

56-2081



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name George W. Bellows House

other names/site number _____

name of related multiple property listing N/A

Location

street & number 9 Bellows Lane

not for publication

city or town Woodstock

vicinity

state NY code NY county Ulster code 111 zip code 12498

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Signature of certifying official/Title Rgn Paul Mundy

Date 12/14/17

State or Federal agency/bureau or Tribal Government DSTRPO

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- ___ determined eligible for the National Register
- ___ determined not eligible for the National Register
- ___ removed from the National Register
- ___ other (explain:)

Signature of the Keeper Alexis Alexander

Date of Action 2-2-18

George W. Bellows House
Name of Property

Ulster County, NY
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1		buildings
1		sites
1		structures
		objects
3	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling

LANDSCAPE / Object

Current Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling

LANDSCAPE / Object

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY

AMERICAN MOVEMENTS / Bungalow

Materials
(Enter categories from instructions.)

foundation: Bluestone

walls: Clapboard

roof: Asphalt

other: _____

George W. Bellows House
Name of Property

Ulster County, NY
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The George W. Bellows home is located at 9 Bellows Lane in the Town of Woodstock in Ulster County. On the northern border of Ulster County, Woodstock is situated on the eastern edge of the Catskill Mountains. Woodstock's Town Center is formed by the intersection of three primary roads: Mill Hill Road, Tinker Street, and Rock City Road. The Bellows home is approximately ¾ of a mile north from this intersection. Bellows Lane extends off of Lower Byrdcliffe Road, which intersects with Rock City Road on its eastern end and Glasco Turnpike on its western end. Similar to the other roads extending from Lower Byrdcliffe Road, Bellows Lane is a one-lane, dead-end road that provides access to a handful of residences, most of which date to the last half of the twentieth century.

The Bellows House faces and is set back from, Bellows Lane. A short gravel driveway runs from the road, which is screened from the house by trees and mid-sized plantings. On the northeastern side of the house, Bellows constructed stonewalls and a bridge over a small creek that runs through the property. During periods when the stream flowed sufficiently, the water could be dammed up to create an artificial pool with the runoff creating a waterfall. A stone well is located to the west of the house. The nominated parcel is an .87-acre parcel that has been historically associated with the house. While Bellows' original purchase consisted of a slightly larger parcel, the remaining land was subdivided during the twentieth century and no longer retains integrity to its historic appearance.

Narrative Description

The Bellows home is a two-story, three-bay by five-bay frame, off-center, front gabled house with an L-shape plan. Utilizing Hambridge's theory of dynamic symmetry, Bellows played with traditional ideas of symmetry in building construction in his design for the house. The roofline extends to the east on the façade, incorporating an additional bay similar to the side elevation of a saltbox house. The house rests on a native bluestone foundation drawn from local quarries and is covered with clapboard. An interior stone chimney is visible over the roofline.

The entrance to the home is slightly off-center and is covered by a front-gabled entry porch supported by posts. It is flanked to the west by four casement windows and a six-over-six sash window to the east. Two six-over-six sash windows, which do not line up with the door and windows on the first floor, light the second story. Original shutters with a circular hole pattern at the top of each shutter frame all windows.

An exterior stone chimney, wider at the base and narrower toward the top, runs up the west elevation. This chimney intentionally disrupts the fenestration pattern. The first floor is lit by three six-over-six sash windows, none of which line up with the five smaller, squatter windows lighting the second floor. The east elevation is lit by two six-over-six windows.

On the south elevation, the house's L-plan is evident. The section of the house with the dynamic roofline only extends three bays deep; a separate, two-story, two-bay-wide section with a traditional front-gabled roof

George W. Bellows House

Name of Property

Ulster County, NY

County and State

extends from this primary section on the western side. The two-story ell has central contemporary sliding doors on the first floor and central contemporary casement windows on the second floor. A one-story, shed-roofed screen porch sits at the intersection of the L. Two small six-pane windows, one of which is custom-made to have a corner broken by the roofline, are visible on the rear elevation of the primary section over the porch roof.

The Bellows House has two primary floors. Original pine flooring, doors, and trim, all of which reflect a simple, hand-built aesthetic, remain throughout the house. The first floor is divided into a large gathering space, kitchen and pantry, and library. The stairs to the second floor are immediately opposite the entrance to the house. Much of the first floor comprises a large gathering space. The room's walls are made of horizontally laid and vertically stacked, painted planks; the ceiling is also made of painted plank. A wide fireplace with a central, arched brick firebox built by Bellows is at the center of the room. Instead of a mantelpiece, two small shelves are located above and to either side of the firebox, leaving the area above it open. Built-in shelving, cabinets, and bookcases are located on the east and south walls. The southeast corner features a simple, built-in secretary desk constructed by Bellows; the hinged door extends out from the wall to reveal small shelves. The gathering space is connected to the kitchen by a short hallway with wooden arch and keystone detailing. The kitchen and pantry feature vertical and horizontal plank walls, respectively, simple pine cabinetry, much of which is original, and slate and bluestone floors. The library has built-in shelving and a plank ceiling. The second floor has a central hallway and three bedrooms. Each of the rooms has simple board-and-batten doors with forged iron handles, vertical plank walls and ceilings, wooden floors, and simple, original trim.

George W. Bellows House
Name of Property

Ulster County, NY
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

Art

Architecture

Period of Significance

1922-1925

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

George W. Bellows

Cultural Affiliation

Architect/Builder

George W. Bellows

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The period of significance begins in 1922, when George Bellows designed and built his home in Woodstock, and ends with his death in 1925.

Criteria Considerations (explanation, if necessary)

George W. Bellows House
Name of Property

Ulster County, NY
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The George W. Bellows House is significant under Criterion B and C in the areas of art and architecture for its association with Bellows, the early twentieth century American realist artist who designed and built it as his Woodstock summer residence in 1922. George W. Bellows (1882-1925) grew up in Columbus, Ohio, attended Ohio State University, and studied at the New York School of Art with Robert Henri. Bellows developed his skills as a realist artist and became known as one of the most prominent young members of Henri's Ashcan School. Bellows is best known for this early work, typically of boxing matches and urban life painted in a rough, energetic, and bold style. During the 1910s, Bellows gradually became more interested in painting landscapes and portraits and making lithographs. He became particularly interested in seascapes after a trip with Robert Henri to Maine's Monhegan Island in 1912. By this time, Bellows was well-recognized for his work; the Metropolitan Museum of Art purchased his painting *Up the Hudson* in 1911 and he worked as one of the organizers of the 1913 Armory Show.

After briefly working as a teacher in California and Chicago, Bellows returned to New York and became increasingly involved in Woodstock's artistic community. Inspired by the region's dramatic landscape, Bellows' family began staying in Woodstock for the summer and fall in 1920. He purchased land in the section of town known as Rock City, located between Woodstock's commercial center and the Byrdcliffe artists' colony; this area also attracted other artists, including Eugene Speicher and Charles Rosen. From April to September of 1922, Bellows built a summer home and studio with his friend, painter John Carroll. Bellows employed Jay Hambridge's theory of dynamic symmetry in his design for the home, just as he did in planning his artwork; it was the only home he ever designed. The paintings and lithographs Bellows produced during his Woodstock years reflect his growing interest in landscapes, portraits, and color systems, and demonstrate a softening of his style. Bellows played an active role in Woodstock's artistic community, both socially and professionally. He juried exhibitions, and in 1923, he became a member of the Woodstock Artists Association. He also managed and played on the baseball team, taught swimming lessons to local children at his pool, and hosted family, New York City visitors, and other artists at his home. At the height of his career, Bellows died of appendicitis in 1925 at the age of 43. The Metropolitan Museum of Art held a memorial exhibition in his honor later that year.

Although Bellows' time in Woodstock was relatively short, the Bellows House is associated with an important period of transition and productivity in the artist's career. In contrast to his early work, which depicted urban landscapes with a lively, rough character, Bellows' later work focused increasingly on landscapes, smoother brushwork, and incorporated a greater variety of colors. Bellows had begun traveling more extensively, teaching, and making this transition about eight years before he spent his first full summer and fall in Woodstock in 1920, purchased land, and built the house in 1922. Woodstock's landscapes and artistic community played an integral role in both his works and his artistic career from 1920 through his death in 1925. The George W. Bellows House is significant for its reflection of both the height of Bellows' career and influence, as well as this important, productive late period of his work.

George W. Bellows House
Name of Property

Ulster County, NY
County and State

The ideal artist is he who knows everything, feels everything, experiences everything, and retains his experience in a spirit of wonder and feeds upon it with creative lust... George Bellows

Background of the Woodstock Art Colony

Some twenty years before George Bellows placed his name atop the list of artists that found their way to Woodstock, the future of the small Catskill Mountain town had already been altered. With the founding of the Byrdcliffe art colony in 1903, the arrival of artists brought new ways and new ideas to villagers who had long lived in rural isolation. Remembering his Woodstock childhood in *The Vanishing Village*, author Will Rose recounted his father's warning "that the coming of the artists will bring change," while his father's friend added, "it will be too bad if the artists come swarming down off the mountain and wreck us with sin."¹ While change did come (and not too much sin), the Woodstock George Bellows found upon his arrival in 1920 had already become a town writ large by the contributions of those who would see life through a slightly different lens. In short, what George Bellows would add to Woodstock was his part in a history that would transcend great change while remaining grounded in its original purpose; a place where both locals and artists alike understood they were not separate from their past but were an integral part of a combining experience that was their community.

In many respects, Woodstock's earlier history was not unlike that of most small towns nestled within New York's Catskill Mountains. Prior to the arrival of the first white settlers in the mid-1700s, Native Americans once traversed trails along the Sawkill Creek to reach hunting grounds on Overlook Mountain. Officially settled in 1787 along what was then the western frontier of the state, Woodstock's first settlers cleared land, fashioned homes out of the timber they cut and began farming the rocky soil. By the 1800s, however, the economic focus of the town began to shift towards more extractive and industrial ends. In 1809, in addition to the sawmills and gristmills already operating along Woodstock's many streams, the first glass factory was built in the hamlet of Shady. By the 1830s, tanning, which required a plentiful water supply and tannic acid obtained from hemlock trees, found both resources in abundant quantities in Woodstock. With urban expansion in the mid-nineteenth century, Woodstockers also turned to quarrying bluestone along the base of Overlook and Ohayo Mountain for shipment to cities along the east coast, including New York, Philadelphia and Albany.

By the latter part of the 19th century, Woodstock's economic attention had turned towards what others saw in the natural beauty of the land rather than what could be taken from it. Such a vision had first percolated with the arrival, in 1846, of Thomas Cole, father of the Hudson River School of landscape artists. Later, with the construction of hotels such as the Overlook Mountain House and Mead's Mountain House, that vision was further realized with the arrival of what is known as second wave of Hudson River Schoolers, including such artists as Charles Herbert Moore and Jervis McEntee. And yet, it was not only the artists who were attracted to the respite and beauty offered by Overlook. Thousands of others (in 1870, it is estimated that some 3,000 visitors made their way up Overlook Mountain) seeking to escape the heat and unhealthy air of urban life during the summer began to find their way to Woodstock. In 1873,

¹ Will Rose, *The Vanishing Village* (New York: The Citadel Press, 1963), 15.

George W. Bellows House
Name of Property

Ulster County, NY
County and State

Overlook's fame burst on to the national scene – and therefore attracting the attention of even more potential visitors - following a stay at the Overlook Mountain House by President Ulysses S. Grant.

A transformational chapter in Woodstock's history began in 1902 when, on a spring day, Bolton Brown emerged from the thicket near the summit of Overlook Mountain and first viewed Woodstock and the expanse below him. Employed, along with Hervey White, by Ralph Whitehead to seek a physical location that would match Whitehead's vision for a utopian art colony, Brown, upon beholding the vista before him, wrote of that moment, "Exactly here the story of modern Woodstock really begins."² Central to Whitehead's plans for an art colony was the belief that the artists attracted to what he would later call Byrdcliffe would not only be inspired by the natural beauty of their surroundings but that the close proximity to an urban center such as New York City would permit the sale of work created at Byrdcliffe, thus providing the resources to sustain the colony. So it was that Whitehead, upon assessing the landscape Bolton Brown had "discovered," agreed that Woodstock met both his criteria and ordered that construction begin at the base of Overlook in 1902, with the colony fully underway by 1903 (NR Listed, 1979). In addition to Byrdcliffe, Hervey White, who would eventually split with Whitehead, would go on to establish his Maverick art colony in 1905 (NR Listed, 1999). In 1906, the Art Students League chose Woodstock as the site for its summer classes. Led by artist Birge Harrison, the Art Students League and the many students that followed represented, perhaps more than Whitehead's Byrdcliffe, a greater integration of the arts with the existing Woodstock community. As a result, Woodstock's story began to diverge from the small town norm, eventually becoming a community shaped by connections forged between the newly arrived artists and those who drew life and livelihood from the very landscape that would find its way onto a multitude of canvases over the years.³

In the years that followed the creation of these art colonies, numerous artists of note would make their way to Woodstock. While their fields of expertise varied greatly – from landscape painting to photography to woodblock printing to surrealism – many, such as: Doris Lee, Konrad Cramer, Eugene Speicher, Charles Rosen, Zuma Steele, Robert Henri, Arnold Blanch, Lucille Blanch, Yasuo Kuniyoshi, Eva Watson-Shutze, Karl Fortess, Arnold Grant and Birge Harrison went on to have distinguished careers in their own right. Among the most notable at the time to eventually be attracted to the fledgling colony, however, was George Bellows.

George Bellows

George Wesley Bellows was born in August 1882 in Columbus, Ohio. His father, George Bellows, a building contractor, was 55 years old at the time of his son's birth; his mother, Anna Wilhelmina Smith Bellows, was 40 years old. The daughter of a whaling captain, Anna was a very pious individual. During his childhood, for example, she forbade George from playing outside on Sunday. Instead, he was permitted to draw while his mother read the Bible. Bullied during his younger years, George taught himself the principles of boxing, a skill that would lead to his lifelong interest in the sport and, later, to the creation

² Bolton Brown, *Early Days at Woodstock* (Woodstock, N.Y.: Publications of the Historical Society of Woodstock, 1933), 22.

³ Richard Heppner, *Woodstock, Everyday History* (Woodstock, N.Y.: Amazon CreateSpace, 2016), 6.

George W. Bellows House
Name of Property

Ulster County, NY
County and State

of two of his most heralded paintings. In addition to developing skills as a boxer, Bellows also trained himself in baseball and basketball. Excelling at baseball during his high school years, he received an offer to play semi-pro baseball from a team in Indianapolis. Eschewing the offer, Bellows instead enrolled at Ohio State University in 1901.

While at Ohio State, Bellows created illustrations for the school's yearbook and took on occasional work from magazines as a commercial illustrator. He also continued to excel at baseball, receiving encouragement to play professional ball. Neither baseball, commercial art, nor Ohio State would play a part in his future plans, however. In 1904, prior to graduating, Bellows left Ohio State and moved to New York City to study art and pursue life as a painter.

Bellows enrolled in the New York School of Art, where he was in good company; his fellow students included Edward Hopper, Rockwell Kent, Norman Raeben, Louis D. Fancher and Stuart Davis. Bellows began studying under the direction and influence of Robert Henri, a leading member of the so-called Ashcan School, an artistic movement which focused on urban, quotidian scenes and tended to be roughly painted and dark in color and subject matter in contrast to the popular realist and impressionist movements of the time. While members of the Ashcan School worked to "chronicle the realities of daily life," they often depicted them "through rose-colored glasses." Bellows was considered "the boldest and most versatile among them in his choice of subjects, palettes, and techniques—and also the youngest—treating both the immigrant poor and society's wealthiest with equanimity."⁴ Bellows' early work reflected Henri's influence. His energetic brushwork and urban subject matter are evident in his early works, such as *Forty-two Kids* (1907), *Stag at Sharkey's* (1909), and *Both Members of This Club* (1909).

In the same year he painted *Stag at Sharkey's* and *Both Members of the Club*, Bellows was elected as an associate member of the National Academy of Design. In 1910, he began teaching as an instructor at the Art Students League in New York and was elevated to full membership in the National Academy of Design. That same year, Bellows married Emma Story; the newlywed couple purchased a home at 146 East 19th Street (extant, NR-listed in Gramercy Park Historic District). From 1912-1917, Bellows also contributed numerous illustrations to the socialist magazine *The Masses*.

In 1913, as he continued his realistic approach to the canvases before him, Bellows helped organize the Armory Show. Arranged by the Association of American Painters and Sculptors, the Armory Show was the first large exhibition of modern art in the United States, introducing European avant-garde styles such as Cubism and Fauvism to Bellows and his contemporaries. The show served as a catalyst for American artists, who became more independent and created their own "artistic language." Like many young artists of his day, Bellows would be significantly affected by the Armory Show, which provide him with an enhanced interest in theory, compositional systems and artistic freedom. As noted in the Metropolitan Museum of Art's Exhibition Overview for its 2013 exhibition of Bellows's work, "Although Bellows'[sic] art was rooted in realism, the variety of his subjects and his experiments with many color and compositional theories, and his loose brushwork, aligned him with modernism—as did his commitment to artists'

George W. Bellows House
Name of Property

Ulster County, NY
County and State

freedom of expression and their right to exhibit their works without interference from academic dictates or juries.”⁵

Following the Armory Show, Bellows began to take on different subject matters, focusing on portraits of family members and acquaintances. After he and Emma Story honeymooned on Long Island, landscapes and seascapes also became repeated subjects for his canvases. Shortly after his marriage, Bellows traveled to Monhegan Island off the coast of Maine with Robert Henri. On Monhegan, Bellows delved more deeply into translating the sea to canvas and began perhaps the most productive period of his career. Emotionally charged by his marriage, fatherhood, and the recent loss of his own father, Bellows, “in his paintings of the mercurial ocean, expressed the feelings and emotions that governed his relationship with Emma.” He also expressed these thoughts in a letter to his wife, writing, “If you were with me we could tramp the wild places all day...and everything would be about love and beauty... and the greatness of this nature which is in us. We two and the great sea...”⁶ Reconciling modernism with realism, masculine with feminine, both in his seascapes and intimate portraits, Bellows believed that “the domestic sphere and bourgeois family life were not antiethical to modernism but, as much as the city and the machine, integral to it.”⁷

In 1917, Bellows received a commission for a portrait in California and, along with his family, took up residence in the flourishing art colony of Carmel. While in residence in Carmel, according to the Joslyn Art Museum, “Bellows focused most of his energy on painting portraits rather than scenery; he would continue to do so for the rest of his life.”⁸ What landscapes he did execute offered scenery as “more an adjunct to the figures than the main focus of the painting.” His seascape *Jewel Coast* was an exception; critics described it as offering “brilliant blues and greens of the sky and swirling water (which) accentuate the sculptural presence of the massive yellow rock that dominates the foreground. The result is a muscular, impressionistic, view of the landscape, well suited to Bellows's talents.”⁹

Bellows in Woodstock

Beginning in 1920, Bellows would spend a portion of each year – mainly summers and fall – in Woodstock. By invitation from Eugene Speicher, a fellow student of Henri and a realist painter, Bellows and his family first arrived in Woodstock during the summer of 1920, taking up residence at the home of James Shotwell, a historian, statesman, and long-time seasonal resident of Woodstock. Bellows and his family remained in residence until Thanksgiving of that year. Returning in 1921, they purchased land adjacent to the home of Eugene Speicher; the property already included an artist’s studio (no longer extant).

⁴ The Metropolitan Museum of Art, “George Bellows,” available at <<http://www.metmuseum.org/exhibitions/listings/2012/bellows>>.

⁵ Metropolitan Museum of Art, “George Bellows.”

⁶ Charles Brock, ed., *George Bellows: An Unfinished Life* (Washington D.C.: National Gallery of Art, 2012), 12.

⁷ Brock, *George Bellows*, 13.

⁸ Joslyn Art Museum, “George Bellows,” available at <<https://www.joslyn.org/collections-and-exhibitions/permanent-collections/american/george-bellows-jewel-coast-california/>>.

⁹ Joslyn Art Museum, “George Bellows.”

George W. Bellows House
Name of Property

Ulster County, NY
County and State

During the months that followed, Bellows designed the home he would build in Woodstock. Bellows' design for the building incorporated Jay Hambidge's principles of dynamic symmetry, an intricate geometrical system of connecting angles and planes that had also begun to attract the attention of various avant-garde artists and architects. Centering on reducing all things to ideal geometric forms, Bellows had become intrigued by the idea of the "mathematical interpretation of composition" a few years earlier, writing that Hambidge's principles were "probably more valuable than the study of anatomy."¹⁰

Construction on the Woodstock home began in April 1922 and continued until September of that year. A passerby during that time might have been surprised to see a couple of famed artists as part of the construction crew. His daughter, Jean Bellows Booth, recalled "He and John Carroll would sit on the roof with pillows tied to their bottoms, hammering the shingles on. The building of the house was fascinating."¹¹

Now in his own Woodstock home, Bellows continued to include family members and neighbors as central to his work. Much like Thomas Cole and other artists that preceded him, however, his eye also drew inspiration from the natural beauty of the Catskills and the Hudson Valley. While in Woodstock, Bellows also concentrated on developing his skills as a printmaker by working closely with Bolton Brown, an original member of the Byrdcliffe colony and who, "along with George Miller, ranks as one of the two most significant American lithographers of the 20th century." Bellows was eventually also recognized as "one of this country's greatest printmakers, who exploited the technique of lithography to make prints that are as fresh and natural-looking as a charcoal sketch."¹²

Despite his part-time residency, Bellows managed to fully integrate himself into his adopted community. In 1920, he became an early member of the Woodstock Artists Association, which had been founded the previous year by artists John F. Carlson, Frank Swift Chase, Carl Eric Lindin, Henry Lee McFee, and Andrew Dasburg. Bellows joined such early members as his neighbor, Eugene Speicher, as well as Konrad Cramer, Zuma Steele and Robert Henri. Still vital to the Woodstock community today, the Artists Association was founded in an effort to "give free and equal expression" to the wide-range of styles among the now many artists that had settled in Woodstock.¹³

In 1921, Bellows participated as the narrator in Hervey White's Maverick Festival production of Flaubert's *The Temptation of Saint Anthony*. Beginning in 1916 and continuing until 1932, the Maverick Festival attracted thousands of revelers to Woodstock each summer. While the money raised would go to support Hervey White's Maverick colony, the festival was no small affair. Each year, White concluded the festival

¹⁰ "George Bellows, Tennis at Newport," in *The Art of JAMA: Covers and Essays from The Journal of the American Medical Association, Volume 3*, by M. Therese Southgate (New York: Oxford University Press, 2011), available at: <<https://books.google.com/books?id=75yZ9vMLeBYC&dq=dynamic+symmetry+bellows+writing&q=bellows+hambidge#v=snippet&q=bellows%20hambidge&f=false>>.

¹¹ Nancy Kapitanoff, "Broadening the View of Bellows," *Los Angeles Times*, February 16, 1992, available at: <http://articles.latimes.com/1992-02-16/entertainment/ca-4566_1_george-bellows>.

¹² Henry Adams, "George Bellows," Thomas French Fine Art, available at: <<http://www.georgebellows.com/biography>>.

¹³ Woodstock Artists Association and Museum, "History," available at: <<http://www.woodstockart.org/history/>>.

George W. Bellows House
Name of Property

Ulster County, NY
County and State

with a major theatrical production held on a stage within an old stone quarry. As noted by historian Alf Evers, *The Temptation of Saint Anthony*, as produced in 1921, was perhaps the grandest of them all featuring “music played by Pierre Henrotte and a large group of orchestra players from the Metropolitan Opera” as...

A great procession of priests, telling beads, acolytes and monks swinging censers, nuns and richly dressed high ecclesiastics moved across the stage led by a stately archbishop on whose costumes the utmost elaboration had been lavished. The archbishop was banker-violinist George Plochmann. George Bellows, as narrator, could be heard from the most distant seat. The procession, Hervey (White) liked to recall, was the most impressive he had ever seen, far surpassing, he thought, the Christmas procession at St. Peters in Rome which he had seen during the tour of Europe of his youth.¹⁴

That same year, Bellows taught outdoor figure painting at the Art Students League summer school in Woodstock with Robert Henri and Eugene Speicher. In 1922, expanding his participation in the Woodstock Artists Association, Bellows was elected to the Committee on Supervision for the association.

In 1924, Bellows joined a project that brought together not only a number of Woodstock artists but also a group of Woodstock “natives” for the purpose of creating athletic opportunities in Woodstock. Bellows, together with such locals as Frank Happy, who ran the town’s general store, Mortimer Downer, the town physician, and builder George Neher, along with artists Hervey White, Ralph Whitehead, and John Carlson, came together to form the Woodstock Athletic Club. Through their efforts the club purchased what still serves today as the town’s main recreational complex. And, according to Evers, “programs were begun for citizens of all ages and both sexes.”¹⁵ In addition, Bellows drew upon his former skills as a baseball player to both coach the local baseball team while also playing ball with a team composed of artists. Throughout his time in Woodstock, Bellows could often be found at the local ball field observing the Woodstock team in action or joining in when the opportunity presented itself. According to artist and neighbor, Charles Rosen, Bellows

was greatly loved by all the boys on the baseball team on which he played and was also an important factor in organizing. This friendship was on a man-to-man basis and in no sense did the fact that he was a great artist affect the relationship. As far as they were concerned he was just a grand guy and they liked him—while his feeling for all of them was just as warm and generous.¹⁶

While the Athletic Club’s success was not all that the founders had hoped, it served, more importantly, as an early bridge between the newly arrived artists and local Woodstockers, who were cautious in their acceptance of the town’s newest residents.

In August 1924, Bellows visited Woodstock’s Dr. Downer, complaining of “frequent sharp pains and cramps.”¹⁷ It was Downer’s opinion that Bellows was suffering from chronic appendicitis and, upon his

¹⁴ Alf Evers, *Woodstock, History of an American Town* (New York, N.Y., Overlook Press, 1987), 481.

¹⁵ Alf Evers, 540.

¹⁶ The Memorial Art Gallery of the University of Rochester, “Leaving for the Country: George Bellows at Woodstock,” available at: <http://mag.rochester.edu/plugins/acrobat/teachers/pastInservices/Bellows_inservice.pdf>.

¹⁷ Brock, *George Bellows*, 277.

George W. Bellows House

Name of Property

Ulster County, NY

County and State

return to New York, should undergo surgery. As the year unfolded, however, constant demands upon his time and an almost feverish amount of work put off any follow-up to Dr. Downer's diagnosis. Between his work in New York and Woodstock, it is estimated that Bellows executed approximately sixty lithographs and paintings in 1924, including portraits, landscapes, nudes and cityscapes. A number of exhibitions were underway or planned and, as Bellows reported to Robert Henri, his "success 'was greater than ever,' resulting in a bank account 'way above previous high water.'"¹⁸

It was also in 1924 that the artist, among his final paintings, undertook putting his Woodstock home on canvas in a painting titled *My House*. *My House* was one of a series of plein-air paintings Bellows executed that summer in Woodstock, including a painting titled *The Picnic*, depicting an outing of family and friends (including Eugene Speicher, Bellows' wife and Bellows himself fishing) along the shore of Woodstock's Cooper Lake.

More important than the structure itself, however, *My House* places Bellows' life in Woodstock within the context of the surroundings that first drew him to the art colony. As described by the National Gallery of Art catalogue for its 2012 retrospective on Bellows' work, *My House*,

... teems with direct brushwork in urgent daubs; its vivid color scheme, employing a wide spectrum from purple through red, approximates the brilliance of the autumn setting. Despite its title, the painting downplays the built environment and gives the greater precedence to the exhilarating natural surroundings. Order is sacrificed; curiously, even the distinctive configuration of the artist's house – which he designed according to the proportionate principles of Dynamic Symmetry, resulting in an oddly asymmetric roofline – is drastically mitigated in the painting.¹⁹

Whatever the reason Bellows put off following up on Dr. Downer's diagnosis, the delay proved fatal. Bellows' appendix ruptured on January 2, 1925. Taken to Post Graduate Hospital in New York, he underwent surgery for a ruptured appendix. One week later, succumbing to peritonitis, the artist was dead at age 42. Funeral services were held for Bellows at the Church of Ascension on Fifth Avenue. In addition to Robert Henri, honorary pallbearers included Woodstockers, Eugene Speicher and Bolton Brown. George Bellows is buried at Green-Wood Cemetery in Brooklyn.

Following his death, it fell upon Bellows' wife, Emma, to keep the artist's work before the public. In 1925, working with Robert Henri, Emma Bellows oversaw a memorable retrospective of her husband's work at the Metropolitan Museum of Art. Assessing the artist's work at the time, novelist and newspaper editor Sherwood Anderson wrote that Bellows' last paintings (a number of which were executed in Woodstock) "...keep telling you things. They are telling you that Mr. George Bellows died too young. They are telling you that he was after something, that he was always after it."²⁰

¹⁸ Brock, *George Bellows*, 277.

¹⁹ Brock, *George Bellows*, 278-9.

²⁰ Roberta Smith, "Restless in Style and Subject, George Bellows," at the Metropolitan Museum of Art," *New York Times*, Nov. 15, 2012, available at: <<http://www.nytimes.com/2012/11/16/arts/design/george-bellows-at-the-metropolitan-museum-of-art.html>>

George W. Bellows House
Name of Property

Ulster County, NY
County and State

Throughout the years, through countless exhibits and retrospectives offered both within the United States and internationally, George Bellows' work has continued to inspire and draw notice. Most notable – and most recently – was the 2012 exhibit organized by the National Gallery of Art in Washington in association with The Metropolitan Museum of Art in New York and the Royal Academy of Arts in London. Within the exhibit's description as offered by the National Gallery, Bellows is rightfully singled out as, "arguably, the most important figure in the generation of artists who negotiated the transition from the Victorian to the modern era in American culture."²¹ Alice Pratt Brown, curator at the Metropolitan Museum of Art at the time of the 2012 exhibition, added "I can't think of another artist in his circle who was so multi-faceted in his vision, who was so experimental, and who accomplished so much in such a short time."²² Summarizing Bellows' life and his contribution to both the world of art and to the communities he lived in, Charles Brock offered,

If New York was a city of everything, Bellows' [sic] was an art of everything. ... It was, Janus-like, anachronistic in its imagery in looking back to the Victorian age and utterly modern in looking forward, by undermining and dislodging nineteenth-century values. Detached observer and active participant, artist and athlete, Bellows remained a reverential, enthusiastic, emotional spectator while still participating fully in the social and cultural life of his distinctive creative communities, whether New York, Monhegan, or Woodstock.²³

Though it has passed through various private hands over the years, the Woodstock home that George Bellows constructed in 1922 remains as it was when the artist last departed his adopted hometown almost a century ago. As it stands today, the Bellows home – in both form and context - represents a confluence of events that symbolize the zenith of a significant artist's career. The Bellows home remains not only as the site where an artist once created remarkable canvases and lithographs or where a family integrated themselves into the life of a once isolated community, but as a reminder of a time when the Woodstock art colony echoed with spirit, vitality and creativity. A time that drew the attention of notable artists such as George Bellows, giving notice that something different – even remarkable - was possible in this small Catskill Mountain town. It is a message that has echoed throughout the years, a message where the individual is always welcome and, within the shadow of Overlook, new and creative beginnings are always possible.

You do not know what you are able to do
until you try.
Try it in every possible way.
Be deliberate, and spontaneous.
Be thoughtful, and painstaking.
Be abandoned, and impulsive.
Learn your own possibilities.

George Bellows, 1921

²¹ The National Gallery of Art, "George Bellows," available at:
<https://www.nga.gov/content/ngaweb/exhibitions/2012/bellows_2012.html>.

²² Ellen Freilich, "Retrospective of George Bellows Features Best of U.S. Artist," *Reuters*, available at:
<<http://www.reuters.com/article/us-art-exhibit-bellows-idUSBRE8AD0WW20121115>>.

²³ Brock, *George Bellows*, 27.

George W. Bellows House
Name of Property

Ulster County, NY
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

George W. Bellows House
Name of Property

Ulster County, NY
County and State

_____ recorded by Historic American Engineering Record # _____
_____ recorded by Historic American Landscape Survey # _____

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

George W. Bellows House
Name of Property

Ulster County, NY
County and State

10. Geographical Data

Acreage of Property .87 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>572742</u> Easting	<u>4655265</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The nominated parcel is the .87-acre lot that has been associated with the house for most of the twentieth century. Bellows' original land purchase was slightly larger, and included a separate artist's studio (no longer extant). After George Bellows' death in 1925, Emma Bellows kept the house and gradually subdivided the remainder of the land. Although these parcels were historically associated with Bellows' ownership, they no longer retain integrity to their historic appearance due to later residential development.

George W. Bellows House
Name of Property

Ulster County, NY
County and State

George W. Bellows House
Woodstock, Ulster County, New York

9 Bellows Lane
Woodstock, NY 12498



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Bellows House



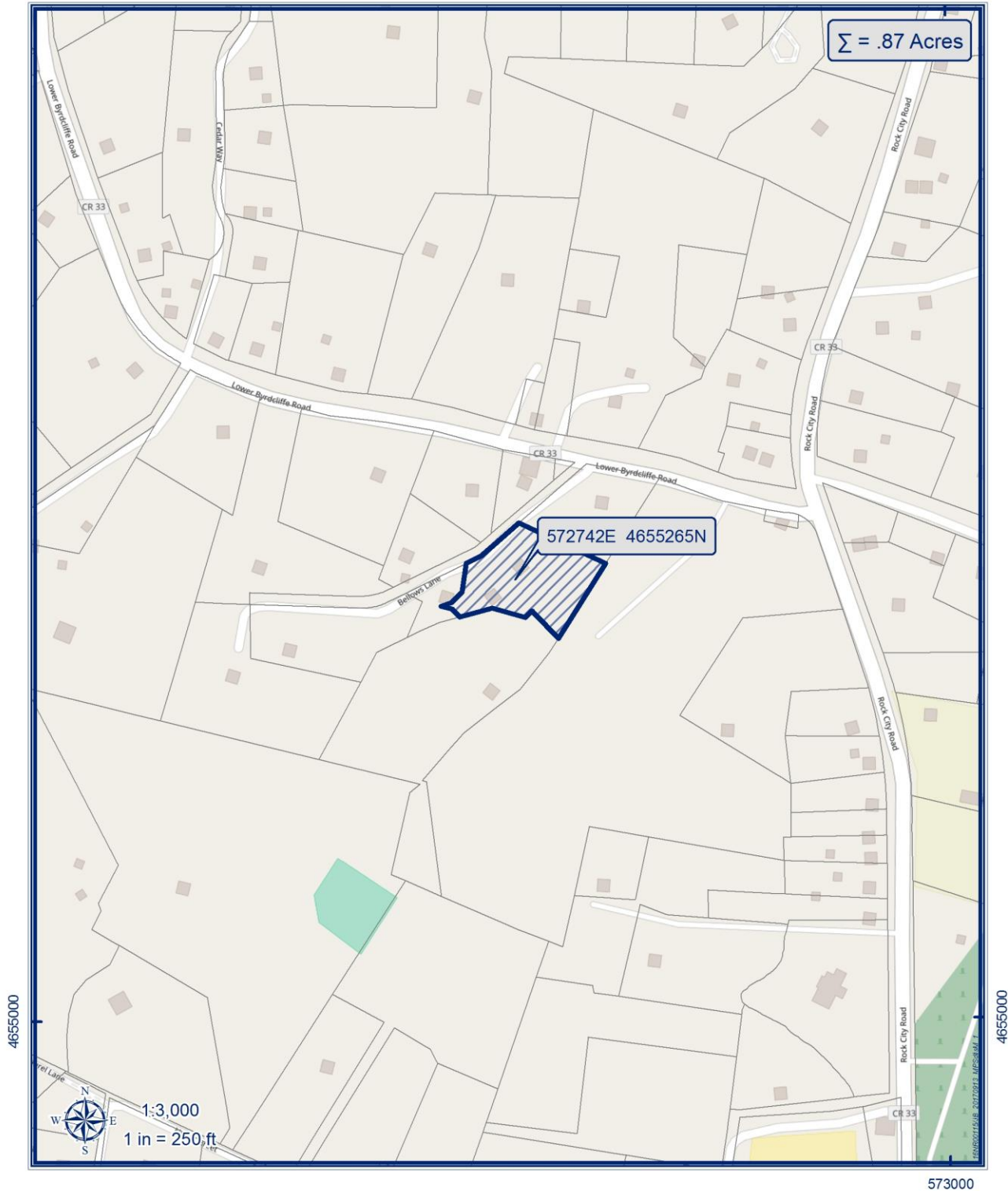
Parks, Recreation
and Historic Preservation

George W. Bellows House
Name of Property

Ulster County, NY
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Coordinate System: NAD 1983 UTM Zone 18N
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Datum: North American 1983
Units: Meter



Bellows House



Parks, Recreation
and Historic Preservation

George W. Bellows House
Name of Property

Ulster County, NY
County and State

11. Form Prepared By

name/title Richard Heppner
organization Town of Woodstock Historian date 10/16/17
street & number 22 Neher St. telephone 845-679-2143
city or town Woodstock State NY zip code 12498
e-mail woodstockhistory@hvc.rr.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: George W. Bellows House
City or Vicinity: Woodstock
County: Ulster State: NY
Photographer: Jennifer Betsworth & Richard Heppner
Date Photographed: October 2016 and 2017

Description of Photograph(s) and number:

NY_Ulster Co_George W. Bellows House_0001
Façade, facing southeast

NY_Ulster Co_George W. Bellows House_0002
West elevation, facing northeast

NY_Ulster Co_George W. Bellows House_0003
South elevation, facing northwest

NY_Ulster Co_George W. Bellows House_0004
Stone bridge over creek (east of house), facing east

George W. Bellows House
Name of Property

Ulster County, NY
County and State

NY_Ulster Co_George W. Bellows House_0005
Stone pool on creek (east of house), facing south

NY_Ulster Co_George W. Bellows House_0006
First floor, gathering space, facing south

NY_Ulster Co_George W. Bellows House_0007
First floor, Bellows desk, facing northwest

NY_Ulster Co_George W. Bellows House_0008
First floor, gathering space, facing southeast

NY_Ulster Co_George W. Bellows House_0009
First floor, archway between kitchen and gathering space, facing west

NY_Ulster Co_George W. Bellows House_0010
First floor, kitchen, facing southeast

NY_Ulster Co_George W. Bellows House_0011
Second floor, hallway and bedroom, facing southeast

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Barry Motzkin
street & number 9 Bellows Lane telephone 845-417-1195
city or town Woodstock state NY zip code 12498

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 1. Bellows House, ca. 1922.

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 2. George Bellows, ca. 1920.

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 3. *Stag at Sharkeys* (1909).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 4. *Cliff Dwellers* (1913).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 5. *Forth and Back* (1913).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 6. *Emma at the Piano* (1914).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 7. *The White Horse* (1922).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 8. *Fisherman's Family* (1923).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 9. *Dempsey and Firpo* (1924).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 10. *The Picnic* (1924).

George W. Bellows House
Name of Property

Ulster County, NY
County and State



Figure 11. *My House* (1924).























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/19/2017 Date of Pending List: 1/29/2018 Date of 16th Day: 2/13/2018 Date of 45th Day: 2/2/2018 Date of Weekly List: 2/2/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 2/2/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



**Parks, Recreation
and Historic Preservation**

DEC 19 2017

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

14 December 2017

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following twelve nominations, all on disc, to be considered for listing by the Keeper of the National Register:

John and Sarah Trumbull House, Dutchess County
New Guinea Community Site, Dutchess County
George W. Bellows House, Ulster County
Wampsville Presbyterian Church, Madison County [not owned by religious]
Lipe -Rollaway Corporation Building, Onondaga County
Ridgewood Reservoir, Kings and Queens Counties
Greenacre Park, New York County
Lanai, New York County
Smith-Ransome Japanese Bridge, Suffolk County
Old Town of Flushing Burial Ground, Queens County
Saxe Embroidery Company Building, Bronx County
Kingston City Almshouse, Ulster County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office