their widest, contributing to the neighborhood's casual charm and making it evident that this particular area was a planned community. While each property's boundaries are now visibly distinct, the area remains visibly open thanks to predominantly low fences and hedge rows. All of these

[10] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.
[11] Clinker, or "lammie," bricks are irregular over-burned masonry units that were originally rejected by builders and architects but later, during the Arts & Crafts movement, made popular as a highly decorative natural cladding material on the east coast of America by the architect, Grosvenor Atterbury.
[12] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.

features collectively contribute a quiet rustic character where some owners still feel comfortable letting children and grand-children roam relatively unguarded.

Twenty-one original lots were laid out on the Art Village subdivision map of 1892, with an un-numbered lot set aside for The Studio and other open space which would enable the expansion to the north of lots 16-21 on Ochre Lane, and to the east of lots 11-15 on Studio Lane. Ochre Lane property owners were even known to own the land across New Lane (aka Bailey Road, aka Burnt Sienna Lane), directly north of their respective parcels. By 1902 there were thirteen cottages and other miscellaneous outbuildings. Today, twelve homes survive (plus their respective accessory structures), part of another has been incorporated into a larger residence across Tuckahoe Lane to the east (26 Tuckahoe Lane), and others also related to the school continue to exist nearby in Shinnecock Hills (371 Canoe Place Road, 48 & 56 Ridge Road). Those within the Art Village, however, relate uniquely to one another in terms of architectural style, character, and scale.

Occupying the northwest corner of Tuckahoe Lane and Hill Street (Montauk Highway), on the literal western boundary of the incorporated Village of Southampton, the Art Village community consisted of, then and now, residents loyal and devoted to each other and their cottages. Located directly north of the Shinnecock Indian Reservation, it was not unusual for original Art Village residents to employ a neighboring Indian as a caretaker and/or gardener.

Today the Art Village remains tucked above the main east-west route between Hampton Bays (originally known as Good Ground) and Southampton Village and is easily un-noticed as travelers pass. Only its residents and those more familiar with the area are intimately familiar with its continued and thriving presence.

ART VILLAGE HERITAGE AREA

★ Former location of Atterbury home.

Art Village Heritage Resources

Resource	Address	SCTM#	Year Built	Orig. Lot #
1. The Studio	5 Ochre Lane	900-211-2-18	1892***	None
2. Laffalot	11 Ochre Lane	900-211-2-19	1892	16
3. Shingletop	13 Ochre Lane	900-211-2-20	1896	17
4. Greencote	17 Ochre Lane	900-211-2-21	1892	18
5. Half Acre	18 Ochre Lane	900-211-2-28	1892	6 – 9
6. Grantchester, Kent	21 Ochre Lane	900-211-2-22	1892	19, half of 20
7. Driftwood, Greenbrier, El Colmenar	25 Ochre Lane	900-211-2-23	1892*	21, half of 20
8. Stepping Stones	9 Studio Lane (aka 8 Studio Lane)	900-211-2-30.1	1894	11 - 15
Atterbury Structures	9 Studio Lane (aka 8 Studio Lane, 9 Tuckahoe Lane)	900-211-2-30.1	1894**	
9. The Honeysuckles	2 Briar Lane	900-211-2-27	1892	1 – 5, 10
10. Fair Oaks	9 Briar Lane (aka 9 Montauk Highway)	900-211-2-26	1911	None
11. Fair Oaks Garage	15 Briar Lane	900-211-2-25	1911	None
12. (No Known Name)	39 Tuckahoe Lane	900-211-2-17	Circa 1892***	None

***** Demolished**.** Rebuilt in the 1920s, and again in the 1980s, leaving little surviving original fabric.

** House was removed; studio remains (The Ball Room, 9 Tuckahoe Lane).

*** Renovated.

1. 5 Ochre Lane, "The Studio" 900-211-2-18
1892 No Lot Number; South of Lot 16

Southwest elevation of The Studio, Present Day

"The Studio" – the western portion of the present building - was the first building to be erected in the Art Village, approximately three miles east from William Merritt Chase's home in Shinnecock Hills. It is a one story gabled building with low reaching eaves under which are inset porches. It was originally clad with bark covered log slabs which were sadly removed not too long ago during renovation. Its original stone chimney remains. (See Winterthur article images, pages 315, 338.) It was intended as a studio space for the students during bad weather, and contained room for indoor painting, a large area where criticisms were held, and a shop for materials.

"The design for the Art Studio appears to be a simplified one-story version of the Shinnecock Inn *(see Winterthur article image, page 329)*, translated by the Hoyts in their cottage Old Fort Hill …and copied by Dunham Wheeler in his first independent commission, the Bear and Fox Inn at Onteora…. All these buildings incorporate sweeping Dutch kick roofs, massive exterior stone chimneys, and logs or log slabs."[13]

[13] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.

About 1895, a building called the Porter Cottage, was built for Annie Porter "to house twelve women students and to board thirty in the dining room…..This building originally stood on lot 15, next to the [Stepping Stones] cottage…but after the Shinnecock School closed permanently, it was moved to adjoin the Art Studio in a renovation by [Katherine] Budd for Annie Porter,"[14] an art school student and budding architect.

The eastern addition to The Studio consists of a matching north-south facing gable wing linked to The Studio with an east-west gabled volume with shed dormer and central brick chimney. The entire home is clad with cedar shingles which also wrap the roof edges.

The woman who transformed The Studio into a large private residence, Annie Porter, was Janet Hoyt's friend and neighbor in Southampton. "An amateur painter, Annie Porter was described in 1888 as "an exceedingly intelligent woman, with more brains than most people are endowed with; a sparkling conversationalist, a highly talented artist, and one of the most delightful of hostesses." [15] She was married to Henry Kirke Porter (1840–1921), a Pittsburgh railroad car builder.

In 1932 The Studio was purchased by Mr. and Mrs. (Helen Margaret Leibert) Francis Oakey. Francis (1883-1950) was an accountant, the author of *The Principals of Government Accounting and Reporting* (D. Appleton and Co., 1921), the comptroller of the New York Life Insurance Company for twenty-two years before his retirement in 1947, at one time had his own firm, and also worked for the Carranza (Mexico) and Taft (U.S.) administrations. [16] The Studio stayed in the Oakey family, through several generations, until being sold to fashion designer, Kate Spade, and her husband in 2006.

Some details of the home have been altered overtime, but The Studio remains easily recognizable as the original artistic hub of the Shinnecock Summer School of Art campus.

Property Owners:
John Donne, 2011-present
Jonathan Swift LLC, 2006-2011
Stephen N., Blair W., Laura E. Benjamin, 1999-2006
Joan Oakey "Joakey" Benjamin, 1966-2006 ("the only woman to play a major creative role behind the windows of a Fifth Avenue store"[17]; wife of Samuel Nicoll Benjamin; grand-daughter of Ellen Sargent, cousin to John Singer Sargent)
Helen L. Oakey, 1934-1966
Francis Oakey, 1932-1934

To clarify, The Shinnecock Inn, built in 1887, was copied by Dunham Wheeler in 1888, and translated by the Hoyts in 1889.
[14] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.
[15] Ibid.
[16] *Brooklyn Daily Eagle*, Dec. 7, 1950
[17] *New York Times*, Dec. 9, 1960

Annie May Hegeman (Annie de Camp Porter's daughter), 1925-1932
Annie de Camp Porter (died 1925)
Samuel L. Parrish

2. 11 Ochre Lane, "Laffalot" 900-211-2-19
1892 Lot 16

Front (south) view of Laffalot, present day.

11 Ochre Lane was one of the original Art Village cottages constructed under the direction of the summer school's patron, Janet Hoyt. In 1896 it was purchased by one of the school's students, Rosella "Zella" de Milhau (1870-1954). "Hardly an issue of the Southampton Press went by without some reference to this amazing woman. Whether it was for winning the potato growing contest, driving one of the first automobiles in the area, or showing up as a Spanish soldier at a costume party held at the Art Village Studio, Zella de Milhau always managed to steal the show…...She was an adopted daughter of the Shinnecock Indian tribe, bearing the name "Chiola," which means, "she who laughs;"[18]

Right after Zella's purchase of the cottage, she had it immediately renovated by another art school student, and the renovator of The Studio. "Kate Budd, as she was generally known, had begun her artistic career by 1891 as a student of William Merritt Chase at the Art Students League and at the Shinnecock School. When, in 1894, she commenced the study of architecture, she continued to be involved with the Shinnecock School as secretary of the school (in 1894) and as administrator of the cottages in the Art Village (in 1895). Budd thoroughly renovated the cottage of her close friend, the artist, Schinnecock School student, and bon vivant Zella de

[18] *The Students of William Merritt Chase*, Ronald G. Pisano, 1973

Milhau, who had purchased the house on lot 16 from Janet Hoyt and renamed it Laffalot, the English translation of the name given to Milhau by the local Shinnecock tribe. Like Atterbury's cottage, Budd's structure is extremely plain, with barely any ornament save for the texture and color of the materials. She transformed Hoyt's tiny cottage, originally covered with a hipped roof pierced by dormers, into a much larger house, yet expanded upon Hoyt's original concept by extending the dormer to encompass three windows and exaggerating the spread of the low-slung roof, evoking Japanese architecture."[19]

When Laffalot was expanded it extended to the west onto the adjacent lot. Later, the extension became a separate home. Laffalot's entrance porch, or piazza, was originally open and is now enclosed (see image below).

Listed in *The Seaside Times* on a cottage list dated September 2, 1897: "Laffalot; Miss Zella Milhau."

Property Owners:
John P. Strang Estate, 1972-present (died March 2012)
Cydon Enterprises, Inc. (E. Cary Donegan Jr., President), 1964-1972
Anthony A. Bacchus & Terrence M. Patterson, 1963-1964
Douglas A. Cramer & William H. Weed, 1961-1963
Arthur C. & Viola M. Roth, 1957-1961
Alice Vosburgh, 1954-1957 (wife of Milhau's nephew)
Zella De Milhau, 1896-1954
Janet R. C. Hoyt, 1893-1896
Long Island Improvement Company, Ltd. (Samuel L. Parrish, President)

Below: Laffalot with western extension. Above: Milhau passport photo, 1918.

[19] "The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350.

3. 13 Ochre Lane, "Shingletop" 900-211-2-20
1896 Lot 17

Front (south) view of Shingletop, present day.

13 Ochre Lane was originally a western extension of Laffalot designed by Kate Budd for Zella de Milhau in 1896. It is a one story structure with dormers and hipped roofs. The eaves have deep overhangs and are supported by large decorative brackets. The windows are multi-paned double-hung units. The entire home is shingle-clad, including the square columns supporting the internal front porch. Vintage rear view below, when connected to Laffalot.

Property Owners:
Roger Samet, 1972-present
E. Cary Donegan Jr., 1964-1972
Grace M. Schur & H. Erwin Schur, 1957-1964
H. Erwin Schur & Arthur C. Roth, 1956-1957
Alice Vosburgh, 1954-1956 (wife of Milhau's nephew)
Zella De Milhau, 1896-1954
Janet R. C. Hoyt, 1893-1896
Long Island Improvement Company, Ltd. (Samuel L. Parrish, President)

4. 17 Ochre Lane, "Greencote" 900-211-2-21
1892 Lot 18

Front (southeast) view, present day.

17 Ochre Lane was another of the original cottages built for Janet Hoyt and later acquired, for rental purposes, by Zella de Milhau. It is commonly referred to as the home of Sarah Redwood Lee, who was a niece of Samuel L. Parrish and a sister to James Parrish Lee, Samuel L. Parrish's nephew and an attorney in his firm. The 1902 map by E. Belcher and Hyde states, "S. Lee" at this parcel's location.

The home has a gambrel roof, an inset central entry porch (piazza style), large square porch columns clad in shingles and a long shed dormer across the front. Originally the home had three front-facing gabled dormers and tree-trunk porch columns (see photo, next page).

In 1949 the home was given by de Milhau to Agnes Keyes, the aunt of Paul DuVivier, for ten dollars. In an interview with the previous owner, Paul DuVivier Sr., he recounts "[Zella] turned to my mother and said, "What are you going to do with that big, tall girl that Paul has brought home? And my mother would say – God will provide. I have three other boys and they all seem to be managing fairly well. And she said, I've got three houses in the Art Village and I'm not going to let this nice girl go to waste. I'm going to give her a house. So she gave us this house." He also recounted the following: "…when [Zella's] favorite horse died, she was so fond of the

horse that she buried him in her back yard and the horse was buried there surrounded with lavender and potted plants and things until a successor on that property decided to build a swimming pool there and I don't know what he found but the remains of her favorite horse disappeared after that." (Interview of Paul DuVivier by Penny Wright, August 8, 1996)

Property Owners:
Paul T. DuVivier, 1998-present (son of below)
Eleanor Keyes DuVivier, 1949-1998 (wife of Paul DuVivier Sr.)
Agnes F. Keyes, 1945-1949
Zella de Milhau, 1896-1945
Janet R. C. Hoyt, 1893-1896
Long Island Improvement Company, Ltd. (Samuel L. Parrish, President)

Vintage view of "Greencote" showing branch-like porch columns and original gabled dormers. Courtesy of William Stuebe.

5. 18 Ochre Lane, "Half Acre" 900-211-2-28
1892 Lots 6 thru 9

Front (north) view, present day.

18 Ochre Lane originally consisted of two individual cottages presumably commissioned by Janet Hoyt. Later they were purchased by Elsie Martin Ives (b.1890) and combined to form one dwelling. Elsie was the second wife of Harry Davis Ives (1862-1938), an architect who had worked with McKim, Mead & White for many years and can be assumed to be associated with the converstion. Harry's father was Chauncey Bradley Ives, a prominent American sculptor. The Ives family maintained ownership until 1969.

The E. Belcher Hyde maps of 1902 and 1916 state "Mrs. H. Ives" and "H. D. Ives" respectively.

Prior to being joined, the two cottages appear to have been one-story gabled structures with flared eaves and internal porches typical of the Art Village vernacular. Windows are casement and double-hung, some with leaded diamond light patterns. The conversion was made before 1910.

Property Owners:
Robert L. McLean Estate, 1978-present
Rhea Goodman, 1971-1978
Warren & Grace Brandt, 1969-1971
Helen Ives Drake, ?-1969
Elsie Martin Ives
Harry D. Ives

6. 21 Ochre Lane, "Grantchester, Kent Cottage" 900-211-2-22
1892 Lot 19 and half of 20

Front (south) view, present day.

The cottage at 21 Ochre Lane bears many similarities to Laffalot at 11 Ochre Lane. Based on a sketch by Milhau of 1893 that appears in the Winterthur article (page 341) and the postcard image on the cover of this report, the house appears original to the Art Village in the near proximity of its existing site even though not being depicted on the 1902 and 1916 maps by E. Belcher Hyde. It is a one-story home with a jerkin head gabled roof, three dormers across the front (two small flat-roofed dormers (additions) and one central-bay dormer (original) with hipped roof), and symmetrical side brick chimneys. The front porch extends outward from the main volume of the home, is supported by simple stick work that may have been more branch-like originally and has a shallow shed roof. A one-story wing to the west with hipped roof contains another original south facing porch which has been enclosed with mesh insect screening.

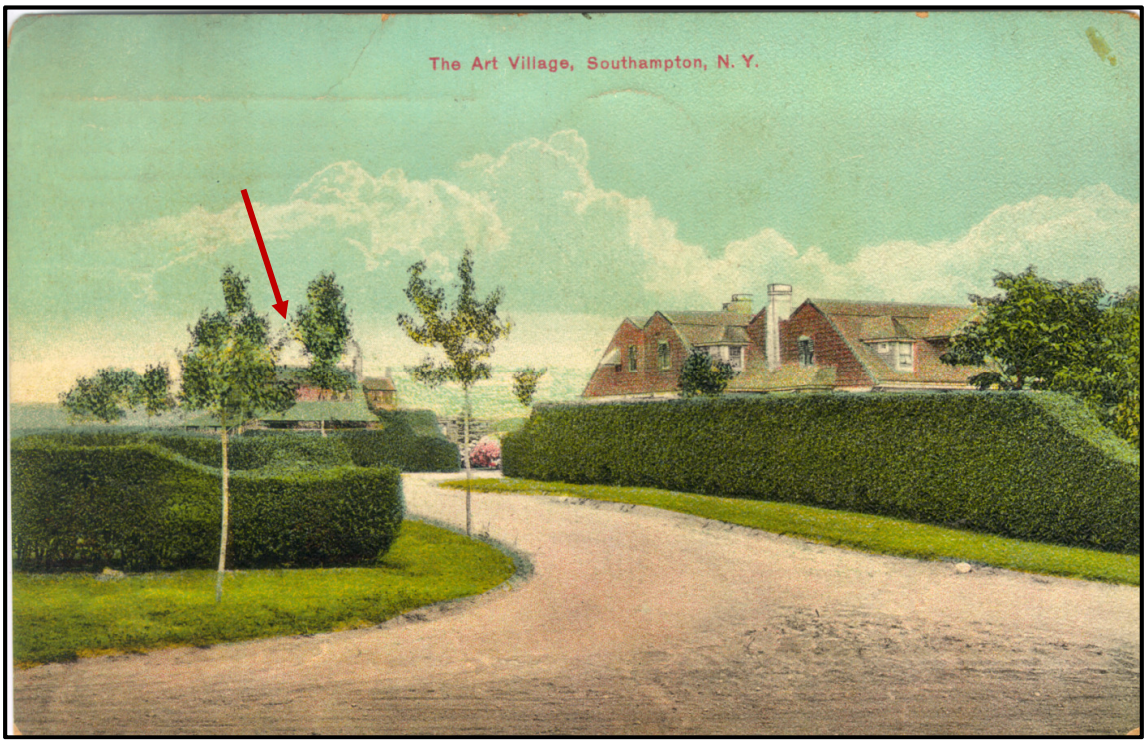
The cottage is assumed to be one of the original cottages commissioned by Janet Hoyt. The first purchaser of the property from the school patrons was Ellen J. Holgate (1862-1935), a fine and decorative artist and the aunt of Rockwell Kent, a Shinnecock School student from 1900-1902 who became a noted American painter in his own right.

Subsequent owners, Mr. and Mrs. Robert Jay Williams, owned the property from 1931 to 1948. Robert was a lawyer and related to John Jay, the first Chief Justice of the United States.

Property Owners:
Isabel C. & William H. Stuebe, 1973-present
Raymond P. Sullivan Jr., 1969-1973
Robert H. & Elizabeth Close Loughborough, 1949-1969
Eleanor Keyes DuVivier, 1948-1949
Agnes F. Keyes, 1948
Robert Jay Williams, 1938-1948 (Elsie's husband)
Elsie Wefer Williams, 1931-1938 (Elsie died in 1938 in Southampton.)
The American Society for the Prevention of Cruelty to Animals (Sydney H. Coleman, Executive Vice President)
Ellen J. Holgate (Rockwell Kent's Aunt)

Rockwell Kent, circa 1920

7. 25 Ochre Lane, Site of "Driftwood, Greenbrier, El Colmenar" 900-211-2-23
1892, Demolished Lot 21 and half of 20



Obscured view of original cottage from a vintage postcard, circa 1910.

The original cottage at 25 Ochre Lane was another of the homes in the Art Village built to accommodate students. It therefore bore many aesthetic similarities to other original Art Village buildings. Looking again at the Milhau sketch of 1893 (Winterthur article, page 341) it can be observed that the home was two-story with a primary east-west gable whose front eave provided shelter for a recessed entry porch. It also had front and rear facing shed dormers.

The first purchaser of this property from the school patrons were George W. and Zelina R. Bartholomew, parents of Ada Zelina Bartholomew, a Shinnecock School student.

25 Ochre Lane was demolished and replaced in the 1920s. In the 1980s that second home was significantly rebuilt, maintaining – at least - the footprint of the second home, as well as original floorboards.

The E. Belcher Hyde maps of 1902 and 1916 state "G. W. Bartholomew" and "Miss A. A. Smith" respectively.

Cottage lists printed in the *Seaside Times* listed this property being occupied by Miss Augusta A. Smith (1915, 1917), Miss L. Le G. Love (1905), Miss M. M. Watson (1905), and Mrs. E. D. Greppo (1915).

Property Owners:
Alexandra I. Fessenden, 1996-present
Jerald D. Fessenden, 1987-1996
Barbara Dror, 1983-1987
Cecilia Von Schilling Acheson, 1955-1983 (Mabel Green's Niece (her sister's daughter), a Danish baroness)
Mabel Green, ?-1955 (1872-1955; father manuf. car wheels)
George W. and Zelina R. Bartholomew (parents of student, Ada Zelina Bartholomew)

Present home at 25 Ochre Lane

8. 9 Studio Lane, "Stepping Stones"
1894

900-211-2-30.1
(aka 8 Studio Lane)
Lots 11 thru 15

Southwest view (front) of Stepping Stones, present day.

9 Studio Lane (aka 8 Studio Lane), known as "Stepping Stones," was built for Annie (Mrs. Henry Kirke) de Camp Porter, one of the original patrons of the Shinnecock School, in 1892. In 1907 she sold it to her daughter, Annie-May Hegeman, who owned it until 1924. Throughout its first 32 years, the cottage would be associated with several others, in addition to its owners, who rented it for the summer months, such as Gifford Beal, an artist and former Shinnecock School student.

The design for the home is thought to have been loosely based upon William Merritt Chase's home nearby – to the west – in Shinnecock Hills. It also very closely resembles the original cottage at 17 Ochre Lane, especially in plan. Stepping Stones has a gambrel roof, gabled dormers (with paired double-hung windows with uniquely patterned divided lights), inset porches supported by simple round columns, rectangular bay windows, and is clad entirely – with the exception of trimwork - in cedar shingles. The house is situated on a sloped site and has additions which ramble to the rear (east) and down the slope. A vintage slide also shows carefully implemented gardens on the grounds of the property, some of which have been restored today.

The name Stepping Stones first appears on a cottage list printed in the *Southampton Press* in July 1908, and its owner is listed as "Miss A. M. Hegeman." Annie-May Hegeman (b.1859) was the daughter of Mr. and Mrs. Porter. Henry Kirke Porter (1840-1921) was a wealthy business man with a theological education who served as a U. S. congressman from Pennsylvania from 1903 to 1905.

Southeast view (rear) of Stepping Stones, present day.

Vintage view of gardens on the grounds of Stepping Stones.

In 1936, Stepping Stones was acquired by Edward Fisher Brown and his second wife Nathalie Boshko, a well-known violinist. It was not their first Southampton home. In 1965, they gave the house to Edward's son from his first marriage, David Brown, and David's wife, Helen Gurley Brown. David Brown (1916-2010) was a movie executive with Twentieth Century Fox who produced hits such as "Jaws, The Verdict" and "Cocoon," as well as many others. His wife, Helen Gurley Brown (b.1922) was a self-made woman who defeated a poverish up-bringing and became a highly paid copywriter. After marrying David in 1959 and writing her first book in 1962, she became the editor-in-chief of *Cosmopolitan* magazine in 1965, a position which she maintained until 1997.

The Grosvenor Atterbury Structures

The historic maps by E. Belcher Hyde show the property owners of lots 11 through 15 – from north to south - as "Porter, G. Beal," and "G. Atterbury" in 1902, the Porter cottage being the one that would be added to The Studio, and the Beal cottage being 9 Studio Lane (aka 8 Studio Lane), or "Stepping Stones."[20] The "G. Atterbury" parcel (lots 11 – 13), located to the immediate south of Stepping Stones, parallel to Montauk Highway, contained a cottage designed by and for Grosvenor Atterbury, an art school student and budding architect at the time.

Southwest view of the cottage designed by and built for Grosvenor Atterbury.

[20] Author's research indicates Gifford Beal rented, not owned, Stepping Stones.

"Grosvenor Atterbury, distinguished architect and life-long resident of The Hills, was a Chase pupil for three summers. His first architectural effort was a cottage which he designed and then built with the help of some carpenters and masons on a plot which he owned on a corner of the Art Village. This cottage was occupied by a number of the older students as long as the school existed."[21]

Atterbury also built a studio on the property (9 Tuckahoe Lane) which still survives (now known as "The Ball Room"), having to receive special permissions to do so (to build an accessory structure) due to the original covenants and restrictions attached to the deeds. "The cottage that Atterbury designed…in the Art Village was moved to the northwesterly portion of Sugar Loaf in 1908. At that time, he enlarged and renovated it for Mrs. Emma W. Harris."[22] The home is rumored to have been lost to fire but is more likely to have been demolished.[23]

Many of the other homes in the Art Village are speculated to have been influenced to varying degrees by Grosvenor Atterbury but this is, as yet, unproven; "…the attribution of most of the houses is unclear; their style was characteristic of Atterbury's hand, but several other architects who worked there – including Katerine C. Budd (1860-1951) and McKim, Mead & White – may have executed some of the houses."[24] Adding to the speculation, Atterbury was known to use many features widely employed within the Art Village, such as open-air rooms and piazzas integrated into the principal building volumes, diamond-paned English casement windows, dormers, low sweeping roofs, and another strong signature, his particularly artful use of the clinker (or "lammie") brick.

Property Owners:
Alexandra Lotsch, 1997-present
Thomas Schnepp, 1993-1997
William R. & Kathleen Johnson, 1986-1993
David & Helen Gurley Brown, 1965-1986
Nathalie Boshko & Edward Fisher Brown, 1936-1965
Raul P. & Elizabeth Fleming Stone, 1930-1936
Caroline P. Fleming, 1924-1930
Annie-May Hegeman, 1907-1924
Annie de Camp Porter, 1892-1907
Long Island Improvement Co. Ltd. (Samuel L. Parrish, President)

[21] *The First Out-of-Door Art School in the United States*, John H. Morice, 1945
[22] *The Architecture of Grosvenor Atterbury,* Pennoyer & Walker, 2009
[23] Ibid
[24] Ibid

Southwest view of Atterbury studi.o

East side entry detail of Atterbury studio.

9. 2 Briar Lane, "The Honeysuckles" 900-211-2-27
1892 Lots 1 thru 5, and 10

West (front) view of The Honeysuckles, present day.

The Honeysuckles was built for Sarah Redwood Parrish (1815-1895), the mother of Samuel L. Parrish, in 1892. It was designed by Grosvenor Atterbury and stayed in the Parrish family until 1975. The home is L-shaped in plan and has paired and intersecting gambrel roofs dotted with dormers which have a variety of roof types (some new, some original). Typical to other original Art Village cottages, the home is entirely clad in cedar shingles and has internal porches and double-hung windows with multi-pane divided light patterns. The home's current owner proudly boasts the historical significance of the home and the Art Village through a self-maintained website, www.twobriar.com, which displays many interior and exterior photos.

Property Owners:
Robin Lynn Swann, 2007-present (www.twobriar.com)
Wilbur L. Ross, 2000-2003
Ross K. McLaren & Patricia Tyler, 2000
Wilson McLean & Rosemary Howard, 1975-2000
Outerbridge Horsey, 1969-1975 (Samuel's great-nephew)
Helen Lee Peabody (formerly Helen Lee Jr., Samuel's niece), 1954-1969
Sarah Redwood Lee (Samuel's niece)
Hetty L. Parrish (sister of Samuel, got property from mother's will)
Sarah Redwood Parrish (mother of Samuel), Sarah R. Setson, Edwyn C. Hoyt (son of Janet)

South (side) view of The Honeysuckles, present day.

East (rear) view of The Honeysuckles, present day.

10. 9 Briar Lane, "Fair Oaks" 900-211-2-26
1911 (aka 9 Montauk Hwy)

Front (east) view of Fair Oaks, present day.

Fair Oaks was built by Charlie Ewing for Dr. Edward L. Keyes. According to Dr. Keyes' grandson, Paul DuVivier (whose son is the present owner of 17 Ochre Lane), Dr. Keyes chose this parcel abutting the Art Village because his wife "didn't like the Bohemian life of the rowdy people who lived up and down Ochre Lane and near the [Art] Studio and so she built a high privet hedge separating her property of four or five acres…from the rest of the Art Village. And they didn't mix." The driveway was originally off of Montauk Highway, explaining the property's alternate address. Later owners, the Borgheses, changed the property's entrance to be off of Briar Lane. The property's name, Fair Oaks, derives from a Civil War battle fought by Dr. Keyes' father.

The home, built in 1911, is a two-story Colonial Revival style home with a front facing gable roof and a front entry porch supported by round columns and an elliptical arched gable roof. The double-hung windows have divided light patterns and are paired with louvered shutters on the second story and paneled shutters on the first. The home is clad in cedar shingles with white painted trim, and has a brick chimney, foundation, and porch. Several original and non-original one and two-story additions and extensions also exist. The home is also said to have Southampton's second oldest swimming pool.

Dr. Keyes was "a short, dapper man with a large white mustache and balding hair, very carefully groomed, who stood out in a crowd not only for his gentle appearance but also for his great wit…He was known for his treatment of syphilis and all of the degrading human failings which you find, especially among the lower classes, in any great city."[25] Dr. Keyes was also associated with other noteworthy historic homes, such as Red Gables in Water Mill (later transformed and known as Villa Maria), and another home built just north of Fair Oaks and later moved to Captains Neck Lane. At one point, the Keyes-DuVivier family owned or rented three or four of the Art Village cottages.

Property Owners:
Beth Rudin deWoody, 1996-present (art collector, real estate heiress)
James & Beth Rudin DeWoody, 1987-1996
Livio M. & Susanna H. Borghese, 1979-1987
Texas Commerce Co., 1979
Lyda W. Hall (formerly Lyda M. W. Barclay) & Henry A. Barclay Jr., 1965-1979
Eleanor Keyes DuVivier
Edward L. Keyes, 1912-?
Shinnecock Hills & Peconic Bay Realty (Samuel L. Parrish, President)

[25] Interview of Paul DuVivier by Penny Wright, August 8, 1996.

11. 15 Briar Lane 900-211-2-25
1911

West (side) elevation, present day.

15 Briar Lane was originally the garage-chauffeur's quarters to Fair Oaks, to the immediate south. It is a two-story gabled structure with hipped and shed roof dormers and double-hung windows with divided light patterns. It is clad with cedar shingles, white painted wood trim, and has brick chimney and foundation work. It matches Fair Oaks in style and character. It was subdivided and converted into a private residence sometime in the 1960s.

Property Owners:
Harry R. Thompson, 1979-present
William Leslie II & Constance M. Leslie, 1968-1979
Texas Commerce Co., 1967-1968
Lyda W. Hall (formerly Lyda M. W. Barclay) & Henry A. Barclay Jr., 1965-1979
Eleanor Keyes DuVivier
Edward L. Keyes, 1912-
Shinnecock Hills & Peconic Bay Realty (Samuel L. Parrish, President)

12. 39 Tuckahoe Lane 900-211-2-17
Circa 1893 Northwest corner, Tuckahoe and New Lanes.

South elevation, present day.

The home at 39 Tuckahoe Lane has been historically linked with the Art Village since its original construction. The current owner made significant renovations after, the past owner was said to have not maintained the home consistently. Based on vintage images, the house may have been moved to its present location from elsewhere in the Art Village environs. It is a two-story home with a gambrel roof and shed dormers on a concrete block foundation. It retains a chimney clad with clinker bricks and a south facing shed roofed entry projection. It is clad entirely in cedar shingles and retains many original double-hung windows with six-over-six divided light patterns.

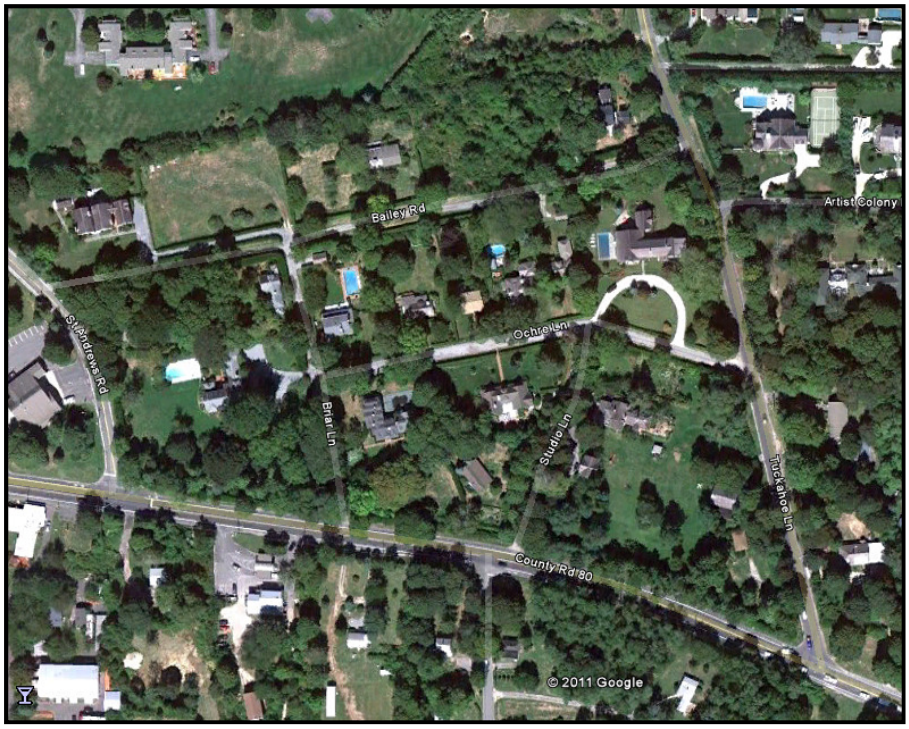
The E. Belcher Hyde maps of 1902 and 1916 state "Bailey" and "Miss C. Henry" respectively for this property.

Cottage lists printed in the *Southampton Press* in 1917, 1918, and 1919 list cottage list "Miss M. A. Henry" as the owner of the property enabling its description as the "Henry Cottage" for a brief period. Deeds prior to 1940 were not found.

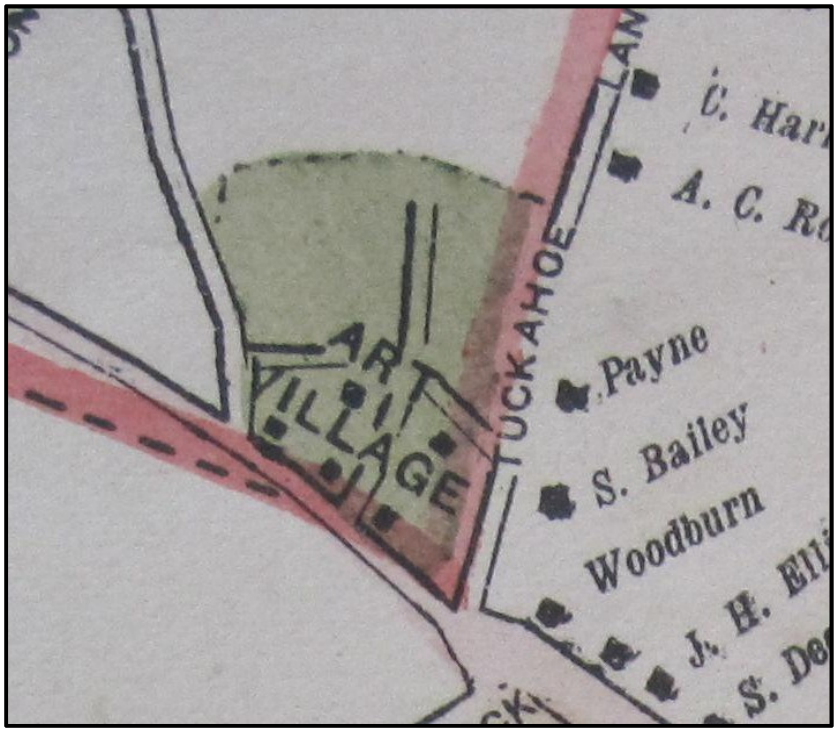
Property Owners:
Natsuki Mason, 2010-present (Jonathan Mason's widow)
Jonathan Mason, 1958-2010
Helen B. Carey, Walter L. Carey, Audrey C. Mason (formerly Audrey C. Carey), 1940-1958
James C. Parrish Jr., to 1940 (Samuel's nephew)

A vintage view of the Art Village. 39 Tuckahoe Lane at right. Notice also the original low fences made of tree-like branches. Courtesy of the Quimby Family of Bridgehampton.

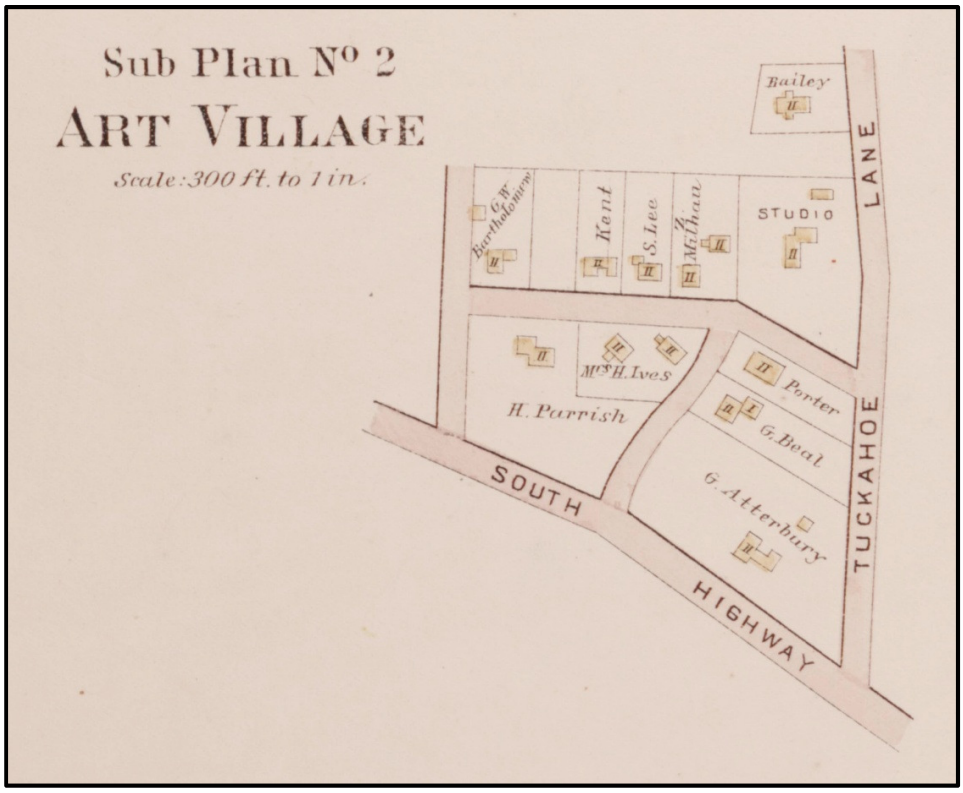
MAPS



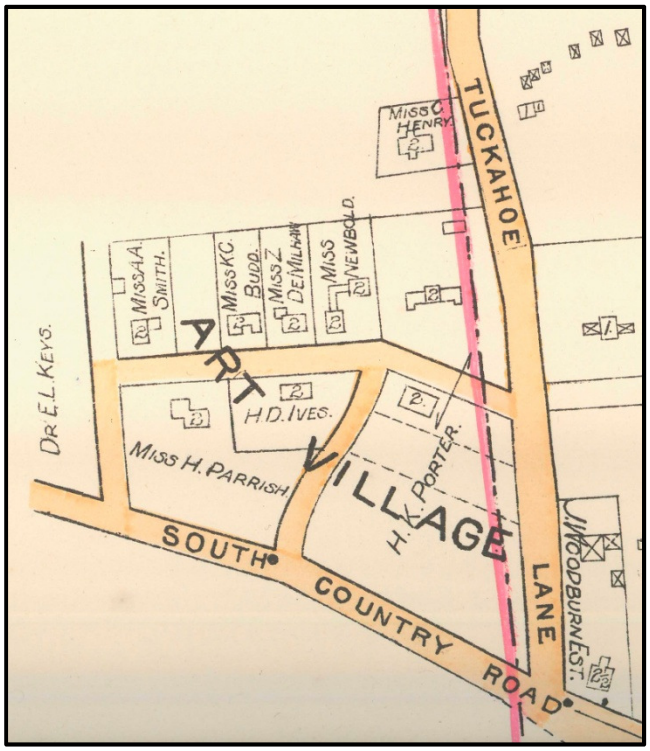
Google Earth, 2010



F. W. Beers, 1894

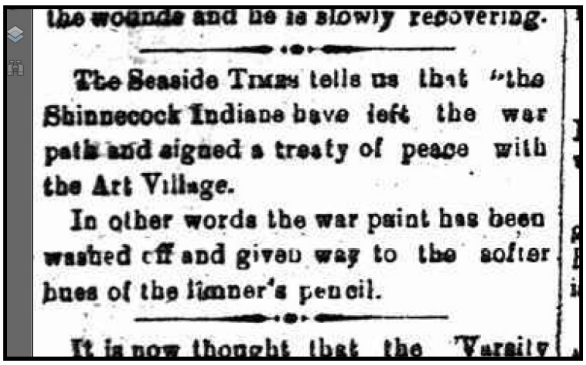


E. Belcher Hyde, 1902



E. Belcher Hyde, 1916

CLIPPINGS

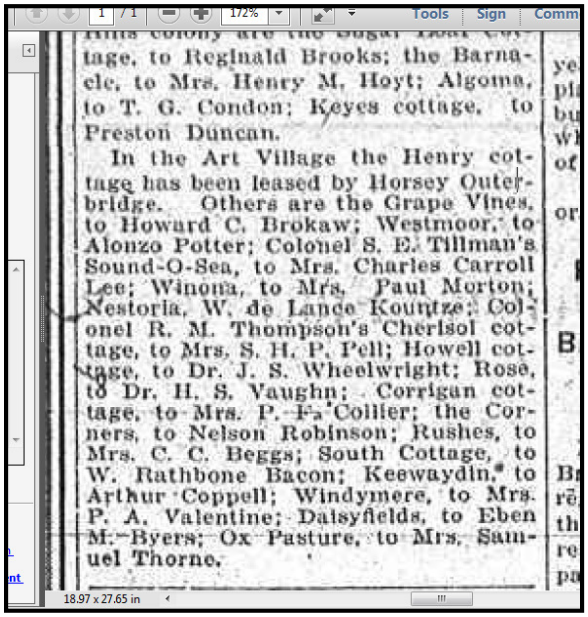


the wounds and he is slowly recovering.

The Seaside Times tells us that "the Shinnecock Indians have left the war path and signed a treaty of peace with the Art Village.

In other words the war paint has been washed off and given way to the softer hues of the limner's pencil.

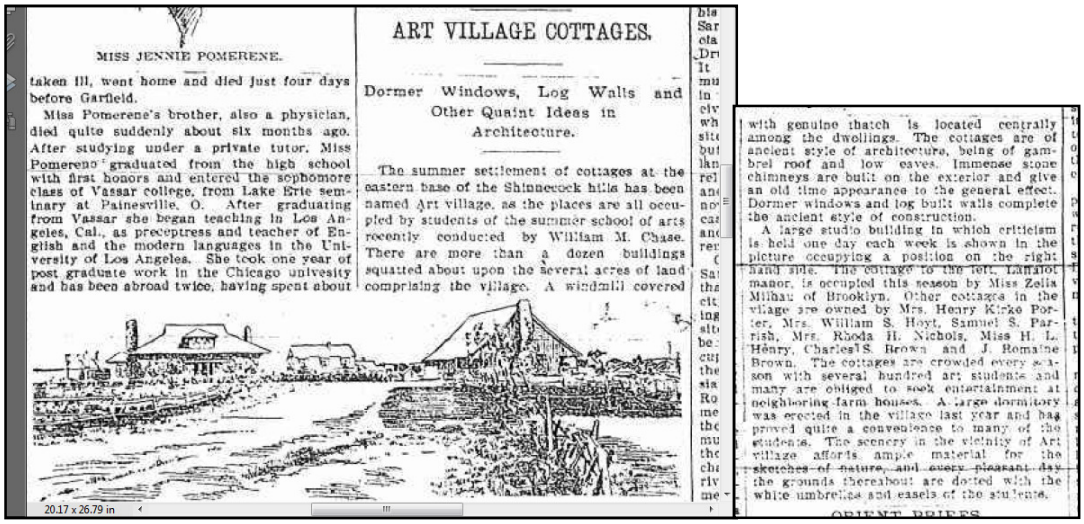
It is now thought that the Varsity



tage, to Reginald Brooks; the Barnacle, to Mrs. Henry M. Hoyt; Algoma, to T. G. Condon; Keyes cottage, to Preston Duncan.

In the Art Village the Henry cottage has been leased by Horsey Outerbridge. Others are the Grape Vines, to Howard C. Brokaw; Westmoor, to Alonzo Potter; Colonel S. E. Tillman's Sound-O-Sea, to Mrs. Charles Carroll Lee; Winona, to Mrs. Paul Morton; Nestoria, W. de Lance Kountze; Colonel R. M. Thompson's Cherisol cottage, to Mrs. S. H. P. Pell; Howell cottage, to Dr. J. S. Wheelwright; Rose, to Dr. H. S. Vaughn; Corrigan cottage, to Mrs. P. F. Collier; the Corners, to Nelson Robinson; Rushes, to Mrs. C. C. Beggs; South Cottage, to W. Rathbone Bacon; Keewaydin, to Arthur Coppell; Windymere, to Mrs. P. A. Valentine; Daisyfields, to Eben M. Byers; Ox Pasture, to Mrs. Samuel Thorne.

The Corrector (Sag Harbor), June 22, 1895; *Brooklyn Daily Eagle*, April 9, 1916



MISS JENNIE POMERENE.

taken ill, went home and died just four days before Garfield.

Miss Pomerene's brother, also a physician, died quite suddenly about six months ago. After studying under a private tutor, Miss Pomereno graduated from the high school with first honors and entered the sophomore class of Vassar college, from Lake Erie seminary at Painesville, O. After graduating from Vassar she began teaching in Los Angeles, Cal., as preceptress and teacher of English and the modern languages in the University of Los Angeles. She took one year of post graduate work in the Chicago univesity and has been abroad twice, having spent about

ART VILLAGE COTTAGES.

Dormer Windows, Log Walls and Other Quaint Ideas in Architecture.

The summer settlement of cottages at the eastern base of the Shinnecock hills has been named Art village, as the places are all occupied by students of the summer school of arts recently conducted by William M. Chase. There are more than a dozen buildings squatted about upon the several acres of land comprising the village. A windmill covered

with genuine thatch is located centrally among the dwellings. The cottages are of ancient style of architecture, being of gambrel roof and low eaves. Immense stone chimneys are built on the exterior and give an old time appearance to the general effect. Dormer windows and log built walls complete the ancient style of construction.

A large studio building in which criticism is held one day each week is shown in the picture occupying a position on the right hand side. The cottage to the left, Lancelot manor, is occupied this season by Miss Zella Milhau of Brooklyn. Other cottages in the village are owned by Mrs. Henry Kirke Porter, Mrs. William S. Hoyt, Samuel S. Parrish, Mrs. Rhoda H. Nichols, Miss H. L. Henry, Charles S. Brown and J. Romaine Brown. The cottages are crowded every season with several hundred art students and many are obliged to seek entertainment at neighboring farm houses. A large dormitory was erected in the village last year and has proved quite a convenience to many of the students. The scenery in the vicinity of Art village affords ample material for the sketches of nature, and every pleasant day the grounds thereabout are dotted with the white umbrellas and easels of the students.

Brooklyn Daily Eagle, September 6, 1896

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The First Out-of-Door Art School in the United States, John H. Morice, 1945

"The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village," Cynthia V. A. Schaffner and Lori Zabar, Winterthur Portfolio, Vol. 44, No. 4 (Winter 2010), pp. 303-350. (Attached)

The Life and Art of William Merritt Chase, Katharine Metcalf Roof and William Merritt Chase, 1923/1975

Pencil Points, September 1922

The Students of William Merritt Chase, Ronald G. Pisano, 1973

William Merritt Chase, 1849-1916: A Leading Spirit in American Art, Ronald G. Pisano, 1983

The Founding and Design of William Merritt Chase's Shinnecock Hills Summer School of Art and the Art Village

Cynthia V. A. Schaffner and Lori Zabar

The Shinnecock Hills Summer School of Art (1891–1902), directed by William Merritt Chase, was the largest and best known of America's late nineteenth-century plein air summer schools. The school and its campus, the Art Village, traditionally viewed as the philanthropic endeavor of Janet Hoyt and colleagues, were founded, the authors' research reveals, in collaboration with the Long Island Railroad as part of the development and marketing of Shinnecock Hills as a summer resort. The essay further explores how the Colonial Revival informed the design of the Art Village, Shinnecock Hills resort architecture, and William Merritt Chase's Shinnecock house and studio.

IN THE SUMMER of 1890, Janet Ralston Chase Hoyt (1847–1925) invited William Merritt Chase (1849–1916) to be the director of a summer school for plein air painting she was planning in the nascent resort community of Shinnecock Hills, on the South Fork of Long Island, New York. As one of the first summer residents of the adjacent summer colony of Southampton, Janet Hoyt was uniquely positioned to establish what would become the most famous, popular, and influential summer outdoor painting school in America: the Shinnecock Hills Summer School of Art (1891–1902). An illustrator and needleworker, Hoyt had close relationships with progressive artists and designers of the day. The daughter of the chief justice of the Supreme Court, Salmon P. Chase (1808–1873), she had married into the storied Sprague family of Rhode Island and had friendships within the upper echelons of New York society and experience in financing and promoting philanthropic and educational causes for women. Her husband, William Sprague Hoyt (1847–1905), an amateur architect and real estate developer, had been employed by the subsidiaries of the Long Island Railroad that were underwriting the development of the eastern shores of Long Island. On the moors of Shinnecock Hills, Janet Hoyt envisioned a place where artists could find the kind of plentiful painting motifs, camaraderie, and inexpensive housing that attracted American artists to

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The authors thank Amelia Peck, D. Frederick Baker, Carolyn R. Lane, and William B. Hoyt for making essential archives and materials available. Ronald G. Pisano (1948–2000) laid the groundwork for contemporary scholarship on William Merritt Chase, and his pioneering books, articles, and research served as the foundation for this essay. The authors are grateful to Nicholas Vincent for his technological and moral support. They also appreciate the assistance of the staff of the Long Island Collection, East Hampton Library, East Hampton, NY; the William Merritt Chase Collection and Archives, Parrish Art Museum, Southampton, NY; the Long Island Room, Rogers Memorial Library, Southampton, NY; the Southampton Historical Museums and Research Center, Southampton, NY; the Town Clerk's Office, Historical Division, Town of Southampton, Southhampton, NY; and the Suffolk County Historical Society, Riverhead, NY.

 0084-0416/2011/4404-0002$10.00

Fig. 1. Janet Hoyt with her children Beatrix and Edwin, ca. 1885. Photograph; H. 10″, W. 7″. (Estate of Edwin C. Hoyt.)

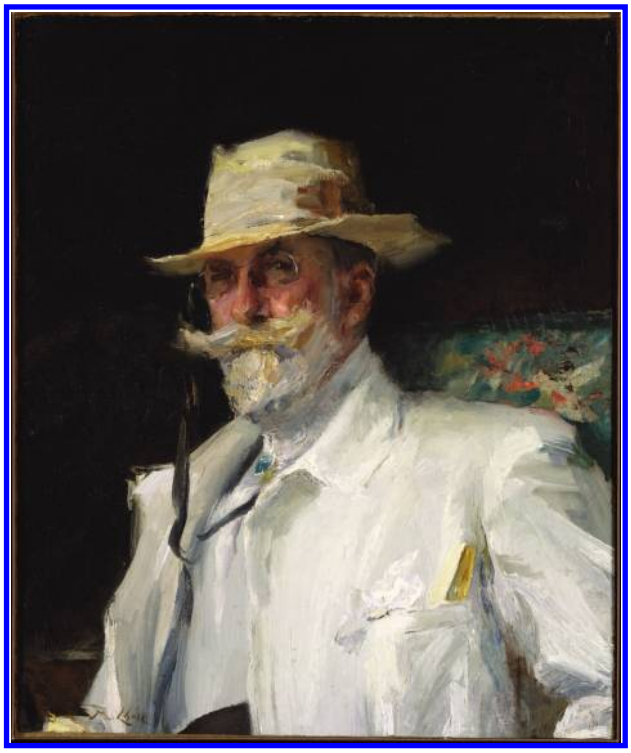

Fig. 2. Annie Traquair Lang, *William Merritt Chase,* ca. 1910. Oil on canvas; H. 30″, W. 25″. (Metropolitan Museum of Art, gift of Mr. and Mrs. Raymond J. Horowitz, 1977.183.1; photo © Metropolitan Museum of Art.)

the French art colonies such as Giverny in Normandy and Pont-Aven and Concarneau in Brittany.[1]

Janet Hoyt must have initially met William Merritt Chase (figs. 1–2) through her friendships with two of his most accomplished students, Lydia Field Emmet (1866–1952) and Dora Wheeler Keith (1856–1940), as well as through Dora's mother, Candace Wheeler (1827–1923), the artistic textile entrepreneur and interior decorator. Hoyt shared with Chase the prevailing modern precept being espoused by artistic circles during the late nineteenth century of developing an authentic "national American art" and of transferring French open-air painting to the American landscape. At the time Chase visited Janet Hoyt in the summer of 1890, he had ceased spending his summers abroad. Well-established in his elegant studio in the Tenth Street Studio Building in New York City, he was experimenting with his own Impressionist style, painting small, brightly colored views of the parks and waterfronts of Brooklyn and Manhattan. Most important for Hoyt's unfolding project, Chase was teaching at the Art Students League and lecturing on plein air painting; directing the summer school would provide him with the opportunity to work firsthand with his students at the league, as well as other students, on the art and techniques of painting out of doors. Chase also may have been thinking of the benefits to his own artistic development stemming from his time as a student at Munich's Academy of Fine Arts, when he had painted outdoors during his summer vacations at Polling, the American art colony in the foothills of the Bavarian Alps.[2]

[1] J. R. C. Hoyt, "Shinnecock Art School," *Southampton Sea-Side Times* (April 22, 1897), 1.

[2] For Chase's role in the American Impressionist movement, his teaching techniques, and his many students, see the leading Chase art historians' publications: Ronald G. Pisano, *Summer Afternoons: Landscape Paintings of William Merritt Chase* (Boston: Bulfinch Press, 1993), *A Leading Spirit in American Art: William Merritt Chase, 1849–1916*, exhibition catalog (Seattle: Henry Art Gallery, University of Washington, 1983), *The Students of William Merritt Chase,* exhibition catalog (Huntington, NY: Heckscher Museum, 1973), and *Long Island*

Fig. 3. William Merritt Chase, *Idle Hours,* ca. 1894. Oil on canvas; H. 25½″, W. 35½″. (Amon Carter Museum, Fort Worth, TX, 1982.1.)

With the assistance of two Southampton friends, Annie de Camp Perrot Hegeman Porter (1836–1925) and Samuel Longstreth Parrish (1849–1932), Janet Hoyt persuaded Chase to serve as the director of the Shinnecock School beginning in the summer of 1891. Over the course of twelve consecutive summers, the Shinnecock School evolved into the largest and best known of America's late nineteenth-century summer schools for plein air painting and Chase himself "painted some of his liveliest, freshest, and boldest compositions."[3] As visible in his masterpiece, *Idle Hours* (fig. 3), Chase's brilliantly lighted Shinnecock canvases, with their spirited brushwork and fresh, clean palette, came to define his mature Impressionist technique and his impact on American Impressionist painting.[4]

Although many European art colonies had "serendipitous beginnings," with painters stumbling upon scenic historic villages, and American outdoor painting classes often coalesced around independent instructors at inexpensive rural hotels or unused agrarian buildings, the founding of the

Landscape Painting, 1820–1920 (Boston: Little, Brown, 1985); Scott D. Atkinson and Nicolai Cikovsky Jr., *William Merritt Chase: Summers at Shinnecock, 1891–1902*, exhibition catalog (Washington, DC: National Gallery of Art, 1987); William H. Gerdts, "The Teaching of Painting Out-of-Doors in America in the Late Nineteenth Century," in *In Nature's Ways: American Landscape Painting of the Late Nineteenth Century,* ed. Bruce Weber and William H. Gerdts, exhibition catalog (West Palm Beach, FL: Norton Gallery of Art, 1987); Barbara Dayer Gallati, *William Merritt Chase: Modern American Landscapes, 1886–1890,* exhibition catalog (New York: Brooklyn Museum of Art in association with Harry N. Abrams, 1995); and the four volumes of the Pisano/Chase Catalogue Raisonné Project: vol. 1, *William Merritt Chase: The Paintings in Pastel, Monotypes, Painted Tiles and Ceramic Plates, Watercolors, and Prints,* ed. Ronald G. Pisano, D. Frederick Baker, and Marjorie Shelley (New Haven, CT: Yale University Press, 2006); vol. 2, *William Merritt Chase: Portraits in Oil,* ed. Ronald G. Pisano, Carolyn K. Lane, and D. Frederick Baker (New Haven, CT: Yale University Press, 2007); vol. 3, *William Merritt Chase: Landscapes in Oil,* ed. Ronald G. Pisano, Carolyn K. Lane, and D. Frederick Baker (New Haven, CT: Yale University Press, 2009); and vol. 4, *William Merritt Chase: Still Lifes, Interiors, Figures, Copies of Old Masters, and Drawings,* ed. Ronald G. Pisano, D. Frederick Baker, and Carolyn K. Lane (New Haven, CT: Yale University Press, 2010).

[3] H. Barbara Weinberg, "Cosmopolitan and Candid Stories, 1877–1915," in *American Stories: Paintings of Everyday Life, 1765–1915,* ed. H. Barbara Weinberg and Carrie Rebora Barratt, exhibition catalog (New York and New Haven, CT: Metropolitan Museum of Art and Yale University Press, 2009), 137.

[4] Pisano, *Summer Afternoons,* xi–11.

Shinnecock School was unique.[5] It grew out of Janet Hoyt's dual roles as real estate investor and philanthropist and her desire as an artist to create an affordable school for plein air painting, with its own specially built campus, the Art Village, as one of the catalysts in the transformation of Shinnecock Hills into a summer resort. Consciously or unconsciously, Chase and his students served as visual collaborators with the economic and cultural development of Shinnecock Hills, helping the area to become one of America's great sites of landscape painting and "making famous forever the beauties of Shinnecock's 'low-lying hills.'"[6]

This essay discusses the ways in which late nineteenth-century trends in plein air painting, the development of American summer resorts, artistic philanthropy, and the Colonial Revival informed the founding, construction, and design of the Shinnecock Hills Summer School of Art and Janet Hoyt's role in these endeavors. In addition, new research and analysis by the authors of this essay refute the long-held belief that the Shinnecock School was an entirely philanthropic project to benefit art students and Chase. After a brief introduction of the history of plein air painting in America, the essay's narrative draws on new information to describe the founding of the Shinnecock School in 1890 and the first year of its operation in the summer of 1891 and goes on to recount the economic and cultural events that led up to the school's establishment, including the role of the Long Island Railroad and the Hoyts in the development of Shinnecock Hills as a summer resort. Later sections detail the initial design and construction of the Shinnecock School in the Art Village and of Chase's house in 1891–92 and the progressive architectural work of two Shinnecock School students, Grosvenor Atterbury and Katharine C. Budd, in the Art Village shortly after the school was established.

American Plein Air Painting at the End of the Nineteenth Century

Plein air painting in America had its roots in the Barbizon school in France (1830–70), whose artists made nature the subject of their paintings. By the 1880s, the French Impressionists took the act of painting out of the studio and into the open air, where they could capture the transitory elements and conditions of landscape such as sunlight and color. The development of the portable paint tube and easel had made outdoor painting even more feasible and popular by the 1870s. Schooled in Munich and Paris, America's painters increasingly returned to America beginning in the 1880s, established studios in New York City, and spent the summer months painting out of doors with friends in their own rural American retreats much as they had in their student years. Capturing the effect of light by working in the direct sunlight, these artists painted the rocky coastlines of Maine, the fishing ports of Connecticut, and the towering white churches of Massachusetts. And "critics enthusiastically responded to what they found refreshing, restorative, and soothing works of art."[7]

At the same time that artists sought locations for summer plein air painting, affluent city dwellers and tourists retreated from urban confusion and heat to the countryside on newly laid rail links to historic New England towns and rustic seaports along the Atlantic Ocean. This back-to-nature movement grew out of the prevailing belief that those who lived in large industrial cities, taxed by overwork, sedentariness, and anxiety, benefited from the restorative qualities of the countryside and the curative and therapeutic benefits of sea bathing, cool ocean breezes, and salt air. In her book *Visions of Belonging: New England Art and the Making of American Identity,* the art historian Julia B. Rosenbaum has explored the phenomenon of those who sought relief in rural locations from the stresses of modern life; she cites the social commentator Josiah Strong (1847–1916), who espoused the belief that urban dwellers' mental health required replenishment from country sources. Rosenbaum posits that in addition to offering the restorative qualities of fresh air, New England's scenic rural villages and towns also became identified "as a place of refuge, … a spiritual haven, away from the crass materialism and the stress of city living."[8] Verdant pastoral landscapes and evocative colonial architecture came to be associated with respect for history and tradition, an affirmation of an Anglo-Saxon Protestant ethos.[9]

The popular press furthered the call for outdoor living, publishing articles espousing the benefits of

[5] Nina Lübbren, "Breakfast at Monet's," in *Impressionist Giverny: A Colony of Artists, 1885–1915,* ed. Katherine M. Bourguignon, exhibition catalog (Chicago: Terra Foundation for American Art, 2007), 30. See also Nina Lübbren, *Rural Artists' Colonies in Europe, 1870–1910* (New Brunswick, NJ: Rutgers University Press, 2001); and Michael Jacobs, *The Good and Simple Life: Artist Colonies in Europe and America* (Oxford: Phaidon, 1985).

[6] J. R. C. Hoyt, "Shinnecock Art School," 1.

[7] Julia B. Rosenbaum, *Visions of Belonging: New England Art and the Making of American Identity* (Ithaca, NY: Cornell University Press, 2006), 92.

[8] Ibid., 91; and see 1, 78, and 91–96.

[9] See also Dona L. Brown, *Inventing New England: Regional Tourism in the Nineteenth Century* (Washington, DC: Smithsonian, 1995);

strenuous recreation, particularly physical exercise and athletics for both men and women, and this was supported by doctors as an antidote to the anxiety caused by industrialization, with its incipient economic and political turmoil.[10] In their outdoor recreation, America's professional and leisure classes emulated the sports of British country life—lawn tennis, sea bathing, polo, sailing, shooting, and golf—and gravitated to resort communities whose social life revolved around these activities.[11] Like many historic towns along the Atlantic coast, Southampton and neighboring Shinnecock Hills on the south fork of Long Island were the kind of picturesque seaside communities that appealed to late nineteenth-century New York City artists and residents seeking scenic motifs and rural retreats. With the extension of the Sag Harbor branch of the Long Island Railroad to Southampton in 1870, this seaside village, once a two-day carriage trip from New York City, was now accessible by a two-and-a-half-hour train ride.[12]

In the late 1880s, Shinnecock Hills, bordered by Peconic Bay to the north and Shinnecock Bay with the Atlantic Ocean beyond to the south, was a fledgling summer resort, and its residents were looking for ways to enhance the social and economic life of their community (fig. 4). With a bathing pavilion for ocean swimming and the Meadow Club for lawn tennis in neighboring Southampton, Janet Hoyt and Samuel Parrish, an officer of the Long Island Improvement Company, Limited, imagined two new outdoor activities suited to the sandy, hilly terrain and vegetation of Shinnecock Hills: landscape painting and golf (fig. 5, upper center and middle left). In 1891, Hoyt would found the Shinnecock Hills Summer School of Art for teaching painting *en plein air.*[13] That same year, Parrish would help organize the Shinnecock Hills Golf Club, the first incorporated golf club in America, and would commission Stanford White to design its clubhouse (see fig. 5, middle left).[14] They assisted each other in their respective endeavors. Parrish donated half the land and financing for the Art Studio, loaned his house for use by art students, and helped finance the purchase of land for Chase's house and the Art Village. Janet Hoyt became an active member of the Shinnecock Hills Golf Club, and her daughter Beatrix won three successive women's amateur championships in United States Golf Association competitions beginning in 1896, bringing favorable publicity to the Shinnecock club.[15] Both plein air painting and golf were new to American vacationers, and these two institutions would be founded on land being developed by a subsidiary of the Long Island Railroad (LIRR)—the Long Island Improvement Company (Limited) (LIIC), which was financed by British and Scottish investors committed to the development of Shinnecock Hills.

The Founding of the Shinnecock Hills Summer School of Art, 1890–1891

Writing in the *Art Interchange,* the artist, teacher, and summer resident of Southampton Rosina Emmet described the founding moment of the Shinnecock Hills Summer School of Art: "In the Summer of 1890 several of the ladies who lived there, and who were anxious to form an artistic circle, got together to discuss the feasibility of starting an Art School at Shinnecock the following Summer, for the advantage of those who wished to leave the city during the hot months, and at the same time keep up their art studies, and also those who wished merely to dabble in painting as a Summer

William H. Truettner and Roger B. Stein, eds., *Picturing Old New England: Image and Memory,* exhibition catalog (Washington, DC: Smithsonian; New Haven, CT: Yale University Press, 1999).

[10] Harvey Green, in his essay "Looking Backward to the Future: The Colonial Revival and American Culture" (in *Creating a Dignified Past: Museums and the Colonial Revival,* ed. Geoffrey L. Rossano [Savage, MD: Rowman and Littlefield Publishers in association with Historic Cherry Hill, 1991], 1–16), discusses the nervous anxiety caused by economic, political, and psychological conditions prior to and during the Colonial Revival and the response of the upper classes to this anxiety in their undertaking of sports and other physical activities such as camping in the wilds, handicrafts, and designing buildings and interiors recalling the "olden days."

[11] Julian Ralph, "The Spread of Out-Door Life," *Harper's Weekly* 36 (August 27, 1892): 830–32.

[12] "Long Island Railroad Excursion," *New York Times,* June 9, 1870, 8; James Truslow Adams, *History of the Town of Southampton* (Bridgehampton, NY: Hampton Press, 1918), 251; "Rest Out of Town: A Long Island Retreat," *New York Daily Tribune,* April 19, 1879, 2.

[13] Rosina H. Emmet, "The Shinnecock Hills Art School," *Art Interchange* 31 (October 1893): 89; "Summer Art at Shinnecock," *New York Herald,* August 2, 1891, sec. 3, p. 24; J. R. C. Hoyt, "Shinnecock Art School," 1897, 1.

[14] Samuel L. Parrish, *Some Facts, Reflections, and Personal Reminiscences Connected with the Introduction of the Game of Golf into the United States* (n.p.: privately printed, 1891), 5–7; this volume can be consulted at the Southampton Historical Museums and Research Center, Southampton, NY. Janet Hoyt was primarily responsible for having a small links for women laid out in 1891 near her cottage, Mill House, and when the men's course was altered and expanded the following spring, a small loop of nine holes near the clubhouse was provided for Hoyt and the club's female members. See David Goddard, "Golf: Shinnecock in the Gilded Age" (Southampton, NY: Southampton Historical Museums and Research Center, 2004), n.p.

[15] "Beatrix Hoyt, 82, A Golf Champion: U.S. Women's Title Winner in 1896, 97 and 98 Dies," *New York Times,* August 15, 1963, 29.

Fig. 4. Detail of a map of Southampton showing Shinnecock Hills, NY, 1873. From *Atlas of Long Island* (New York: F. W. Beer, 1873), pl. 186–7. (Cynthia V. A. Schaffner.)

pastime."[16] Presumably, it was soon after this discussion took place that Janet Hoyt invited William Merritt Chase, America's most passionate and influential art instructor, to Shinnecock Hills to consider plans to establish a summer school for teaching plein air painting. No record of the date of this meeting or their conversation survives; however, Chase's personal magnetism must have been a riveting match to Hoyt's quick and comprehensive intellect, social confidence, creative independence, and determined resolve.

Born in Cincinnati on September 19, 1847, Janet Hoyt exhibited a talent for drawing from an early age. Following the death of her mother, Sarah Bella Ludlow Chase, in 1852, Janet's father, a leading abolitionist and politician in Ohio and later President Lincoln's secretary of the treasury before becoming chief justice of the Supreme Court in December 1864, carefully guided the education of Janet and

[16] Emmet, "The Shinnecock Hills Art School," 89.

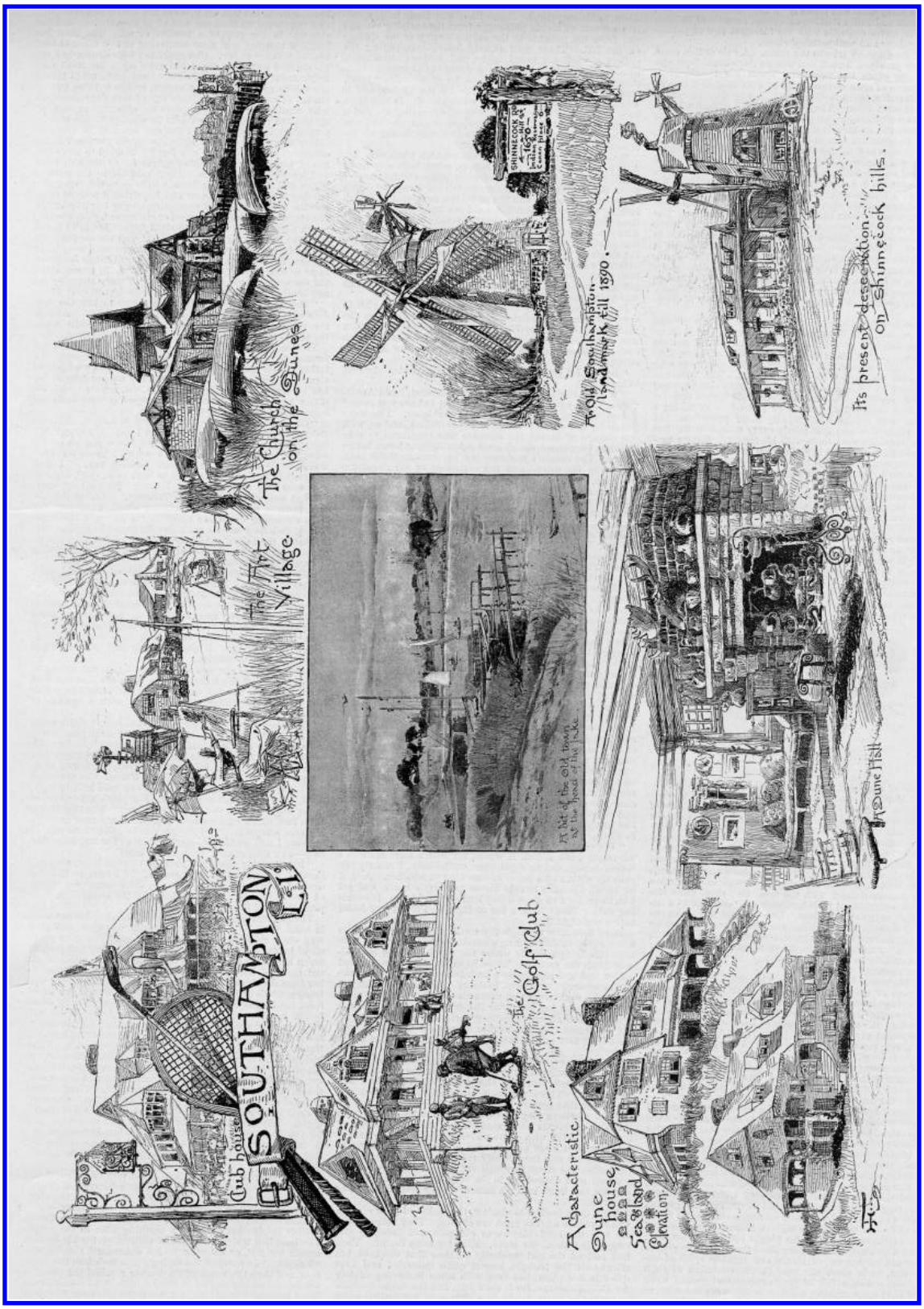

Fig. 5. "Southampton, L. I.," 1892. From Julian Ralph, "The Spread of Out-Door Life," *Harper's Weekly* 36 (August 27, 1892): 832. (Cynthia V. A. Schaffner.)

her elder sister, Kate.[17] Both attended progressive female seminaries in Columbus and New York City and were tutored in French.[18] To broaden her education, Janet Hoyt traveled abroad with her sister, who was by that time married to Senator William Sprague (1830–1915), from April 1866 through the fall of 1867. During the winter of 1866–67, she studied painting in Dresden, where she first met Candace Wheeler, with whom she shared an art studio.[19] Almost twenty years her senior, Wheeler would become a lifelong friend, colleague, and mentor.[20] Following her term of study in Dresden, Janet rejoined her sister and two Sprague family members—William Sprague Hoyt, her future husband, and his sister—and toured Italy.[21] Janet and William Hoyt were married on March 23, 1871, in "one of the most brilliant weddings which ever occurred in Washington."[22] Heir to the New York Hoyt, Sprague & Co. commission dry goods fortune, William Hoyt was also a descendant of the Rhode Island textile empire of the A. & W. Sprague Manufacturing Company.[23] Although the beginning of Janet and William Hoyt's life together was cushioned by family wealth and social prominence, the nationwide economic depression of 1873 resulted in the dissolution of both Hoyt, Sprague & Co. and the A. & W. Sprague Manufacturing Company and was followed by the death of both of their distinguished fathers. Their financial losses were kept in abeyance for several years as a result of Rhode Island bank loans and numerous lawsuits; by 1881, however, the Hoyts were left to the fate of supporting themselves while maintaining a social life among the upper crust of New York society.[24]

Confident in their taste and creativity, the Hoyts' shrewd investments in residential real estate in New York—in Pelham, Southampton, and Shinnecock Hills—helped sustain their lifestyle. While raising her children, Janet Hoyt continued to sketch, design, and stitch embroidery, illustrate books, and write articles.[25] She also maintained many ties to the fine and decorative artists of the period, including Julia and William J. Emmet, whose daughters Rosina and Lydia studied with William Merritt Chase.[26] In 1877, Janet Hoyt renewed her friendship with Candace Wheeler when she submitted embroidery to the

[17] See John Carroll Chase and George Walter Chamberlain, comps., *Seven Generations of the Descendants of Aquila and Thomas Chase* (Camden, MA: Picton, 1993), 377–78; Nancy Hoyt St. John, "Janet Ralston Chase Hoyt" (typewritten manuscript, Department of American Decorative Arts, Metropolitan Museum of Art, undated), 1–2; and Doris Kearns Goodwin, *Team of Rivals: The Political Genius of Abraham Lincoln* (New York: Simon & Schuster, 2005), 43, 195, 353, 360, 546, 604, 681, 752. Janet Hoyt was called "Nettie" by her father and sister, and there are several references that use this family nickname.

[18] Ishbel Ross, *Proud Kate: Portrait of an Ambitious Woman* (New York: Harper, 1953), 34, 118. Ross writes that Kate and Janet Chase studied art and French at Lewis Heyl's Institute. This is most likely a confluence of the Esther Institute and its founder, Lewis Heyl. See William T. Martin, *History of Franklin County* (Columbus, OH: Follett, Foster, 1858), 400–402. Ross records that Janet Hoyt was at Mrs. Mary Macaulay's School in New York in 1862 and 1863. There are periodic advertisements in the *New York Daily Times* and the *New York Times* for Mrs. Macaulay's School from 1853 to 1873.

[19] John Nevin, ed., *The Salmon P. Chase Papers,* vol. 5, *Correspondence, 1865–1873* (Kent, OH: Kent State University Press, 1998), 106 n. 15.

[20] Candace Wheeler, *Yesterdays in a Busy Life* (New York: Harper, 1918), 198–99, 223; Edwin C. Hoyt Jr., "Janet Ralston Chase Hoyt and Candace Wheeler" (memo to Caroline [*sic*] Lane, typewritten manuscript, Department of American Decorative Arts, Metropolitan Museum of Art, May 16, 2000), 3.

[21] "Passengers Sailed," *New York Times,* April 7, 1867, 8; Peg A. Lamphier, *Kate Chase and William Sprague: Politics and Gender in a Civil War Marriage* (Lincoln: University of Nebraska Press, 2003), 89.

[22] "A Distinguished Wedding," *New York Times,* March 24, 1871, 5. The Hoyts were married by Bishop Charles P. McIlvaine at Saint John's Episcopal Church, Washington, DC, and the reception at the home of her sister and Senator Sprague was attended by President Grant and the justices of the Supreme Court. See "A Full Account of Miss Janet's [*sic*] Chase's Marriage from the City of Washington," *Titusville Herald,* March 29, 1871, in Paul LeRoy Hacker, *A Story of Kate Chase's Family* (Bloomington, IN: AuthorHouse, 2006), 42–45.

[23] For the genealogy of Edwin Hoyt and Susan Sprague, see http://trees.ancestry.com/.

[24] St. John, "Janet Ralston Chase Hoyt," 4; Goodwin, *Team of Rivals,* 752; Ross, *Proud Kate,* 229, 234; "Hoyt, Sprague & Co, the Well-Known Dry Goods Firm, Have Failed," *Babylon [NY] South Side Signal,* November 8, 1873, 2; "Obituary: Salmon Portland Chase," *New York Times,* May 8, 1873, 4; "Obituary: Salmon P. Chase," *New York Times,* May 10, 1873, 12; "Obituary: Edwin Hoyt," *New York Times,* May 16, 1874, 4; "The Late Edwin Hoyt: Funeral Services Yesterday—Oration of Rev. Dr. Hall," *New York Times,* May 19, 1874, 2; U.S. Supreme Court: Hoyt v. Sprague, 103 U.S. 613, 1880, case preview: http://supreme.justia.com/us/103/613; U.S. Supreme Court: Francklyn vs. Sprague, 121 U.S. 215, decided April 11, 1887, case preview: http://supreme.justia.com/us/121/215; Lamphier, *Kate Chase and William Sprague,* 128–29. In 1881, Rosina Emmet Sherwood wrote in her diary that the Hoyts' "suit has been decided against them in the Supreme Court.…They take it very well. Janet says she would have a much sorer heart if the children had the croup, but she does not at all realize what poverty would be" (Rosina Emmet Sherwood, entry for Saturday, May 7, 1881, Sedgemere diary [October 29, 1880–July 3, 1881], Emmet Family Papers, roll 4754, Archives of American Art, Smithsonian Institution, Washington, DC).

[25] Janet Hoyt illustrated four books: *Eine Erinnerung* (n.p.: privately printed, 1868); Charles Sedley, *Mother Goose's Melodies* ([Philadelphia]: Porter & Coates, 1874); Jean Ingelow, *Songs of Seven* (Boston: Robert Bros., 1866); and Janette Ralston Chase Hoyt, *Janet et ses amis* (New York: Appleton, 1876). She wrote reminiscences about the Civil War period; see Janet Chase Hoyt, "A Woman's Memories," *New York Daily Tribune,* February 15, 1891, 16; February 22, 1891, 16; March 8, 1891, 16; April 5, 1891, 18; and June 7, 1891, 16. In addition, she illustrated and wrote a magazine article; see her "Babes in the Wood: Through Maine to Canada in a Birch-Bark Canoe," *Scribner's Monthly* 14 (August 1877): 488–501.

[26] Edwin Chase Hoyt, "Notes on Summers at Southampton" (typewritten manuscript, transcribed by Edwin C. Hoyt Jr., Department of American Decorative Arts, Metropolitan Museum of Art, undated), 2.

Society of Decorative Art (1877–1905), a charity established by Wheeler to train women in the decorative arts as a means of supporting themselves. Hoyt served on the society's prestigious Committee on Design—one of five women among a group of artists, designers, and architects—judging work submitted for sale. Emulating Candace Wheeler, Hoyt founded the School of Industry at Pelham, New York, in 1885 and served as an active member of the Industrial Education Association. Throughout these years, and for the remainder of her life, Janet Hoyt was also active in numerous charities, organizing private theatricals and tableaux vivants to help raise funds for various causes.[27]

Complementing her energy, creativity, and commitment to the arts, Janet Hoyt's pragmatism likely helped persuade Chase: she could supply him with a greatly needed salary in the summer months when art schools were closed, the opportunity for him to paint and develop his own plein air style, and the contact that would enable him to purchase land under the aegis of the LIIC through its officer, Samuel Parrish, where he could build a studio and a summer house for his growing family. The art gallery system in America was still in its infancy, and Janet Hoyt's neighbors in Shinnecock Hills and nearby Southampton could be important clients for Chase. A skilled fund-raiser with social connections throughout the New York philanthropic communities, Janet Hoyt could promise Chase a list of like-minded patrons for the Shinnecock Hills Summer School of Art. Furthermore, she knew she could count not only on Samuel Parrish but also on her friend and neighbor Annie Porter to help support the school and become an important patron to Chase.

An amateur painter, Annie Porter was described in 1888 as "an exceedingly intelligent woman, with more brains than most people are endowed with; a sparkling conversationalist, a highly talented artist, and one of the most delightful of hostesses."[28] The wife of Henry Kirke Porter (1840–1921), a Pittsburgh manufacturer of light locomotives, she and her husband were on the verge of amassing a major art collection and adding a wing to their Pittsburgh house, Oak Manor, as a private art gallery. In the coming years, the Porters invited Chase to Pittsburgh to jury the Carnegie International and Carnegie Library exhibitions, funded Chase's lecture for the Art Students League and the Pittsburgh public at the Carnegie Library in 1899, and purchased and commissioned paintings from Chase.[29] If Mrs. Porter attended Hoyt and Chase's meeting, she, too, would have been a persuasive presence.

Although Janet Hoyt's idea to found an affordable plein air art school would enhance the social life of the summer colonies of Shinnecock Hills and Southampton, she must also have seen the school's potential as a marketing tool for increasing the property values of Shinnecock Hills. Both she and Chase excelled at self-promotion, and with the prospect of his ready group of devoted students from the Art Students League and the invited residents of nearby Southampton, she knew the art school would maintain attendance. Chase's weekly public critiques, open to the summer cottagers in Southampton and Shinnecock Hills, would surely create interest, accompanying press coverage, and patronage. Painting in the open air meant painting the immediate landscape of Shinnecock Hills, and the subsequent exhibitions of the summer work of Chase and his students in New York and throughout the country would further publicize the beauty of the area and attract other students and vacationers. Although the school was founded for art students, Hoyt could foresee that established professionals might also be drawn to Shinnecock Hills, where they would purchase homes, build studios, and establish an artistic colony beyond the transient student population.

Earlier on, small informal plein air classes and schools had started to appear in American art colonies; for instance, Janet Hoyt likely knew about the outdoor sketching classes taught by Helen Knowlton

[27] Amelia Peck and Carol Irish, *Candace Wheeler: The Art and Enterprise of American Design, 1875–1900*, exhibition catalog (New York: Metropolitan Museum of Art and Yale University Press, 2001), 29, 83 n. 128; "In the World of Society," *New York Times,* January 18, 1885, 3; "Aiding Industrial Education," *New York Times,* May 23, 1885, 8; "The World of Society," *New York Times,* February 8, 1885, 3; "The Lounger," *Critic* 15 (February 21, 1891): 99.

[28] Adelaide Mellier Nevin, *The Social Mirror: A Character Sketch of the Women of Pittsburg* [*sic*] *and Vicinity during the First Century of the County's Existence* (Pittsburg [*sic*]: Nevin, 1888), 88.

[29] John W. Leonard, ed., *Who's Who in America, 1906–1907* (Chicago: Marquis, 1907), 1442. Mrs. Porter commissioned Chase to paint *An Infanta, a Souvenir of Velasquez* (signed in back "My little daughter Helen Velasquez posing as an Infanta. Painted by me at Shinnecock Hills, 1899 Wm. M. Chase"). Porter also commissioned Chase to paint an interior view of the hall of her home, Oak Manor. This painting bears the inscription "To my friend Mrs. H. K. Porter." See Alison McQueen, "Private Art Collections in Pittsburgh," in *Collecting in the Gilded Age: Art Patronage in Pittsburgh, 1890–1910*, ed. Gabriel P. Weisberg, DeCourcy E. McIntosh, and Alison McQueen, exhibition catalog (Pittsburgh: Frick Art and Historical Center, 1997), 84–87. See also Anne L. Macdonald, *Perrot: The Story of a Library* (Old Greenwich, CT: Perrot, 2005), 13–16; a photograph of Mrs. Porter appears on p. 15 of this work (Anne L. Macdonald, e-mail message [including research notes] to Cynthia Schaffner, July 27, 2005; the authors thank Anne L. Macdonald for sharing the chronology she compiled on Annie Porter); and "Porter/Obituary," *New York Times,* February 14, 1925, 13.

(1832–1918), a protégé of William Morris Hunt (1824–1879), once a student of the Barbizon school, in the seaside summer resort of Magnolia, Massachusetts. Knowlton taught female students who had been drawn there by the presence of Hunt painting landscapes of Magnolia, which had popularized the area.[30] Thus, Hoyt's idea of founding a summer plein air school in 1890 was au courant but not innovative. What made it unusual was her scheme for charitable financing provided by wealthy supporters, the large number of students, and the construction of a campus.[31]

Just as Hunt and his followers had popularized a Massachusetts seaside resort, Chase and other artists had brought attention to Long Island through their artwork. Indeed, Chase was familiar with the interest the LIRR took in providing artists plein air opportunities through his membership in the Tile Club—a group of thirty-four notable New York painters, sculptors, and architects who met together between 1877 and 1887 for camaraderie, painting on ceramic tiles, and traveling with one another on group excursions and sketching trips. As the leading Chase art historian, Ronald C. Pisano, revealed in his exhibition catalog *The Tile Club and the Aesthetic Movement in America* (1999), members of the Tile Club went on three sketching trips to Long Island. The June 1878 sketching trip was proposed by William Mackay Laffan, a club member who was also the LIRR's passenger agent responsible for promoting tourism. Laffan coauthored an illustrated chronicle of the Tile Club's trip in the February 1879 issue of *Scribner's Monthly* and incorporated the material in a promotional brochure for Long Island published by the LIRR. Chase participated in two Tile Club trips to Long Island, in 1880 and 1881, respectively, written up by Laffan in the February 1882 issue of *Century Magazine* as if it were a promotional brochure for the railroad.[32] Following the success of the Shinnecock School, the 1895 LIRR brochure romanticized the establishment of Shinnecock Hills by crediting Chase and his students for the popularity of the area: "Its present and prospective vogue is due to the artists who discovered it, so to speak, and the result of their celebrations in paint and illustration has been the erection of a group of fine manors on the windy heights overlooking both the sea on the south and Peconic Bay on the north."[33]

The date that Chase accepted the invitation to direct the Shinnecock School remains unrecorded; however, by October of 1890 the *New York Daily Tribune* broke the news of plans for a summer school of outdoor painting in Shinnecock Hills, concluding that "the delightfully cool climate and bits of picturesque scenery make it a favorable spot for such an enterprise." By the following winter, on February 9, 1891, the Shinnecock School was incorporated, and an announcement appeared five days later in the *New York Times*: "The Shinnecock Hills Summer School of Art has been established for the purpose of affording facilities to students for the study of art during the summer months at moderate prices. Special attention will be given to outdoor work."[34] The administrative staff of the school included William M. Chase as director and Lydia Field Emmet as instructor for the preparatory department. The executive committee consisted of William M. Chase (chairman), Mrs. H. K. [Annie] Porter, Candace Wheeler, S. [Samuel] L. Parrish, Henry E. Howland, Mrs. W. S. [Janet] Hoyt, Dora Wheeler Keith, and Rosina Emmet Sherwood. As Chase was then teaching at the Art Students League in New York, students applied to the Shinnecock School through the admissions office there.

Among American summer schools associated with teaching institutions offering summer outdoor classes, only the Shinnecock School included in its announcement a list of "Patronesses and Promoters." Appearing in the list were the names of residents and landowners of Shinnecock Hills; Mrs. Austin Corbin (the wife of the president of the LIRR); Henry E. Howland; Mrs. Francis Key Pendleton (the wife of an officer of the LIIC); General Wager Swayne; and the Shinnecock School's founders, Annie Porter, Samuel Parrish, and Janet and William Hoyt. Also listed were an

[30] Frederic Scharf and John Wright, *William Morris Hunt and the Summer Colony at Magnolia, Massachusetts, 1876–1879*, exhibition catalog (Salem, MA: Essex Institute, 1981).

[31] For a history of American landscape painting and plein air instruction in the late nineteenth century, see Weber and Gerdts, *In Nature's Ways,* 7–40.

[32] Ronald G. Pisano, "Decorative Age or Decorative Craze? The Art and Antics of the Tile Club (1877–1887)," in *The Tile Club and the Aesthetic Movement in America,* ed. Ronald G. Pisano, exhibition catalog (New York: Harry N. Abrams in association with the Museums at Stony Brook, 1999), 11–67. For further discussion of the relationship between landscape art and the stimulation of tourism, see Gail S. Davidson et al., *Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape,* exhibition catalog (New York: Smithsonian Institution, Cooper-Hewitt, National Design Museum, and Bullfinch Press, 2006).

[33] Long Island Railroad Co., *The Beauties of Long Island* (New York: Traffic Department, Long Island Railroad Co., 1895), 40–41.

[34] "Bits of Long Island," *New York Daily Tribune,* October 19, 1890, 17; "Shinnecock Hills Art School," *New York Times,* February 14, 1891, 4.

impressive group of philanthropic patronesses and promoters.[35]

The deliberate formation of a patrons' group was likely modeled upon Candace Wheeler's establishment of the Society of Decorative Art in 1877. Three patrons of the Shinnecock School—Mrs. Astor, Mrs. August Belmont, and Mrs. Abram S. Hewitt—were also supporters of Wheeler's organization.[36] Commenting on the Shinnecock School's list of patrons, the New York–based weekly magazine for literature and fine arts, the *Critic,* stated in its issue of February 21, 1891: "Art students seem to be attracting the attention of the rich and great to some purpose this year," and "now comes Mrs. W. S. Hoyt, with a long list of names behind her."[37]

Janet Hoyt's appeal to the patrons of the Shinnecock School was likely her desire to keep tuition low, to provide students from all economic backgrounds the opportunity to attend as a means of forging careers in the fine arts. As the historian Kathleen D. McCarthy states, philanthropic institutions founded by women in the 1870s (the Society of Decorative Art, for instance) trained women for careers in the decorative arts, whereas such philanthropic institutions founded in the 1890s trained women for careers in the fine arts, as was the case with the Shinnecock School.[38] The authors of this essay believe that the experience in nonprofit entrepreneurship acquired by women involved in founding and administering these charitable organizations enabled those same individuals to become for-profit entrepreneurs themselves; in the 1880s, Candace Wheeler established and maintained a successful textile firm, Associated Artists, and Janet Hoyt entered the business of real estate in Shinnecock Hills. Although no financial records for the Shinnecock School are known to survive, its supporters likely made contributions to help fund the start-up costs of the school.[39] Chase later judiciously remarked to the press: "The people who so generously assisted in the work of establishing the school deserve no end of praise and Mrs. Hoyt herself had worked with the enthusiasm of the zealot to put the scheme in execution."[40]

The First Season of the Shinnecock Hills Summer School of Art, 1891

The initial season of the Shinnecock School began on June 15, 1891, with 40 students in attendance. Both men and women could enroll for any length of stay, and by the end of the first season, on October 1, 1891, a total of 108 students from throughout the United States had attended the Shinnecock School.[41] This first summer an "old red farmhouse with gray shingled roof and open raftered rooms" was rented as the Shinnecock School's studio. Chase stayed at the Shinnecock Inn, perhaps in one of the inn's cottages, and twenty female students lived, by application, in Samuel Parrish's nearby home, dubbed by the students "the Art Club" (figs. 6; and 7, no. 2).[42] The remainder of the students rented rooms in the boarding houses, farmhouses, and various outbuildings of residents of Southampton—appropriately rustic accommodations the students adapted for their own artistic purposes. One of these rented abodes, perhaps Mrs. Harlow's corncrib, is visible in a photograph (ca. 1893) by Reynolds Beal showing art students posed outside the shack, its exterior decorated with drying sketches and paintings and a sign over the door that reads "The Rembrandt" (fig. 8).[43] Board

[35] See "Shinnecock Hills Art School," *New York Times,* 4. Among the patronesses listed were Mrs. Astor, Mrs. Charles T. Barnaby [*sic*], Mrs. August Belmont, Mrs. Andrew Carnegie, Mrs. Chauncey M. DePew, Mrs. William Douglass, Mrs. Richard Ervin, Mrs. Abram S. Hewitt, Mrs. Charles Carroll Lee, Mrs. Ballard Smith, Mrs. W. K. Vanderbilt, and Mrs. W. C. Whitney. Among the promoters listed were J. Carroll Beckwith, Andrew Carnegie, C. C. Haight, Richard M. Hunt, and Stanford White.

[36] Peck and Irish, *Candace Wheeler,* 27.

[37] "The Lounger," 99.

[38] Kathleen D. McCarthy, *Women's Culture: American Philanthropy and Art, 1830–1930* (Chicago: University of Chicago Press, 1991), 37–88.

[39] Another article, by Susan Hayes Ward, suggests that a financial contribution was a component of patronage for the Shinnecock School: "The idea of the Shinnecock school originated with some ladies who, thanks to the active co-operation of a number of influential men and women—Astors, Vanderbilts and other of like social order—soon collected money enough to put the plan into operation." Susan Hayes Ward, "Fine Arts: Summer Art Notes," *Independent* 43 (August 20, 1891): 8.

[40] "Art at Shinnecock Hills," *Brooklyn Eagle,* August 8, 1892, 5.

[41] See "Summer Art at Shinnecock," sec. 3, p. 24; *The Fourth Year-Book of the Brooklyn Institute of Arts and Sciences* (Brooklyn, NY: Brooklyn Institute of Arts and Sciences, 1892), 183; and *The Fifth Year-Book of the Brooklyn Institute of Arts and Sciences* (Brooklyn, NY: Brooklyn Institute of Arts and Sciences, 1893), 214.

[42] J. R. C. Hoyt, "Shinnecock Art School," 1. The *New York Herald* locates this rented farmhouse "in a meadow near the high road to Southampton within a hundred yards of a creek which forms the boundary of the Indian settlement" ("Summer Art at Shinnecock," sec. 3, p. 24). In 1888, the Shinnecock Inn and Cottage Company, Limited, changed its place of business from New York to Southampton. Southampton, *East Hampton Star,* October 6, 1888, 4.

[43] A notation on the back of the photograph records the art students as "R[eynolds] B[eal], Cad[wallader] Washburn, [Charles Elmer] Langley, and Addison T. Millar at Mrs. Harlow's farmhouse, Shinnecock Hills." Archives of American Art, Smithsonian Institution, Washington, DC. And see Rockwell Kent, *It's Me, O Lord: The Autobiography of Rockwell Kent* (1955; repr., New York: Da Capo Press, 1977), 78.

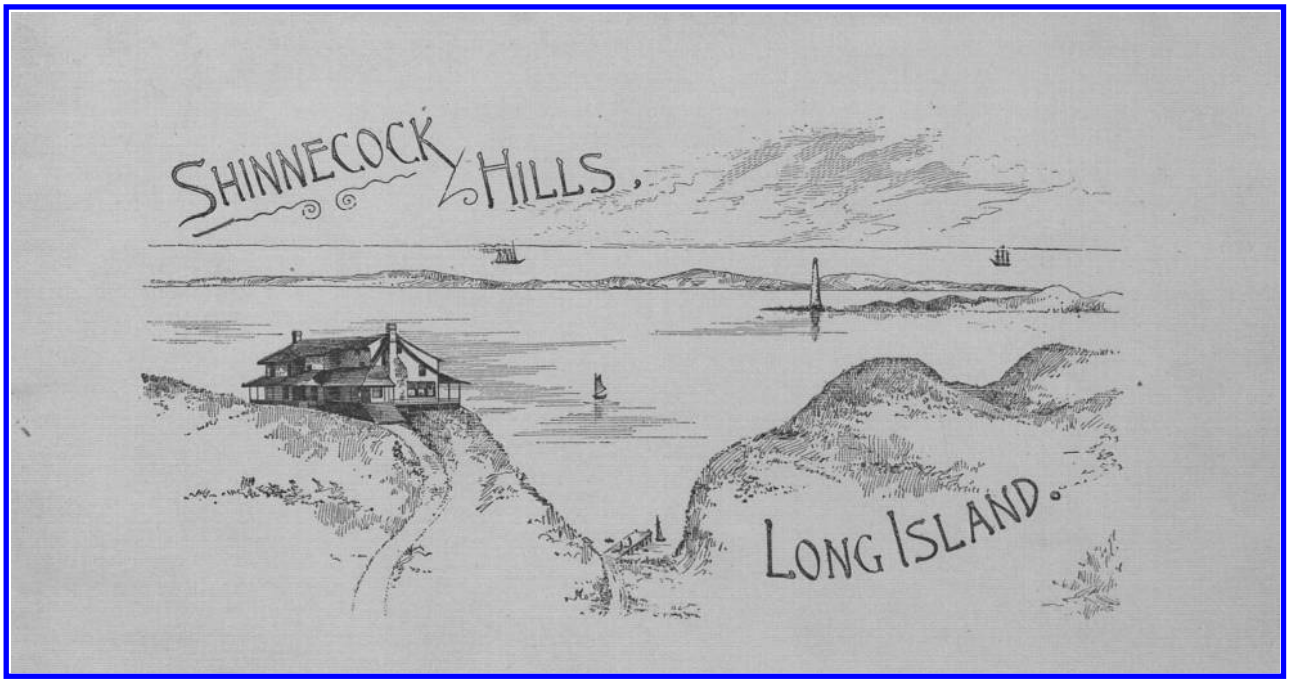

Fig. 6. The Shinnecock Inn, as depicted in "Shinnecock Hills, Long Island," ca. 1889. From Long Island Improvement Company (Limited), *Shinnecock Hills, Long Island* (New York: Albert B. King [printer], 1889), cover. (Long Island Collection, East Hampton Library, East Hampton, NY.)

and lodging in neighboring farmhouses were $7.00 a week and tuition was $8.00 a month during the first summer session.[44]

The Shinnecock School's curriculum has been well documented by art historians: it consisted of supervised work, criticism, lectures, and exhibitions. On Mondays, Chase held public criticisms in the Art Studio, during which student sketches were placed on a large three-tiered rotating two-sided easel, and he spent several hours offering advice and comments on all the week's output by the students. On Tuesdays, students worked under Chase's supervision at a location suggested by him the previous day (see fig. 7, nos. 3, 4, and 9). He often executed demonstration sketches for the students, all the while describing his techniques for capturing a scene. One such sketch from the opening season, in 1891, illustrates Chase's technique for beginning a sketch by quickly capturing the basic elements of the figure, the sand, and the seaside grasses with fast, light brushstrokes across the canvas (fig. 9). "True impressionism is to render your individual impressions as you feel them," Chase advised his students, and this demonstration shows the skilled manner in which he captured the essence of his first impression.[45]

In addition to Chase's instruction, there were classes for beginners, and throughout the week students painted independently, setting up their easels under umbrellas in Shinnecock Hills or working in the Art Studio if the weather was not conducive to outdoor painting.[46]

Contemporary accounts of the Shinnecock School record that the students rose early and worked assiduously throughout the day, sketching and painting.[47] Rockwell Kent (1882–1971) remembers that the "output of his class was prodigious, each student turning in from six to a dozen canvases" for Chase's morning public criticisms.[48]

[44] "Summer Art at Shinnecock," sec. 3, p. 24.

[45] Pisano, *Summer Afternoons,* 14. For further discussion of Chase's advice to students, see William Merritt Chase, "In the Art School; Some Students Questions Briefly Answered," *Art Amateur* 36 (March 1897): 68.

[46] Kent, *It's Me, O Lord,* 76; Marietta Minnigerode Andrews, *Memoirs of a Poor Relation: Being the Story of a Post-War Southern Girl and Her Battle with Destiny* (New York: E. P. Dutton, 1927), 391–93; Emmet, "The Shinnecock Hills Art School," 89; John Gilmer Speed, "An Artist's Summer Vacation," *Harper's New Monthly Magazine* 87 (June 1893): 12; Philip Poindexter, "The Shinnecock Art School," *Frank Leslie's Weekly* 75 (September 29, 1892): 224. The 1897 brochure for the Shinnecock School records the fully developed program. *Shinnecock Summer School of Art for Men and Women, Seventh Season,* 1897, reel N 69-137, pp. 460-62, William Merritt Chase Papers, 1881–1964, Archives of American Art, Smithsonian Institution, Washington, DC; and see Pisano, *The Students of William Merritt Chase,* 5–6.

[47] See Elizabeth W. Champney, *Witch Winnie at Shinnecock; or, The King's Daughters in a Summer Art School* (New York: Dodd, Mead, 1894), 90–110, 187; and Andrews, *Memories of a Poor Relation,* 403.

[48] Kent, *It's Me, O Lord,* 76.

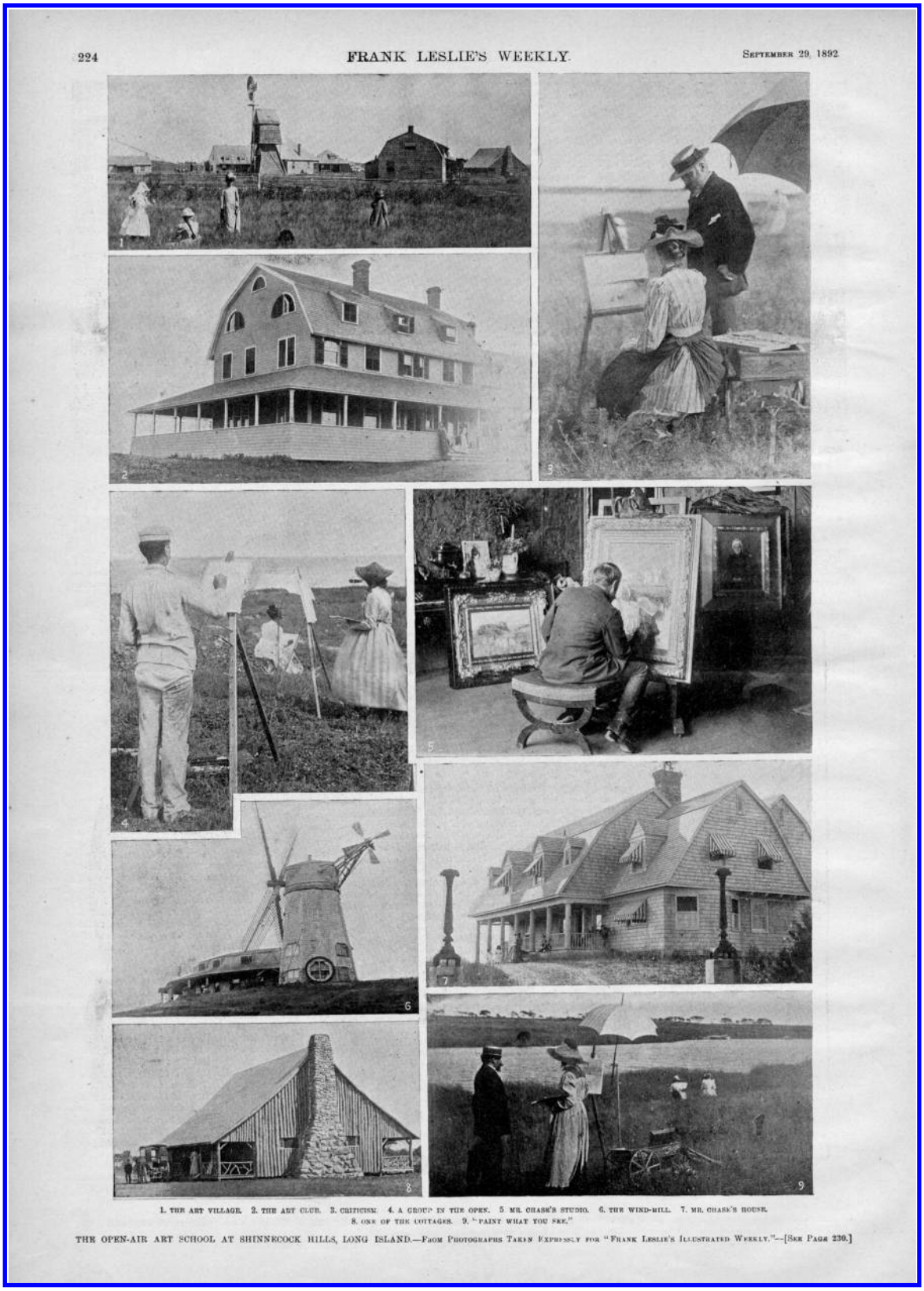

Fig. 7. "The Open-Air Art School at Shinnecock Hills, Long Island," 1892. Photomontage illustration from Philip Poindexter, "The Shinnecock Art School," *Frank Leslie's Weekly* 75 (September 29, 1892): 224. (Lori Zabar.)

Fig. 8. Reynolds Beal, art students at Mrs. Harlow's, Southampton, NY, ca. 1893. Albumen photograph; H. 4½″, W. 6¾″. (Baker/Pisano Collection.)

Evenings were opportunities for informal criticism, artistic debate, and amusements. The first summer, a barn adjoining Samuel Parrish's house, humorously described as being typical of the Shinnecock Hills barns with "polished floors, silver plated stall fittings and aesthetic rafters," was decorated with a frieze of artists' palettes, trophies of sea grasses, and dozens of Chinese lanterns for a dance with music provided by a pianist, a trio of banjo players, and a guitarist. These entertainments and the students' perceived Bohemian lifestyle—"roughing it in Shinnecock farm houses; the daily ramble in search of the picturesque; the freedom from restriction and convention; and the jibes and sneers of the unaesthetic rustics"—came to define the Shinnecock School as an artistic community.[49] As at other art colonies, relationships established at Shinnecock provided serious art students with a professional network, inspiration, and informal criticism.[50] By August, students had produced enough work to mount an exhibition of paintings, mostly sketches, which were hung in the studio, and the public was invited to view the show.[51] Winter exhibitions of the summer school work of students were organized by the Brooklyn Institute of Arts and Sciences from 1892 through 1896, the years it was a cosponsor of the Shinnecock School. Thereafter, exhibitions of student work were mounted under Chase's purview in New York City until 1902, when the school closed.[52]

It was during one of these exhibitions that Chase enthusiastically observed to his students: "Many people say that we have no school of art in

[49] "Summer Art at Shinnecock," sec. 3, p. 24.

[50] Rosenbaum, *Visions of Belonging,* 96–111.

[51] "Summer Art at Shinnecock," sec. 3, p. 24.

[52] The first exhibition of the Brooklyn Institute's summer art school students took place on November 28–29, 1892. *The Fifth Year-Book of the Brooklyn Institute of Arts and Sciences*, 149. The Second Annual Exhibition was displayed in the Galleries of the Art Association on November 11–18, 1893. *The Sixth Year Book of the Brooklyn Institute of Arts and Sciences* (Brooklyn, NY: Brooklyn Institute of Arts and Sciences, 1894), 158; "Art Notes and News," *Art Amateur* 30 (January 1894): 66. There was a small exhibition of Shinnecock students' artwork at Sanchez & Co. Gallery in April of 1894. "Art Notes," *Critic* 21 (April 21, 1894): 278; "The Shinnecock Hills Art School," *Art Amateur* (May 30, 1894): 178. The Third Annual Exhibition took place in the Galleries of the Art Association on October 13–27, 1895. *The Seventh Year Book of the Brooklyn Institute of Arts and Sciences* (Brooklyn, NY: Brooklyn Institute of Arts and Sciences, 1895), 171; "Fine Arts," *Critic* 24 (October 19, 1895), 254; "Art Notes and News," *Art Amateur* 39 (November 1898): 129.

Fig. 9. William Merritt Chase, *Shinnecock Hills (A View of Shinnecock),* 1891. Oil on wood; H. 17⅞″, W. 24″. (Ella Gallup Sumner and Mary Catlin Sumner Collection Fund and Dorothy Clark Archibald and Thomas L. Archibald Fund, Wadsworth Atheneum Museum of Art, Hartford, CT; photo, Wadsworth Atheneum Museum of Art/Art Resource.)

America; but I do not agree with them. The studies of our Shinnecock School which cover these walls tonight are representative of American art.... Let me urge you to strive to prove that our American Art is a vital thing."[53] Chase always showed the work both of his male students and of his female students in the Shinnecock School's exhibitions, although many professional exhibitions at that time were still separated by gender.[54] A program for students to contribute their work to the school was never initiated, and surviving sketches and paintings by students are rare. *In Competition, Shinnecock Hills,* by Ella Sophonisba Hergesheimer (1873–1943), executed while she was a student in 1900 or 1901, is one example that illustrates the manner in which the Shinnecock art students painted outdoors, setting up portable easels and stools in the field to sketch their impressions of the immediate landscape (fig. 10).[55] This painting exemplifies the strong influence that Chase had on his students: their canvases reveal an impressionistic palette, bravura brushwork, and modern compositional devices, and they concentrate on depicting the activities of the leisure class, resembling Chase's own Shinnecock paintings. More than 1,000 students attended the Shinnecock School over the twelve summers of its existence, including Rockwell Kent; Gifford Beal; Reynolds Beal; Annie Traquair Lang; Ellen Emmet Rand; Joseph Stella; Emily Nichols Hatch; Charles Webster Hawthorne, who founded the Cape Cod School of Art in Provincetown in 1899; the architects Grosvenor Atterbury and Katharine C. Budd; and the potter Adelaide Alsop Robineau, who

[53] "Talk on Art by William M. Chase," *Art Interchange* 39 (December 1897): 127.

[54] Laura R. Prieto, *At Home in the Studio: The Professionalization of Women Artists in America* (Cambridge, MA: Harvard University Press, 2001), 3.

[55] The authors thank an anonymous lender for this image. And see Pisano, *The Students of William Merritt Chase,* 18, fig. 24.

Fig. 10. Ella Sophonisba Hergesheimer, *In Competition, Shinnecock Hills,* ca. 1900. Oil on canvas; H. 15½″, W. 19½″. (Private collection.)

founded *Keramic Studio* magazine. Many of Chase's summer school students went on to teach art, spreading Chase's teaching methods and style throughout America. Even those who did not become professional painters brought home an appreciation and connoisseurship of contemporary American art.[56]

The success of the first year's summer session has been attributed to the large number of students, Chase's acumen as a teacher, and the beauty of his paintings—particularly the way in which he captured the sunlit hills and beaches and the billowing cloud-filled skies of Shinnecock. What has not been explored until now is the role of the Shinnecock School's founders, particularly Janet Hoyt's role as a cultural impresario and real estate developer and the essential financial support of the LIRR in bringing the school to fruition. Ten years before Janet Hoyt invited William Merritt Chase to Shinnecock Hills to discuss her plan for a school of plein air painting, the news that Austin Corbin (1827–1896), a banker, real estate developer, and Chase family relative of Janet Hoyt, had assumed control of the aging roadbeds of the LIRR would have caught the Hoyts' attention.[57] Corbin's goal was to develop the Atlantic coastline of Long Island into the "greatest center of Summer resorts in America."[58] Janet and William Hoyt had summered in Southampton for several years by that time and were the leaders in transforming this once-quaint town into a thriving and popular summer resort. Both would become involved in the development of Shinnecock Hills.

Janet and William Hoyt as Cultural Impresarios and Real Estate Developers

Janet and William Hoyt first came to Southampton at the invitation of the accomplished and artistic family of Julia and William Emmet, whose daughters studied with William Merritt Chase and who

[56] See n. 2 above.

[57] *The History of the First National Bank in the United States* (Chicago: Rand McNally, 1913), 90. For the genealogy of Austin Corbin and Janet Ralston Chase Hoyt, see http://www.Ancestry.com/. And see "The Long Island Railroad: Drexel, Morgan & Co. Sell the Control of It to Austin Corbin and Others," *New York Times,* November 30, 1880, 8; "The Long Island Rail Roads Change Hands," *Brooklyn Eagle,* November 30, 1880, 2.

[58] "Enterprise: Austin Corbin's Great Project for the Development of Long Island," *Brooklyn Eagle,* August 30, 1881, 4.

were neighbors of the Hoyts in Pelham, New York. In the summer of 1875 or 1876, the Emmets, with their six daughters and four sons, and the Hoyts, with their four children, Janet (b. 1872), Edwin (sometimes spelled Edwyn; b. 1873), Franklin (sometimes spelled Francklyn; b. 1876), and Beatrix (b. 1880), all boarded in Southampton at the home of William White on South Main Street.[59] Having enjoyed summer life in Southampton, in August of 1877, the Hoyts purchased property on the western shore of Southampton's town pond, the present-day Lake Agawam, from a local sea captain, Augustus Halsey, and built a summer cottage. As the Hoyts' son Edwin recalled in an unpublished memoir: "My father induced one of the old captains to sell him part of his pasture land on the West side of the pond, half way to the ocean.... The old captains," he correctly perceived, "had no desire to hear the roar of the sea. But the owner of the land and my father drove around in a buggy and staked it out without a survey."[60] Unlike the "city people" who congregated in the vicinity of the south end of Main Street, the Hoyts, always innovators, sited their house not fronting the road, as would have been expected then, but on the opposite end of the property, overlooking the pond and commanding a view of the ocean and a glimpse of the village. Southampton's local historian reported that the Hoyts' house, Windy Barn, was Southampton's "first mansion erected in that locality," and it established the heart of what would become the estate section of the Southampton summer colony (fig. 11).[61] In fact, the Hoyts' house was one of three built simultaneously in the new settlement near the beach by Jonathan (or John) Elliott Aldrich (1842/44–1906), a skilled builder from Aquebogue, Long Island.[62] Unlike the other two houses built on Lake Agawam by Aldrich, the Hoyts' house provoked interest and controversy. While some described it as "quaintly artistic," others called it a "monstrosity."[63]

Although he had no formal training as an architect, William Hoyt likely prepared a general concept for Windy Barn and worked with Aldrich, who oversaw the details and direction of the project. This was the second house William Hoyt designed; his first was the family's residence on Twin Island overlooking Long Island Sound in Pelham, New York. A three-story stone and shingled mansion, it was featured in the large-folio, four-part publication *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States,* published in 1883–84. An illustration in that work of the hall of the Hoyts' house reveals the influence of the Aesthetic movement, then reigning in America, and the Hoyts' style also reflects, in referencing America's past, the stirrings of the Colonial Revival movement at that time (fig. 12).[64] The couple's predilection for local stone and shingle exteriors, large brick fireplaces, and exposed wood-paneled interiors in the Pelham house established a precedent for the design and decoration of Windy Barn and the residences the Hoyts would later build and furnish in Shinnecock Hills.

For Windy Barn, the Hoyts used a Dutch gambrel-roofed barn for inspiration, providing the first encounter with a Colonial Revival house for the inhabitants of Southampton. One local chronicler announced that the Hoyts were planning to build a summer residence "after the style of the old homesteads," but once constructed, Windy Barn was described as a "castle, built in prerevolutionary style" with "gambrel roof, dormer windows with diamond shaped panes, roughly finished walls, and its floors and ceilings painted red," and a "kitchen chimney.... built wholly outside.... after the most antique fashion" yet outfitted with all the modern conveniences, including the first indoor bathroom in Southampton.[65] Although the *New York Herald* enthused that Windy Barn was "a great rambling structure, with the scent of fresh pine and cedar trees in the floors, walls and ceilings," another local journalist countered that, with so many modern improvements, it seemed "make-believe" rather than authentically old. Windy Barn was, however, unusual enough for the same commentator to concede: "We believe

[59] E. C. Hoyt, "Notes on Summers at Southampton," 2.

[60] Ibid., 2; Suffolk County Conveyances, Augustus E. Halsey to Janet R. C. Hoyt, deed dated August 13, 1877, recorded Oct. 6, 1877, Liber 230, 474. This deed was for five acres at a total cost of $1,000. Southampton Village, *Babylon [NY] South Side Signal,* August 18, 1877, 3.

[61] William S. Pelletreau, "The New Southampton," *Long Island Magazine* 1 (October 1893): 88.

[62] Southampton Village, *Babylon [NY] South Side Signal,* November 3, 1877, 2; "Rest Out of Town: A Long Island Retreat," *New York Daily Tribune,* April 13, 1879, 2; "Death List of a Day: John Elliott Aldrich," *New York Times,* August 30, 1906, 7; Southampton Village, *Babylon [NY] South Side Signal,* September 29, 1877, 2.

[63] Southampton Village, *Babylon [NY] South Side Signal,* November 3, 1877, 2; Pelletreau, "The New Southampton," 89.

[64] [George William Sheldon], *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States, with a Description of the Art Treasures Contained Therein,* 2 vols. in 4 (New York: D. Appleton, 1883–84), vol. 2, pt. 2, pp. 142–44.

[65] Southampton Village, *Babylon [NY] South Side Signal,* August 18, 1877, 2; and June 22, 1878, 4; E. C. Hoyt, "Notes on Summers at Southampton," 3–4.

Fig. 11. Windy Barn, home of William and Janet Hoyt, Southampton, NY, ca. 1880. Photograph; H. 6½″, W. 11″. (Estate of Edwin C. Hoyt.)

it is destined to become one of the the [*sic*] principal points of interest and attraction in our village, and it is, in fact, the greatest curiosity we can boast of."[66]

It is not surprising that the Hoyts, who prided themselves on being artistically progressive, would build a Colonial Revival house, and their choice of a Dutch gambrel roof, an early use of this roof type in this period, indicates that they were in the forefront of a trend within the Colonial Revival dubbed "Holland Mania" by Annette Stott in her book about the years between 1880 and 1920, when some Americans celebrated the colonial Dutch, rather than the colonial English, influence on American culture. Certain scholars, such as T. J. Jackson Lears, have defined this "recoil from an 'overcivilized' modern existence" by the educated and affluent during the Colonial Revival as "antimodernism," yet Lears concedes that "it was ambivalent, often coexisting with enthusiasm for material progress."[67] Stott and other historians such as Joshua Ruff also recognize that the Colonial Revival was both antimodern and progressive. New art and design were based on older traditions; however, adherents to the Colonial Revival recognized the necessity of incorporating modern technologies in their traditional designs and as solutions to contemporary societal problems. Thus, the Hoyts were inspired by vernacular Dutch Colonial farmhouse architecture, yet they included within Windy Barn the first indoor lavatory in Southampton.[68]

The U.S. Centennial International Exhibition in Philadelphia from May to November 1876, and particularly the exhibit of the New England Farmer's Home and Modern Kitchen of 1776, inaccurately housed within a log cabin, is generally credited with spurring the nation's interest in its pre-Revolutionary past. However, Rodris Roth has documented the fact

[66] "A Venice of the Sand Dunes," *New York Herald,* July 21, 1889, clipping in *Southampton Scrapbook,* comp. George Rogers Howell, vol. 3, n.p., Long Island Room, Rogers Memorial Library, Southampton, NY; Southampton Village, *Babylon [NY] South Side Signal,* June 22, 1878, 4.

[67] T. J. Jackson Lears, *No Place of Grace: Antimodernism and the Transformation of American Culture, 1880–1920* (Chicago: University of Chicago Press, 1981), xv; and see Annette Stott, *Holland Mania: The Unknown Dutch Period in American Art and Culture* (Woodstock, NY: Overlook, 1998).

[68] Stott, *Holland Mania*; Annette Stott, ed., *Dutch Utopia: American Artists in Holland, 1880–1914,* exhibition catalog (Savannah, GA: Telfair, 2009), xvii; Joshua Ruff, "'One of the Fairest Spots on the Atlantic Coast': The Colonial Revival and Long Island's Modernization, 1880–1942," in *Re-creating the American Past: Essays on the Colonial Revival,* ed. Richard Guy Wilson (Charlottesville: University of Virginia Press, 2006), 200–234.

Fig. 12. "Mr. W. S. Hoyt's Hall," Pelham, NY, 1884. From [George William Sheldon], *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States,* 2 vols. in 4 (New York: D. Appleton, 1883–84), vol. 2, pt. 2, opposite p. 143. (Thomas J. Watson Library, 153Ar7F v. 2, pt. 2, Metropolitan Museum of Art; photo © Metropolitan Museum of Art.)

that even before the celebration of America's hundredth birthday, colonial kitchens were great attractions at the "Sanitary Fairs" beginning in 1863, held to raise funds to improve the sanitary conditions of the Union Army.[69] Also before the nation's Centennial, as Vincent Scully chronicles in his seminal book about the Shingle Style in architecture, the increasing popularity of seaside vacations and the rise of summer resorts focused attention on the intact vernacular colonial architecture in New England coastal villages attracting summer residents, especially Newport, Rhode Island. Such sojourns prompted architects and journalists to publish photographs and drawings of colonial buildings and interiors in books and magazines. One of these architects was Charles Follen McKim (1847–1909), who in 1872 may have been the first to restore and rebuild rooms in an eighteenth-century house (in Newport) and to decorate other houses (in New Jersey) in the colonial style. Commencing in 1874, McKim, who was the de facto editor of the *New York Sketch-Book of Architecture,* the most influential and advanced architectural journal of its day, published drawings of his own nascent Colonial Revival projects and photographs of eighteenth-century colonial Newport architecture.[70] While the Hoyts likely

[69] Rodris Roth,"The New England, or 'Olde Tyme,' Kitchen Exhibit at Nineteenth-Century Fairs," in *The Colonial Revival in America,* ed. Alan Axelrod (New York: W. W. Norton for the Henry Francis du Pont Winterthur Museum, 1985), 160.

[70] For a detailed discussion of the 1869–76 birth of the Colonial Revival in architecture, see Vincent Joseph Scully, *The Shingle Style:*

subscribed to this journal, more important is that Janet Hoyt served on the Society of Decorative Art's prestigious Committee on Design with McKim, where she came into contact with some of the most talented and influential architects, designers, and artists of the day.[71] In December of the same year that the Hoyts purchased their land in Southampton, J. Cleveland Cady made a speech to the New York chapter of the American Institute of Architects, published in *American Architect and Building News,* in which he praised the old Dutch farmhouses of New Jersey (also present on Long Island) as an ideal building type. The gambrel roof became the symbolic feature of modern Dutch Colonial architecture.[72] Such Dutch architectural elements—roofs, doors, and even windmills—would remain a pervasive theme in the Hoyts' future architectural projects.

Southampton's first "modern colonial" summer cottage, built by the Hoyts near the Atlantic Ocean, initiated a dramatic transformation for this small, insular, seashore community. Cherished by outsiders because it was remote and picturesque, Southampton, like many other late nineteenth-century American communities, became a stylish resort destination in a three-part cycle recorded by Edwin Lawrence Godkin in his 1883 satirical essay entitled "The Evolution of the Summer Resort." According to Godkin, rustic communities attracted families, like the Hoyts, seeking an informal, healthy, and inexpensive place to stay, or artists searching for the picturesque. First, newcomers boarded with a local farmer; second, these boarders became permanent summer visitors staying in boarding houses and inns developed by the local residents; and, third, in the final phase, the boarders purchased their own lots and built houses, giving birth to a new community.[73] So it was in Southampton that, in little more than two decades, from 1870 to 1890, the isolated rustic village spawned a modern oceanfront neighborhood of more than 125 summer cottages on land once used only for grazing cattle.[74] Also built and organized were private clubs and facilities for summer leisure activities—sea bathing, lawn tennis, polo, sailing—as well as the utilities and services to support the lifestyle of the vacationing urbanites.

Under the subhead "An Inventive Genius," a *New York Herald* journalist reporting on summer life in Southampton wrote: "The credit of inventing Southampton should properly be given to Mrs. William S. Hoyt, that original daughter of the late Chief Justice Chase, whom chance and a love for pure air and freedom first attracted to the spot." The article further reminisced: "Ah! Those good old days at 'Windy Barn'—they set a pace for Southampton which has never been improved; they instituted a habit of free, fresh, joyous out door life which fashion and affection have wrestled with in vain."[75] As Edwin Hoyt remembered, Windy Barn was "continually filled with friends coming and going. There was tennis on very poor grass courts, and they went sailing on the pond in catboats. There was good shooting.... And we went crabbing at Mecox and bathing in the ocean and pond." He also ascribed to his parents the founding of Saint Andrew's by-the-Sea (after 1884, Saint Andrew's Dune Church), an Episcopalian congregation organized in 1879 to serve summer residents during the months of June, July, and August (fig. 13; and see fig. 5, upper right). Built from a former Southampton lifesaving station and sited between the bathing-beach pavilion and the Meadow Club, the church was a block from Windy Barn, and the Hoyts often housed the visiting clergy at their home.[76]

Janet Hoyt was also the "magic hand" that would soon transform Shinnecock Hills "into a well-known resort," as another journalist wrote, concluding that she was "an artist of no mean order, and also a marvelously energetic woman"—an assessment reiterated by chroniclers in the ensuing decades.[77] Drawing on the success of their Southampton

Architectural Theory and Design from Richardson to the Origins of Wright (New Haven, CT: Yale University Press, 1955), 19–33; and *New York Sketch-Book of Architecture* 1–3 (January 1874–December 1876).

[71] This committee met once a week to accept works into the Society of Decorative Art's salesroom and to create designs for the students and workers of the society to execute. The Society of Decorative Art's Committee on Design counted among its members John A. Weeks, Louis Comfort Tiffany, Samuel Colman, Lockwood de Forest, Dora Wheeler, Janet Chase Hoyt, Russell Sturgis, Edward C. Moore, John LaFarge, Francis Hopkinson Smith, George F. Babb, Charles Follen McKim, Mr. Hester [Herter?], Daniel Cottier, Mrs. Helena DeKay Gilder, Mrs. R. Terry, and Mrs. Frank Palmer. Peck and Irish, *Candace Wheeler,* 29, 83 n. 128.

[72] Stott, *Holland Mania,* 162; Scully, *The Shingle Style,* 48–49.

[73] Edwin Lawrence Godkin, "The Evolution of the Summer Resort," *Nation* 37 (July–December 1883): 47–48; Gail S. Davidson, "Landscape Icons, Tourism, and Land Development in the Northeast," in Davidson et al., *Frederic Church, Winslow Homer, and Thomas Moran,* 3.

[74] "Long Island Resorts: Southampton the Favorite with Fashionable People," *New York World,* July 27, 1890, n.p.

[75] "A Venice of the Sand Dunes," n.p.

[76] E. C. Hoyt, "Notes on Summers at Southampton," 3–4; *Saint Andrew's Dune Church* (Southampton, NY: Saint Andrew's Dune Church, 1987), 1, 2, 4, Long Island Collection, Rogers Memorial Library, Southampton, NY; Adams, *History of Southampton,* 253; Southampton, *Southold [NY] Long Island Traveler,* August 19, 1881, 2.

[77] "The Shinnecock Hills," *New York Mail and Express,* August 26, 1887. The authors thank Mary Cummings for a copy of this article.

Fig. 13. Alfred Cornelius Howland, *St. Andrew's Dune Church, Southampton,* ca. 1895. Oil on canvas; H. 20⅛″, W. 30¼″. (Parrish Art Museum, Southampton, NY, gift of Mrs. Patrick Valentine.)

experience and witnessing the tremendous increase in land values in Southampton, the Hoyts' attention turned to the largely uninhabited 4,000 acres of Shinnecock Hills bordered on the north by Peconic Bay and on the south by Shinnecock Bay with the Atlantic Ocean beyond (see fig. 4).

The Long Island Railroad as a Developer of Shinnecock Hills

On becoming president of the LIRR in 1880, Austin Corbin immediately set to work to improve the railroad's facilities and develop the southern coast of Long Island as summer resorts. He formed the Land Mortgage Investment and Agency Company of America, Limited, and in early 1881 traveled to London and Scotland to raise capital from foreign investors—a common practice throughout the nineteenth century. By August of 1882, contemporary newspapers reported that Corbin had raised £1 million (100,000 shares at £100 each), with pledges for up to £5 million if the enterprise proved successful.[78] The distinguished group of British and Scottish investors were representatives of railroads, banks, and mortgage agencies with investments in America, Canada, and Australia.[79] A

[78] "Solid Sense: Austin Corbin's Plain Talk to the Long Island Farmer," *Brooklyn Eagle,* January 28, 1881, 2; "Corbin's Latest Scheme," *New York Times,* September 9, 1881, 3. At the time that Austin Corbin became president of the LIRR, he was also president of the Corbin Banking Company of New York and Boston (headquartered at 115 Broadway in New York City), the Manhattan Beach Railway, and the Indiana, Bloomington and Western Railway. Corbin would unsuccessfully seek to develop a deepwater transatlantic steamship port in Montauk, Long Island. He hoped to extend the LIRR from Sag Harbor to Montauk, making the LIRR a crucial American land-sea link. The entire plan is described in Austin Corbin, "Quick Transit between New York and Long Island," *North American Review* 161 (November 1895): 513–28.

[79] The investors included Lord George G. Campbell, son of the Duke of Argyl[l] and director of the Railway Passengers Assurance Company and the New South Wales Mortgage Loan and Agency Company; Lieutenant Colonel George A. Elliott, director of the South-western Bank and American Freehold Mortgage Loan and Agency Company of London; Robert Farguharson, member of Parliament and director of the Mortgage Loan and Agency Company of Australia; George N. Martin, Esq., banker and director of the Queensland Investment and Land Mortgage Company; Brindly Nixon, Esq., director of the London Provincial Bank; William C. Prescott,

second stock company, the LIIC, was formed on March 1, 1882, "to build up a series of summer resorts along the Atlantic coast of Long Island by purchasing large tracts of land at low rates, improving them, and reselling smaller parcels to individuals providing a portion of the purchase money with mortgages at a good rate with deferred payments."[80] On October 20, 1883, the LIIC purchased at auction the nearly 4,000 acres of uninhabited grazing land of Shinnecock Hills for $101,000 ($25.56 an acre).[81]

Over the next three years, Austin Corbin made periodic, well-publicized visits to Shinnecock Hills to garner local support and interest investors in developing the area into a summer resort to rival Southampton. He pledged to send landscape architects to lay out the grounds and stake out the sites for cottages, to build a resort hotel, grade the roads, bring in utilities, and construct accommodations for still-water bathing and outdoor sports. "When we are done," he boasted, "I think that we will be well repaid[,]... and in the course of time this will be among the finest and most popular places in the country."[82] Because of their family connections, it is likely during these visits that Corbin met with Janet and William Hoyt, that he valued their suggestions for laying out a resort community modeled on Southampton's example, and that they in turn were ready to speculate on Shinnecock Hills real estate. Selling Windy Barn in December 1885, Janet and William Hoyt embarked on their role as pioneer developers of Shinnecock Hills.[83] Contemporary documents record that throughout 1886 and 1887 the Hoyts continued to acquire property and that by the summer of 1886 they were one of four families that had purchased land in Shinnecock Hills from the LIIC for building summer cottages.[84] The remainder of the available acreage for sale in Shinnecock Hills was to be held by the LIIC as an investment until the completion of the Shinnecock Canal that would connect Shinnecock Bay and Peconic Bay—a measure perceived to increase the fishing and recreational boating pleasures available to residents of Shinnecock Hills.[85]

As the development in Shinnecock Hills progressed, the Hoyts not only purchased acreage, they also built houses to rent and for their personal use. The Hoyts' first Shinnecock Hills summer cottage, Old Fort Hill, was sited to afford them "one of the finest views on Long Island" (fig. 14). From the house, it was reported, "one sees the somber woods that run ten miles to Sag Harbor[,]...the clear blue of Peconic bay[,]...Southampton and its lake nestling among the trees[,]...Shinnecock bay[,]...[the] Quogue lighthouse[,]...and Good Ground nestling at the foot of the hills and marking their termiaus [*sic*]." This same journalist described the house as "comfortable and its curious appearance is in harmony with the locality." As seen in an illustration that appeared in the LIIC's promotional brochures, the house was constructed of local stone, logs, brick, and the region's favored unpainted cedar wood shingles—and like Windy Barn on Lake Agawam

Esq., M.A.; and John Dick Peddie of Edinburgh, member of Parliament and of the Royal Scottish Academy, chairman of the Colonial Investment and Agency Company of New Zealand, and director of the Scottish American Investment Company. According to the *New York Times*, these investors held the majority of the stock, while Corbin and "one or two personal friends" held between 1,000 and 2,000 shares ("Corbin's Latest Scheme," 3). According to the *Brooklyn Eagle,* Austin Corbin was the sole American director. "Enterprise: Austin Corbin's Great Project," 4.

[80] The R. G. Dun credit report for the Long Island Improvement Company (Limited) states that this entity was financed with an authorized capital of $1 million, with shares having a par value of $100, by British investors who were prepared to increase their investment to $5 million. R. G. Dun & Co. report dated April 19, 1882, "Long Island Improvement Co. (Limited), New York City," R. G. Dun & Co. Collection, vol. 392, p. 3047, Baker Library, Harvard Business School, Boston, MA; and see "Another Summer Resort," *New York Times,* December 14, 1881 (it should be noted that contemporary newspapers listed these amounts in pounds sterling rather than in dollars, as they are here). The entry of April 19, 1882, further enumerated this assessment, recording that the capital stock was all subscribed for plus 10 percent paid in.

[81] "Sale of the Shinnecock Hills," *New York Times,* October 21, 1883, 3; abstract of title of the Long Island Improvement Company (Limited), February 10, 1888, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY.

[82] "The East End: Furthering the Development of that Part of Long Island," *Brooklyn Eagle,* June 30, 1882, 2; "Vast Improvements at Shinnecock Hills," *Southampton Sea-Side Times,* July 27, 1882, clipping in the *Sea-Side Times Scrapbook,* comp. Edward H. Foster, p. 51, Southampton Historical Museums and Research Center, Southampton, NY.

[83] Suffolk County Conveyances, J. R. Hoyt to Charles T. Barney, December 5, 1885, Liber 294, 37; "Recent Conveyances on Record," *Southampton Sea-Side Times,* March 4, 1886, clipping in Foster, *Sea-Side Times Scrapbook,* n.p. After purchasing Windy Barn from the Hoyts, Charles T. [Tracy] Barney (d. November 14, 1907) made several additions to the house; in November 1901, the house was destroyed in a fire. "Charles T. Barney's Palatial Mansion at Southampton Burned to the Ground," *Brooklyn Eagle,* November 16, 1901, 1; "C. T. Barney's House Burned: Country Residence at Southampton, L.I. Destroyed," *New York Times,* November 17, 1901, 4; "C. T. Barney Dies, a Suicide," *New York Times,* November 15, 1907, 1.

[84] Southampton, *East Hampton Star,* February 27, 1886, 5; Rec'd Conveyances on Record, *East Hampton Star,* March 6, 1886, 4; Southampton, *East Hampton Star,* October 30, 1886, 4.

[85] "Long Island," *New York Times,* April 27, 1886, 8; Southampton, *Southold [NY] Long Island Traveler,* September 3, 1886, 8. The Shinnecock Canal was opened in 1892. See "Canal on Long Island: Between Peconic and Shinnecock Bays and Is Nearly Finished," *New York Times,* July 21, 1892, 5. The other owners of the 340 acres in Shinnecock Hills were General Wager Swayne, Herbert E. Dickson, and Charles Atterbury.

Fig. 14. "One of the Hills," Old Fort Hill, home of William and Janet Hoyt, Shinnecock Hills, NY, ca. 1889. From Long Island Improvement Company (Limited), *Shinnecock Hills, Long Island* (New York: Albert B. King [printer], 1889), opposite iv. (Long Island Collection, East Hampton Library, East Hampton, NY.)

in Southampton, Old Fort Hill was the first house built in Shinnecock Hills.[86] The Hoyts' choice of a sloping Dutch kick roof for Old Fort Hill continued their early participation in Holland Mania.

For their second Shinnecock Hills summer cottage, Mill House, Janet Hoyt purchased Southampton's Mill Hill windmill from Captain Thomas P. Warren and moved it to Shinnecock Hills (fig. 15; and see fig. 7, no. 6).[87] The Hoyts remodeled the interior of the windmill as a dining and sitting room, added requisite windows and doors, and built an attached cottage of their own design to the west of it. The house's stone foundation, wood-shingled siding and roof, multipaned double-hung windows, and wraparound covered porch (referred to as a piazza) were all part of the vocabulary of their previous houses. What was innovative was the round shape of the house, presumably to feature the panoramic views in all directions but also to echo the shape of the cogwheels and belt wheels used for grinding grain. Furthering the architectural analogy, the upright square columns of the piazza were decorated with cogwheels and belt wheels removed from the workings of the windmill, and two old grist stones were used as the stoop for the front door.[88]

Along with church spires, shingle-clad windmills were the most conspicuous picturesque features on the eastern end of Long Island. Rarely in use by the 1870s, these venerated windmills captivated the imagination of summer colony residents, a few of whom, including the Hoyts, relocated them and incorporated them into their homes. Although the Hoyts' windmill was one of many built by the English settlers in eastern Long Island, the windmill signified for most Americans an old-fashioned picturesque building type associated with Holland, another symbol of Holland Mania, the fashion rapidly gaining popularity at the time of the Hoyts' Mill House project.[89] The Hoyts' conversion of the windmill to a residence and the creative recycling of its operating machinery as ornamentation, however, confounded some. The Hoyts' Mill House was illustrated as a Colonial Revival amusement in an 1892 *Harper's Weekly* feature showing a series of small vignettes of Southampton (see fig. 5, middle right and lower right). The Mill Hill Windmill in its original site is illustrated and carries the caption "An Old Southampton

[86] "The Shinnecock Hills," *New York Mail and Express,* August 26, 1887, n.p.; and see Lizbeth Halsey White, "Southampton—Her Records and Her Landmarks," *New York History* 14, no. 4 (October 1933): 380; and the figure entitled "One of the Hills," in Long Island Improvement Company (Limited), *Shinnecock Hills, Long Island* (New York: Albert B. King [printer], 1889), opposite iv. For another illustration of the house, see "Miss Griscom: The New Champion Woman Golfer," *New York Herald,* September 16, 1900, 9.

[87] C.A.J. [Charles A. Jagger], "The Old Mill Hill Mill and Other Old Mills," *Southampton Magazine* 1 (Summer 1912): 16.

[88] "A Glorious Old Town," *Brooklyn Daily Times,* June 11, 1890, 5–6; "Bits of Long Island," 17.

[89] Stott, *Holland Mania,* 178.

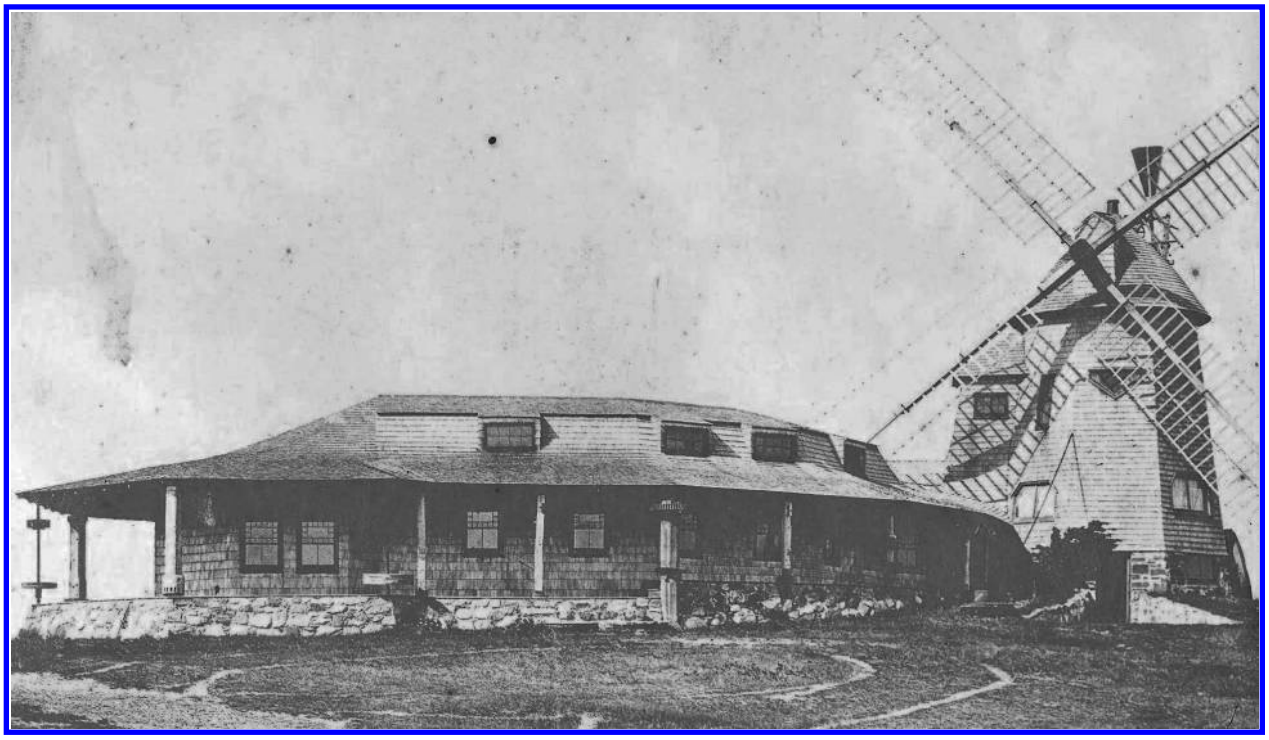

Fig. 15. Mill House, home of William and Janet Hoyt, Shinnecock Hills, NY, ca. 1890. Photograph; H. 6″, W. 11″. (Southampton Historical Museums and Research Center, Southampton, NY.)

Landmark till 1890," and the Hoyts' Mill House is illustrated and bears the caption, "Its present desecration on Shinnecock hills."[90] This disparaging characterization of Mill House speaks to certain preservationists' resentment of the Colonial Revivalists who removed eighteenth-century buildings and architectural elements from their original sites and incorporated them into an imagined historical past in modern houses and buildings. Despite derisive journalistic comments about its desecration, the decaying, nonfunctioning mill, if not saved by the Hoyts, would likely have been destroyed to make way for a new house in the center of Southampton. Although the Hoyts' round house addition was demolished, the windmill remains today in its site as the centerpiece of Stony Brook's Southampton campus on Shinnecock Hills.[91]

Samuel Parrish, another Southampton summer resident and founder of the Shinnecock School, also participated in the development of Shinnecock Hills. A railroad attorney practicing in New York City with his Harvard College classmate, Francis Key Pendleton (1850–1930), at the firm of Parrish & Pendleton (active 1877–97), Parrish began summering in Southampton in the early 1880s and became very active not only in the summer colony but in the local community as well. In December of 1886, Parrish purchased from the LIIC approximately 21 acres of land on the north side of Shore Road in Shinnecock Hills; by July of 1887, the *Brooklyn Eagle* reported that he was ready to erect a "large and costly cottage" at Shinnecock (likely the three-story gambrel-roofed shingled house with dormer windows and a broad piazza that can be seen in fig. 7, no. 2).[92] In February of 1886, Parrish was listed as one of five stockholders of the LIIC, and by 1889–90 he was listed in New York City directories as president of the LIIC. The following year, the headquarters of the LIIC was transferred from the Corbin Bank to Parrish's Manhattan law offices at 44 Broadway.[93] In taking control of the LIIC, Parrish

[90] "Southampton, L.I.," illustration in Ralph, "The Spread of Out-Door Life," 832.

[91] See Edward C. Glanz, *The Story of the College Windmill* (Southampton, NY: Steamboat, 1969).

[92] James T. White & Company, *National Cyclopedia of American Biography B* (New York: James T. White, 1927), 371–72; Real Estate Transfers, *East Hampton Star,* May 28, 1887, 4; "Among the Hamptons," *Brooklyn Eagle,* July 7, 1887, 2; Suffolk County Conveyances, Long Island Improvement Company (Limited) to Samuel L. Parrish, deed dated December 3, 1886, recorded May 6, 1887, Liber 302, 536–39.

[93] "Long Island Improvement Company," *East Hampton Star,* February 27, 1886, 4. The New York City directories of the LIIC for 1889–90 list Samuel Parrish as president and the company's address

now joined the Hoyts in their commitment to build the area into a major summer resort.

The Shinnecock Inn and Cottage Company, Limited

In addition to the Hoyts' personal Shinnecock Hills real estate endeavors, William Hoyt worked directly for corporations initiated by the LIRR to develop the area as Corbin had envisioned. For the LIIC, Hoyt served as the local agent in real estate sales, oversaw the layout and grading of the roads through Shinnecock Hills, and designed and supervised the construction of an LIRR station there. For the Shinnecock Inn and Cottage Company, Limited (SICC), Hoyt supervised the building of the inn and cottages on the bluffs of Shinnecock Bay.

A resort needs a hotel, and both William Hoyt and Samuel Parrish were involved in the formation of the SICC, organized in 1886 to buy, own, and hold real estate; to construct an inn, restaurant, and cottages; and to supply, operate, manage, rent, and maintain an inn and its grounds in Shinnecock Hills. The petitioners included Hoyt, Parrish, Pendleton, Andrew Woods, and John R. Weeks. The capital stock for the initial investment was $25,000 (250 shares at $100 per share).[94] By May of 1887, the *Brooklyn Eagle* reported that Parrish, Austin Corbin, Henry W. Maxwell, Herbert E. Dickson, and Wager Swayne were elected directors of the SICC, and these five men bought the majority of the stock. A few weeks later, this new entity purchased 10 acres on the north side of Shore Road for $2,000 from the LIIC and began construction of an inn and cottages soon after.[95]

Sited on a bluff about thirty feet above Shinnecock Bay, with sweeping views of both the bay and the Atlantic Ocean beyond, the Shinnecock Inn and Cottages opened for business in the summer of 1887.[96] This is where William Merritt Chase spent his first summer as director of the Shinnecock School, and its setting likely influenced his choice for the location of his own home. According to one newspaper account, the Shinnecock Inn was an exact reproduction of an Old English inn "such as one sees at Luray and here and there on the Jersey coast.... An ancient sign—The Whale and the Ship—swings from the corner post of the broad piazzas as in the days when there were inns." The association with an English country inn and, by implication, English country life was likely a marketing device being floated by the LIIC; however, with its "old Puritan" double-door entrance, its interior hardwood walls, ceilings, and floors, its stone chimneys and fireplaces built of "rough stones from the beaches," and its wood-shingled exterior with dramatic Dutch kick sloping two-tier roof and covered verandas, the Shinnecock Inn was similar to the houses built by the Hoyts (see fig. 6).[97] Additionally, the earliest tavern and gathering place in Southampton was the Ship and Whale—the reversed name of the sign on Shinnecock Inn's piazza—another gesture to local history.[98] In Shinnecock Hills the Hoyts were following the Colonial Revival precepts of integrating picturesque English Queen Anne architecture with an application of English Colonial and Dutch Colonial precedents as a way to emulate what they perceived as eighteenth-century elegance.

The architectural features and materials of the Shinnecock Inn were also characteristic of those employed by McKim, Mead & White in their Shingle Style country houses, but generally that firm included more refined architectural details, unless it was one of their "napkin" commissions, for which they drew a sketch and someone else carried out the construction. The authors' research reveals that the firm of McKim, Mead & White provided a design for the Shinnecock Inn or was somehow tied to the building. Indeed, the design of the Shinnecock

as at 115 Broadway (Corbin's office); the following year, 1890–91, the address of the LIIC is listed at 44 Broadway (the offices of Parrish & Pendleton). "Samuel Longstreth Parrish Dies at His New York Home," *Southampton Press,* April 28, 1932, 1.

[94] "Preliminary Certificate for the Shinnecock Inn and Cottage Company, Limited," Office of Secretary of State, filed December 31, 1886, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY.

[95] "Taken by the Corbin Syndicate," *Brooklyn Eagle,* May 8, 1887, 1; and see Real Estate Transfers, *East Hampton Star,* 4. The formation of this company may have been prompted by a need to raise funds, since the R. G. Dun & Co. credit-rating report dated December 8, 1886, records that the Long Island Improvement Company (Limited) was discovered to have capital stock of $495,000, rather than the $1 million of stock originally stated. R. G. Dun & Co. report, vol. 392, p. 3047. The newspapers record the amount in pounds sterling. In any case, on January 24, 1888, a certificate of full payment of the Shinnecock Inn and Cottage Company's stock of $25,000 was filed in Albany. "Certificate of Full Payment," *East Hampton Star,* February 4, 1888, 4.

[96] *Southampton Sea-Side Times,* July 7, 1887; July 21, 1887; and August 18, 1887, clippings in Southampton Newspaper Scrapbook, vol. 2, pp. 108, 111, and 115, respectively, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY.

[97] "The Shinnecock Hills," *Southampton Sea-Side Times,* July 19, 1888 (excerpted from the *New York Evening Post,* July 10, 1888), clipping in Southampton Newspaper Scrapbook, vol. 2, p. 154, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY; Suffolk County Conveyances, Long Island Improvement Company (Limited) to the Shinnecock Inn and Cottage Company, Limited, deed dated April 23, 1887, recorded May 4, 1887, Liber 302, 515–517.

[98] William S. Pelletreau, "The Sign of the Ship and Whale," *Southampton Magazine* 2, no. 3 (Autumn and Winter, 1913): 17–18.

Inn's tripartite, progressively recessed Dutch kick roof on the north side is far more sophisticated than the Hoyts' other buildings; their first house in Shinnecock Hills, Old Fort Hill, built the same year, is in fact a naive version of the Shinnecock Inn (see fig. 14). Two photographs of the Shinnecock Inn appear in an uncataloged photograph album in the McKim, Mead & White archives at the New-York Historical Society (fig. 16).[99] Because all the other photographs in that album are of McKim, Mead & White commissions, the inclusion of these photographs of the Shinnecock Inn suggests that it may have been one of the projects for which McKim, Mead & White sold a prototype design to developers, to be executed without their supervision, a practice they occasionally employed.[100] Further supporting this conjecture is the fact that McKim, Mead & White were the architects of the Casino of the Argyle Hotel in Babylon, New York, another project initiated by Austin Corbin and financed by the LIIC. The Casino was commissioned in February 1888 and had been constructed by the middle of August that same year, a year after the completion of the Shinnecock Inn. In addition, McKim, Mead & White designed Samuel Parrish's First Neck Lane house in Southampton in 1889.[101] The presence of Stanford White in Shinnecock Hills continued in the years to come with the design of William Merritt Chase's house and the building of the Shinnecock Hills Golf Club, erected in 1891, in the same summer as the first session of the Shinnecock School.

During the construction of the Shinnecock Inn, William Hoyt, as agent for the LIIC, designed and oversaw the building of a railroad station house for the LIRR's stop in Shinnecock Hills (fig. 17). For the construction, Hoyt used the contractor of his own houses and of the inn and cottages, John E. Aldrich, and by July of 1887 the new Shinnecock Hills railroad station—described as the "handsomest station house along the line of the railroad"—was completed and an agent placed in charge. Rumored to have cost $4,000 in one newspaper article and $10,000 in another, the building served as a railroad station, a post office, a telegraph office, and the sales office for the LIIC.[102] The station, an amalgam of classical and vernacular elements, including a central two-story round tower of stone and wood shingles, arched openings, and a terracotta tile roof, sandwiched by two simple wood-shingled shedlike appendages, afforded sweeping views of Shinnecock Hills, Peconic Bay, Shinnecock Bay, and the Atlantic Ocean, allowing prospective buyers of Shinnecock Hills properties a spectacular vista and a chance to experience the prevailing cool breezes off the ocean.[103] A year after the completion of the railroad station, Hoyt oversaw the loaming of the roads through Shinnecock Hills and the addition of a new road through their northern side.[104]

Thus, by 1891, when the first art students disembarked at the Shinnecock Hills railroad station and took a carriage to the rented barn that served as the art studio, they became part of a fledgling summer community with fine vistas and sandy paths, a rustic inn and cottages, and a few summer houses—a newly built community purposely designed to suggest the atmosphere and casual ambience of a European summer resort or artists' colony. With the success of the first season of the Shinnecock School, Janet Hoyt put in motion a new phase of development, the building of a house and studio for William Merritt Chase (fig. 18) and, about three miles away, the construction of the Art Village.[105]

The Second Season of the Shinnecock Hills Summer School of Art, 1892

The Art Village was an assemblage of cottages for the use of students, with an Art Studio for critiques,

[99] See Photo Album A–Z, box 1, folder 2, p. 31 (PRO42), McKim, Mead & White Architectural Record Collection, Department of Prints, Photographs, and Architectural Collections, New-York Historical Society, New York, NY. The authors thank Mosette Glaser Broderick for suggesting the uncataloged photograph albums in the McKim, Mead & White archives at the New-York Historical Society as a potential source for identifying the designers of the Shinnecock Inn and Cottages.

[100] Mosette Glaser Broderick, "A Place Nobody Goes: The Early Work of McKim, Mead & White and the Development of the South Shore of Long Island," in *In Search of Modern Architecture,* ed. Helen Searing (New York: Architectural History Foundation; Cambridge, MA: MIT Press, 1982), 188.

[101] McKim and Parrish were at Harvard College at the same time, in 1866–67, and may have known each other there. See Robert B. MacKay, Anthony K. Baker, and Carol A. Traynor, *Long Island Country Houses and Their Architects, 1860–1940* (New York: Norton, 1997), 283–84.

[102] Southampton, *East Hampton Star,* May 28, 1887, 4; and July 23, 1887, 4.

[103] Helen M. Wetterau, *Shinnecock Hills Long Ago* (East Patchogue, NY: Searles Graphics, 1991), 64–67; Ron Ziel and Richard Wettereau, *Victorian Railroad Stations of Long Island* (Bridgehampton, NY: Sunrise Special, 1988), 70; *Southampton Sea-Side Times,* May 12, 1887, clipping in Southampton Newspaper Scrapbook, vol. 2, p. 101, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY.

[104] William S. Hoyt, letter to the editor, *Southampton Sea-Side Times,* August 30, 1888, clipping in Southampton Newspaper Scrapbook, vol. 2, p. 158, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY; Southampton, *East Hampton Star,* October 27, 1888, 4.

[105] "Southampton," *Sag Harbor [NY] Corrector,* September 5, 1891, 3; Southampton Town, *East Hampton Star,* October 2, 1891, 4.

Fig. 16. Western entrance façade of the Shinnecock Inn (top), and southern façades of the Shinnecock Inn and Cottages (bottom), Shinnecock Hills, NY, ca. 1887. (Photos mounted on loose album page, McKim, Mead & White Architectural Record Collection, negative no. 83554d, Department of Prints, Photographs, and Architectural Collections, New-York Historical Society.)

Fig. 17. Shinnecock Hills railroad station, Shinnecock Hills, NY, 1923. Photograph; H. 8½″, W. 11″. (Ron Ziel Collection.)

classes, and use during stormy weather. The builder of these structures was William Hoyt's favorite contractor, John Aldrich. Sometimes working under the firm name J. E. Aldrich & Co., Aldrich was active in the East End community beginning in the early 1870s, and throughout his career he served not only as a contractor but also as a provider of plans for residential, commercial, and civic structures for both the year-round and the summer inhabitants. Aldrich was the contractor for the Hoyts' houses (Windy Barn, Old Fort Hill, and Mill House) as well as much of the new construction in Shinnecock Hills, including the Shinnecock Inn and Cottages, the railroad station, the Episcopal church, Samuel Parrish's house, and the home of Mr. and Mrs. Charles Larned Atterbury, The Lodge, designed by McKim, Mead & White.[106] Beginning construction of the Art Village in the fall of 1891, Aldrich had by the opening of the Shinnecock School's second summer season, in June of 1892, erected a log slab Art Studio, approximately eight small simple Shingle Style cottages, one modern Dutch Colonial Revival cottage, and a thatched windmill for pumping water, separated by rustic low fences—all on land initially owned by the LIIC.

[106] John Aldrich's career can be traced in various sources; see numerous articles in Long Island newspapers (including the *East Hampton Star* and the *Babylon [NY] South Side Signal*); the Brooklyn and Long Island business directories; Robert J. Hefner, ed., *East Hampton's Heritage* (East Hampton, NY: Ladies' Village Improvement Society, 1996), 164, 166, and 213; two obituaries (in *Aunt Ida's Scrapbook,* n.d., vol. 2, p. 362, Suffolk County Historical Society Library, Riverhead, NY; and in "Death List of a Day," *New York Times,* August 30, 1906, 7); advertisements ("J. E. Aldrich & Co."), *Babylon [NY] South Side Signal,* March 2, 1878, 3; columns (Southampton, *East Hampton Star,* October 30, 1886, 4; December 11, 1886, 5; February 5, 1887, 4; March 19, 1887, 4; April 9, 1887, 4; August 3, 1889, 4; and October 5, 1889, 4); items (*Southampton Sea-Side Times,* December 9, 1886; July 7, 1887; and May 3, 1888, clippings in Southampton Newspaper Scrapbook, vol. 2, pp. 81, 108, and 148, respectively, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY); and MacKay, Baker, and Traynor, *Long Island Country Houses,* 273.

Fig. 18. William Merritt Chase, *The Bayberry Bush (Chase Homestead in Shinnecock Hills),* ca. 1895. Oil on canvas; H. 25½″, W. 33⅛″. (Littlejohn Collection, Parrish Art Museum, Southampton, NY, gift of Mrs. Robert Malcolm Littlejohn.)

William Merritt Chase's House and Studio

Chase and his family had moved into the modern Dutch Colonial Revival house and studio built by Aldrich in time for the 1892 summer school season. Until now, all sources have stated that Chase received his house and land on Shinnecock Hills as a gift from the founders of the Shinnecock School. However, in research for this essay, the authors have located documents stating that Samuel Parrish and his colleagues in the LIIC financed the initial costs of the house and land. Chase purchased the house and lot from the LIIC for a sum of $5,900 a little more than a year later, on September 23, 1893; perhaps the LIIC waited and did not request payment from Chase until he had decided to continue at the Shinnecock School or had the means to pay for the property.[107] The price of $5,900 was substantial at that time, but the LIIC gave Chase a mortgage equal to the amount of the purchase price to enable him to afford the acquisition. The mortgage required Chase to pay an interest rate of 5 percent per annum, with the principal due in 1896.[108] As of May 1906, Chase had paid his mortgage in full, and the debt was discharged. The Chase family continued to own the house until 1918, two years after Chase's death.[109]

[107] Suffolk County Conveyances, Long Island Improvement Company (Limited) to William M. Chase, Liber 403, 88, September 23, 1893, recorded November 2, 1893. This same property had been sold by Francis K. and Elizabeth Pendleton to the Long Island Improvement Company (Limited) on May 19, 1892, Liber 375, 493, recorded July 20, 1892.

[108] Suffolk County Mortgages, William M. Chase to the Long Island Improvement Company (Limited), September 23, 1893, recorded November 4, 1893, Liber 219, 568–573.

[109] In 1895, the LIIC, which had experienced financial difficulties, assigned a number of mortgages, including Chase's, to C. C. Cuyler, Benjamin Graham, and A. C. Vaughn. Assignment of Mortgage, Long Island Improvement Company (Limited) to C. C. Cuyler, Benjamin Graham, and A. C. Vaughn, March 28, 1895, recorded July 19, 1895, Liber 231, 390. Mortgage Discharged, May 22,

Fig. 19. "Wm. M. Chase Studio, Shinnecock Hills," ca. 1891. From McKim, Mead & White, Photographs of Renderings, Album 12, p. 69. (Avery Architectural and Fine Arts Library, Columbia University.)

Historians differ on the extent to which Stanford White was involved in the design of Chase's house. White and Chase were great longtime friends who were known to help each other out in times of financial adversity.[110] Although the Chase commission does not appear in the extant McKim, Mead & White bill books, a photograph of a watercolor rendering of Chase's house is included in a scrapbook of photographs of renderings of the firm's projects (fig. 19).[111] The omission of the project from the bill books may not be significant, as they never listed commissions under $50.[112] Perhaps White and Chase had bartered their services; the authors of this essay have found a newspaper report from June 1894 claiming that Stanford White planned Chase's residence "in return, as is said, for a highly esteemed portrait by the artist."[113]

1906, recorded July 24, 1906, Liber 310, 584. In 1918, the Chase family sold the house to Horace Stanley Chase, not a relative; he in turn sold it the following year to Mary D. Horsey, a niece of Samuel Parrish. Suffolk County Conveyances, Alice Gerson Chase *et al.* to H. Stanley Chase, April 29, 1918, recorded August 1, 1918, Liber 967, 549; Suffolk County Conveyances, Robert Stewart Chase *et al.* to H. Stanley Chase, April 29, 1918, recorded August 1, 1918, Liber 967, 549; Suffolk County Conveyances, Release of Covenants and Quitclaim, Long Island Improvement Company (Limited) to H. Stanley Chase, November 26, 1918, recorded December 1918, Liber 972, 341; Suffolk County Conveyances, H. Stanley Chase and Gertrude McM. Chase to Mary D. Horsey, March 24, 1919, recorded November 19, 1919, Liber 986, 200; Suffolk County Conveyances, Peter A. Abeles, as Trustee for Bankruptcy of the Estate of H. Stanley Chase, to Mary D. Horsey, November 13, 1919, recorded November 19, 1919, Liber 986, 219.

[110] See letter from William Merritt Chase to Stanford White, dated April 4, 1888, regarding repayment of a loan from White, reprinted in Charles C. Baldwin, *Stanford White* (New York: Dodd, Mead, 1931), 378.

[111] The same scrapbook in which the photograph of the rendering of Chase's house appears contains the photograph of the rendering of the clubhouse of the Shinnecock Hills Golf Club, designed by McKim, Mead & White and constructed in the same year. William Merritt Chase's name appears only once in McKim, Mead & White's extant cash books: p. 226 of the cash ledger for 1888–94 shows a disbursement to Chase for $0.50 on June 30, 1892, in connection with a job or account #55, which seems to be the number assigned to the Shinnecock Hills Golf Club project. McKim, Mead & White Cash Ledger, June 1, 1888–February 28, 1894, p. 226, Department of Prints, Photographs, and Architectural Collections, New-York Historical Society; and McKim, Mead & White, Photographs of Renderings, Album 12, pp. 35 ("Shinnecock Hills Golf Club—Southampton") and 69 ("Wm. M. Chase Studio, Shinnecock Hills"), Avery Library, Columbia University, New York.

[112] Barbara Delatiner, "An Architect's Mark on the Landscape," *New York Times*, July 26, 1998, LI10.

[113] "Summer Art Schools," *New York Daily Tribune*, June 24, 1894, 18; and see Speed, "An Artist's Summer Vacation," 3, 5. White did own a number of paintings by Chase; for information about some of Chase's works in White's collection, see Wes Craven, *Stanford White:*

In its main façade elevation, Chase's house and studio read as a simple shingle-clad gambrel-roofed building with a Doric-columned covered porch, attached to a shorter, smaller shingle-clad gambrel-roofed structure (see fig. 7, no. 7; and fig. 19). For this house, White, likely influenced by the current trend of Holland Mania and Chase's affinity for all things Dutch, especially the Dutch masters, adapted the prototype of a traditional Long Island Dutch Colonial farmhouse with a later, smaller addition.[114] Unlike the traditional model, Chase's house has two appendages and a sophisticated staggered and interlocking triple roof that organizes the small irregularities of the tripartite plan (see fig. 18).[115] The use of attached gambrel-roofed structures in Chase's house recalls the Hoyts' then forward-thinking gambrel-roofed Windy Barn of 1877 and the Art Club (Samuel Parrish's house in Shinnecock Hills) "casually" designed by McKim, Mead & White, both built by John Aldrich (see figs. 11; and 7, no. 2). As Chase's house is far truer to historical precedent than are Windy Barn and the Art Club, White may have been inspired by the Timothy Smith residence, built circa 1800, a Dutch Colonial farmhouse with an addition, owned by a relative of White's wife's family and located in Saint James, Long Island, where White's own summer home stood, or by the many other extant farmhouses of that era on Long Island (fig. 20).[116] What makes the authors think that the Timothy Smith house is a likely precedent is an unusual feature for Long Island: in the Smith house, the Dutch gambrel roof on the wing addition matches in pitch the gambrel roofline of the original section.[117] In White's design for Chase's house, all three gambrel rooflines are identical.

It is generally accepted that White made sketches for Chase's house, and the sophisticated integration of the three sections and their roofs seems to bear this out, but it is likely that it was John Aldrich, the builder, who interpreted and completed White's conception. The absolute plainness of the interior finishes in Chase's house compared to those in other documented East End residences by White further substantiates this theory that White only initiated the design, as he may have similarly done for the Shinnecock Inn.

The authors believe that the choice of Dutch Colonial prototypes and architectural elements for Chase's house, Windy Barn, Old Fort Hill, Mill House, the Shinnecock Inn, and the Art Club relates not only to the extant vernacular architecture of the early settlers on Long Island and the veneration of Dutch values and art during the Holland Mania period but also to the perception that the flat landscape surrounded and penetrated by bodies of water on the East End of Long Island was similar to that of European lowland areas such as Holland and Normandy. Scenes of picturesque Europe depicted by European painters, and even by American painters such as Chase, sold far better than scenes of American locales; by emphasizing the similarities between the two continents in literature and journalism, painting and architecture, artists and realtors hoped to create a market for American subject matter and resorts.[118]

The Art Village

The Art Village was originally designed to contain fifteen cottages with a windmill large enough to supply all fifteen with water.[119] Although the frame of the new Art Studio blew down during a heavy gale at the end of October 1891, by early January 1892 Aldrich had completed the studio and begun several small cottages nearby.[120] By the end of April, Aldrich had started on the eighth cottage and the

Decorator in Opulence and Dealer in Antiquities (New York: Columbia University Press, 2005), 202, 212.

[114] For examples of William Merritt Chase's admiration for everything Dutch, see Stott, *Holland Mania,* 27, 34–35, 38, 68–99, 104, 185, 213, and fig. 125.

[115] Samuel G. White, *The Houses of McKim, Mead & White,* exhibition catalog (New York: Rizzoli in association with the Museums at Stony Brook, 1998), 161.

[116] Ruff, "One of the Fairest Spots on the Atlantic Coast," fig. 12.3 [photograph of Timothy Smith residence, ca. 1880]. For an image of another Dutch Colonial farmhouse with a later addition, see "Peter Lefferts House, Flatbush, New York," fig. 18 in Clay Lancaster, *The American Bungalow, 1880–1930* (1985; repr., New York: Dover, 1995), 45.

[117] Barbara Ferris Van Liew, *Long Island Domestic Architecture of the Colonial and Federal Periods: An Introductory Study* (Setauket, NY: Society for the Preservation of Long Island Antiquities, 1974), 22, 27.

[118] Consider this exchange, between the characters Mr. Waite and Milly, from Elizabeth Champney's novel *Witch Winnie at Shinnecock* (see n. 47 above), based upon the Shinnecock School: "'This is my favourite outlook,' he suggested, 'toward Shinnecock Bay. That long line of water and the flat land between make a real Dutch landscape. It's as good as a bit of Holland. You fancy yourself at Zaandam or Dordrecht.' 'This is a most wonderful country,' Milly replied. 'It reminds one of the moors of Scotland, the Indians suggest all manner of Oriental races, and here we are in the Netherlands. It is a condensed tour around the world without the trouble or expense of a voyage'" (84). Elizabeth Champney, married to J. Wells Champney, an artist and good friend of Chase's, must have been very aware of the American preference for foreign subject matter and the desire of American artists to create a market for American genre and landscape paintings.

[119] Southampton Town, *East Hampton Star,* February 26, 1892, 5.

[120] Ibid., January 8, 1892, 5.

Fig. 20. Timothy House, Saint James, Long Island, NY, constructed ca. 1800, photograph ca. 1880. Albumen photograph; H. 5″, W. 7″. (Richard H. Handley Collection of Long Island Americana, Smithtown Library, Smithtown, NY.)

windmill. As reported in the local newspapers, the buildings "though not of large proportions," were "neat and serviceable looking structures, particular attention being given for providing plenty of light and every convenience for the study of art." The thatch-covered windmill was judged a "curious affair," unlike the traditional gristmills or other contemporary water windmills (see figs. 5, upper center; and 7, no. 1).[121] The cost of constructing the cottages was reported to range from $800 to $2,000, in contrast to the grander summer houses being built in Shinnecock Hills, costing upward of $4,000.[122]

Nearly all the literature concerning the Shinnecock School states that Samuel Parrish, Janet Hoyt, and Annie Porter, one or all, donated the land for the Art Village. New research by the authors of this essay found that this is not the case. Recorded deeds reveal that the LIIC originally owned not only Chase's house and land but also the land on which the Art Village was built; the LIIC sold the cottages and the lots on which they were constructed in the spring of 1892. Furthermore, Parrish was a principal shareholder in the LIIC and by 1889 was president of the company.[123] Committed to establishing Shinnecock Hills as a premier resort, Parrish knew the value of providing outdoor recreations to entice residential building, and he was instrumental in establishing both the Shinnecock School and the nearby Shinnecock Hills Golf Club (see fig. 5, middle left), which was being built at the same time. Both the golf club and the Art Village cottagers purchased their properties from the LIIC.

What is true is that Samuel Parrish and Annie Porter were philanthropically involved in providing the Art Studio for the Shinnecock School. On December 22, 1891, Parrish and Porter purchased the land on which the studio stood from James Parrish Lee, Parrish's nephew, who had bought it from the LIIC.[124] The recorded deeds support Janet Hoyt's

[121] Ibid., April 29, 1892, 5; and June 24, 1892, 4.

[122] Ibid., April 29, 1892, 5; and May 13, 1892, 4.

[123] See n. 93 above.

[124] Suffolk County Conveyances, James Parrish Lee to Samuel L. Parrish and Annie de C. Porter, deed dated December 22, 1891,

1897 report that Parrish and Porter built the Art Studio and donated the use of it to the school.[125] Parrish and Porter continued to own the lot and the Art Studio jointly until Porter acquired Parrish's share in 1903, after the summer school ceased operation.[126]

The Site of the Art Village

"Map of the Art Village Situated at Shinnecock Hills" (fig. 21), a survey recorded in 1892, illustrates the approximately 9-acre trapezoidal site of the Art Village on the main road, now Old Montauk Highway, bordered on the east by Tuckahoe Lane, the dividing line between the Village of Southampton and Shinnecock Hills.[127] The survey map shows three lanes providing access to the twenty-one numbered lots and the Art Studio lot (unnumbered). The two curved lanes and resulting irregularly shaped building lots connote a tranquil rural setting, rather than an urban locale.

Seventeen of the Art Village's twenty-one residential lots (each approximately one-fifth of an acre) were sold by the LIIC mainly in April and May of 1892 (table 1). For the most part, the buyers of individual and multiple lots were the founders or family and friends of the founders of the Shinnecock School, termed "Friends of Art" by Rockwell Kent, a Shinnecock School student and the nephew of Ellen J. Holgate, purchaser of lot 19.[128] The prices paid for the lots ranged from $50 to $200. Payments for the almost-completed cottages built by Aldrich must have been separate transactions from the acquisitions of the lots, as newspapers reported that the cottages cost $800 to $2,000 to build, yet there are no recorded mortgages. For the most part, the owners of the cottages built them to rent to students, occasionally occupying them themselves.[129] The location of the Art Village was likely chosen because of its proximity to neighboring Southampton boarding houses for students and the nearby Southampton summer colony, whose patronage was necessary for the Shinnecock School's continued success (fig. 22).

While the Hoyts' son Edwin remembered Shinnecock Hills "as wonderfully wild," Marietta Minnigerode Andrews (1869–1930), a student at the Shinnecock School, described the site of the Art Village less romantically as "a hollow, hot and unattractive, a stretch of bad lands for which no use had been discovered until some brilliant mind evolved the idea of an art village."[130] Andrews went on to astutely discern that "what is not fit for any other purpose is often found available to artists[,]... due firstly to their good nature and superiority to mere inconvenience, and secondly to their talent and vision, which really discover charm where to the Philistine no charm is."[131] Janet Hoyt was the "brilliant mind" who, adept at using her artistic vision to transform the undervalued into the aesthetically and financially desirable, served as the cultural impresario in developing Shinnecock Hills. Andrews was correct in perceiving a commercial as well as a philanthropic goal in the establishment of the Shinnecock School.

The Art Studio

The Shinnecock School's Art Studio was a simple, yet strikingly unusual, building for the Hamptons (fig. 23; and see fig. 7, no. 8 [the photograph of the Art Studio in fig. 7, no. 8, was incorrectly identified as "one of the cottages" in the periodical in which it was published in 1892]). Although the Art Studio was sited at the northeastern edge of the Art Village, it was the spiritual heart of it, "commanding an extensive view of the moor-land and Southampton farms" as well as an exquisite view of an inlet to Shinnecock Bay.[132] The exterior of the Art Studio was composed of vertical bark-covered log "slabs" (half-timbers), an immense rough stone chimney, porches with railings fashioned from bark-covered tree branches, and a "Dutch" door divided

recorded December 24, 1891, Liber 362, 348. James Parrish Lee had acquired the lot from the LIIC on the same day.

[125] J. R. C. Hoyt, "Shinnecock Art School," 1.

[126] Suffolk County Conveyances, Samuel L. Parrish to Annie de C. Porter, Liber 534, 319–321, deed dated March 21, 1903.

[127] "Map of the Art Village Situated at Shinnecock Hills, Suffolk County, N. Y., Surveyed Jan [*sic*] 1892 by David H. Raynor, Surveyor & C. C.," no. 552, filed March 1, 1892, bk. 22, p. 7, Southampton Township, Suffolk County Clerk's Office, Riverhead, NY.

[128] Kent, *It's Me, O Lord,* 78.

[129] Rockwell Kent's aunt, the artist Ellen J. Holgate, owned a cottage on lot 19 in the Art Village, where Kent summered when he was about ten years of age, probably in 1892, but he states that the main purpose of her house was to bring in rental income from the students. Although Kent lived in his Aunt Jo's cottage when he returned to the summer school at the age of sixteen, the next summer he had to board in Mrs. Harlow's corncrib because his aunt had rented her cottage out. Kent, *It's Me, O Lord,* 78.

[130] E. C. Hoyt, *Notes on Summers at Southampton,* 3; Andrews, *Memoirs of a Poor Relation,* 386.

[131] Andrews, *Memoirs of a Poor Relation,* 386.

[132] Antoinette DeForest Parsons, "Summer Art Life at Shinnecock and Mendota," *St. Paul Dispatch,* June 27, 1895, Women's Edition, sec. 1, p. 7.

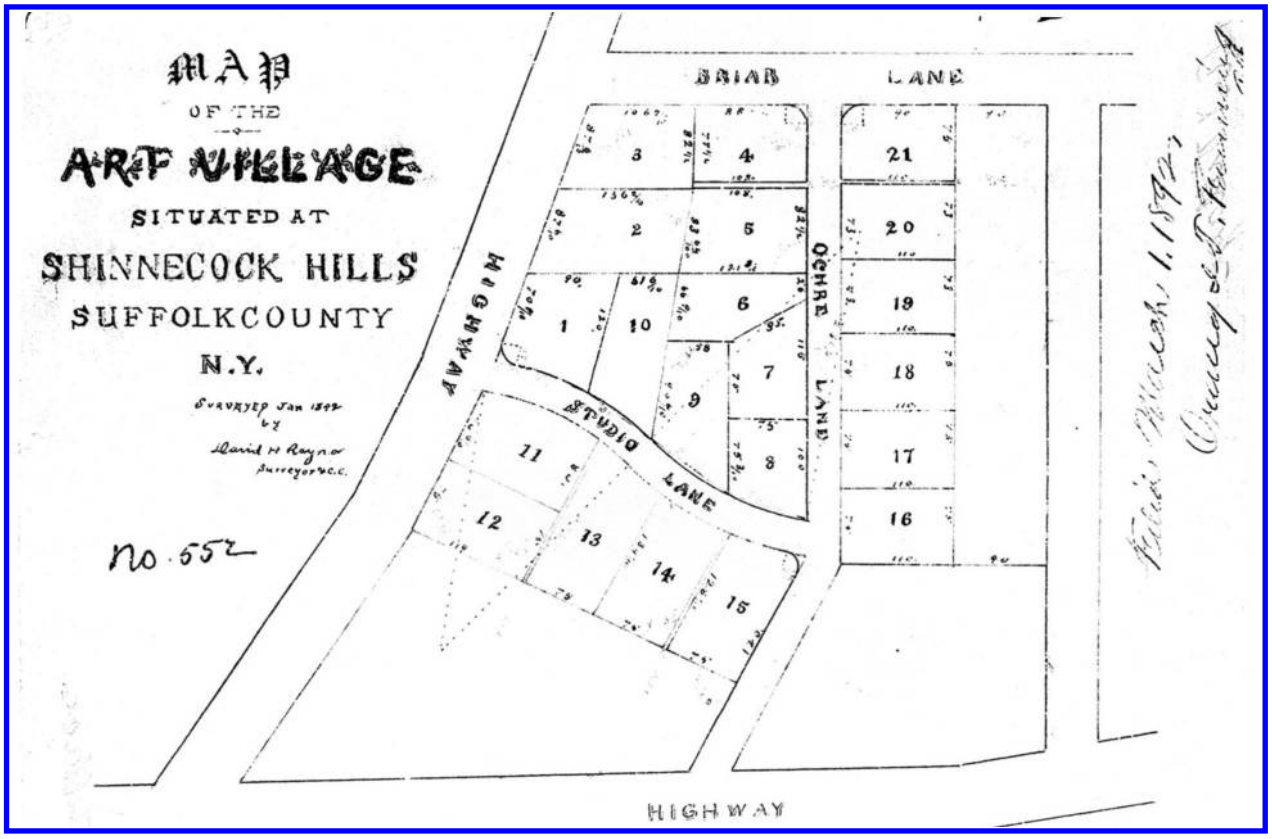

Fig. 21. David H. Raynor, "Map of the Art Village Situated at Shinnecock Hills, Suffolk County, N. Y.," 1892. (Southampton Township, Suffolk County Clerk's Office, Riverhead, NY.)

in two horizontally, all covered by a sloping Dutch kick roof, probably shingled.[133]

The choice of the Dutch kick roof and the Dutch door continued the trend of "Holland Mania." Selecting rustic log slabs for the Art Studio seems strange within the context of contemporaneous and historic Hamptons architecture. Yet it was fitting as a style that simultaneously connoted the pioneer days of America, "artistic" aestheticism, and romantic rural naturalism. By the time the Art Village was built, the rustic style was popular in Adirondack camps, upstate New York communities, and the far west.[134] Most likely, the choice of log slabs for the Art Studio rests upon Janet Hoyt's close friendship with Candace Wheeler and her daughter Dora, members of the Shinnecock School's Executive Committee. Candace Wheeler and her brother Francis Thurber founded the artistic Catskill summer colony Onteora in 1888, adjacent to their summer retreats, where logs and log slabs, as well as rough stone chimneys and raw-wood shingles, were used copiously.

The interior of the Shinnecock School Art Studio was a large, barnlike work space in which Chase conducted his famous critiques of student work among his pupils and the wealthy Southampton cottagers. It was a rectangular room, supported by exposed rough-hewn wooden beams, with a robust stone fireplace on the south wall opposite adjoining multipaned windows on the north wall. The walls were unpainted vertical wooden boards, with horizontal

[133] For a drawing, a photograph, and a rendering of the exterior of the Art Studio, see, respectively, *The Art Village,* in Ralph, "The Spread of Out-Door Life," 832; "The Open-Air Art School at Shinnecock Hills, Long Island, " no. 8 [incorrectly entitled "One of the Cottages"], in Poindexter, "The Shinnecock Art School," 224; and an undated ink-on-paper drawing of the Art Studio by Rhoda Holmes Nicholls (collection of Mr. and Mrs. S. S. Benjamin). See also sketches of the Art Studio by Zella de Milhau, in Emmet, "The Shinnecock Hills Art School," 90; and by J. Wells Champney, in E. Champney, *Witch Winnie at Shinnecock,* 17.

[134] See William S. Wicks, *Log Cabins: How to Build and Furnish Them* (New York: Forest and Stream, 1889); this is the first edition of numerous editions of a work eventually entitled *Log Cabins and Cottages: How to Build and Furnish Them,* the primary published source of the Adirondack rustic style. See also Cheryl Robertson, "Nature and Artifice in the Architecture of Byrdcliffe," in *Byrdcliffe: An American Arts and Crafts Colony,* ed. Nancy E. Green, exhibition catalog (Ithaca, NY: Herbert F. Johnson Museum of Art, Cornell University, 2004), 137.

Table 1
Purchasers of Lots at the Art Village, 1892

Lot number	Purchaser	Life dates	Comments
Art Studio (unnumbered lot, adjacent to lot 16)	Samuel Parrish, Annie Porter	1849–1932, 1836–1925	Founders of the Shinnecock School
1	Cornelia Van Rensselaer Vail	1865/70–1940	Married in 1896 to successful landscape painter Henry Golden Dearth (1864–1918)
2, 3, 4, 5	Sarah Redwood Parrish	1814–1895	Mother of Samuel Parrish
7	Anne Jay Bolton	1854–ca. 1919	Daughter of Rev. Robert Bolton, niece of architect William Jay and stained-glass designer/maker William Jay Bolton, and member of influential family in Pelham, NY*
8	Rosina Emmet Sherwood	1854–1948	Artist, family friend of the Hoyts, student of William Merritt Chase, and sister of Lydia Field Emmet (instructor for the Shinnecock School's Preparatory Department)
9	James Parrish Lee	1870–1941	Harvard football hero, nephew of Samuel Parrish, and attorney in Samuel Parrish's law firm ca. 1894–1921
10	Edwin Chase Hoyt	1873–1954	Son of Janet Hoyt
11, 12, 12A	Grosvenor Atterbury	1869–1956	Shinnecock School student, architect, and graduate of Yale College
13	Franklyn Chase Hoyt	1876–1937	Son of Janet Hoyt
14	Edwin Chase Hoyt	1873–1954	Son of Janet Hoyt
15	Annie Porter	1836–1925	Founder of the Shinnecock School
16	Janet Hoyt	1847–1925	Founder of the Shinnecock School
17	Emily Hall Hazen	1844–1924	Founder and headmistress of Miss Hazen's School for Girls at Pelham Manor, Pelham, NY*
18	Sarah Redwood Lee	1864–1959	Niece of Samuel Parrish and sister of James Parrish Lee
19	Ellen J. Holgate	1862–1935	Fine and decorative artist and aunt of Shinnecock School student Rockwell Kent
21	Zelina R. Bartholomew	1837–1937	Mother of Shinnecock School student Ada Zelina, wife of stockbroker George Ward Bartholomew, and daughter of Gen. James Wolfe Ripley, chief of ordnance, Union Army

*Pelham, NY, was the winter home of Janet Hoyt.

narrow boards attached to provide shelves "from floor to ceiling with sketches in oils done by the students, most of them completed at one sitting."[135] The Art Studio was decorated with textiles, foliage, and flags and furnished with simple wood benches, folding campstools, and easels. According to all accounts, in the center of the room on the wooden floor, a huge two-sided easel stood laden with student work. Reynolds Beal, a student of Chase's and a pupil at the Shinnecock School from 1892 to 1895, documented his stays in photographs, including a view of the interior of the Art Studio (fig. 24).[136]

The Art Studio was in use not only during Chase's critiques but also in inclement weather. During the early years of the Shinnecock School, Lydia Field Emmet taught drawing to beginners there, including some of the children of the neighborhood cottagers. In addition to Emmet's classes, the Art Studio housed the evening costume class. Serving as the social center of the Art Village, the Art Studio provided a site for lectures, exhibitions and sales, dances, tableaux vivants, concerts, and the like (fig. 25), just as Chase's studio had done in the Tenth Street Studio Building. Many of these activities included the cottagers of Southampton as guests.[137]

[135] Parsons, "Summer Art Life at Shinnecock and Mendota," 7.

[136] Reynolds Beal, interview by De Witt McClellan Lockman, 1927, 2, microfilm roll 502, Archives of American Art, Smithsonian Institution, Washington, DC. For a monograph on Reynolds Beal, see Sidney Bressler, *Reynolds Beal: Impressionist Landscapes and Seascapes* (Rutherford, Madison, and Teaneck, NJ, and London: Fairleigh Dickinson University Press and Associated University Presses, 1989).

[137] See E. Champney, *Witch Winnie at Shinnecock,* 19; Pisano, *The Students of William Merritt Chase,* 6; "Much Doing at Southampton: A Unique Entertainment at William M. Chase's Summer Studio," *New York Times,* July 30, 1893, 13; "Summer School Art," *Brooklyn Eagle,* October 28, 1894, 22.

Fig. 22. Detail of map of Suffolk County, NY, showing the Art Village (in green, to the right of the word "Hills") and Chase's house (at left, below the *N*s in "Shinnecock"), Shinnecock Hills, NY, 1894. From *Atlas of Suffolk Co., N. Y.* (New York: F. W. Beers, 1894), n.p. (Southampton Historical Museums and Research Center, Southampton, NY.)

Fig. 23. The Art Studio (on right), and Laffalot, home of Zella de Milhau (on left), Art Village, Shinnecock Hills, NY, ca. 1896. Photograph; H. 4½″, W. 7½″. (Southampton Historical Museums and Research Center, Southampton, NY.)

Fig. 24. Reynolds Beal, interior of the Art Studio, Shinnecock Hills, NY, ca. 1893. Albumen photograph; H. 4½″, W. 6¾″. (Baker/Pisano Collection.)

The Cottages of the Art Village

William Merritt Chase and Janet Hoyt were excellent publicists for the Shinnecock School, and descriptions and illustrations of the Art Village abounded in contemporary magazines and journals throughout the life of the school. The first views of the Art Village cottages appeared in sketches and photographs published in the *Art Interchange, Harper's Weekly,* and *Frank Leslie's Weekly* (fig. 26; and see figs. 5, upper center; and 7, no. 1).[138] These early images reveal one- and two-story gable-roofed cottages, generally with dormer windows and covered porches, clad in natural shingles. The covered piazzas, or porches, of the Art Village cottages are similar to the roofed boardwalks or enclosed passageways in upstate Adirondack camps that led to a social gathering place, such as a casino.[139] In the case of the Art Village, these covered porches led to the all-purpose heart of the Art Village: the Art Studio.

There are a few exceptions to the general description of the cottages. For instance, Janet Hoyt's relatively tiny cottage (on lot 16) next to the Art Studio is covered with a hipped roof, rather than a gable roof, an unusual form for the time, that referenced either an early Dutch Reformed church, an East Indian bungalow, or the southern American cottages Hoyt saw on her trip in 1865 with her father, then chief justice of the Supreme Court, to review the progress of Reconstruction, an account of which she published in 1891 while the Art Village was being built.[140] Another cottage, with a gambrel

[138] Zella de Milhau, *The Art Village at Shinnecock,* in Emmet, "The Shinnecock Hills Art School," 89; "Southampton, L. I.," in Ralph, "The Spread of Out-Door Life," 832; "The Open-Air Art School at Shinnecock Hills, Long Island," in Poindexter, "The Shinnecock Art School," 224.

[139] Robertson, "Nature and Artifice," 137.

[140] Janet Chase Hoyt, "A Woman's Memories" (see n. 25 above). And see *Exterior View of Dutch Reformed Church, Albany, New York, 1650s* (engraving, after a drawing by Philip Hooker, 1806), in Firth Haring Fabend, "The Dutch Church and the Persistence of Dutchness in New York and New Jersey," in *Dutch New York: The Roots of Hudson Valley Culture,* ed. Roger Panetta, exhibition catalog (Yonkers, NY: Hudson River Museum/Fordham University Press, 2009), 138; "Early Form of Englishman's Bungalow from an Illustration in Atkinson's 'Curry and Rice,' *Country Life in America,* February 1911," fig. 1 in Lancaster, *The American Bungalow,* 20; "House Near New Orleans," fig. 23 in William B. Rhoads, *The Colonial Revival,* 2 vols. (New York: Garland, 1977), 2:1025. The authors thank Cheryl

Fig. 25. Mrs. Theodore Monell, composite of four snapshots of students posing in front of the Art Studio porch, Shinnecock Hills, NY, 1902. Photographs; H. 3½″; W. 2¾″ each. (Estate of Ronald G. Pisano.)

Fig. 26. Zella de Milhau, *The Art Village at Shinnecock*, 1893. From Rosina H. Emmet, "The Shinnecock Hills Art School," *Art Interchange* 31 (October 1893): 89. (Thomas J. Watson Library, 100.51 Ar71, Metropolitan Museum of Art; photo © Metropolitan Museum of Art.)

roof and flattop dormer windows, standing south of the Art Studio and west of the windmill, looks like a simplified version of Chase's modern Dutch Colonial Revival house. The exterior walls of the strange-looking windmill—which provided the water supply—were clad in layers of thatch. One newspaper likened its appearance to the gristmills of ancient India, but in fact the authors' research reveals that the thatched siding mimics the wigwams built by the local Shinnecock Indians.[141] Low rustic fences, constructed of tree branches and bordering the residential lots, served to define property lines while at the same time evoking an Arcadian retreat.

The most detailed descriptions of the architecture and daily life at the Art Village are in a work of fiction published in late 1894. The book, part of a series, is called *Witch Winnie at Shinnecock;* it was written by Elizabeth W. Champney (1850–1922) and illustrated by her husband, J. Wells Champney (1843–1903), a successful artist and friend of Chase's. In her introduction, Champney makes it clear that although the story and all the characters, except for Chase, are fictional, "the conditions of life are faithfully portrayed"—and on the basis of what is known today, it does appear that Champney's descriptions are very true.[142] Indeed, this novel can be read as a roman à clef; despite her caveats, Champney does include other real people, including the Shinnecock School's teachers Rhoda Holmes Nicholls and Lydia Field Emmet, in addition to characters that bear striking resemblances to actual students. Champney describes the cottages as "tiny cabins with almost an affectation of rusticity in their unpainted rough exteriors, slightly put together but clean and new, and each with its rough fireplace, its irregular windows, its cosey [*sic*] piazza, and its odd corners which differentiated it from its neighbours and gave scope to the individual fancy of its occupants."[143] Champney goes on to provide whimsical descriptions of individual cottages and their decor: "The marine artist has festooned the interior of his cottage with fish nets, weatherbeaten and torn, and there were rope ladders which had seen shipwreck, encrusted with barnacles and draped with pink and purple sea-weed. The 'Mushroom,' so named because it sprang up in a night, was Japanese in its general scheme, bamboo being used most ingeniously in the wood-work and furniture, Japanese lanterns filling the open spaces of the stairway, and Japanese stuffs draping

Robertson for suggesting a possible Southern influence on the design of Janet Hoyt's cottage.

[141] Southampton Town, *East Hampton Star,* June 24, 1892, 4. For an illustration of a Shinnecock wigwam, see *1640–1908 Pamphlet Number Two, Southampton Village Ordinances, Incorporated 1894*, 32, Southampton History folder, vertical file, Long Island Room, Rogers Memorial Library, Southampton, NY.

[142] E. Champney, *Witch Winnie at Shinnecock,* vi.

[143] Ibid., 17.

the walls. In another cottage, dainty and pure as white enamelled paint and delicate blue draperies could make it, china was the chief decoration."[144] The "marine artist" was most probably Reynolds Beal, an avid sailor, who had studied marine engineering and painted primarily seascapes and boats.[145]

The First Phase of the Art Village within the Context of the Colonial Revival

Champney's descriptions of the Art Village reflect the transition in popular styles taking place during the time it was being constructed, 1891–92. During the Colonial Revival period, the Aesthetic movement was on the wane and the Arts and Crafts movement was beginning to take hold in the United States, both of the latter two styles having originated in England. These two movements were greatly influenced by Japanese art and culture after Commodore Perry opened trade with Japan in the mid-1850s. In addition to incorporating elements of Japanese as well as British medieval design, the Arts and Crafts movement encouraged the development of a national style based upon historic precedent, manifesting itself in America as what would become known as the Colonial Revival. In England, the Arts and Crafts movement began as a reaction to the dehumanizing effects of industrialization, particularly on the factory worker; in consequence, the joys of handcraftsmanship in the idealized simpler preindustrial past were emphasized in both Great Britain and America.[146]

A typical description of the Art Village reflects the aesthetic precepts of the times: "A dozen buildings are crowded together in artistic irregularity and confusion. A windmill, with real thatch, in a proper condition of middle-aged decay, occupies the centre foreground. Gambrel roofs and low eaves furnish the background. Huge exterior chimneys, built of the biggest bowlders [*sic*] the region affords, give a touch of pioneer character to the general effect. Dormer windows and log-built walls complete the primitive, old-world whole."[147] Another writer observed: "None of the houses have ever been touched by paint. The outer walls are gray and weather-beaten, and the inner ones are finished in hard wood of a yellowish tone. Early in the season, however, some of the students managed to grow blossoming creepers over the artistic little porches, thus bringing in bright bits of color against the gray buildings."[148] Other contemporary descriptions of the Art Village use a similar vocabulary as well as the words "quaint" and "picturesque"—words popular during the Aesthetic and the Arts and Crafts movements that conjure up an artistic, old-fashioned, romanticized vision of the Art Village, which was, in actuality, a haphazard assortment of spare buildings within a barren landscape.

It is the austere simplicity of the exteriors and interiors of the cottages that was regularly praised and romanticized in descriptions of the Art Village. This simplicity—a result of exposure to Japanese design, admiration of relatively understated Georgian style, and reaction against cluttered and overstuffed Victorian interiors—was extolled by British designers such as William Morris (1834–1896) and E. W. Godwin (1833–1886) during the reform movement beginning in the 1860s.[149] In America, this fashionable revolt against the overdecorated culminated in the Arts and Crafts movement, which advocated the construction of unadorned buildings, generally based upon local vernacular colonial traditions, handmade of native materials, and left largely in their original state to weather and age naturally, thus revealing their simple construction and blending easily into the surrounding landscape. In the Art Village, the use of unpainted exterior wood shingles cladding the cottages and of local stone in their chimneys, the bark slabs of the Art Studio and the fences constructed of native branches, the unpainted and unplastered interior wood walls in the buildings, and the omission of decorative architectural details inside and out were purposeful manifestations of these Arts and Crafts principles. The

[144] Ibid., 18.

[145] Ronald Pisano, "Reynolds Beal: Artistic Development," in Bressler, *Reynolds Beal,* 41–42.

[146] For books on the Aesthetic movement, see Elizabeth Aslin, *The Aesthetic Movement: Prelude to Art Nouveau* (New York: Praeger, 1969); Doreen Bolger Burke et al., *In Pursuit of Beauty: Americans and the Aesthetic Movement,* exhibition catalog (New York: Metropolitan Museum of Art and Rizzoli, 1986); and Christopher Benfey, *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan* (New York: Random House, 2003). For a discussion of the Arts and Crafts movement, see Wendy Kaplan, ed., *The Arts and Crafts Movement in Europe and America: Design for the Modern World,* exhibition catalog (New York: Thames and Hudson, in association with the Los Angeles County Museum of Art, 2004); and Karen Livingstone and Linda Parry, eds., *International Arts and Crafts,* exhibition catalog (New York: Abrams, 2005).

[147] "The Hamptons by the Sea," *New York Daily Tribune,* April 29, 1895, 4; a drawing of the Art Village accompanies this article.

[148] Lillian Baynes, "Summer School at Shinnecock Hills," *Art Amateur* 31 (October 1894): 91. This quotation can also be found in "A School on the Sands," *Brooklyn Eagle,* October 14, 1894, 9.

[149] Susan Weber Soros, "E. W. Godwin and Interior Design," in *E. W. Godwin: Aesthetic Movement Architect and Designer,* ed. Susan Weber Soros, exhibition catalog (New Haven, CT: Yale University Press for Bard Graduate Center for Studies in the Decorative Arts, 1999), 184–223.

only exterior ornaments used to enhance the plain, weathered outer walls were blooming vines, a popular device in Arts and Crafts garden design, used to harmonize the man-made and the natural surroundings. Candace Wheeler, who would have been fully knowledgeable about these principles of progressive design and who was an authority on decorating in her own right, applied her ideas of simplicity to the design of Onteora.[150] The Hoyts must have had the Onteora model in mind when building the Art Village, a contrast to the more ostentatious development of neighboring Southampton.

The mix of idioms within the Art Village is symbolic of the melding of stylistic influences prevalent in the art and architectural design world at this time: veneration of America's colonial vernacular and pioneer beginnings in the log slab Art Studio, the Dutch Colonial gambrel-roofed cottage, and the Shingle Style cottages; fascination with the exotic designs of the Far East in the Japanese china and decorations in the cottages; acknowledgment that the site was originally the property of Shinnecock Indians in the construction of the thatch-layered windmill; and appreciation of the modern rustic simplicity of the Arts and Crafts style in the unadorned exteriors and interiors of the structures and landscape. The utilization of vernacular Dutch Colonial and English Colonial architectural styles and simplicity in construction and decoration were surely reactions to the stresses of modern-day life, as discussed above. Furthermore, the historian Harvey Green views the influence and romanticized view of the lifestyle and artifacts of other, more exotic ethnic groups outside and within America as part of the same reaction to the stresses of modern industrial times during this period in which the Colonial Revival was in vogue. In a search for a more satisfying emotional life, Green contends, Americans looked to other cultures, especially the Japanese. Introduced to Japanese design and culture at the Centennial Exhibition, Americans perceived Asians, particularly the Japanese, to be quiet, careful, and contented workers and brought Japanese goods home in an attempt to attain such serenity themselves. Similarly, Americans celebrated the strong, noble, native American Indian, an ironic turn, as the tribes, such as the Shinnecock, had been safely relegated to reservations by their white hostile forebears.[151]

[150] Elizabeth Bisland, "A Nineteenth Century Arcadia," *Cosmopolitan* 7 (September 1889): 513–14.

[151] Green, "Looking Backward to the Future," 13–15. The local Shinnecock tribe lived on a reservation directly south of the Art Village (see fig. 22).

The Designers of the Art Studio and the Cottages in the Art Village

Despite the many articles and books about the Shinnnecock School, the identity of its designer has never been determined, although several names have been suggested over the years. Local tradition holds that Stanford White designed the Art Studio building, probably because of his connection to the design of Chase's house.[152] It is unlikely that White designed the Art Studio, because it lacks White's skill in complex massing evident in the design of both Chase's house and the Shinnecock Inn. Although White may not have had any official role in the development of the Art Village, as a patron of the Shinnecock School and as a social and business friend of the promoters and of Chase, the school's director and leading teacher, White may have unofficially advised on the general design of the Art Studio, the cottages, and the overall layout of the village.

Some accounts, written long after the close of the summer school, claim that architects participated in the design of the Art Village, yet there is no documentation of this regarding the buildings constructed before 1894. For instance, Katharine Roof wrote that the cottages were "designed by prominent architects for a nominal sum."[153] However, an undated article by John H. Morice, probably written in 1945, with input from three people who had been intimately involved in the Art Village, including the architect Grosvenor Atterbury (1869–1956), does not mention any architects in connection with the Art Studio or the initial cottages.[154] Only Rockwell Kent, in his autobiography of 1955, named names, saying that the Art Village was "designed in the main by the well known architect Grosvenor Atterbury and his associate Katharine Budd."[155] Although Kent was only about ten years old the first time he stayed in his Aunt Jo's Art Village cottage, probably in the summer of 1892, he returned as a resident and student of the summer

[152] Richard Guy Wilson, "McKim, Mead & White," in MacKay, Baker, and Traynor, *Long Island Country Houses,* 285.

[153] Katharine Roof, *The Life and Art of William Merritt Chase, with Letters, Personal Reminiscences, and Illustrative Material* (New York: Scribners, 1917), 177.

[154] John H. Morice, "The First Out-of-Door Art School in the United States" (n.p.: privately printed, 1945?); this work may be consulted at the Parrish Art Museum, Southampton, NY, and at the Long Island Collection, East Hampton Library, East Hampton, NY. Although Annie-May Hegeman (the daughter of Annie Porter), Zella de Milhau, Grosvenor Atterbury, and others supplied information to Morice, there are a number of inaccuracies in his article.

[155] Kent, *It's Me, O Lord,* 78.

school in 1898, when he was sixteen. Kent's statement, looking back over more than fifty-five years, about the architects of the Art Village probably stems from the fact that Atterbury and Budd had designed buildings in the Art Village in 1894 and 1896, respectively, of which Kent would have been aware in 1898. It seems unlikely that Atterbury and Budd would have had the experience to design the Art Village in 1891; Atterbury had just graduated from Yale College then, and Budd did not begin to study or practice architecture until 1894. Moreover, since when he was writing his article Morice consulted with Atterbury, it stands to reason that if Atterbury had said he designed the Art Studio and the initial cottages, Morice would have recorded that fact.

Most likely the designers of the Art Studio and the Art Village were Janet and William Hoyt and their contractor John Aldrich, influenced by their past projects in Shinnecock Hills and by Candace Wheeler's son Dunham Wheeler's work at Onteora. Collectively, they had enough construction experience to design a simple group of buildings such as the Art Village.[156] Some contemporary reports about the Art Village describe the cottages as simple, flimsy, and cheap; such insubstantial buildings do not seem the product of a professional architect, whose fees might have been an additional burden to the philanthropic project. The Hoyts, confident in their own style, had seen how the Wheelers designed the structures at Onteora themselves.

The influence of Onteora and the Wheeler family seems to pervade the Art Village. Candace and Dora Wheeler were on the Shinnecock School's Executive Committee, and Dunham Wheeler, Candace's son, owned three acres of land adjacent to the Shinnecock Inn, which he bought for $600 at the time the Shinnecock Inn was being built in 1887 (although he did not record the deed until December 1891, while the Art Village was under construction).[157] Dunham had planned to build a cottage on his property, but his attention turned to Onteora when his family purchased land adjacent to their cottages with the intention of developing an artists' colony in 1888.[158] It is unknown where Dunham trained as an architect; however, it is very possible through his mother's and the Hoyts' connections to the firm that he worked as an unpaid apprentice at McKim, Mead & White at the time the Shinnecock Inn was being built.

Although the rumor that Stanford White designed the Art Studio is unsubstantiated, the Art Studio is a descendant of his firm's unofficial participation in the Shinnecock Inn, via the Hoyts and Dunham Wheeler. The design for the Art Studio appears to be a simplified one-story version of the Shinnecock Inn (see fig. 16), translated by the Hoyts in their cottage Old Fort Hill (see fig. 14) at the time the inn was built, and copied by Dunham Wheeler in his first independent commission, the Bear and Fox Inn at Onteora (fig. 27), completed by the summer of 1888, a year after the Shinnecock Inn was constructed. All these buildings incorporate sweeping Dutch kick roofs, massive exterior stone chimneys, and logs or log slabs. Like the Art Studio, the first story of Wheeler's Bear and Fox Inn was clad in log slabs, as was the exterior of his sister Dora's art studio, both built the same summer.[159]

The Second Phase of the Art Village, 1894–1902

Although the Shinnecock Hills Summer School of Art and the Shinnecock Hills Golf Club continued to flourish after the nationwide financial panic of 1893, the Shinnecock Inn closed, becoming a short-lived club, and the LIIC floundered, causing the development of Shinnecock Hills never to recover. The real estate project's ultimate failure probably was due to

[156] As previously noted, the Hoyts and Aldrich had already completed Windy Barn, the Shinnecock Inn and Cottages, Old Fort Hill, Mill House, and the Shinnecock Hills railroad station. Furthermore, Aldrich had built many prominent structures in the Hamptons; had completed the Episcopal church in the hills; and was in the process of building Chase's Dutch Colonial Revival house. At the time, William and Janet Hoyt's son Edwin was enrolled in the class of 1894 at Columbia University's school of architecture, but he never graduated. Aldrich had advertised his firm's ability to provide architectural plans as early as 1878, and according to the *East Hampton Star,* Aldrich's brother was an architect. Jocelyn Wilk (assistant director, Columbia University Archives), telephone conversation with Lori Zabar, April 16, 2004; advertisement ("J. E. Aldrich & Co."), *Babylon [NY] South Side Signal,* March 2, 1878, 3; *East Hampton Star,* September 29, 1893, 5.

[157] Suffolk County Conveyances, Long Island Improvement Company (Limited) to Dunham Wheeler, deed dated May 14, 1887, recorded December 24, 1891, Liber 362, 327.

[158] *Southampton Sea-Side Times,* September 8, 1887, clipping in Southampton Newspaper Scrapbook, vol 2, p. 119, Town Clerk's Office, Historical Division, Town of Southampton, Southampton, NY. Dunham Wheeler's intention of establishing a presence in Shinnecock Hills at the time is further supported by the fact that the *Art Amateur* published an interview with Candace Wheeler, entitled "Mrs. Wheeler on Fitting Up a Seaside Cottage," the same month in which Dunham purchased his Shinnecock Hills property, in May of 1887. "Talks with Decorators, III—Mrs. Wheeler on Fitting Up a Seaside Cottage," *Art Amateur* 16 (May 1887): 136; American Periodicals Series [APS] Online.

[159] Bisland, "A Nineteenth Century Arcadia," 517; Peck and Irish, *Candace Wheeler,* 247.

Fig. 27. Bear and Fox Inn [Dunham Wheeler, architect], Onteora, NY, ca. 1888. Photograph from original glass negative; H. 5¼″, W. 6⅞″. (Onteora Club Archives, Onteora Club, Tannersville, NY.)

the accidental death in 1896 of the indefatigable resort developer and president of the LIRR, Austin Corbin.[160] By 1897, the Corbin family no longer controlled the railroad.

Despite the recession, the Art Village continued to grow in response to the needs of the students. By 1894, the number of cottages increased to about a dozen, and the campus included a restaurant for the use of the students who rented rooms in the Art Village or elsewhere throughout the summer. According to the *Brooklyn Eagle,* although some of the female students had attempted housekeeping the year before, they found it too time consuming. As "art is long and time is fleeting," the restaurant, under the charge of a caterer, furnished meals to the hurried students, who were eager to pursue their open-air studies.[161] The exact location of the restaurant in the Art Village is not given. Also in 1894, another cottage was constructed; in a sketch of the Art Village by Rhoda Holmes Nicholls, published in 1894, a gambrel-roofed cottage, smaller yet similar in appearance to Chase's house, stands on what would have been lot 14. This house belonged to Columbia L. Bigelow (ca. 1833–ca. 1910), who purchased lot 14 from Edwin C. Hoyt, the Hoyts' son, in 1893 and sold it in 1901 to Gifford Beal, an artist and former Shinnecock School student (figs. 28–29).[162] The same year that Bigelow built her cottage, the Art Club near Chase's house, still the residence of about twenty female students, added a studio building.[163]

While a good deal has been written about the Shinnecock School as an incubator for young emerging artists, the growth of the Art Village also provided an opportunity, beginning in 1894, for two Shinnecock School students who became successful architects—Grosvenor Atterbury and Katharine

[160] "A Club for Shinnecock Hills," *Brooklyn Eagle,* May 13, 1894, 3; "Peconic Country Club Opened," *New York Times,* June 15, 1894, 3; "Austin Corbin Killed in a Runaway Accident," *Brooklyn Eagle,* June 5, 1896, 1; "Corbin's L.I.R.R. Holdings," *Brooklyn Eagle,* January 8, 1897, 1.

[161] "A School on the Sands," 9; Baynes, "Summer School at Shinnecock Hills," 91.

[162] Suffolk County Conveyances, Edwin C. Hoyt to Columbia L. Bigelow, deed dated August 31, 1893, recorded March 24, 1894, Liber 405, 598; Discharge of Mortgage, Edwin C. Hoyt and Julien J. Davies to Columbia L. Bigelow, April 16, 1894, discharged October 19, 1894, recorded Oct. 20, 1894, Liber 226, 156; Suffolk County Conveyances, Columbia L. Bigelow to Gifford R. Beal, July 1901, Liber 507, 444.

[163] "Summer Art Schools," 18.

Fig. 28. Rhoda Holmes Nicholls, "A Glimpse of 'The Art Village' at Shinnecock Hills, N. Y." From Lillian Baynes, "Summer School at Shinnecock Hills," *Art Amateur* 31 (October 1894): 91. (Image produced by ProQuest; inquiries may be made to ProQuest, P.O. Box 1346, 789 Eisenhower Parkway, Ann Arbor, MI 48108-1346, 734.761-4700, info@proquest.com, http://www.proquest.com; further reproduction without permission is prohibited.) The same illustration is entitled "The Art Village at Shinnecock Hills" in "A School in the Sands," *Brooklyn Eagle,* October 14, 1894, 9.

Fig. 29. Rhoda Holmes Nicholls, *Group of Cottages. Art Village/Shinnecock Hills. Long Island* (inscribed: Property of Mrs. H. K. Porter), showing the northern facades of, from left to right, the watercolor studio, the Art Studio, the Porter cottage, and the Bigelow cottage, Shinnecock Hills, NY, ca. 1895. Ink and ink wash on paper; H. 8½″, W. 11″. (Mr. and Mrs. Samuel Benjamin.)

Fig. 30. "Unidentified House, Probably in the 'Art Village,' Southampton, N.Y., ca. 1890s." [Cottage in the Art Village designed by Grosvenor Atterbury, ca. 1894.] Gelatin silver print; H. 3⅝″, W. 4⅝″. (William Merritt Chase Archives, Parrish Art Museum, Southampton, NY, gift of Mary M. Cross.)

Cotheal Budd (1860–1951)—to design their first independent architectural projects. The authors' new research reveals that Atterbury, who was a student at the Shinnecock School in 1891–93 while living at his parents' house in the Shinnecock Hills, designed an innovative cottage for student housing on lots that he owned (lots 11, 12, 12A, and 13) in 1894 (fig. 30).[164] The symmetrical tripartite house incorporated vernacular elements such as diamond-paned windows, but the steep and shapely roof, in this case hipped, and the carrying of it down to the top of the first floor would become Atterbury's trademark. Although the roof shapes and architectural details differ, Atterbury's cottage parallels the design of Chase's house by exclusively using shingles for a uniform exterior sheathing and uniting the porches within the main mass of the house under the roofline. This emphasis on consolidating the masses and unifying the exterior

[164] Atterbury bought lot 13 from Francklyn Chase Hoyt. Receipt, dated April 10, 1894, from William S. Hoyt, as Special Guardian, to Grosvenor Atterbury for payment in the amount of $200 for a lot in the Art Village owned by Francklyn Chase Hoyt, Atterbury file, Southampton Historical Museums and Research Center, Southampton, NY. In Atterbury's application to be an associate of the American Institute of Architects, dated December 4, 1900, he listed "Art Village cottage, Shinnecock Hills, L.I." as one of three examples of his work and stated that he began to study architecture in 1891 and commenced independent practice in 1894. That same year, 1894, Atterbury was first listed in the New York City directories, with an office at 160 Fifth Avenue, the same location as the offices of McKim, Mead & White. See Dennis Steadman Francis, *Architects in Practice, New York City, 1840–1900* (New York: Committee for the Preservation of Architectural Records, 1979), 12. In Morice's article "The First Out-of-Door Art School in the United States," written ca. 1945, he states, "[Atterbury's] first architectural effort was a cottage which he designed and then built with the help of some carpenters and masons on a plot which he owned on a corner of the Art Village. This cottage was occupied by a number of the older students as long as the school existed" (n.p.).

of the house was an approach followed by progressive architects such as those in the firm of McKim, Mead & White, where Atterbury had recently worked. In 1908, Atterbury moved the cottage to his parents' estate, where he substantially remodeled it.[165]

In about 1895, a second studio for indoor painting on rainy days was constructed just northeast of the Art Studio in the Art Village.[166] As depicted in an ink drawing by Rhoda Holmes Nicholls (see fig. 29), this studio was a smaller version of the Art Studio, with a similar sloping kick roof and covered porch. Demand for housing in the Art Village must have continued to be great, as a new building known as the Porter Cottage, owned by the Shinnecock School cofounder Annie Porter, was ready to house about twelve women students and to board thirty in the dining room for the season of 1895.[167] This building originally stood on lot 15, next to the Bigelow cottage and across Ochre Lane from the Art Studio, but after the Shinnecock School closed permanently, it was moved to adjoin the Art Studio in a renovation by Budd for Annie Porter.[168]

[165] The construction date of 1894 is based upon the facts that this was the first year Atterbury practiced independently; that the house does not appear in Reynolds Beals's photograph album ca. 1893; that the first published views of the house appeared in articles published in 1894; and that it is described in *Witch Winnie at Shinnecock,* published in late 1894. "A School on the Sands," 9; a view, in a sketch by Rhoda Holmes Nicholls, entitled "A Glimpse of 'The Art Village' at Shinnecock Hills, N. Y.," in Baynes, "Summer School at Shinnecock Hills," 91; E. Champney, *Witch Winnie at Shinnecock,* 21–22. Analysis of published sketches of the Art Village in conjunction with the survey map of 1892 and archival photographs confirms the location of the house on Atterbury's lots. See "Unidentified House, Probably in the 'Art Village,' Southampton, N.Y., ca. 1890s" [image of a cottage in the Art Village by Grosvernor Atterbury, ca. 1894], gelatin silver print, 3⅝″ x 4⅝″, and "Unidentified Figures Seated on a Carriage, Shinnecock Hills, c. 1908" [image of the same cottage being moved], cyanotype, 2¼″ x 3¼″, both from the William Merritt Chase Archives, 85.Mcr.2 and 76.Mc.30c, respectively, Parrish Art Museum, Southampton, NY; see also "Unidentified House, Probably in the 'Art Village,'" listed as no. 160, and "Unidentified Figures Seated on a Carriage," listed as no. 342, in Ronald Pisano, *Photographs from the William Merritt Chase Archives at the Parrish Art Museum* (Southampton, NY: Parrish Art Museum, 1992), 54 and 78, respectively. In 1908, Atterbury moved the house to his parents' Shinnecock Hills estate, where he substantially renovated it as a residence for tenant Emma W. Harris. Agreement between Charles L. Atterbury, as agent for Katharine M. Atterbury and Grosvenor Atterbury, and Emma W. Harris, dated August 17, 1908, Atterbury File, Southampton Historical Museums and Research Center, Southampton, NY.

[166] According to Katharine Roof, "The school building contained, besides the large room where criticisms were held, a studio for indoor painting on rainy days and a supply shop for materials" (*The Life and Art of William Merritt Chase* [published in 1917], 177).

[167] *Shinnecock Hills Summer School of Art* [brochure, 1895], 4, William Merritt Chase Collection and Archives, Parrish Art Museum, Southampton, NY.

[168] Morice, "The First Out-of-Door Art School in the United States," n.p.

Budd continued Atterbury's progressive architectural trend in the Art Village in her renovation of Zella de Milhau's cottage in 1896. Kate Budd, as she was generally known, had begun her artistic career by 1891 as a student of William Merritt Chase at the Art Students League and at the Shinnecock School. When, in 1894, she commenced the study of architecture, she continued to be involved with the Shinnecock School as secretary of the school (in 1894) and as administrator of the cottages in the Art Village (in 1895).[169] Budd thoroughly renovated the cottage of her close friend, the artist, Shinnecock School student, and *bon vivant* Zella de Milhau, who had purchased the house on lot 16 in 1896 from Janet Hoyt and renamed it Laffalot, the English translation of the name given to Milhau by the local Shinnecock tribe (fig. 31; and see fig. 23).[170] Like Atterbury's cottage, Budd's structure is extremely plain, with barely any ornament save for the texture and color of the materials. She transformed Hoyt's tiny cottage, originally covered with a hipped roof pierced by dormers, into a much larger house, yet expanded upon Hoyt's original concept by extending the dormer to encompass three windows and exaggerating the spread of the low-slung roof, evoking Japanese architecture. The hipped roof also recalls the colonial dwellings of the French settlers in the Mississippi Valley, an apt reference to the French ancestry of the cottage's owner, Zella de Milhau.[171] And, as had Atterbury, Budd included vernacular references such as diamond-paned and twelve-over-twelve windows. The connections and experience Budd garnered at the Shinnecock School were significant in launching her career; although nine years Atterbury's senior, Budd worked in his office for a few years and then went on to execute independent commissions for other Shinnecock students and for Annie Porter.[172]

As the circumstances of Chase's life changed, so did aspects of the Shinnecock School and the Art

[169] According to the Art Students League archives, Miss K. C. Budd was registered for two months (October 10–December 18, 1891) for a course abbreviated "C. M.," which more than likely means William M. Chase's morning painting class. Stephanie Cassidy (archivist, Art Students League, New York), e-mail correspondence with Lori Zabar, March 11, 2008. See also Pisano, *The Students of William Merritt Chase,* 6, 9, 11–12; *Shinnecock Hills, Southampton, Long Island, Summer School of Art, under the direction of Wm. M. Chase* (New York?: s.n., 1894) [record display in BobCat, New-York Historical Society catalog; actual brochure missing]; *Shinnecock Hills Summer School of Art* [brochure], 4.

[170] "Laffalot," *Southampton Magazine* 1 (Autumn 1912): 23–25.

[171] Lancaster, *The American Bungalow,* 40 and fig. 20.

[172] Grosvenor Atterbury and Katharine Budd are both listed at 18–20 West 34th Street in 1899. Francis, *Architects in Practice, New*

Fig. 31. Laffalot, home of Zella de Milhau [renovation by Katharine C. Budd, 1896], Art Village, Shinnecock Hills, NY, ca. 1896. Photograph; H. 6″, W. 9″. (Photo Archive, Southampton Historical Museums and Research Center, Southampton, NY.)

Village. Chase stopped teaching at the Art Students League and the Brooklyn Institute to found his own school, the Chase School of Art, in 1896, thereby ending the Brooklyn Institute's cosponsorship of the Shinnecock School. This precipitated both a change in the school's name in 1897 to the Shinnecock School of Art for Men and Women and an administrative reorganization whereby Chase became president and two of his protégés, Douglas John Connah (1871–1941) and Charles Webster Hawthorne (1872–1930), became its administrators.[173] Even as late as 1898, Chase's Saturday and Monday morning "criticisms" in the Art Studio attracted the fashionable summer residents, and in 1900, the enrollment was still the largest of the American plein air schools.[174] The Shinnecock School continued to flourish through the summer of 1902, when Chase decided to stop teaching in Shinnecock Hills and to spend his summers in Europe.

Conclusion

As Janet Hoyt had hoped, the Shinnecock Hills Summer School of Art turned out to be a great success: while not the first plein air art school in the United States, as is sometimes claimed, it was the best known, the largest, and the first to boast a specially built campus—the Art Village.

Although the Shinnecock School was presented and viewed as a philanthropic endeavor, it was partially founded by Hoyt, her fellow real estate investors, and the LIRR as a way to attract attention and summer residents to the newly developed Shinnecock Hills seaside resort. As Hoyt and her colleagues Samuel Parrish and Annie Porter had anticipated, William Merritt Chase's and the students' paintings of the Shinnecock Hills landscape brought attention to the area, and well-placed articles about the school made it a tourist attraction. Chase, then the most popular art teacher in the country and at the height of his career, influenced a generation of young artists, some of whom went on to become

York City, 1840–1900, 19. They moved together to 25 West 33rd Street in 1901, the last year they were at the same address. James Ward, *Architects in Practice, New York City, 1900–1940* (Union, NJ: J & D Associates, 1989), 11; Morice, "The First Out-of-Door Art School in the United States," n. p.

[173] *Shinnecock Summer School of Art* [brochure], 1897, microfilm reel N69-137, 460, Archives of American Art, Smithsonian Institution, Washington, DC.

[174] "Art Topics of the Week," *New York Times*, July 30, 1898, BR510; "At Southampton," *New York Times*, September 4, 1898, 13; "Shinnecock Art School," *Brooklyn Eagle*, July 28, 1900, 15; Florence N. Levy, ed., *American Art Annual: 1900–1901*, 37 vols. (Boston: Noyes, Platt, 1900), 3:236–37.

famous and to found their own summer art schools. Furthermore, two summer school students who became innovative architects, Grosvenor Atterbury and Katharine Budd, created their first independent designs in the Art Village and on the Shinnecock Hills.

However, the founders' financial objective—establishing the Shinnecock School and the Shinnecock Hills Golf Club as amenities to lure development to Shinnecock Hills in an effort to create a summer resort to rival Southampton—was not as successful. By 1896, William and Janet Hoyt had sold their cottage and two of their vacant lots in the Art Village, but Janet Hoyt remained involved in the Shinnecock School and Shinnecock Hills real estate.

Through their construction projects in Southampton and Shinnecock Hills, the Hoyts forged their own version of an American Colonial Revival style of resort architecture based upon vernacular rural building types, particularly those of Dutch origin: the Dutch Colonial barn, the Dutch Colonial farmhouse, and the windmill. The charming Art Village remains today, albeit at this moment in time without any historic preservation protections, a reminder of the vibrant summers from 1891 through 1902 when, through Janet Hoyt's talents as cultural impresario, Chase and his students found artistic gold in what was originally perceived as a mosquito-ridden, barren, hot hollow.