1. NAME OF PROPERTY

Historic Name: **FENWAY STUDIOS**

Other Name/Site Number: N/A

2. LOCATION

Street & Number: 30 Ipswich Street Not for publication: N/A

City/Town: Boston Vicinity: ___

State: Massachusetts County: Suffolk Code: 025 Zip Code: 02215

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X	Building(s):	X
Public-Local:	___	District:	___
Public-State:	___	Site:	___
Public-Federal:	___	Structure:	___
		Object:	___

Number of Resources within Property

Contributing	Noncontributing
1	___ buildings
___	___ sites
___	___ structures
___	___ objects
1	___ Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ 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 ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

_X_ Entered in the National Register: 09/13/78
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date

6. FUNCTION OR USE

Historic:	COMMERCE/TRADE	Sub:	Professional, Art studios
	DOMESTIC		Multiple dwelling
Current:	COMMERCE/TRADE	Sub:	Professional, Art studios
	DOMESTIC		Multiple dwelling

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS: Arts and Crafts

MATERIALS:

Foundation:	BRICK
Walls:	BRICK
	STONE:slate
	STUCCO
	OTHER:cast stone
Roof:	SYNTHETICS:rubber
	plastic
Other:	CONCRETE
	GLASS
	METAL:aluminum
	cast iron
	copper
	iron
	steel
	tin
	WOOD

Describe Present and Historic Physical Appearance.

The Fenway Studios were designed by the architectural firm of Parker and Thomas, whose entry was selected from three proposals for an artist studio building submitted to a competition at the end of 1904. Construction began in April of 1905 and was finished in November of the same year. Several architectural stylistic influences combine to make this a uniquely eclectic vernacular building.

While the original building proposal, shown in a rendering published in the *Boston Evening Transcript* of January 6, 1905, depicts a four-story neoclassical facade, the actual ornamentation is derived from the Arts and Crafts movement. The north, front facade of the building averages seventy feet in height and is divided into eleven structural bays. These bays are divided into two main sections separated by a projecting central entrance pavilion, the whole being framed by one-bay end pavilions. The building has an elongated rectangular plan measuring two-hundred and sixty feet on its principal facade on Ipswich Street. The end and central pavilions measure thirty-two feet deep. The intermediate bays, flanked by the end and central pavilions, measure approximately twenty-eight feet deep. The building is bounded by alleyways along the east and west elevations and by a large parking courtyard at the southerly rear property line. Two six-foot-deep concrete areaways are bordered with cast-iron pipe guardrails at sidewalk level and project four feet forward of the principal facade between the central and end pavilions. These areaways provide enough vertical space for six-foot-high by five-foot-wide windows in the basement.

The brick masonry structure is solidly built on a masonry foundation. Although the footings for the structure are assumed to be concrete grade beams bearing on wooden piles, which are typical for structures built on the filled land of the Back Bay Fens, the building appears to be structurally sound and uncompromised. The Fenway Studios has a functional brick masonry bearing wall construction on the south, east, and west walls of the exterior envelope. The north facade is of pier and spandrel masonry and stucco construction typical of modern industrial and commercial buildings.

The composition of the principal facade is bilaterally symmetrical and four stories high with a basement. The flat roof is dominated by nearly seven-foot-high parapets which enclose each end pavilion on three sides. These exceptionally high parapets provided privacy for artist and model when painting in good weather and full daylight on the roof. The central pavilion is crowned by a peaked brick parapet rising over twelve and one half feet above roof level. Connecting these parapets is a nearly one and one half foot-high brick parapet.

The east and west facades of the end pavilions each have a chimney cap containing a cluster of four chimney stacks rising above the high brick parapet wall. The design of the chimney caps features decorative corbelled brick with each flue vented by a two-sided arched minivault. Each chimney cap is topped by peaked slabs of red slate. The pavilions of the south facade at the rear of the building present the head houses of the east and west stairs projecting above the roof line. The central pavilion contains the five-stop elevator and shaft with a peaked masonry brick parapet projection above the elevator head house.

With the exception of the front windows, the exterior ornament remains almost entirely intact

due to the benign neglect of the original owners, who did no renovations or additions to the building and property. The present owner, a cooperative corporation, has followed a program of systematic restoration and repair since assuming ownership in 1981. The north, west and east facades are sheathed in rusticated handmade clinker bricks with a variety of patterns, corbelling and recessed stucco designs. The mortar is "stick" or rake jointed and is of a dark gray/black tone with a large, variegated color (white, off-white, red, orange and black) aggregate, a detail which unifies the white of the stucco with the grays, blacks and reds of the brick. Exterior ornament, derived from the Arts and Crafts movement, is found on the entrance pavilion, the tops of the end pavilions, and on each of the forty-four window spandrels across the facade.

The entrance pavilion contains a corbelled brick supporting arch framed by low buttresses. It is topped by a geometrically patterned balcony with corbelled brick supporting brackets and an ornamental wrought iron railing. The double doorway is set into the archway and is surrounded by sidelights and fanlights overlaid with a wrought iron intersecting tracery grille. The doors are framed by octagonal wooden jamb shafts with octagonal iron bases and are capped by figured brackets in the form of a growling and crouching lion and lioness supporting a segmental pediment. The building's name, Fenway Studios, is hand carved in gilt Gothic lettering on a linenfold scrollwork set onto the architrave. An octagonal cast iron lantern with etched glass and gothic arch filigree is centered in, and penetrates through, the tympanum. The two oversize wooden doors are made of tongue and groove paneled heart pine, edged and banded in steel. Each door carries an upper and lower rectangular ironwork applique featuring four cloverleafs and center florets edged in a twisted rope pattern.

The spandrels separating each floor contain three distinct geometric designs executed in brick and recessed off-white stucco which alternate across the facade. There are arched brick and recessed stucco panels framed by recessed abstract pendant decorations at the tops of each of the three pavilions. The windows on the north facade are aluminum frame double-glazed window units composed of three horizontal segments with a sliding double sash in the lower register. Each window is approximately twelve feet high by five feet wide. Replaced in 1981, the original windows were of a factory style composed of large twelve-over-six double hung sashes in banks of two or three, the muntins of which formed a major component of the front facade's design program. The rhythm of the six-foot-wide brick piers capped by red slate and the five-foot-wide windows with recessed spandrels in their repeating patterns reinforces the simple geometry of the facade.

The south-facing rear facade is sheathed in conventional brick and a standard light colored mortar. The east, west and south facades have conventional fenestration composed of double-thick four-over-four double-hung sashes, all with an arched brick lintel opening. All of the facades rest on a thickening brick bearing wall, while only the north, east and west facades have a projecting water table below the first-floor windows.

The building's interior is uniquely designed to serve its function as artists' studios. A high-ceilinged entrance lobby with wainscoting and dark terracotta colored tile floor provides access to the original elevator cab and tower. A double set of stairs flank the lobby and ascend to an upper level corridor with open balustrade. Running along the south wall of the building, which is illuminated by a series of five foot wide by four foot high double hung windows, the corridor provides access to the gallery level of each studio and connects the east and west stair towers.

Unlike the plaster and lath on joist ceiling construction typically found throughout the building interior, the corridor ceilings are solid wood planks covered with stretched and painted canvas.

One enters the studio at the upper level, or gallery, which traverses the entire width of the studio. The gallery has a costume closet at one end. Stairs at the other end of the gallery descend to the main work room. Since 1981 some studios and the galleries have been altered by the addition of a mezzanine used as a sleeping loft or office.

The stairway leads down from the gallery to the main room, which is a large, brightly lit double height space used as the work area. The main room extends beneath the gallery and the corridor to the rear of the building, providing thorough ventilation for the work area. Modifications to some of the smaller studios include the installation of bathrooms and kitchettes in these low-ceilinged spaces. These modifications were made possible by the addition of plumbing risers in 1981. The studio interiors, in addition to their unusual layout and large window area, are distinguished by their simple woodwork in the balcony, stair rails and balusters, supporting posts, and christian panelled doors. The interior structure supporting the balcony and ceiling is a standard mill construction of floor beams supported by fourteen-foot-high posts connected by a two-way angle iron post cap. The angle iron post cap is subsequently hidden under wooden moldings which form a column capital.

The end and center pavilion studios provide kitchenette areas, bathrooms, sleeping areas, and workspace. The more luxurious studios located in the end pavilions contain a separate sleeping chamber on the upper gallery level. Fireplaces found on the main workspace level are unique to these end studios and are composed of individual architectural motifs that vary from unit to unit. Firebox enclosures, encasements, and mantle detailing include brick, wood, and carved motifs that echo the brick and stucco patterns found on the northern facade. All other studios were originally equipped with utility sinks. A wall thimble in each studio allowed for the connection of a wood or gas stove to a chimney flue located in the south wall. Additionally, public men's and ladies' rooms were located in the corridors on either side of the elevator shaft. All studios were intended to have the capacity to be live/work spaces.

The physical plant of the building remains uncomplicated. The original heating system supplied steam to decorative cast iron radiators located in each studio and was distributed by a three-pipe system of exposed risers, which continues to function adequately. This allowed for generous amounts of heat, especially along the north window wall. In 1986 the two original converted coal-burning locomotive engines which provided steam were replaced with a modern oil-burning boiler. The boiler and other systems are located in the basement directly under the central entrance pavilion. Additional modifications to the physical plant are domestic hot water, electrical, and elevator system upgrades. The building has a complete fire alarm and fire suppression system.

The basement spaces have seen many different uses over the years, including a fencing school, art school, superintendent's apartment, and the Oliver Brothers conservation laboratory, which was connected by a stair to their studio above. Entry to these spaces is via outside stairs into the areaways. Large windows on the north and south walls and high ceilings allowed for a light and airy basement. Presently, the basement contains three additional live/work studios, storage, and

work rooms.

Neighborhood Context

The Fenway Studios building is located on the western edge of Boston's Back Bay and stands near the eastern end of Ipswich Street facing north toward the railroad tracks of the old Boston and Worcester Railroad, now a commuter line, and the Massachusetts Turnpike Extension. The St. Clement's Archdiocesan Eucharistic Shrine, Oblates of the Blessed Virgin Mary anchors the eastern reach of Ipswich Street and shares an alleyway wrapping around the eastern rear corner of the studio building. A portion of the Back Bay Fens and the Muddy River lies approximately one hundred and twenty feet to the west. At a neighborhood conference sponsored by the Boston Redevelopment Authority in 1997, Fenway Studios resident Teri Malo began her address to the attendees by saying, "At the Fenway Studios, my front steps are in the Back Bay and my backyard is the Fens."[1]

The present-day visual connection to these two Boston neighborhoods is evident from several vantages. To the pedestrian walking west on Newbury Street toward the Massachusetts Avenue bridge, the changing axis of the Back Bay streets positions the studio building as an imposing visual terminus. Eastbound traffic on the Massachusetts Turnpike views the high-windowed facade just prior to descending into the tunnel underneath the Prudential Center air rights development. Commuters traveling by rail pass directly in front of the studios, as do baseball enthusiasts who stroll down Ipswich Street to attend the ball games at historic Fenway Park, which was built at the western end of Ipswich Street in 1912 and is still the home of the Boston Red Sox. Although Ipswich Street is less than one quarter of a mile long, it is an essential bus and automobile bypass around the Bowker Overpass/Charlesgate access ramps to Storrow Drive, linking Boylston Street East to Boylston Street West and connecting much of Back Bay and the East Fenway to the Longwood Medical District with its world-famous research hospitals.

Prior to the state constructing the Massachusetts Turnpike Extension and Storrow Drive, the studio building was situated next to the Charles Gate, which linked two major portions of Boston's Emerald Necklace park system designed by Frederick Law Olmsted. The Charles Gate formed the grand entrance to the Fens from the Back Bay's Commonwealth Avenue Mall and the Charles River. In 1885 Ipswich Street was more clearly part of the Back Bay street grid, although interrupted by the rail lines. The Charles Gate Bridge, with its ornate metalwork designed by H. H. Richardson, provided excellent access over the railroad tracks to the rest of Back Bay. An isolated remnant of the park, including the rustic granite Charles Gate bridge abutments, considered so important by Olmsted that he consulted with Richardson in their design, lies just west of the studio building.[2] The abutments were incorporated into the construction of the Bowker Overpass, and are still located on Ipswich Street where the ramps bridge the Muddy River and the railroad tracks. Walking along The Riverway, The Fenway, and even Ipswich Street, all of which follow or intersect the meandering Muddy River through the Fenway portion of the park, it is clear that Olmsted's park and bridge structures were designed

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[1]Teri Malo, interviewed by author, Fenway Studios, October 8, 1997.

[2]Cynthia Zaitzersky. *Frederick Law Olmsted and the Boston Park System* (Cambridge, MA: Harvard University Press, Belknap Press, 1982; paperback ed., 1992), p. 167.

to have a rustic, hand-made appearance, not unlike the aesthetic of the rustic clinker bricks used on the front and sides of the Fenway Studios.

The Fenway Studios building was among the first of the cultural institutions to be built on the land created by filling the Back Bay Fens. As late as 1878 one's view of the Fens would be of a vast tidal flat traversed by causeways which carried railroad tracks and a few roadways leading to and from Boston. The city expanded by filling the tidal flats between dams, a process which created stagnant water, pollution from sewers, and threatened the public's health. Olmsted's design for the Fens remedied a dangerous health hazard and simultaneously created a beautiful park.

A walk along The Fenway and Park Drive, two roads which border the park and surrounding neighborhoods, reveals a sequence of prominent cultural institutions all built on the Back Bay Fens. Starting on Boylston Street near the beginning of The Fenway, one sees The Berklee College of Music, then the Massachusetts Historical Society, followed by the Boston Conservatory of Music. Proceeding south along The Fenway one encounters the Westland Avenue Gates, one of Olmsted's formal park entrances. A short trip down Westland Avenue brings one to a cluster of prominent historic institutions, including the Christian Science Mother Church, Horticultural Hall and Symphony Hall, which are grouped around the intersection of Massachusetts and Huntington Avenues. Traveling southwest on Huntington back to The Fenway, one passes the Huntington Theater (affiliated with the Boston University's School for the Arts), the New England Conservatory of Music, the neoclassical Museum of Fine Arts, the Forsyth Dental Infirmary building (noted for its Beaux Arts exterior and Arts and Crafts interior appointments), the School of the Museum of Fine Arts, Massachusetts College of Art, and the Gardner Museum with its eclectic Venetian palazzo design. Before The Fenway terminates at the western extension of Boylston Street and Brookline Avenue, it hosts Simmons College and Emmanuel College. Boston's oldest public high school, Boston Latin, is situated on Avenue Louis Pasteur between the two colleges. Harvard Medical School forms a white marble terminus to Avenue Louis Pasteur and faces Longwood Avenue, the heart of the medical district and home to such world famous institutions as Children's Hospital, Beth Israel/Deaconess Hospital, Brigham and Women's Hospital, and the Dana Farber Cancer Institute. Returning to Ipswich Street one sees the lights and feels the presence of historic Fenway Park and the Landsdowne Street entertainment clubs. Opposite Fenway Park on Ipswich construction is underway to convert an empty warehouse facility into the newest public high school, the Boston Arts Academy.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria: A X B__ C X D__

Criteria Considerations (Exceptions): A__ B__ C__ D__ E__ F__ G__

NHL Criteria: 1, 4

NHL Theme(s): II. Creating Social Institutions and Movements: 1. Clubs and Organizations

III. Expressing Cultural Values: 2. Visual and Performing Arts

III. Expressing Cultural Values: 5. Architecture, Landscape Architecture and Urban Design

Areas of Significance: Architecture, Art

Period(s) of Significance: 1905-1948

Significant Dates: 1905

Significant Person(s):

Cultural Affiliation: N/A

Architect/Builder: Parker, J. Harleston
Thomas, Douglas H.
Wells Brothers Company of New York

Historic Contexts: XVI. Architecture
R. Craftsman

XXIV. Painting and Sculpture
H. The 20th Century
1.a. The Ten

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

An Introduction to the Fenway Studios

Fenway Studios is one of the only studio buildings in the United States designed from artists' specifications that is still in use by artists today. At the time Fenway Studios was constructed in 1905, Boston artists generally found studios in buildings that were used for other purposes. Fenway Studios, however, would be different; from the very beginning it would accommodate the modern professional artist. It would have adequate heat, ventilation and plumbing, and it would be designed to meet the four requirements set forth by the artists themselves: north light, proper layout of rooms, convenient location, and a sliding scale for rents. Not long after its completion, artists filled every studio; today, nearly one century later, as a measure of its success, the building is still filled with artists (see Appendix 2).

The building was conceived of in 1904 by prominent local art patrons in conjunction with artists to provide optimal work/live space with modern conveniences for the growing number of artists in the city, many of whom had been displaced by a recent fire in another studio complex. The Fenway Studios Trust was established to construct, own, and manage the building; the firm of Parker and Thomas was chosen as architects. Parker and Thomas's major Boston works include the R.H. Stearns Department Store, the 1921 John Hancock Mutual Life Insurance Building, the Harvard Club and the Tennis and Racquet Club. The style of the firm's later work was typified by a balance between beaux arts classicism and the English tradition, maintaining the high professional standards of the former and the unpretentiousness and eclecticism of the latter.

The design of the Fenway Studios is therefore a marked departure from the firm's more formal, monumental and academic repertoire. The building was designed in close consultation with a number of experienced painters, using some ateliers of Paris as a model. Its interior layout was singularly suited to artists' needs regarding floor space, height, gallery with working room underneath, and abundant northern light. Structural and stylistic innovations of industrial design were utilized to produce a flat, north-facing facade with large window area providing maximum northern light unobstructed by shadows.

This functional pier and spandrel facade was enriched with geometric ornamentation derived from the Arts and Crafts movement. Based on a preference for simplicity, respect for materials, common sense design, and a distaste for historically derived forms, the movement was rapidly gaining popularity in California and the Midwest by this time. However, its popularity in Boston, at least as an influence on architectural design, was greatly overshadowed by neoclassicism. The Fenway Studios building therefore represents a rare and early example of the movement's influence on Boston architecture.

The building's location on the edge of the Back Bay near the Fenway was also well suited to artists. The Fens (National Register, as part of the Olmsted Park System), which had recently been landscaped by Frederick Law Olmsted, was becoming a major focus of Boston's cultural activity, housing such institutions as Symphony Hall (National Register), 1900; Horticultural Hall (National Register), 1901; and the New England Conservatory of Music, 1902. The close proximity of the School of the Museum of Fine Arts was to be especially convenient, as many of

the teachers maintained working space at Fenway Studios and many students acquired their own studios there after graduating. Additionally, the presence of a wide expanse of railroad tracks alongside Ipswich Street, while periodically bedeviling the painters with clouds of smoke which muted their light, virtually assured that no further development on that site would permanently compromise the building's purpose.

Over three hundred and fifty artists, including many who consulted on its design, have been tenants at Fenway Studios. The list includes most of the key figures in Boston art society during the first part of the century, as well as a number of Boston's most prominent present-day artists. Joseph DeCamp and Edmund Tarbell, both members of "The Ten" - a nationally known group of painters noted for portraits, landscapes and interiors - worked there, as did William Paxton. The three of them were among the most important painters in America in their time. The Fenway Studios was also the workplace of many other well-known painters of the Boston School, which favored representational work influenced by the impressionism of late nineteenth century France. Among these were such painters as Charles Hopkinson, who, along with Tarbell and others, was selected to paint portraits of the participants in the 1919 Versailles Peace Conference; Philip and Lilian Hale, the former of whom taught at the School of the Museum of Fine Arts, Boston for over thirty years; Leslie P. Thompson, Gertrude Fiske, Ernest L. Major, Margaret Fitzhugh Browne, Frederick A. Bosley, William and Lee Kaula, George Loftus Noyes, Lilla Cabot Perry, Arthur Spear, and R. H. Ives Gammell. Their canvases hang in art museum collections such as the Metropolitan Museum of Art and Boston's Museum of Fine Arts, in historical collections such as those of the White House and the Massachusetts State House, and are in increasing demand on the private and secondary markets.

More recently, Gyorgy Kepes, an internationally known artist and thinker who developed the Center for Advanced Visual Studies at M.I.T., and Gardner Cox, a widely acclaimed portrait painter with commissions including, Robert Frost, Dylan Thomas, Henry Kissinger, four Secretaries of State and seven Supreme Court justices, have worked in the Studios. Muralists who worked there include Mary A. Reardon, who completed the design program and oversize cartoons for the mosaic ceilings at the National Shrine of the Immaculate Conception in Washington, D.C.

In addition, a number of sculptors worked at Fenway Studios. Among the best-known of these were: Katherine Lane Weems, many of whose works are on display in Boston and Cambridge; Joseph Coletti, who assisted John Singer Sargent in his decoration in the Boston Public Library; and Amelia Peabody who, from 1944 to 1965, directed the Arts and Skills Corps of the American Red Cross, bringing innovative recreational art therapy to patients at Boston's Children's Hospital.

By 1977 the descendants of the original owners of the Fenway Studios came under increasing financial pressure to sell the property. In order to preserve the building for artists' use and avoid conversion to high-priced residential condominiums, the tenants organized the Artists for the Preservation of the Fenway Studios, hired a consultant, decided on a budget for renovations, and, with the assistance of several investors, purchased an option to buy the property. In 1978 the Fenway Studios was included on the National Register of Historic Places (See Appendix 1).

The legal and financial structure of a tenant-owned cooperative was still a relatively recent

innovation in Boston, and potential investors were particularly wary of artists. At length, the uniqueness of the building was brought to the attention of the National Consumer Cooperative Bank (NCCB) in Washington, D.C., which had been created by Congress in 1980 to provide loans to housing cooperatives and other consumer cooperatives unable to obtain loans from conventional credit institutions. By December of 1981 a loan was secured from NCCB; shortly afterwards the artists incorporated themselves as Fenway Studios, Inc., and became shareholders in the corporation.

Since that time, renovations and repairs have been made to the structure, modernizing the facilities without substantially altering the character of the building. The by-laws of this new not-for-profit, limited-equity housing cooperative provide that studios can only be resold to visual artists at a fixed rate, thus allowing future generations of artists to experience the excellent light, camaraderie, and affordable conveniences of living and working in a building designed expressly for their needs.

The history of Fenway Studios reveals a fascinating intersection of spheres of influence in Boston at the turn of the twentieth century. First there were the artists themselves, who clamored for adequate and affordable space in order to pursue their profession; second, there were the cultural critics who needled and charged Bostonians to take care of their artistic community; third, there were the architects who offered up drawings for studio buildings and, concurrently, their ideas about how an artists' community should be housed; and fourth, there were civic leaders and wealthy businessmen who organized the legal structure and financed the enterprise.

Nineteenth Century Artists' Studios in Boston

Clearly following the lead of New York's Tenth Street Studios of 1858, Boston's own Studio Building went up on the corner of Tremont and Bromfield Streets in 1861. Many of Boston's best-known artists lived there: Elihu Vedder, William Morris Hunt, John J. Enneking, and J. Appleton Brown. Like the Tenth Street Studio Building it contained an exhibition hall, and there were fashionable monthly open houses for artists to exhibit their pieces and promote themselves. By the late 1880s, however, most artists had left in search of larger studios, modern conveniences, and better light. One Boston critic waxed nostalgic for the bygone heyday of the Studio Building: "for a long time it contained within its walls nearly all the artists in the city, and it has associations which give it an important place in the art history of Boston, including a delightful flavor of not indecorous bohemianism at a time when the town's atmosphere was more rigidly puritannical than at present."[3]

After the Civil War, artists' studios were dotted throughout downtown Boston, in buildings along Boylston and Tremont Streets, and especially along Boston Common where the light was not blocked by other buildings. In search of good working light, artists settled on the top floors of office buildings; because they did not want to pay hefty rents, they put up with inconveniences such as the lack of running water, walk-ups, inadequate space, and unreliable heat. In 1876 one writer reported:

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[3]"Boston Artists' Studios; Why Are Rents So Much Higher than in New York? What is Done Here to Meet Artists' Needs; Some Favorite Studio Localities, Old and New," *Boston Herald*, June 5, 1887, p. 18.

> Nearly all of our artists are penned up in little rooms no larger than counting rooms, offices, or ordinary sleeping rooms. Of course their work is affected by this want of space in which to accomplish it. The picture which looked well in a small room often becomes insignificant and faulty in a large gallery ... All must climb long flights of stairs in search of that rare "north light," undisturbed by reflections, which scarcely exists in Boston.[4]

A decade later we have a description of George Fuller's studio, located in "a commonplace mercantile building" on the corner of Tremont and West Streets:

> … a dingy structure of many compartments, filled with dressmakers and piano tuners, chiropodists and 'professors of vocal culture' ... in just such noisy, undecorative, uninspiring quarters, with the inmates rubbing against one another on the stairs and swarming in the passages, the studios of many Boston artists are to be found, while others may be discovered over shops and in sky parlors too near the stars for any business purpose.[5]

During the last decade of the nineteenth century, the center of artistic activity shifted to Boston's Back Bay, especially to the area around Copley Square, where the Museum of Fine Arts and the Boston Public Library were located. In 1904 art critic William Howe Downes boasted of "an army of professional artists" in Boston, and counted "over five hundred, possibly as many as six hundred," painters. He asserted that Boston was "an art centre of importance, and shows no signs of ceasing to be such."[6] Schools in greater Boston, such as the School of the Museum of Fine Arts, the Massachusetts Normal Art School, Cowles Art School, Harvard, Massachusetts Institute of Technology, the New England Conservatory of Music, Wellesley College, and a host of private schools "which find it a strong card with patrons to include the name of some prominent artist among their corps of teachers," not only kept many artists employed, but also produced a steady stream of new professional artists onto the scene.[7] Numerous art associations and clubs existed, such as the old and venerable Boston Art Club, the Paint and Clay Club, and the Boston Art Students' Association (which became the Copley Society), in addition to social and dining clubs formed by men with a general interest in the arts, such as the St. Botolph Club and the Tavern Club. All of these provided a framework for collegial relationships as well as exhibition spaces for artists seeking to establish themselves. In short, the artistic community was booming, and studio spaces were at a premium.

In 1893, as a measure of the vigor of the artists' community, the Boston Art Students' Association (BASA) took a fifteen-year lease on a large roller skating rink on Clarendon Street

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[4] "Wanted, A Studio Building," *Boston Evening Transcript*, January 22, 1876, p. 6.

[5] William H. Riding, "Some Boston Artists and Their Studios," *The American Magazine* 7 (new series 2) (January 1888), p. 331.

[6] William Howe Downes, "Boston as an Art Centre," *New England Magazine* 30 (April 1904), p. 155.

[7] "Boston Artists' Studios," op.cit. For a description of the art world in late nineteenth century Boston see Trevor Fairbrother, *The Bostonians: Painters of an Elegant Age, 1870-1930* (Boston: Museum of Fine Arts, 1986).

which had just been purchased by MIT.[8] Ralph Adams Cram was commissioned to redesign the interior for the BASA. The building was named after Otto Grundmann, former director of the Museum School who had died in 1890, and the Grundmann Studios housed BASA offices, two excellent exhibition spaces, Allston and Copley Halls, plus thirty-four studios. The new studios were "so delightfully picturesque, with little, overhanging galleries, which are reached by the tiniest flight of stairs, it seems like climbing into a doll's house ... And then there are the cunningest little windows, divided up into very tiny panes, that remind one so much of a Dutch cottage."[9] Nearby were studios on Dartmouth Street and those of Trinity Court, an apartment block on Stuart Street between Trinity and Dartmouth, which had studios on the top floor and, interestingly enough, a bowling alley in the basement. Not too far away was the Harcourt Building, which had artists' studios and primitive apartments on the second floor and several manufacturing concerns, including an organ factory, on the first floor. Across the alley from the Harcourt were studios along St. Botolph Street, where Frank W. Benson and Edmund C. Tarbell shared space.

The Conception of the Fenway Studios

Throughout the last quarter of the nineteenth century, periodic calls in the Boston newspapers for adequate studio space probably kept alive some awareness of the problem among the public. Certainly, the creation of the Grundmann/Copley Hall complex was felt to be a significant, albeit partial, response to the need. However, the actual impetus for the creation of the Fenway Studios lay in the aftermath of a disastrous fire that swept through the Harcourt Building late on the evening of November 11, 1904, displacing some two dozen of the city's artists. This event galvanized members of the Copley Society and the St. Botolph Club into action. Within a month and a half they had rounded up artists, architects, and businessmen to determine the design for a new building and to raise the money for it. By May 16, 1905, the building permit was granted, and by November 21 - almost exactly one year after the fire - Fenway Studios was completed and artists were moving in.[10]

The Harcourt fire traumatized Boston's artists. Indeed, several had barely escaped with their lives. The *Boston Globe* reported that Anna Danforth "was in a highly nervous state and required quite an effort to compose herself to talk. 'The first intimation I had was a choking sensation from the effects of the smoke. I became unconscious, and not until the firemen were

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[8]BASA, formed originally by students of the Boston Museum School to help market their works of art, was one of Boston's most prominent art associations. In 1901 the name was changed to the Copley Society. All of Boston's important, and many of its less important, artists counted themselves members; the society organized exhibitions not only of members but also of leading artists of the day: James Abbott McNeill Whistler, John Singer Sargent, and Claude Monet. See Jean N. Oliver, "The Copley Society of Boston," *New England Magazine* 31, no. 5 (January 1905), pp. 605 - 617.

[9] "No Longer a Dream; Memorial of Otto Grundmann, the First Head Master of Drawing and Painting in the Museum of Fine Arts — His Remarkable Career and Honors Boston Has Bestowed on Him," *Boston Sunday Globe*, February 25, 1894, p. 28. By the early years of the twentieth century, Grundmann Studios was popularly called Copley Hall Studios because of the prominence of Copley Hall.

[10]These dates are recorded on the Application for Permit to Build, filed with the Office of the Building Department, Boston, April 14, 1905.

descending the ladder with me on their shoulders did I revive.' "[11] The *Herald* reported, "The fire was spectacular in the extreme. A volume of flame 50 feet high rose in the air and clouds of sparks fell all about the neighborhood."[12] The life work - paintings, sketches and memorabilia collected from around the world - of many artists, including William M. Paxton, Joseph DeCamp, William W. Churchill, Mary Brewster Hazelton, and Elizabeth Taylor-Watson, was completely destroyed in the blaze.

The day following the fire, Joseph DeCamp walked into the St. Botolph Club and announced, "I have a family to support, I'll paint anybody's portrait for $100."[13] DeCamp immediately received a number of commissions from sympathetic fellow members. At the same time, a few blocks away, the governing board of the Copley Society met and discussed the disaster. Suggestions for relief were made and committees quickly formed to investigate the possibility of converting an abandoned train station at Park Square into studios and to raise funds to aid the needy artists.[14] Days later, St. Botolph's and the Copley Society joined together and appointed a committee to look into the possibility of building a new studio building.[15]

Meanwhile, there were rumblings in the press that artists need not put up with makeshift studios housed in inadequate buildings, and that Boston civic leaders, out of a sense of pride, ought to provide decent, well-lit, fireproof spaces for its burgeoning artist population. The *American Architect and Building News* scolded Boston for not taking better care of its artists:

> ...it is surely apparent that the environment thus established was one in which delicate women, and men who, rightly or wrongly, are generally believed to be somewhat more effeminate than their fellows, ought never to have been allowed

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[11]"Narrow Escapes; Several Injured; Artists Flee From Flames, Hutchings-Votey Organ Factory Burned," *Boston Daily Globe*, November 12, 1904, a.m. ed., pp. 1, 4.

[12]"Fire Loss $200,000 in Harcourt Studios," *Boston Herald*, November 12, 1904, pp. 1, 5. The story of the Harcourt fire was on the front page of every important Boston newspaper. See also "Painters of the Harcourt Studios," Exhibition catalogue (Newburyport, MA: Lepore Fine Arts, 1992).

[13]R. H. Ives Gammell, *The Boston Painters, 1900-1930*, ed. Elizbeth Ives Hunter (Orleans, MA: Parnassus, 1986), p. 59. The St. Botolph Club, established in 1880, was one of Boston's most sophisticated private clubs. Its membership included "nearly all the prominent authors, lawyers, editors, artists, and musicians of the city, and many of the divines. Its influence is widely felt and is always thrown in favor of the artists." Beta, "The Art Clubs of Boston," *Art Amateur* 11 (October 1884), pp. 100-102, quoted in Fairbrother, op. cit., p. 41.

[14]The idea of converting the Park Square Station into studios was not that far-fetched; after all, it followed the model of the Copley Society's celebrated Grundmann Studio building. The Park Square Station was built in 1878 for the Boston and Providence Railroad Company. In 1899 trains were rerouted to South Station; by 1904 the station building was being used as a large exhibition site and roller skating rink. It was large, open, and very conveniently located. Within one month, the Copley Society raised just over $1500 for artists affected by the Harcourt fire.

[15]Copley Society Minutes of Meetings, Wednesday, November 16, 1904 (Copley Society Papers, Archives of American Art - Smithsonian Institution, Microfilm reel 3524, p. 309). See also "A Home for Artists; Not the Charitable Variety," *Boston Daily Advertiser*, January 5, 1905, p. 2. The committee was first made up of two men, artist Hermann Dudley Murphy and architect William Chester Chase. They were later joined by painters Frank W. Benson, Thomas Allen and William W. Churchill. All were members of both St. Botolph's and the Copley Society.

to spend their working lives - in some cases their entire life.

Foreshadowing remarkably the creation of Fenway Studios, the same writer went on:

> The Boylston Street land is too valuable for investors to think of building there nowadays studio buildings which would afford the cheap accommodation that artists deserve to have. But there are equally good and more available sites on the south side of the Back Bay Park and Fenways, and we believe now that the Museum of Fine Arts is to be moved to that part of the town, that it would be well worth someone's while to build in that neighborhood one or more fireproof buildings of the simplest and most economical description as to interior treatment for the especial use of artists. Planned so as to provide a small suite of living rooms in connection with a certain number of studios - only a few of which need to be of large size - the chance of getting a fair interest on the investment seems to us to be fairly good.[16]

The conversion of Park Square Station was quickly forgotten; by early December, only weeks after the fire, it was clear that a new studio building was in the making. Everyone had ideas. The committee appointed by the St. Botolph Club and the Copley Society was now called the Committee of Arrangements, and it was joined by "several real estate men [who] have expressed an active interest in the problem of supplying Boston with a structure which was sadly needed even before the late catastrophe."[17]

Although diverse in background and artistic philosophy, all five members of the Committee of Arrangements were bound together by their associations with each other at the St. Botolph Club and the Copley Society, as well as their concern for the well-being of the artistic community they represented. Hermann Dudley Murphy, a painter and craftsman who designed and carved frames, taught drawing at the School of Architecture at Harvard, and aligned himself with the English aesthetic movement dominated by James Abbott McNeill Whistler. Benson, on the other hand, was a leading portrait painter whose painting and teaching methods were shaped by French academic art and Impressionism. Benson's artistic career followed a more traditionally professional route; he took studios in downtown Boston so that he was easily accessible for portrait commissions, he taught at the Museum School, and was a prominent member of nearly all of Boston's art associations. A third member, Thomas Allen, a serious artist in his own right who had trained in Düsseldorf, was a wealthy businessman who took an active and prominent role in a number of Boston art associations including the Copley Society. Only one of the committee members, William Worcester Churchill, was a victim of the Harcourt fire, and he himself planned to take a studio in the newly proposed building. The other artists had studios elsewhere, apparently with no intention of moving: Benson shared a studio with Edmund Tarbell on St. Botolph Street; Hermann Dudley Murphy had a studio in Grundmann Studios and a workshop in his home in Winchester, just outside of Boston; and Thomas Allen had built a

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[16] "Summary: Burning of the Harcourt Studios, Boston - The Rights of Artists to Fair Studio Accommodation," American Architect and *Building News* 86, no. 1508 (November 19, 1904), p. 57.

[17] "Among the Artists," *Boston Daily Advertiser*, December 9, 1904, p. 4.

studio for himself in his stately home at 12 Commonwealth Avenue.[18]

The committee worked fast. Seven weeks after they were charged with their task, they called a meeting for members of the St. Botolph Club and the Copley Society to review and vote on three proposals for a studio building. Two firms submitted designs that did not win: Wheelwright and Haven, "who had drawn plans for a four-story building with studios, billiard room and bowling alley on the triangular plot of land on St. Botolph Street ... and Killian & Hopkins who offered interesting plans for two sites, one on Newbury Street, the other on Brookline Avenue."[19] The third firm, Parker and Thomas, submitted the proposal that best met the needs of the artists and won an almost unanimous vote. They called their structure Fenway Studios and sited it on Ipswich Street along the edge of the Fenway, on a vacant lot of land.

The participation of the artists at every stage in the conception of Fenway Studios is what sets this building apart from others, then and now. The artists presented four requirements for the studios, listed in order of importance: that they have abundant north light, that the rooms be capacious, that the building be in a convenient location, and that the studios be available at affordable rents. The community of artists then examined all of the designs and selected the one that most closely matched their set of criteria. Renderings of the studio interiors persuaded many artists. They were described in the press: "The entrance to each studio will be from a broad corridor on the south side, and the door will admit the visitor to a balcony, from which steps will lead down into the studio. Underneath the balcony and the corridor will be a space lighted from the south, which can be curtained off for a washroom, a lumber-room, or a retiring-room."[20]

Parker and Thomas found simple yet elegant solutions for each of the criteria. First, north light: the building contains four stories of double height studios, with a corridor connecting the upper gallery entry of each studio. Each studio has a wall of windows facing to the north, overlooking train tracks so the light would not be obstructed by future buildings. Second, adequate space: the studios are large, open spaces entered from above by a gallery and staircase, and are very simply finished with stained woodwork and plaster walls. Third, location: although there were many who wanted to remain in the Back Bay, the Fens was seen as an acceptably convenient alternative location. Parker and Thomas selected, or were offered, an empty piece of land in a

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[18]See *Hermann Dudley Murphy* (1867-1945), with introduction by William A. Coles (New York: Graham Gallery, 1982); for Benson see Faith Andrews Bedford, *Frank W. Benson, An American Impressionist* (New York: Rizzoli, 1994); for Thomas Allen see Frank T. Robinson, *Living New England Artists, Biographical Sketches* (Boston: Samuel E. Cassino, 1888), pp. 13-20.

[19]"Artists Decide on Studios Plan," *Boston Herald*, January 5, 1905, p. 7. Many of Boston's newspapers reported on the selection of Parker and Thomas's design for the Fenway Studios Building. See also "A 'Home' for Artists," op. cit.; "New Building for Artists," *Boston Daily Globe*, January 5, 1905, p.m. ed., p. 2; "The Projected Fenway Studio," *Boston Evening Transcript*, January 6, 1905, p. 2; "New Studio Building in Fens District," *Boston Post*, January 7, 1905, p. 7.

In addition to the five members of the Committee of Arrangements, others present at the January 4 meeting were: Sally M. Cross, Joseph R. DeCamp, H. H. Gallison, Charles Hopkinson, Ernst L. Ipsen, William J. and Lee Lufkin Kaula, Henry H. Kitson, Mary L. Macomber, Jean Nutting Oliver, Zelpha M. Plaisted, Henry W. Rice, and Elizabeth V. Taylor-Watson.

[20]"The Projected Fenway Studio," op. cit.

part of Boston that was just beginning to undergo development. The Massachusetts Avenue Bridge had recently been completed, and cultural centers such as the Massachusetts Historical Society, the New England Conservatory of Music, and the Isabella Stewart Gardner Museum were all newly established in the neighborhood. Fourth, affordability: Parker and Thomas met this demand by including several sizes of studios so that more prosperous artists could rent the largest units on the ends, with fireplaces, kitchens and adjoining rooms, while others, perhaps just out of school, could rent a small studio with tiny living space in the rear for much less.

Architects of Fenway Studios

J. Harleston Parker and Douglas H. Thomas Jr. followed the standard career path for American architects of the turn of the century, building up a very successful practice in a relatively short period of time. Both men attended elite private colleges; Parker went to Harvard, and Thomas, a native of Baltimore, went to Johns Hopkins. They probably met at MIT, where they were both enrolled in upper-level coursework from 1893 until 1895. They both studied architecture at the Ecole des Beaux-Arts in Paris for at least two years, and Parker may have stayed for four. In 1900 they formed a partnership, Parker and Thomas, and designed buildings both in Boston, where Parker was active, and in Baltimore, where Thomas had a residence. Parker and Thomas's designs, influenced by their training both at MIT and in Paris, practiced in the American beaux arts style. Their buildings have an overall symmetry and logic to the design program, classical facades embellished by French and English Renaissance decorative motifs, and a clear, generally symmetrical floor plan characteristic of the beaux arts tradition. However, the partners showed a remarkable capability to adapt their designs to the requirements and tastes of their clients. For example, when they designed the North German Lloyd Steamship Offices in Baltimore, they ventured into a German vernacular style, complete with picturesque overhangs, asymmetrical facade, and decorative patterned brickwork. In 1907 they added a third partner, Arthur W. Rice, and by 1913 they had designed more "low formal bank buildings" than any other firm in the country, in addition to office buildings, warehouses, apartment buildings, and schools.[21]

One of the mysteries of the history of Fenway Studios is that, although the interior of the building remained as originally designed, the facade was radically changed. The first published drawing of the facade shows classical ornaments and an imposing cornice that resemble those used on Parker and Thomas's Tennis and Raquet Club, which had just been finished on Boylston Street.[22] The design for Fenway Studios evolved, however, and the beaux arts vocabulary of the original conception gave way to something quite different. Gone are the cornice, the pilasters and the classical embellishments on the facade. Instead, the exterior surfaces are covered with rough clinker bricks, and boldly patterned stucco and brick bands of geometric ornament mark

[21] See Herbert D. Croly, "Notes on the Work of Parker, Thomas and Rice of Boston and Baltimore," *Architectural Record* 34, no. 2 (August 1913) entire issue; also "J. H. Parker Dies at Boston Home", *Boston Herald*, May 6, 1930, p. 1; "D. H. Thomas, Jr., Killed by Auto," *Boston Herald*, June 12, 1915, p. 7.

[22] "The Projected Fenway Studio," op. cit.

the floor levels and help to define the scale of the building. Oversize Arts and Crafts-style decorations fall from the end corners, and rows of recessed panels give additional texture and interest to the high rooftop parapets. The rough brickwork, the windows - at that time made up of small panes of glass, and the overall surface patterning, combined with the picturesque squat chimneys and medieval elements in the entryway, point to a decorative scheme informed by the Arts and Crafts aesthetic. To date, no documents have been found which would explain this transformation of the original scheme for the facade. Possibly the artists felt that the projecting cornice would interfere with the light in the fourth floor studios; very likely, the simplification was to a degree motivated by a desire to reduce construction costs. At the same time, the changes in appearance reflect links between those who contributed to the building's design and the strong tradition of the Arts and Crafts movement in Boston in the latter half of the nineteenth century.

Models and Prototypes for Fenway Studios

In 1889 writer Elizabeth Brisland reported that, for New York artists, "the tendency within the last decade has been to congregate in the great flat-buildings whose apartments are arranged with studios, conveniently lighted, and with domestic attachments that permit the artist's family to live next to his atelier."[23] The Holbein Building on 55th Street and the Sherwood Building on 57th are examples of studio buildings of the 1880s. Somewhat more recently, the Cooperative Studio Building was erected at 27 West 67th Street, designed in 1901 by the New York architectural firm Sturgis and Simonson. It was financed and owned cooperatively by ten artists, including Childe Hassam and Henry Ward Ranger. They occupied two-story, or duplex, artists' studios with single-story living rooms arranged around them; apartments in the rear were rented out for additional income to protect and augment the original investment. The Cooperative Studio Building was a very successful business venture; living in a studio apartment became very stylish, and apartments were in great demand. Over the next decade, eight more studio buildings like it, but not cooperatively owned, sprang up in the neighborhood. Boston artists, architects and cultural critics would have been aware of New York's studio buildings although, interestingly enough, they are not mentioned in any of the contemporaneous articles about Fenway Studios. For Parker and Thomas, New York studio buildings undoubtedly provided a model for designing stacked apartments and double-height studio spaces in an interlocking arrangement, planned for limited space in an urban setting.[24]

The Fenway Studios differs from studio buildings in midtown Manhattan in two important ways. First, it is not located in the center of the city, and second, the studio apartments are more severe, functional and spare than their New York counterparts. If the living arrangements of artists in

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[23]Elizabeth Brisland, "The Studios of New York," *The Cosmopolitan* 7, no. 1 (May, 1889), pp. 3-22, citation from pp. 3-4.

[24]See Robert A. M. Stern et al., *New York 1900, Metropolitan Architecture and Urbanism, 1890-1915* (NY: Rizzoli, paperback edition, 1995), pp. 294-298; and Christopher Gray, "An Artists' Coop, Put Up for Art's Sake," *The New York Times*, September 10, 1995, Sect. 9, p. 7. The Cooperative Studio Building still stands today, although the studio apartments are no longer occupied by artists. Some are now designer showcases; see Kirsten Rohrs, "A Music-Loving Couple Orchestrates the Holidays," *Colonial Homes* (Holiday Issue, 1997), pp. 44-47. My thanks to Julie Carlson for bringing this article to my attention.

New York seemed a bit too stylish, Bostonians may have looked to Paris, where art was seen more as an industry.

Just after the Harcourt fire, artist and illustrator Albert Munsell proposed "the construction here of such studio buildings as abound in the faubourgs of Paris, edifices two stories high, built around a good-sized interior courtyard, and adapted to the uses of painters, sculptors and other artists ... Each building of this type in Paris constitutes a sort of artists' colony, and many of them make very attractive centres of artistic activity."[25] Along slightly different lines, it is likely that some in Boston's art circles were aware of Parisian studio buildings such as the Ateliers Berencenet, at 104, rue Léon-Maurice Nordmann, designed by Victor Rich and built in 1882.[26] This was a four-story, symmetrically arranged building with a spare brick facade. Its functional aspect, more closely resembling a factory than an apartment building, its simple facade, and its location outside the center of Paris in the thirteenth arrondissement, all show a kinship to the Fenway Studios.

A third source of inspiration, and perhaps the most provocative, may have been the studio building Ernst Ludwig Haus, designed by Jugendstil architect Joseph Maria Olbrich for the artists' colony in Darmstadt, Germany. Directly inspired by the English Arts and Crafts movement, Ernst Ludwig, Grand Duke of Hesse and the grandson of Queen Victoria, established the Darmstadt colony in 1899 to preserve and perpetuate German artistic traditions. The studio building was constructed in 1901 and was published in *The Studio* in 1902.[27] For Parker and Thomas, the Ernst Ludwig Haus could have provided a practical model; the simplicity and regularity of its floorplan is very similar to Fenway Studios, and the elevation of the studio interiors is nearly identical, except that Parker and Thomas simply turned the studios around, north to south, and stacked them on top of each other.

The closeness of the two designs again raises the question, what were the links between the Arts and Crafts movement and Fenway Studios? Several key figures in the creation of Fenway Studios were identified with the Arts and Crafts movement in Boston. Hermann Dudley Murphy, for one, exemplified the ideas of Arts and Crafts as he integrated fine art with craftsmanship in the creation of his frames. As a student he was influenced by Whistler and the English Aesthetic movement. Professionally, his colleagues at Harvard were Charles Eliot Norton, one of the prime spokesmen for the idea that art could elevate society, and Herbert Langford Warren, head of the Department of Architecture (in which Murphy taught) and president of the Society of Arts and Crafts in Boston.

A second figure was C. Howard Walker, architect, teacher and founding member of the Society

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[25]"The Fine Arts," *Boston Evening Transcript*, November 22, 1904, part 2, p. 12.

[26]Bernard Marrey and Paul Chemetov, *Familierement inconnues ... Architectures, Paris 1848-1914* (Paris: Caisse Nationale des Monuments Historiques, n.d.), p. 57.

[27]W. Fred, "The Artists' Colony at Darmstadt," *The Studio* 24, no. 103 (October 1901), pp. 22 ff, and "The Work of Prof. J. N. Olbrich at the Darmstadt Artists' Colony," 24, no. 104 (November 1901), pp. 91 ff. See also *Joseph Maria Olbrich Architecture*, cat. Renate Ulmer (New York: Rizzoli, 1988), and Peter Davey, *Arts and Crafts Architecture* (London: Phaidon, 1995), pp. 236 ff.

of Arts and Crafts. Walker reportedly made early designs for Fenway Studios, although they have never been found and he was apparently not present at the January 4 meeting when the Parker and Thomas design was accepted.[28] A third figure, Edmund Wheelwright, who submitted a design for the studio building that was rejected, was also a member of the Society of Arts and Crafts.

Finally, there is the facade of the building itself, decorated with Arts and Crafts-derived embellishments. Although the vote for the plan of the new building was nearly unanimous, its original beaux arts exterior may have been seen as striking the wrong note in this new social and cultural endeavor. The Arts and Crafts ideal, where artists elevate the cultural level of society and society, in turn, takes care of its artists, was central in the conception of Fenway Studios; it may have seemed appropriate to "dress" the building with Arts and Crafts motifs as a way of acknowledging this connection and publicly embracing the modern aesthetic philosophy.[29] Despite its exterior decorations, however, the Fenway Studios building cannot itself be classed as a true Arts and Crafts design. Its architects aligned themselves with the traditional, classical beaux arts tradition, and the structure, a large box arranged with absolute symmetry and a clear, readable floor plan, was designed to meet the specific needs of the artists. Indeed, the building's functionality and simplicity derive more from a utilitarian structure, such as a factory or warehouse, than from any particular architectural ethos. However, Fenway Studios is rightly linked to the Arts and Crafts movement, if not through its design, then institutionally, through the establishment of the Fenway Studios Trust by a group of philanthropic businessmen to support Boston's artistic community.

The Fenway Studios Trust

As the architectural plans were being drawn up, the Fenway Studios Trust was being created by prominent businessmen George E. Cabot and Henry Parkman. It was registered at the Suffolk Registry of Deeds on March 10, 1905, with Cabot and Parkman named as trustees.[30] Parkman, who graduated from Harvard College and Harvard Law School, was well connected in Boston social, business, and political circles. He came from an old and distinguished Boston family; he built a successful law practice and was, at the time of his death in 1924, considered "one of the

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[28]"The Fine Arts," *Boston Evening Transcript*, November 22, 1904, op. cit.

[29]The impact of the philosophy of the Arts and Crafts movement on Boston's cultural elite is discussed by Edward S. Cooke Jr., "Talking or Working: The Conundrum of Moral Aesthetics in Boston's Arts and Crafts Movement," in Marilee Boyd Meyer et al., *Inspiring Reform: Boston's Arts and Crafts Movement* (Wellesley, MA: Davis Museum and Cultural Center, 1997).

[30]Agreement and Declaration of Trust of the Fenway Studios Trust, March 10, 1905, Book 3034, pp. 209-215, Suffolk Registry of Deeds. Some have claimed that Fenway Studios was the brainchild of Boston philanthropist Eben Jordan (see Theresa Beyer, Lance Dickes, Dan Kelley, "Fenway Studios," unpublished essay, May 6, 1976, Seckler Papers, Special Collections, Loeb Library, Harvard University; also Betsy Alton Huber, "The Fenway Studios and Its Relationship to Other Studios," unpublished essay, May 1976, Fenway Studios Archives). It is possible that Jordan was involved in conversations about the new Fenway Studios, but he was neither a trustee nor a shareholder. It is interesting to note that Trinity Court, which had studio spaces on the top floor, was owned by Eben Jordan.

best-informed men on real estate matters in this city."[31] Moreover, Parkman was a member of the St. Botolph's Club, which was abuzz with news of the new studio plans in the weeks following the Harcourt fire. Co-trustee George E. Cabot came from an equally well connected Boston family, and was president of the real estate firm Cabot, Cabot and Forbes. Active in the cultural life of Boston, Cabot was president of the Boston Athenaeum, a member of the Massachusetts Historical Society, and on the board of trustees of the Museum of Fine Arts.[32] In three months Cabot and Parkman raised $90,000 for Fenway Studios by soliciting subscriptions, each subscriber pledging $1000 or more and, in return, receiving a percentage of the rents payed by the artists into the Trust. They contracted for the land along Ipswich Street from Gordon Dexter, who inherited it from his father and donated it to the Trust for "one dollar and other valuable considerations."[33] As trustees, Parkman and Cabot received $2,000 per year until the rents started coming in, then received a percentage of rent revenues.

As a group, the two trustees and fourteen subscribers to the Fenway Studios Trust were cut from the same prominent, well educated, Bostonian upper-crust cloth, and were linked by background, education, family ties, business ventures, club memberships such as the Harvard Club and St. Botolph's, and board memberships. Most attended either Harvard or MIT and came from old Boston families. They were bankers, lawyers, doctors and real estate men; all served on the boards of prominent cultural, medical or banking institutions. Most were well known for their philanthropic activities. In general, secure in their identities as cultural custodians, they were well disposed to support the Fenway Studios building because it helped the cultural life of their city.[34]

Construction for Fenway Studios began in the spring of 1905, and it was not long before artists were signing up for studio spaces. Some on the list were those who had lost their studios to the Harcourt fire: Joseph DeCamp, William W. Churchill, William M. Paxton, Mary B. Hazelton, Ernest L. Ipsen, George L. Noyes, and Elizabeth V. Taylor-Watson. Others were attracted by the promise of excellent working conditions and reasonable rents. The building was finished by November 21, 1905, but it seems that artists may have begun to move in as early as October. Although some artists lived in their studios,[35] many lived elsewhere and commuted. Two years

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[31]"Henry Parkman Died at Phillips House Monday Night," *Boston Evening Transcript*, June 24, 1924, pp. 1-2.

[32]"George E. Cabot, President of Real Estate Firm, Prominent Trustee," *Boston Daily Globe*, April 19, 1946, a.m. ed., p. 19.

[33]Dexter to Cabot et al., Trs., Suffolk County Registry of Deeds, Book 3034, pp. 217-219.

[34]In 1905, the shareholders were: Thomas Allen (1849-1924); George Nixon Black (1842?-1928); Peter C. Brooks; Shepherd Brooks (1837-1922); George E. Cabot (1861-1946); Gordon Dexter (1864-1937); Clement S. Houghton (1863-); David P. Kimball (1833-1923); Charles Lowell (1865-1906); Robert Treat Paine (1835-1910); Henry Parkman (1850-1924); Dudley L. Pickman (c. 1851-1938); Joshua M. Sears; Frank G. Webster (1841-1930); Charles G. Weld (c. 1857-1911); and Andrew C. Wheelwright (c. 1827-1908). See Agreement and Declaration of Trust of the Fenway Studios Trust, op. cit., p. 214.

[35]Philip and Lilian Hale reserved one of the largest studios, no. 211, which had two adjoining upstairs rooms, and the small studio next door, no. 210. They had a door installed between the two studios. Lilian described the new studio building to her husband's parents: "I think it will be fine only it is hard to tell exactly what it will be

later the *Boston Globe,* looking back on the success of the enterprise, reported that the studios were filled "almost as soon as completed, and now another fully as large, in the same neighborhood could be filled also."[36]

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like as the building at present is a mere shell & one's only ideas can be gotten from plans." She then addressed the question of housekeeping: "The meal question is unsettled but I think we shall begin by trying once more the Woman's Industrial Union for dinners - a gas stove for breakfast & Arthur's Chafing Dish for lunch." Finally, betraying some anxiety, "I do hope it will be successful - I keep dreaming about the place all the time. Last time I dreamed I went to see the place & found those two little rooms had turned into mere cupboards & the studios were about the size of a very small bed room." After they moved in Lilian wrote, "The other day I made some calls in this building. It is quite amusing to see how people with studios just like your own have made them look so entirely different. Most of the studios I have seen are very glorious with tapestries and French gilt chairs and brass lanterns. They are charming but on the whole we like our simple bare rooms better for common solid work. I have begun my first portrait of the winter." (Lilian Hale to Edward Everett Hale, ca. July, 1905, and January 14, 1906. Hale Papers, Box 51c, Folder 3177, Sophia Smith Collection, Smith College, Northampton, Massachusetts. I am grateful to Erica Hirshler who found these letters, and to Thomas Mairs for bringing them to my attention.)

[36]"Boston's Ideal Art Colony by the Fens," *Boston Sunday Globe,* November 24, 1907, Magazine supplement, pt. 2, p. 11. The *Boston City Directory* lists the following artists in Fenway Studios in 1906: Dana Pond (studio 101); Grace Thayer (102); Elizabeth E. Baker (103); Alice Stackpole (105); Eben F. Comins (106); W. Kirkpatrick (109); Elise A. Coffin, Mrs. Julia P. Hadaway and Edith A. Scott (201); H. W. Rice (202); Frank P. Fairbanks (203); Eva L. Harrison (205); F. D. Williams (206); Albert Horstmeier (207); Charles H. Pepper (208); John S. Mason (209); Mrs. Philip L. Hale (210); Philip L. Hale (211); Margaret Redmond (301); Carl G. B. Knauff and Mrs. C. E. G. Knauff (302); E. L. Florence (303); Mary B. Hazelton (304); Edith R. May (305); Ella B. Smith (307); Dwight Blaney (308); Ernest L. Ipsen (309); Walter G. Page (310); Mrs. Lee Lufkin Kaula and William J. Kaula (311); W. W. Churchill Jr. (401); Mrs. Lucy P. Richards (402); Charles Hopkinson (403); Mrs. M. F. Austin, Miss H. M. Baum, Mrs. Mary E. Wood and Mrs. Elizabeth T. Watson (404); Miss M. S. Peirce and Edith C. Swan (405); Ernest Fosbery (407); Miss G. Carey (408); Carl G. Cutler (409); A. B. Shepley (410); William McG. Paxton (411); and James Oliver's Sons (picture restoring) in the basement. Note that this tally leaves several studios unaccounted for.

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Interview

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Previous documentation on file (NPS):
__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

_X_ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
_X_ Local Government
_X_ University
_X_ Other (Specify Repository): Archives of American Art-Smithsonian Institution; Fenway Studios, Inc. Archives; Vose Galleries; Archives, Boston Public Library; Museum of Fine Arts, Boston.

10. GEOGRAPHICAL DATA

Acreage of Property: Less than one acre.

UTM References:	Zone	Easting	Northing
	19	327760	4690220

Verbal Boundary Description:

The boundary of the Fenway Studios is shown as the bold black line on the accompanying map entitled "Fenway Studios Building, 30 Ipswich St. Boston, MA;" scale, 1": 1', UTM References, 19/327760/4690220."

Boundary Justification:

This line encompasses the entire resource and the land historically associated with the property according to the city lot lines surveyed for the property on the aforementioned map.

11. FORM PREPARED BY

Name/Title: Fenway Studios Landmark Application Committee:
Teri Malo (Appendix I) and George Hagerty, Co-Chairpersons
Jan M. Sprawka (Section 7)
Laura Allis
Sidney Hurwitz

With special assistance from:
Nancy Allyn Jarzombek (Fenway Studios: The Evolution of an Artists' Community)
Thomas Mairs
Robert Grady

Telephone: 617/267-8540

Date: January 20, 1998

Edited by: Carolyn Pitts
National Historic Landmarks Survey
National Park Service
1849 C. Street NW
Room NC-400
Washington, D. C. 20240

Telephone: 202/343-8166

Date: February 23, 1998

Maps showing the location of Fenway Studios

1. U. S. Geological Survey Map, South Boston Quadrangle, Titled: "Fenway Studios, Boston, Massachusetts, UTM Coordinates, Zone 19, Easting 327760, Northing 4690220

2. U. S. Geological Survey Map; Titled: "Fenway Studios Building, 30 Ipswich St., Boston, MA Scale: 1": 100', UTM References: 19/327900/4990340"; showing the boundary of the entire resource known as Fenway Studios, and its relationship to Ipswich Street, the Boston and Worcester (now Conrail and MBTA) rail lines and the Massachusetts Turnpike Extension (Interstate 90).

3. Street Map and Visitors Guide BOSTON Eastern Massachusetts Road Map, Arrow Map, Inc., Bridgewater, MA; Titled: "Fenway Studios, Back Bay and Fenway Neighborhood, Street Map, Scale: 1": 1/10 mile"; showing the location of Fenway Studios at coordinates G/ 4.5 and its relation to other major cultural institutions in the area.

4. Boston City Map, A Gousha Travel Publication, H. M. Gousha, New York, NY; Titled; "Fenway Studios, Street Map of BOSTON, Scale: 1" : ½ mile"; showing the location of Fenway Studios in relationship to the street grid of Boston, and surrounding cities.

Architectural Drawings of Fenway Studios

Brad Bellows, Adjunct Professor of Architecture, (and students), December, 1996
Rhode Island School of Design, Providence RI, 02903.

1. Front Elevation; Fenway Studios, 30 Ipswich Street, Boston, MA; Scale 1'= 1/8".

2. Plan, Mezzanine and Unit levels; Fenway Studios, 30 Ipswich Street, Boston, MA; Scale 1'= 1/8".

3. Entrance Plan, Section and Section Perspective; Fenway Studios, 30 Ipswich Street, Boston, MA; Scale 1'= 1/2".

4. Transverse Section Through Studio Units, Fenway Studios, 30 Ipswich Street, Boston, MA; Scale, approximately 1'= 1/4".

5. Sectional Axonometric, Fenway Studios, 30 Ipswich Street, Boston, MA; Scale, 1'= 1/4".

APPENDIX 1

Fenway Studios, Inc., An Artists' Cooperative: 1977 to the Present

The First Crisis

For its first seventy years the Fenway Studio building provided exceptional work space and ideal conditions for concentrated artistic effort by its tenants. Low rents supported a certain degree of economic independence, allowing the artists to devote most of their lives to painting. At the same time, a certain benign neglect of the structure by the trustees resulted in slow deterioration of the building's systems, roof, etc. The situation became critical in 1977, when the artists of Fenway Studios, according to tenant Katherine Gardner, "started seeing people running around the building in three-piece suits, and we just knew they weren't us."[1] They soon learned that the historic studio building they occupied was in arrears to the city of Boston for real estate taxes in the amount of $156,000. Local newspapers began featuring headlines such as " 'For Sale' Sign Is Up on Fenway Studios."[2] Descendants of the original subscribers to the Fenway Studios Trust were under pressure to sell the property, while tenants of the building were concerned about losing their studios and having the building's function and rent structure radically changed. Painter and historian R.H. Ives Gammell summarized the feelings of the artists when he said, "should some adverse chain of circumstances ever deprive Boston's painters of this invaluable workshop, the cultural loss to the community would be catastrophic..."[3]

The *Boston Globe*, in an article headlined "Artists Band Together to Save Fenway Studios," colorfully described the reaction of the artists: "The building has been put up for sale by the owners, the Fenway Studios Trust, and the current tenants hear that the prospective buyers are interested in turning it into condominiums - but apparently over their dead bodies."[4] Katherine Gardner took the initiative and, working with fellow artists, organized a tenants group by March of 1978, which became incorporated as Artists for the Preservation of Fenway Studios (APFS) with the goal of securing the building for continued use as artists' studios. Gardner was elected President of APFS and helped to guide and coordinate the efforts of a small group of deeply committed individuals throughout the long and uncertain process of securing the Fenway Studios as an artists' studio building. Dues of $75 provided a small operating budget for the nascent organization. They sought the advice of David Judelson, coordinator of the Artists Living and Working Spaces Project of the Massachusetts Arts and Humanities Foundation, and Mr. Judelson directed the artists to Robert Kuehn, a local preservationist and developer. APFS hired Mr. Kuehn, whose Cambridge-based firm Housing Economics could provide expertise in

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[1]Barbara Rabinovitz, "An Enclave of Boston Artists Enters the World of Real Estate," *Boston Globe*, June 25, 1983, p. 33.

[2]Caron LeBrun Danikian, " 'For Sale' Sign Is Up on Fenway Studios," *Christian Science Monitor*, March 29, 1978, p. 10.

[3]R. H. Ives Gammell, "A Painter's Memories of the Fenway Studios" (unpublished essay, Fenway Studios Archives, 1976), p. 4.

[4]George McKinnon, "Artists Band Together to Save Fenway Studios," *Boston Globe*, March 3, 1978, a.m. ed., p. 28.

exploring ways to maintain both the building's original function and its affordability for artists.

Also in 1978, an agreement was reached between Arthur B. Blackett and F. Murray Forbes, representing the trustees, and APFS for an option to buy the building for a purchase price of $330,000 less the sum of all tax liens, and with a mortgage not to exceed ten percent per annum for a term of not less than twenty years. The option was to expire September 29, 1978, or with such extensions as were mutually agreed upon. Tenants were to pay the trustees $1,000 for each month the option was in effect, with such payments applied to the purchase price if the option was exercised. Payments would not be refundable. The first payment of $2,000 was to be held by a third party in escrow and returned to the tenants if no progress had been made by February 28, 1978, at which time the agreement expired. The agreement was later amended to extend the closing time to November 30, 1978, with the artists paying the trust an additional $10,000.

With an agreement signed, the race to devise an acquisition and rehabilitation budget and to apply for funds began. An auction of artwork and antiques donated by tenants and friends of the building was held at Boston University's Morse Hall to benefit APFS and provide a budget for preliminary development costs. Despite a certain amount of publicity and good attendance, the auction netted only a disappointing $6,300. Included were works by nationally recognized artists Philip L. Hale, William M. Paxton, and R.H. Ives Gammell, artists associated with the Boston School who had lived and worked in Fenway Studios, as well as works by nearly all the prominent contemporary artists working in the greater Boston area at the time. Several public tours of the Fenway Studios were also organized to solicit additional funds. Joel Cohen, director of the Boston Camarata, enhanced one of these tours with a performance of Elizabethan music.

By June of 1978 an application for a mortgage was submitted to Mutual Bank for Savings, based in Newton. At the same time, APFS filed for a Chapter 121A agreement with the city of Boston to seek tax reduction during purchase and renovation of the building. Massachusetts State Representative Barney Frank sent his endorsement of the tax application to the Boston Redevelopment Authority (BRA), and the artists from APFS presented their case to the Boston City Council seeking approval of Chapter 121A . The BRA granted APFS 121A in escrow, pending the settlement of back taxes or the securing of financing commitments sufficient to settle taxes. It was also at this time that an application to nominate Fenway Studios to the National Register of Historic Places was prepared. The building was accepted for inclusion in the National Register on September 13, 1978.

Meanwhile, a program of repair and upgrades to the building was being prepared by Lawrence Sparrow, an architect working with Robert Kuehn. Their extensive plan for the renovation of the building included roof and flashing repair, parapet repairs, skylight recaulking and sealing, significant repointing and replacement of damaged bricks, replacement of the most seriously deteriorated steel window lintels, repair of decorative stucco panels and cast stone sills, recaulking and repainting of all windows, replacement of broken panes, installation of storm windows, repair of plaster corridor walls, the fabrication and installation of a decorative iron security vestibule around the entrance and sidelights at the front door, new plumbing stacks for some studios, and upgrading the electrical service from the outdated direct current to the modern alternating current standard. Their goal was to update and repair without changing the character of the building, although economic considerations eventually dictated front window replacement.

By May 10, 1978, Mutual Bank for Savings in Newton seemed ready to commit to a $455,000 mortgage in June. At this time, an application for a tax-exempt bond from the Massachusetts Industrial Finance Agency (MIFA), was submitted. It was thought that an artists' studio building fit the definition of industrial enterprise as "an enterprise engaged in applying skill and labor to the giving of new shapes, new qualities or new combinations to matter or material products or to the assembly, processing, preservation, storage, handling or transportation of manufactured or natural products..."[5] Unfortunately, the state agency did not agree. Representative Barney Frank rallied to the artists' cause, stating, "we forget people who produce art have the same economic problems we do. They need help and encouragement."[6] Representative Frank shepherded legislation through the Massachusetts State Legislature which added "the making of works of art by self-employed artists" to the criteria used by MIFA, as well as the stipulation that "Artists' studios having incidental living accommodations attached thereto shall not be deemed rental housing within the meaning of this chapter."[7] Numerous galleries, framers, and art materials suppliers throughout Boston wrote letters supporting the changes. The legislation passed in mid-November, 1979, and the artists urged then Governor Edward J. King to sign the law with all speed, which he did. APFS and their supporters also wrote to members of the Boston City Council urging approval of financing for the Fenway Studios through the Industrial Revenue Bond Program. Approval was granted.

Meanwhile, national and local economic conditions were working against final approval of the mortgage by Mutual Bank as inflation soared and interest rates rose accordingly. In November, 1978, Mutual Bank decided not to risk funding an artists' building. This setback left APFS with the prospect of starting over again to contact banks and agencies in search of financing, but with the additional problem that their agreement with the original trustees was about to expire, and with it would go their $40,000 in non-refundable option fees. By November 30, APFS reached an agreement to form a limited partnership with Robert H. Kuehn, Edwin D. Abrams, Alexander Kovel, and George Oster (hereafter known as the Trust) to pay the balance due the sellers Blackett and Forbes, plus closing costs, in the amount of $50,000 plus certain professional fees in order to take title (subject to taxes owed the city). Additional arrangements between the new Trust and APFS extended the time available to find a mortgage and work out payment schedules with the city. The Massachusetts Historical Commission did grant APFS $60,000 for renovations, with the stipulation that APFS match it with $120,000 and use the money by December 1979.

Nineteen seventy-nine and 1980 were bleak years for APFS, with nearly all financial institutions and alternative funding sources expressing doubt over the long-term viability of artists owning and operating Fenway Studios. While MIFA and the city had approved a bond qualification for

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[5]Robert Kuehn to Russ V.V. Bradley, Esq., of Palmer & Dodge, April 4, 1979 (citing Massachusetts General Laws, Chapter 40D, section 1), APFS Records, Fenway Studios Archives.

[6]James C. Hanchett, "Fenway Artists Seek Funds from Lawmakers," unidentified newspaper clipping, Fenway Studios Archives.

[7]House Bill 6841, passed by the Senate and House of Representatives of the Commonwealth of Massachusetts on November 15, 1979.

Fenway Studios, no banks were willing to take the perceived risk of purchasing the bond, as there was no precedent in New England for such an arrangement with a group of artists. Although Chapter 121A was approved and in escrow, clearing up the tax arrearages necessitated some form of immediate financing, and the city was growing increasingly concerned by the problem. In January of 1979 the Commonwealth of Massachusetts Land Court found that Fenway Artist Studios owed the city of Boston $230,846.56, with interest from the date of finding. The city did agree to a payment plan for current taxes due, but the arrearage was growing, and thus the cost of buying the building was rapidly escalating. In February of 1980 Cambridge Trust Company indicated they were no longer interested in MIFA bonds. Representatives of New England Merchants Bank visited the property and showed some initial interest, but by April of the same year they had backed out. In the meantime, the Massachusetts Historical Commission's matching grant had expired. Applications for a mortgage, development loan or grant were sent to numerous institutions, but all were denied.[8]

Discussion among the artists regarding condominium versus cooperative ownership of Fenway Studios was a great concern during this time, though always with a provision for artists remaining the tenants of the studios. Condominium ownership had two weaknesses: it was felt that many artists would find it impossible to qualify for an individual mortgage, and the profit structure built into private condominium financing would jeopardize the affordability of the studios into the future. Also, the Chapter 121A agreement with the city would not apply to a condominium structure. It became clear that cooperative ownership would be more affordable to a greater number of artists. In November 1980 news of the existence of the National Consumer Cooperative Bank (NCCB) in Washington, D.C., created by Congress under the Carter administration to fund cooperatives not normally approved by existing credit-granting institutions, reached APFS. APFS asked John Achatz of Brown, Rudnick, Freed and Gesmer, a lawyer working with Robert Kuehn, to detail a description of cooperative ownership for presentation to the Board of Directors of APFS. A meeting of the directors with Achatz and Ted Goguen, lawyer for APFS, resulted in modifications and refinements to the cooperative by-laws, which were then presented for discussion at a meeting open to all tenants of the building. A mortgage application was submitted to NCCB for the proposed cooperative, to be known as Fenway Studios, Inc. Memberships in the cooperative were made available to all tenants in the building, and the process of conversion was underway.

In March, 1981, Mr. Kuehn announced to the artists that on the very day their loan was received at NCCB the Reagan administration in Washington had rescinded future funding for the Bank. As the funds Fenway Studios desperately sought were in the current funding cycle, they were thought to be still available. Emergency mailgrams and letters were sent to U.S. Representative Thomas P. O'Neill asking him to try to reinstate funding for NCCB into 1982. July saw the arrival of an offer from NCCB in the amount of $836,033 (of which $415,000 was to pay back

[8]A partial list of institutions contacted includes: Provident Bank, Midland Bank, New England Merchants Bank, U.S. Trust, Cambridge Trust, Charlestown Savings, Suffolk Franklin Savings, First National Bank of Boston, The Boston Co., Advest Inc., Berg & Company/BMFC, Billings and Co., Massachusetts Business Development Corporation, the Artists Foundation, Federal Department of Housing and Urban Development, Federal Department of Energy, National Trust for Historic Preservation, National Preservation Revolving Fund, National Endowment for the Arts and Humanities, Small Business Administration, Federal Economic Development Administration, Ford Foundation and the Mellon Foundation.

taxes). APFS decided to offer their limited partners $30,000 in a buy-out plan. The goal of artist ownership and continuation of the historic Fenway Studios finally seemed possible.

Application for an amendment to extend and modify Chapter 121A was submitted; however, concerns developed as to whether there would be enough time to follow the usual protocols of Chapter 121A, meet deadlines for the bank closing, and still have sufficient time to finish repair projects designed to make the building weathertight for the coming winter. Ultimately, the Fenway Studios withdrew the application and decided it would be cheaper and faster to pay all back taxes out of the mortgage, even though this would limit the total scope of renovations possible in the near future. A promissory note with NCCB was signed on September 14, 1981, for the amount of $846,018. Contracts for initial repairs and construction were drafted and work began immediately, continuing into 1982. All forty-six memberships in the newly formed Fenway Studios, Inc., were sold, and a waiting list for interested artists was established.

As the dramatic five-year effort to preserve the last remaining original artists' studio building in Boston was drawing to a close, the artists involved in that achievement could finally return to their real vocations as painters, sculptors and muralists. Boston's first artists' cooperative soon began to serve as a model for other housing and artists' cooperatives throughout the metropolitan area.[9] An article in the *Boston Globe* of June 27, 1986, headlined "Co-ops Making a Comeback," began by reviewing the recent conversion of Fenway Studios from rentals into a cooperative.[10] Inquiries about the development of artists' studios began to arrive from cities as distant as Cleveland and Pittburgh and states as far away as California. The Fenway Studios model of artist-owned live/work space could and soon would be adapted to older structures in other depressed center cities.

Fenway Studios has also influenced architectural students in a number of studio classes at the Boston Architectural Center and the Rhode Island School of Design as an example of exceptional artists' studio design, in terms of light and ceiling height, and for the beautifully balanced interior proportions of the studios.

In 1997 the Fenway Studios building was included in a "Walking Tour of Boston Arts and Crafts Points of Interest," part of the exhibition "Inspiring Reform: Boston's Arts and Crafts Movement" at the Davis Museum and Cultural Center at Wellesley College. A brochure,

published by the museum to encourage the taking of a self-guided walking tour, pictured Fenway Studios with an accompanying description.[11]

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[9]The list includes 249 A Street Cooperative, Brickbottom Artists' Studios, Fensgate Cooperative, and other properties.

[10]Desiree French, "Co-ops Making a Comeback," *Boston Globe*, June 27, 1986, p. 54.

[11]Katherine A. Stefko, "Walking Tour of Boston Arts and Crafts Points of Interest," Exhibition brochure (Wellesley, MA: Davis Museum and Cultural Center, Wellesley College, 1997). The text reads:

Designed in 1905 by J. Harleston Parker and Douglas H. Thomas, Fenway Studios is the firm's

Benefits have accrued to the larger community from having a significant group of professional artists and their families owning their studio/homes and committed to long-term residence on Ipswich Street. The Fenway neighborhood has long been characterized by a transient college student population and absentee landlords. Transience is not a problem in the studio building. According to artist and resident Sam Vokey, "There is such little turnover and the studios are so valuable that once you get on the waiting list, you usually have to wait for people to die to move in." [12]

Fenway Studios artists are among the nontransient residents working to stabilize the Fenway community and to continue the trend started in 1900 of centering the cultural institutions of Boston in the Fens area of the Back Bay. Arts institutions within walking distance of the studios include The Museum of Fine Arts with its nationally respected art school (1908); Symphony Hall (1900); the Gardner Museum (1902); the New England Conservatory of Music (1902), and the Massachusetts College of Art (formerly the Massachusetts Normal Art School) which relocated to the neighborhood in 1929. Berklee College of Music (1947) joined the Fenway cultural district during the school's expansion. Mayor Thomas Menino, at a dedication ceremony on January 10, 1998, renewed his commitment to the importance of Boston's cultural heritage by renaming Huntington Avenue the Avenue of the Arts. Fenway Studios has participated in this vision for the city by working to garner support for the new Boston Arts Academy, a pilot high school for the visual and performing arts scheduled to open in the fall of 1998 at the other end of Ipswich Street. The expanded cultural district's perimeters still encompass the Fenway neighborhood, and are roughly bounded by Longwood Avenue, Huntington Avenue (the Avenue of the Arts), Massachusetts Avenue, and Boylston Street, with its Bowker Overpass detour via Ipswich Street.

The decade and a half from 1982 to 1997 brought a more sustainable pace to life in the studios, as the daily business of creating art and maintaining the building found a more comfortable balance. Activities included the Jubilee Celebration and Open House in 1981, which was followed by a Junior League tour in 1986, a tour for the docents of the Danforth Museum in 1992, an open house for the general public in 1992, a tour and presentation of two-dimensional restoration techniques for the students of the Massachusetts College of Art in 1993, tours for watercolor students of the Danforth Museum School in 1996 and 1997, and an open house entitled "See the Light" in 1997. Fenway Studios artists occasionally exhibit together, and have shown at Gallery 52 in 1986 and the Francesca Anderson Gallery in 1992.

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only Arts and Crafts edifice. This stylistic decision may have been influenced by the function of the building - as artists' studio space - or by the interests of the original tenants, some of whom were associated with the SACB [Society of Arts and Crafts, Boston] end consulted on the building's design.

The exterior is an unusual combination of industrial vernacular and artistic craftsmanship: a factory-like facade constructed entirely of handmade clinker bricks and embellished with stucco partterning of presumably Iroquois design, demonstrating the ethnographic interest of the Arts and Crafts movement. The carved wood "Fenway Studios" sign, the lion heads that flank the doorway, and the ornate ironwork surrounding the windows and door are evocative of a Gothic past.

[12]Taylor Jones, "The Northern Light of the Back Bay," *Back Bay Courant* 1, no. 9 (23 January 1996), p. 10.

Artists currently and recently in the building have had numerous solo shows at galleries, museums, and exhibition halls in the United States and abroad.[13] Samuel Vokey had a one-person show at the Museo de Arte Americano De Maldonado in Uruguay in 1990; Paul Nagano was in solo and two-person exhibitions at the Neka Museum in Ubud, Indonesia in 1990 and 1992; and Barnet Rubinstein's work was shown in a retrospective at Brandeis University's Rose Museum in 1997. Arts organizations, charities, and schools regularly contact the Fenway Studios artists looking for assistance with conservation, exhibitions, programs, fund-raising and historical information. Permanent and temporary exhibitions of work by historic artists from the Fenway Studios continue to be shown at institutions such as the Museum of Fine Arts in Boston, the Metropolitan Museum of Art in New York, the Corcoran Gallery in Washington, and numerous regional museums across the nation.[14] Stained glass windows, murals and religious art are also part of the legacy of Fenway artists, and examples can be seen at the National Cathedral in Washington, D.C., Trinity Church in Boston, and many other churches and chapels.[15]

In recent years the renewal of interest in American painting and in the Boston School has brought about the rediscovery of many historic Fenway Studios artists and a new interest in their work. Among the retrospectives which have been accompanied by substantial illustrated catalogues or books have been the following: William M. Paxton (Indianapolis Museum of Art, 1978); R. H. Ives Gammell (Hammer Galleries, New York, 1985); Howard E. Smith (Montgomery Gallery, San Francisco, 1986); Jack Kramer (Boston University Art Gallery, 1988); Charles S. Hopkinson (Danforth Museum of Art, Framingham, Mass., 1988); Lilla Cabot Perry (National Museum of Women in the Arts, Washington, D. C., 1990); Marion L. Pooke (Danforth Museum of Art, 1991); Rosamond Smith Bouve (Cape Ann Historical Association, Gloucester, Mass., 1993); Samuel Burtis Baker (Fuller Museum of Art, Brockton, Mass., 1993); and Arthur P. Spear (DeCordova Museum, Lincoln, Ma., 1995). Vose Galleries of Boston, Inc., founded in 1841, has demonstrated a long-standing commitment to showing works of the Boston School and has published many catalogues of work by artists who at some time in their professional lives worked at Fenway Studios. In addition to exhibition catalogues, major monographs have appeared recently on R. H. Ives Gammell, Joseph R. DeCamp and Gardner Cox. The studio building has even entered the popular imagination, as evidenced by its inclusion in the mystery novels *Murder at the Gardner*, by Jane Langton, and *The Palace Guard*, by Charlotte McLeod.

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[13]The following partial list is taken from invitations and announcements in the Fenway Studios Archives: Pucker Gallery, Gallery NAGA, Nielson Gallery, Clark Gallery, Mills Gallery, University of Massachusetts Medical School Gallery, Guild of Boston Artists, Copley Society, St. Botolph Club, Alpha Gallery, Kennedy Gallery, Whistler House Museum, Merrimack College, Rivier College, Rose Museum, Danforth Museum, DeCordova Museum and Sculpture Park, Computer Museum, Fuller Museum, and the Museum of Fine Arts. Current Fenway Studios artists have also exhibited at the Jewish Museum and Museum of Modern Art in New York, Honolulu Academy of Fine Arts, Centre for Strategic Studies in Jakarta, Indonesia, Museo de Arte Americano De Maldonado in Uruguay, Barn Gallery in Monteverde, Costa Rica, and at Galerie Herouet in Paris.

[14]"America Draws," an exhibition at the Museum of Fine Arts in 1997-1998, included drawings from the collection by Lilian Westcott Hale, R.H. Ives Gammell, and Joseph R. DeCamp. Earlier, in 1986, the exhibition catalogue for *The Bostonians*: *Painters of an Elegant Age, 1870-1930* featured biographies of thirty-three historic Fenway Studios artists.

[15]A bronze crucifix by current resident Paul Nagano, completed and installed in 1997 for the Hawaii Preparatory Academy in Waimea, Hawaii, is the most recent example.

The work and pleasure of presenting art to the public are often enhanced by the research and creativity of Thomas Mairs, an artist, member of the cooperative, and the chairman of the Fenway Studios Archive Committee. Mr. Mairs's work with commercial galleries and museum curators has facilitated research for articles and exhibits of many historic Fenway artists. The results of his painstaking documentation regularly adorn informative displays in the building's lobby, and have been popular additions to recent open house celebrations.

Interspersed with the artists' own aesthetic concerns during these years have been continuing repairs to the building. A new boiler, elevator improvements, asbestos removal, replacement of deteriorating rear windows, and further upgrades to plumbing and studio interiors have kept members of the cooperative busy and funds tight. The Board of Directors of Fenway Studios consulted with the Society for the Preservation of New England Antiquities in 1988, seeking recommendations for continued restoration of the facade. Due to a lack of funds, the cooperative could only continue piecemeal repointing, specifying a mortar recipe recommended by the SPNEA report. A change in state fire codes in 1991 mandated the installation of a complete fire suppression and smoke detection system, which was narrowly financed by a second mortgage from NCCB at a cost of $225,000 and a rise in member's carrying charges of twelve percent. This unplanned expense further hampered the cooperative's long-range goal of finishing major repairs to the front of the building.

The Second Crisis

A new problem landed literally on the Studios' doorstep in 1993 when the Massachusetts Turnpike Authority decided to study the feasibility of developing its extensive air rights parcels, portions of which front directly on Fenway Studios.[16] The studios were originally sited on Ipswich Street, facing six lines of the Boston and Worcester (later becoming the Boston and Albany), railroad tracks, in part because it was thought this would ensure an open frontage and continued access to northern light for the artists. Indeed, the building elicited great expectations when originally conceived, with the quality of the anticipated light described in the *Boston Evening Transcript*:

> The rentals will be moderate, considering the accommodations offered, and the site is so favored that the light cannot be cut off by surrounding skyscrapers in the future. It is stated by the projectors that as this building is to stand isolated, with a setback from the street, both on the front and two ends, and with vacant land in the rear, it will be the most desirable and best arranged studio building in the United States. Each studio will have north light, practically the whole wall on that side being given up to windows, so arranged that the light may be either abundant or limited, and it may be from any angle that may be desired. For painters, the top-light is no longer deemed desirable, practically all painters

[16]According to the 1952 enabling legislation that created the Turnpike Authority, and as amended in 1963 for the creation of the Boston Extension, the legislature authorized the Turnpike to "lease ... air rights over land owned or held by the Authority." These air rights were and are "not ... subject to ... any building, fire, garage, health or zoning ordinance, rule or regulation applicable in the city of Boston." *Acts, 1952*, Chapter 354, sect. 15A, added by *Acts, 1963*, Chapter 505, sect. 1.

preferring a north side light.[17]

In 1963, the Massachusetts Turnpike Extension replaced four of the six railroad lines with asphalt and tore down the brick rowhouses on the south side of Newbury Street's westernmost block, opposite Ipswich Street, creating the eastbound and westbound lanes for Interstate 90 into Boston. The effect of the trains is described by Robert Cormier, a resident of the building since 1952 and president of the Guild of Boston Artists: "Clouds of billowing smoke and steam from passing trains would temporarily obscure the light and shake the artists' studios."[18] The changed configuration was actually something of an improvement, resulting in an even more neutral, cooler northern light for the studios. A letter from Robert Vose III of Vose Galleries of Boston, Inc., indicates clearly the effects of the previous reflected light on the creation of art:

> There is no question that the open space across from the Fenway Studios has let new, fresh light into all the studios on that side of the building. My father and grandfather always said they could tell a portrait that was painted in the Studio Building because of the red flesh tones caused by the red light reflected by the brick building across the street. Certainly more north light for painting, the better.[19]

As with the original railroad lines, the new highway seemed to assure that unimpeded access to the light would be preserved. While directly facing a major highway might seem like a sorry location to some, for the studios it meant improved and continuing north light. Some developers and state officials saw otherwise, calling the open space a "scar, the concrete canyon created by the Massachusetts Turnpike Extension, must also be healed so that the city's neighborhoods can be reunited. The city, the affected communities, and the Turnpike Authority must work together to bridge over this barrier."[20] This "barrier" was hardly new. The entire Back Bay and Fenway neighborhoods of the city were built on filled tidal flats. These flats had been originally bisected by the Boston and Worcester rail lines, constructed on a causeway in 1834 to connect Boston to destinations west of the city. Neighborhood residents and artists, however, recognized a potential threat in the development of unrestricted air rights. A public forum held at Morville House in 1994 to discuss an air rights proposal by Cambridge architects Eduardo Lozano and Michael Baskin elicited a comment from studio resident Jan Sprawka, who succinctly summarized neighborhood sentiment, "To you it is a scar, to us it means our sky." City Councilor David Scondras recognized this problem in 1989 and, with support from the artists of Fenway Studios, authored a home rule petition to wrest control of air rights from the Turnpike and return them to the city. The petition never gained sufficient support in the legislature and was defeated by both market and electoral forces.

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[17]"The Projected Fenway Studio." *Boston Evening Transcript*, January 6, 1905, p. 2.

[18]Robert J. Cormier, interview by author, Fenway Studios, December 6, 1997.

[19]Robert C. Vose III to George Hagerty, President, Fenway Studios, August 12, 1989, Fenway Studios Archives.

[20]James J. Kerasiotes, Chairman, Turnpike Authority, "New Bridges over the Pike," *Boston Globe*, October 6, 1997, p. 15.

With the Turnpike Authority receiving sporadic and uncoordinated development proposals for air rights, then Turnpike Chairman Alan McKinnon instituted an extensive air rights study process. In 1993, after two years of public meetings and review which engaged all affected communities along the Turnpike's Boston Extension, and in which Fenway Studios actively participated, the Turnpike presented its 120-page *Air Rights Study*, which contained among its conclusions that:

> The development potential of this parcel [number 11] is severely restricted by the significant grade separation between adjacent streets and the platform that would result from air rights construction in this location. The studio artists have indicated their concern about any development that might block northern light from their building.[21]
>
> Turnpike air rights parcel 11 and the adjacent number 12 are particularly suited to development because they lie just over the boundary line at Massachusetts Avenue from the Federal Clean Air Act's parking restrictions, and are located on the edge of the commercially desirable Back Bay. Three proposals to develop the two parcels have been floated since 1994, with all the proposals sharing an overwhelming scale of well over one million square feet. Physically, the Fenway Studios are at grade with the Turnpike. Building on these sites necessitates decking over the Turnpike to the height of the Massachusetts Avenue bridge and Bowker Overpass bridge, respectively due east and west of the Fenway Studios property.[22] Proposed large-scale retail, commercial, and entertainment development on top of this platform would turn Ipswich Street into a dark chasm, permanently blocking access to north light for the studios.

"We don't want to sacrifice the cultural and artistic heritage of Boston for sneaker stores and movie theaters," said George Hagerty, a board member of Fenway Studios, a century-old artists' studio building adjacent to the site. "Something this big will take us out at the knees."[23]

The Fenway Studios, Neighborhood Association of the Back Bay, Fenway Civic Association, Fenway Community Development Corporation, and the district's City Councilor, State Representatives and State Senators have joined in unanimous opposition to current criteria for developing these parcels, particularly noting the loss of light to Fenway Studios. The artists of the studios organized a "See the Light" open house in September of 1997, inviting the general public, arts patrons, galleries, politicians and local institutions to a tour of the building and an opportunity to learn about the effects of pending development. The long-term effects of loss of light to the artists and the larger community were expressed by Teri Malo, a member and former

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[21]Communitas, Inc., Parsons Brinckerhoff Quade and Douglas, Engineers, et al., *Air Rights Study*, (report for the Massachusetts Turnpike Authority, 1993), p. A22.

[22]BSA Urban Design Focus Team, *Design Issues: Mass. Pike Air Rights Focus Group* (Boston Society of Architects, draft report, November 6, 1989), p. 30. The report notes among "constraints" on development at this location, "Pike has risen up essentially to grade at Charlesgate - avoid a wall facing the artist's studios."

[23]Peter Gosselin, "Pike Complex Draws Nearer," *Boston Globe*, September 17, 1997, pp. 1, 20.

president of Fenway Studios, in an article for the Neighborhood Association of the Back Bay's journal:

> Removing the light means removing the artists; removing the artists means dispersing the knowledge and the institutional memory that has fostered culture with a distinctly Boston flavor. Artists are stubborn and resilient, but a great culture is not built by solitary outcasts. Great cultures are the cumulative effort of hundreds of people working together in one place over time, individually building on the invention, success and insight of those who have gone before.[24]

The Bostonian Society, as part of its Historic Marker Program, presented its first plaque in the Fenway neighborhood of Boston to Fenway Studios during the "See the Light" open house.[25] The festivities also included speeches by State Representative Paul Demakis and City Councilor Thomas Keane, both voicing support for the continuing work of the artists at Fenway Studios. A petition against air rights development directly in front of the building was circulated during the afternoon, gathering nearly four hundred signatures, with an additional eight hundred signatures collected by community groups in the following weeks.

While the artists have been busy organizing to save their north light, serious structural problems affecting the facade of the building have been discovered. The engineering firm of Simpson, Gumpertz and Heger was hired in the summer of 1997 to investigate leaks, bowing and damaged bricks. Preliminary results from inspection and water tests reveal seriously rusted steel lintels over the large front windows on the fourth floor and center studios, loosening of the bricks, spalling of the decorative stucco panels and flaking of the red slate caps on the brick piers. Emergency shoring was installed according to the engineer's specifications in December 1997, depleting the cooperative's construction reserves. Reconstruction work, especially replacement of the structurally unsound steel lintels, should begin in the spring of 1998 pending the availability of funds. The cost of this work is expected to exceed $650,000. With two mortgages already held by NCCB, the cooperative is looking for ways to meet the physical needs of their building without sacrificing the cooperative's solvency and the studios' affordability. In the interim, the artists of Fenway Studios are planning another open house for May of 1998, in part to raise money for the facade.

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[24]Teri Malo, "Fenway Studios At Risk," *NABB News* (Neighborhood Association of the Back Bay) 37, no. 2 *(w*inter 1997), p. 3.

[25]The text of the plaque reads:

> A rare Boston example of the influence of the Arts and Crafts movement on architectural design, this innovative structure has been in continuous use for artists' studios and residences since it was built in 1905. Designed by Parker and Thomas, the layout conformed to artists' standards for north light and working space.
>
> Painters and sculptors from Boston's art community, some of national influence, have been tenants here, including artists of the Boston School in the early years. In 1981, the building was sold to a resident artists' cooperative committed to maintaining Fenway Studios for visual artists.

APPENDIX 2

Capsule Biographies of Some Important Artists Associated with the Fenway Studios

Biographies included in Trevor J. Fairbrother and Erica E. Hirshler's *The Bostonians: Painters of an Elegant Age, 1870-1930* (Boston: Museum of Fine Arts, 1986), written by Erica E. Hirshler.

Biographies with an asterisk are based on Fenway Studios Archives materials.

Note: tenancy at Fenway Studios based on City Directories and does not reflect other records or archival sources.

Marion Boyd Allen
Fenway Studios affiliation: Maintained a studio in the building from 1920 to 1937.

Portrait, figure, and landscape painter. She was forty years old when she entered the Museum School in December 1902, encouraged by Connecticut landscapist Charles H. Davis, and she received her diploma in 1910. She won a prize in the Antique Class (1903), a medal in [Frank] Benson's painting class (1907), then concentrated on portraiture during her studies with [Edmund] Tarbell. In 1910, she had a solo exhibition of portraits and genre scenes at the Copley Gallery, where she continued to exhibit regularly until about 1930. Allen's portraits were well received and she won the Popular Prize of the Newport Art Association in 1919 with her *Anna Vaughan Hyatt*. In the early 1920's, she turned to landscape. … Her typically vertical compositions, realistic and richly painted, depicting carefully identified mountains and valleys, were exhibited regularly throughout the 1920's and 1930's at Vose Gallery. In the 1930's, Mrs. Allen made a series of portraits of the Arizona Indians, each exhibited with a frame designed and carved by native craftsmen. Marion Allen also exhibited occasionally at the National Academy of Design, the Pennsylvania Academy of the Fine Arts, and the Art Institute of Chicago, and in Boston at Doll and Richards and the Boston Art Club.

Frank Weston Benson*
Fenway Studios affiliation: Member, the St. Botolph Club's Committee of Arrangements that commissioned the Fenway Studios building in 1905.

Painter of figures in interiors and outdoors, portraits, landscape, still life; muralist; watercolorist, and etcher. In 1880… Benson entered the School of the Museum of Fine Arts, where he studied for three years under Otto Grundmann and Frederick Crowninshield. In 1883 he traveled to Paris and entered the Academie Julian, along with his classmate Edmund Tarbell. In 1885 he joined the staff of the Portland (Maine) School of Art and began to exhibit his oils (portraits and landscapes) actively in Boston and elsewhere. …in 1888…was elected to the Society of American Artists…. He shared a Boston studio with Tarbell and in 1889 was hired to teach the antique class at the Museum School. From 1893 to 1912, when he resigned to become a visiting instructor, Benson taught painting at the School.

Benson's paintings of the late 1880's and early 1890's were chiefly interior portraits and figure studies that reveal his interest in design, especially evident in a mural cycle for the Library of

Congress, completed in 1896. In 1898, when he became a founding member of The Ten American Painters, he developed a mature impressionist style, creating the sunny, colorful outdoor paintings of children for which he is most admired. Benson regularly exhibited his work at the Boston Art Club, the St. Botolph Club, Chase's Gallery, and the Copley Society as well as the national annuals. ... In 1914 the *Boston Herald* named Benson the "nation's most medaled painter," testifying to his critical and popular success. His paintings of young women, often dressed in white and silhouetted against a bright summer landscape, were heralded as ideals of American girlhood; his work sold so promptly that his dealers often wrote Benson to ask for pictures.

… Benson became an active printmaker after 1912, participating in the revival of American etching and eventually producing over three hundred plates; he first exhibited them in 1915 at the Guild of Boston Artists. He translated several painted images into prints and he continued to exhibit both paintings and etchings until about 1946, when ill health forced him into inactivity.

Jacob Binder
Fenway Studios affiliation: Maintained a studio in the building from 1930 to 1984.

Painter of portraits, figure studies, and landscape. Binder studied in Vilna and Petrograd before leaving Russia in 1905. He settled in Boston in 1912 and began to teach drawing to the sisters of Notre Dame Academy. Invited by Joseph DeCamp to share a studio, he was influenced by DeCamp's solid academic portraiture and luminous figure studies; Binder also considered himself a disciple of Sargent. With DeCamp's encouragement, he painted many portraits for academic and religious institutions and exhibited them at the Copley Gallery. He frequently auctioned his landscape paintings for charitable causes.

Dwight Blaney
Fenway Studios affiliation: Maintained a studio in the building from 1906 to 1943.

Gentleman painter of landscapes and seascapes in oil and watercolor. … draftsman for Boston architects Peabody and Stearns. In 1892, he traveled to Europe to study and sketch and upon his return he exhibited his work at Walter Kimball and Company, Boston. In Europe he had met Edith Hill of Brookline, whose family owned the Eastern Steamship Company. After their marriage in 1893, Blaney was able to pursue an artistic career comfortably. He bought early American antiques, and in 1910 became a founding member of the Walpole Society, an important collectors club. In 1895 he purchased Monet's *Haystacks at Giverny* from Durand-Ruel (1893; now in a private collection).

Influenced by Impressionism, Blaney's style changed from tight, thinly drawn renderings in an architectural style to free, broadly painted landscapes with strong local color. His watercolor style was influenced by his friends Ross Turner, Childe Hassam and John Singer Sargent, while his paintings are almost divisionist, their small dabs of color similar to the work of Hassam. A popular man with interests in both arts and sciences, Blaney made his homes social centers for many local painters and naturalists. He exhibited locally at the St. Botolph Club, Doll and Richards Galleries, the Guild of Boston Artists, and the Boston Water Color Club, as well as the Carnegie Institute, the Corcoran Gallery, the Cincinnati Art Museum, the Pennsylvania Academy of the Fine Arts, the National Academy of Design, and the Society of American Artists. In 1915

he won a bronze medal at the Panama-Pacific Exposition.

Frederick Andrew Bosley
Fenway Studios affiliation: Maintained a studio in the building from 1911 to 1917.

Painter of portraits, figures, landscape, and still lifes. Bosley entered the Museum School in 1900 and became a favored pupil of Edmund Tarbell and Frank Benson. He won the School's Sears Prize in 1904 and the Paige Traveling Scholarship in 1907, which allowed him two years of European study. Upon his return, he married Emily Sohier and taught at the Abott Academy in 1909 and at the Groton School until 1912, when he succeeded Tarbell as painting instructor at the Museum School, a position he kept until 1931 (he resigned protesting changes in school policy that allowed for the introduction of modern art). Bosley was a regular exhibitor at the Guild of Boston Artists and the national annuals. His paintings, clearly indebted to Tarbell, Benson, and Abbott Thayer, combine flickering impressionist color with solidly drawn figures. Tarbell took up a subscription among local artists and presented Bosley's *Dreamer* to the Museum of Fine Arts in 1916.

Margaret Fitzhugh Browne
Fenway Studios affiliation: Maintained a studio in the building from 1926 to 1972.

Painter of portraits, figure studies, and still life. Browne studied at the Massachusetts Normal School with Joseph DeCamp and color theorist Albert Munsell in 1908; she took Benson's class in portraiture at the Museum School in 1911. Best known for her portraits of academic institutions, Browne published a book on portrait painting in 1933. A firm traditionalist, she served on the Advisory Board of Josephine Logan's Chicago-based Society for Sanity in Art.

Mary Orne Bowditch*
Fenway Studios affiliation: Maintained a studio in the building from 1938 to 1957.

Sculptor of figures, portraits, busts, heads and reliefs in terracotta, plaster, marble and wood. Bowditch enrolled in the School of the Museum of Fine Arts in 1910, winning the Kimball Prize in 1912. She studied at the Academie Colarossi in Paris with Antonin Injabert and Paul Wayland Bartlett. Exhibiting locally at the Guild of Boston Artists and Doll and Richards Gallery; in Maine at the William A. Farnsworth Library and Art Museum, Rockland, Maine; annually at the Pennsylvania Academy of the Fine Arts from 1917 to 1941; and in New York where she was represented by James St. L. O' Toole. Particularly adept at modeling the likenesses of children, her style remained consistent throughout her career.

Willliam Worcester Churchill Jr.
Fenway Studios affiliation: Member, the St. Botolph Club's Committee of Arrangements that commissioned the Fenway Studios building. Maintained a studio in the building from 1906 to 1926.

Painter of figure studies, portraits, female nudes, and landscapes in oil and pastel. Churchill

entered the Museum School in 1877, studied in Paris with Bonnat (1878-1855), and established himself as a Boston portraitist in 1885. His figure studies are similar in style to William Paxton's, depicting young women in carefully defined interiors. The Museum of Fine Arts acquired his painting *Leisure* in 1912

Gardner Cox*
Fenway Studios affiliation: Maintained a studio in the building from 1950 to 1988.

Portraitist in oil. Cox spent his youth painting at the seaside art communities of Rockport and Provincetown, Massachusetts, (where he studied with Charles Hawthorne). He entered Harvard (1924), the Art Students' League (studying with George Bridgeman), the Museum School (1928-1930), and finally took architecture at MIT (1929-1931) and joined his father's architectural firm of Putnam and Cox. In 1936 he made painting his full-time vocation. He exhibited in Boston at the Institute of Modern Art (now the Institute of Contempory Art), the Museum of Fine Arts, St. Botolph Club and the Margaret Brown Gallery; in New York at the Metropolitan Museum of Art; in Pittsburgh at the Carnegie Institute; and Washington, D.C. at the Corcoran Gallery. He taught for many years at the Museum School, being elected Chairman of the Department of Painting in 1954.

In 1951 he won the Norman Wait Harris Bronze medal at the 60th American Exhibition at the Art Institute of Chicago. Elected to the American Academy of Arts and Sciences in 1955 and Associate in the National Academy of Design in 1956 (becoming Academician in 1970), he was also elected to the National Institute of Arts and Letters in 1958. He was an Artist-in-Residence at the American Academy in Rome (1961) and elected Trustee in 1963. He received the Signet medal from Harvard in 1962 and was named a Trustee of the Saint-Gaudens Memorial (National Register) in Cornish, N.H..

He became best known for his portraits of notable personalities including: Eugene O'Neill, Robert Frost, Dylan Thomas, George C. Marshall, Averell Harriman, Justice Felix Frankfurter, Walter Lippmann (his brother-in-law); Kingman Brewster, and Henry Kissinger. He painted more than 300 portraits, including four Secretaries of State and seven Supreme Court justices.

Joseph A. Coletti*
Fenway Studio affiliation: Maintained a studio in the building from 1948 to 1973.

Figurative and decorative sculptor in various media. Learning the art of stone-cutting from his father, Coletti studied at the Quincy Art School and the Massachusetts Art School. After creating sculptural reliefs and ceiling decorations for John Singer Sargent's mural cycle at the Boston Public Library, Sargent encouraged him to attend Harvard University where he received a Fogg Traveling Fellowship upon graduation in 1923, followed in 1924-1925 by a Sachs Traveling Fellowship in Fine Arts. He was a Visiting Fellow from 1924-1926 at the American Academy in Rome. In 1961 he was awarded both the Henry Hering Memorial Medal Citation for sculpture on the Cathederal of Mary Our Queen, Baltimore, and decorated Cavaliere Ufficiale in the Order of Merit by the Republic of Italy. He chaired the Massachusetts State Art Commission and received many commissions for portraits, medals, fountains, and architectural decorations in churches and public institutions in the United States and abroad.

Sally M. Cross
Fenway Studios affiliation: Maintained a studio in the building from 1912 to 1917.

Painter of portraits in oil, miniatures, and murals for steamships. Cross was a student of Joseph DeCamp (at the Cowles School), Philip Hale, and Ross Turner; she attended the Museum School in 1906-1907. Best known as a miniaturist in the circle of Laura Coombs Hills, she won a silver medal at the San Francisco Exposition (1915) and exhibited at the Guild of Boston Artists and the Society of Independent Artists. She later married artist Carroll Bill, and exhibited as Sally Cross Bill.

Joseph Rodefer DeCamp
Fenway Studios affiliation: Maintained studio in the building from 1911 to 1915.

Portrait and figure painter, landscapist. Joseph DeCamp began his study of art in 1873 at the McMicken School of Design in his native Cincinnati. Two years later he entered the Royal Academy in Munich, soon joining other Americans studying with Frank Duveneck. He followed Duveneck to Florence and Venice (where he met Whistler) and studied old master paintings. DeCamp returned in about 1883 to Cincinnati, where he shared a studio with Munich friend John Twachtman. … settling in Boston in 1884.

DeCamp felt strongly the importance of solid academic training for young artists and he soon became an influential teacher, first at Wellesley College (1884 to 1886), at the Museum School (1885 to 1888), and at the Cowles Art School beginning in 1893 (where Paxton was a student). In 1903 he became and instructor in portraiture and painting from life at the Massachusetts Normal Art School, a post he held until his death. He occasionally taught at the New York Art Students' League (1900) and at the Pennsylvania Academy (1906). DeCamp began exhibiting his work regularly at the Boston Art Club, the St. Botolph Club, and the Guild of Boston Artists. In New York he showed at the society of American Artists and Macbeth Gallery. He was a frequent contributor to the annuals in Worcester, Philadelphia, Washington D.C., and Chicago. Like his colleagues Benson and Tarbell, DeCamp became one of the founding members of The Ten American Painters in 1897 and he began to win the first of many medals he would receive. In 1904, DeCamp's studio was destroyed by fire and, in order to support his family, he offered to paint at a reduced rate the likenesses of his fellow St. Botolph Club members, thus beginning a successful career as a portraitist. In 1909 he painted from life a full-length portrait of Theodore Roosevelt, presented by the president's classmates to the Harvard Union. In 1918 he painted some of the major participants at the negotiation of the Treaty of Versailles.

Gertrude H. Fiske
Fenway Studios affiliation: Maintained a studio in the building from 1947 to 1960.

Painter of portraits, figures, landscapes, and still lifes. Fiske trained under Benson, Tabell, and Hale at the Museum School, completing her studies in 1912 ... she worked with Charles Woodbury and was one of the founders of the Ogunquit Art Association [Maine]...she won a silver medal at the Panama-Pacific Exposition ... she became an associate of the National Academy of Design in 1922 ... and was elected a full member in 1925. Fiske's works vibrate with bright colors and active brushwork.

She ... differed from her Boston colleagues in frequent portrayals of tradesmen and the elderly. ... She was the first woman named to the Massachusetts Art Commission in 1929 and she was one of the founders of the Guild of Boston Artists.

R. H. Ives Gammell
Fenway Studios affiliation: Maintained a studio in the building from 1942 to 1981.

Painter of highly finished portraits, figure studies, religious and literary compositions, landscape, and decorative murals. Scion of a Rhode Island banking family, Gammell graduated form the Groton School in 1911 and, encouraged by Joseph DeCamp, entered the Museum School to study with Hale, Benson and [William] Paxton. He attended the Academie Julian (1913 to 1914) and became a private student of Paxton (1915 to 1941). Gammell had hoped to make a career painting mural decorations; after auspicious beginnings, commissions waned during the Depression and he turned to religious and allegorical figure pictures. Outraged by developments in modern art, he emulated the look of nineteenth-century artists like Bouguereau; the Sargent murals at the Boston Public Library were a constant model for him and he took inspiration from their compositions, poses, and themes on many occasions. He exhibited frequently at the Guild of Boston Artists, Doll and Richards, and the Copley Society. In the 1930's, despite his nomination by Tarbell and Paxton, he was not elected to the National Academy and when membership was offered to him later, he declined.

Lilian Westcott Hale
Fenway Studios affiliation: Maintained studios in the building from 1906 to 1908.

Portrait and figure painter, especially admired for her finished charcoal drawings. … About 1897, she attended William Merritt Chase's summer class at Shinnecock, New York. She won a scholarship to study at the Boston Museum School and entered [Edmund] Tarbell's painting class in 1899, skipping the school's preliminary courses. She graduated from the School in 1904 and held her first solo exhibition of eighteen drawings at Rowland's Galleries in Boston in 1908. Lilian Hale exhibited widely and regularly in national annual exhibitions, in Boston at the Guild of Boston Artists, St. Botolph club, Copley Society, Rowlands Galleries, and the Boston Art Club; and in New York at Arlington Galleries and Grand Central Galleries. … Her first prize came in 1910, a bronze medal in the Buenos Aires International Exhibition; she won many such awards, including a gold medal for painting and a medal of honor for drawing in the 1915

Panama-Pacific Exposition, the Pennsylvania Academy's Beck Prize in 1923, and the National Academy's Shaw and Altman Prizes (1924 and 1927).

Philip Leslie Hale
Fenway Studios affiliation: Maintained studios in the building from 1906 to 1931.

Portrait, figure, and landscape specialist. Hale was the fifth of nine children born to Edward Everett Hale and his wife Emily. His siblings included painter Ellen Day Hale and architect Herbert Dudley Hale. … He studied at the Museum School in 1883, then at the New York Art Students' League with J. Alden Weir, and finally in Paris at the Academie Julian and the Ecole des Beaux Arts. He then visited Spain to see the works of Velazquez before returning to New York . After exhibiting his work in Boston (at the Art Club), Philadelphia (Pennsylvania

Academy), New York (Society of American Artists, National Academy of Design), and Chicago (Art Institute), Hale went again to France in the fall of 1890. In 1891 he traveled to England and the following year settled in Boston, becoming an instructor of antique drawing at the Museum School in 1893. About the same time, he began to spend his summers in Giverny (France) with his friend Theodore Butler, Monet's son-in-law, and began a demanding exhibition schedule that he would maintain throughout his career. …

Philip Hale's reputation would come to rest more upon his merits as a teacher than upon his own painting. Aside from instruction in antique and life drawing and artistic anatomy at the Museum School (1893-1931), he taught art history classes at Boston University, lectured at the Boston and the Metropolitan museums, gave studio classes at the Pennsylvania Academy (1913-1928), and wrote critical reviews for local papers. In 1913 he published the first American text on Vermeer, a lengthy study on the life and work of an artist much admired by Boston painters. That same year Hale exhibited two pictures in the Armory show [1913]. He won many prizes and awards, continuing to show his works nationwide, and served on the jury of the Panama-Pacific Exposition in 1915.

Mary Brewster Hazelton
Fenway Studios affiliation: Maintained a studio in the building from 1910 to 1940.

Portrait and figure painter; teacher. Hazelton entered the Museum School in 1888 and became a favored student of Tarbell. After graduating in 1892, she taught antique drawing at the School until 1906. The first woman to win the National Academy's Hallgarten Prize (1896) and the first recipient of the Museum School's Paige Traveling Fellowship in 1899, she exhibited at the Guild and at Rowlands Galleries in Boston, remaining active until about 1940

Aldro Thompson Hibbard
Fenway Studios affiliation: Maintained a studio in the building from 1927 to 1929.

Landscape painter. …in 1906… Hibbard entered the Massachusetts Normal Art School, under the instruction of Joseph DeCamp and Ernest L. Major. He entered the Museum School in 1910 and worked with Tarbell and Benson. Upon his graduation in 1913, he won the Paige Traveling Fellowship and went to Europe, visiting England, France, Spain, Morocco, and Italy. … [in 1916]…he exhibited 192 works at the Boston Art Club, receiving favorable reviews. Hibbard began to exhibit regularly at the Guild of Boston Artists, the Boston Art Club , Bromfield Galleries, the St. Botolph Club, and in New York at the Grand Central Art Galleries. In 1915 he began to winter in Vermont, the landscape providing him with his characteristic subject matter: snowy hillsides painted with thickly applied colors. His rugged approach to the mountains and villages of New England was influenced by Abott Thayer's Monadnock pictures and Rockwell Kent's Maine scenes.

Hibbard first visited the popular art community of Rockport, Mass., in 1919 and established a studio there the following year. He founded the Rockport Summer School of Drawing and Painting (later the Hibbard School), where he taught until its dissolution in 1949. His best years were the early 1920's, when he won first prize at the Duxbury Art Association (1920), honorable mention at the Art Institute of Chicago (1921), First Hallgarten Prize at the National Academy of Design (1922), and the Sesnan Gold medal at the Pennsylvania Academy (1923).

Charles Hopkinson
Fenway Studios affiliation: Maintained a studio in the building from 1906 to 1962.

Portrait painter and landscape watercolorist. … Upon his entrance to Harvard in 1888, Hopkinson began to draw for the *Lampoon*. In 1891 he moved to New York to study at the Art Students' League, working with John Twachtman and H. Siddons Mowbray. … Hopkinson studied at the Acadamie Julian with Edmond Aman-Jean, traveled to Brittany, and exhibited in the 1895 Salon. In the late 1890's he worked in Cambridge and showed his paintings in New York (at SAA) and in Boston.

Returning to Europe in 1901, Hopkinson visited Spain (to study Velazquez and El Greco), Brittany, and Holland (to see his "heroes," portraits by Hals and Rembrandt). He then began a lucrative career as a portrait painter in Cambridge, his first commission to paint the baby e.e. cummings (1896, Massachusetts Historical Society). Adopting the color theories of his former neighbor Denman Ross, who had become a prominent collector and a teacher at Harvard, Hopkinson later used the results of Carl Cutler's experiments with a spinning disk to study the spectrum. He painted over 800 portraits in an appealing, direct style with a palette gradually lightening through his career. Many were commissioned by local educational institutions, especially Harvard, where he acted as house portraitist.

…He exhibited regularly in the national annuals and at several Boston and New York galleries. His watercolors were described as "modern" in the press and he exhibited three oils in the 1913 Armory Show. Instead of allying himself with the local established painters, Hopkinson showed his work with the "Boston Five," a group of young watercolorists… yet he continued to paint in oil for an elite clientele: among his sitters were Oliver Wendell Holmes, Calvin Coolidge, and John Masefield. In 1919 the National Art Commission selected him to paint some of the participants of the Peace Conference at Versailles.

Lee Lufkin Kaula
Fenway Studios affiliation: Maintained a studio in the building from 1906 to 1955.

Portrait and figure painter. Lee Lufkin studied in New York with Charles Melville Dewey and at Colarossi's in Paris with Edmond Aman-Jean. She exhibited in Boston with her husband William Kaula whom she married in 1902.

William Jurian Kaula
Fenway Studios affiliation: Maintained a studio in the building from 1906 to 1952.

Landscape painter. After completing studies at the Massachusetts Normal School (1887-1891) and at Cowles (1891-1896), Kaula worked at the Academie Julian and at Colarossi's in Paris for three years; in 1889 he returned to Boston and exhibited at the Copley Gallery, the Guild, and Cobb Galleries. His delicate cloud-filled landscapes won a bronze medal at the 1915 San Francisco Exposition

Gyorgy Kepes*
Fenway Studios affiliation: Maintained a studio in the building from 1961 to present.

Teacher, thinker, author; painter of abstractions in various media. Kepes attended the Royal Academy of Fine Arts, Budapest from 1924-1929. Emigrating to the United States in 1937, he headed the Light and Color Department of the Institute of Design, Chicago. In 1946 he established the Center for Advanced Visual Studies at M.I.T. He authored *Language of Vision* in 1944 and *The New Landscape in Art and Science* in 1956.

Exhibiting locally at Margaret Brown Gallery, Swetzoff Gallery, Alpha Gallery and the Institute of Contemporary Art; in New York at Saidenberg Gallery; the Art Institute of Chicago; the San Francisco Museum of Art; his work is included in the collections of the Albright/Knox Art Gallery, Buffalo; in New York at the Museum of Modern Art and the Brooklyn and Whitney Museums.

John Lavalle
Fenway Studios affiliation: Maintained a studio in the building from 1924 to 1944.

Painter of portraits and tropical landscape watercolors. … he studied with Leslie Thompson and Philip Hale at the Museum School from 1919 to 1922, taking classes in painting and etching, then at the Acadamie Julian in Paris. Returning to Boston in the late 1920's, he showed his work at the Art Club, Vose Galleries and at several New York galleries. Lavalle rejoined the air force as a camouflager during World War II, serving in Italy and Africa, where he painted oils of plane maneuvers and detailed watercolor studies of African tribesmen.

Aimee Lamb*
Fenway Studios affiliation: Maintained a studio in the building from 1940 to 1981.

Portraitist, figure, landscape, still life and floral painter; pastelist, Miss Lamb studied at the Museum School with Philip Hale and William James; in New Hampshire with Richard Merryman and Alexander James; in Maine with Charles Woodbury; in Provincetown, Mass., with Charles Hawthorne; and sculpture with George Demetrios. Exhibiting consistently throughout her career at the Margaret Brown and Copley Galleries; the Museum of Fine Arts; and the Boston Athenaeum, where she exhibited a portrait of her cousin T.S. Eliot. Along with her sister Miss Rosamond Lamb, she carried on extensive philanthropies in the arts; donating hundreds of works to eight curatorial departments at the Museum of Fine Arts, including Monet's *Grainstack, Snow Effect* (given in 1970), where she was an honorary overseer and benefactor. President of the Rotch Traveling Scholarship for architects (named for her uncle, the architect Arthur Rotch), in 1957 she was awarded the Knight Official by the Republic of Italy for her efforts to make the architectural treasures of Italy become a living tradition in America. Upon her death, a bequest to the Museum of Fine Arts now funds research and travel grants for curators in all departments.

Ernest Lee Major
Fenway Studios affiliation: Maintained a studio in the building from 1908 to 1950.

Portrait, figure and still-life painter and pastelist; teacher. Major first studied with E. C. Messer at the Corcoran Gallery of Art and in 1882 entered the New York Art Students' League, studying with William Merritt Chase. Two years later he won the Hallgarten Prize and an opportunity to study in Europe for three years. He entered the Academie Julien and in 1885 first exhibited his work at the Salon.

Major came to Boston in late 1888 and began to teach at the Cowles Art School, replacing Dennis Bunker. He was soon exhibiting locally at the Jordan Marsh Art Gallery and the Boston Art Club. In 1896 he began to teach drawing and painting at the Massachusetts Normal Art School. … Major devoted himself to teaching and remained at the Normal School for forty-six years; he exhibited regularly at the national annuals and locally at the Guild of Boston Artists. He won a silver medal at the Panama-Pacific Exposition in 1915 and the Pennsylvania Academy's Bok Prize in 1917. A memorial exhibition was held at Vose Galleries in 1951.

George Loftus Noyes
Fenway Studios affiliation: Maintained a studio in the building from 1908 to 1910.

Painter of impressionist landscapes, harbor views, and still lifes. Noyes began his training at the Massachusetts Normal School with George Bartlett in the early 1880's and studied at the Academie Colarossi in Paris (1890-1893). He centered his career in Boston and traveled frequently to Algeria, Mexico and Europe. His first solo exhibition was at the St. Botolph Club in 1915.

Elizabeth Vaughan Okie Paxton
Fenway Studios affiliation: Maintained a studio in the building from 1968 to 1971.

Painter of still lifes and figure studies in oil. She studied at the Cowles Art School with Ernest Major and Joseph DeCamp in the early 1890's and there met William Paxton. … Known primarily from a few surviving tabletop still lifes… invested with a pearly glow and are carefully drawn in a restricted palette of creams and grays. She exhibited her work at the Guild of Boston Artists, the Pennsylvania Academy, Concord Art Association, and the North Shore Art

Association. In 1910 she won a medal at the international exhibition in Buenos Aires and, at the Panama-Pacific Exposition of 1915, a silver medal for *In the Morning* (unlocated).

William McGregor Paxton
Fenway Studios affiliation: Maintained a studio in the building from 1906 to 1915.

Popular figure and portrait painter. … Paxton began to study art in 1887, when he won a scholarship to attend the Cowles Art School. He worked with Dennis Bunker for two years and then went to Paris to study with Jean-Leon Gerome, Bunker's teacher, at the Ecole des Beaux-Arts and the Academie Julian. Paxton returned to Boston in 1893, took a studio on Clarendon Street, and began to study with Joseph DeCamp at Cowles. … he began to exhibit his work locally at the Worcester Art Student's Club, the St. Botolph Club, and in Philadelphia at the Art Club. …

In 1900, Paxton had the first of many solo exhibitions at the St. Botolph Club. He went on to establish himself as a major painter, winning awards at the Buffalo and St. Louis expositions and showing his paintings at the annual exhibitions. One hundred canvases, mostly early works, were lost in the Harcourt Studio fire in 1904 but since his most recent work was being shown at the St. Botolph Club at the time, the losses were minimized. He began his career as a teacher in 1906, when he was appointed instructor of antique drawing at the Museum School, a position he kept for seven years.

Paxton's paintings were carefully arranged studio pieces created in a more tightly painted, highly finished style than those of his colleagues Benson and Tarbell. His detailed, luminescent pictures of elegant young women and housemaids in interiors were often compared to the work of the little Dutch masters; indeed, he had studied that school and helped Philip Hale to edit his book on Vermeer.

In 1912 Paxton was selected to paint two murals for the Washington, D.C., Army and Navy Club, the only decorative works of his career. He had one-man shows in 1918 in Philadelphia (at Rosenbach Co.) and the following year in New York (Folsom Gallery).... By now Paxton was outspoken in his opposition to modernist painting, declaiming its lack of harmony and beauty, which he felt were intrinsic to good art. Yet by 1935 he had won more popular prizes than any other American painter.

Charles Hovey Pepper
Fenway Studios affiliation: Maintained a studio in the building from 1906 to 1948.

Painter of portraits, figure studies, and landscape in gouache, watercolor, and (infrequently) oil. An 1889 graduate of Colby College (son of its president), Pepper studied at the New York Art Students' League in 1890. He worked at the Academie Julian (1893-1897) and with Edmond Aman-Jean; his first solo exhibition was held in 1897 at L'Art Nouveau, a Paris gallery. Pepper settled in the Boston area in 1897 and in 1903-1904 traveled around the world, living for several months in Japan. A friend of most of the progressive artists who visited Boston – such as Sloan, Hartley, Bakst, Prendergast, and Hopkinson – Pepper collected their work. His own watercolors consisted of strongly colored rugged landscapes and portraits reminiscent of [Marsden] Hartley's work of the 1930's. He exhibited with the "Boston Five" (Marion Monks Chase, Carl Gordon Cutler, Charles Hopkinson, Harley Perkins and himself), a group dedicated to bringing modernism to Boston.

Amelia Peabody*
Fenway Studios affiliation: Maintained a studio in the building from 1921 to 1964.

Representational sculptor in ceramic, clay, bronze, and stone. Peabody entered the Museum School in 1909, studying with Benson, Tarbell, and Frederick W. Allen through the mid-twenties; in New York with Alexander Archipenko. Exhibiting annually at the Pennsylvania Academy of the Fine Arts; in New York at the 1939 World's Fair, the National Academy of Design, the National Association of Women Artists, and the National Sculpture Association; in Boston at the Athenaeum, the Guild of Boston Artists, and the Copley Society. Welcoming modernism, she created innovative architectural projects using new, experimental materials. From 1944 to 1965, Peabody directed the Arts and Skills Corps of the American Red Cross, bringing innovative recreational art therapy programs to hospitals including Children's Hospital, Boston. Honors include; member of the Board of Directors of Boston's Museum of Science, vice president of the Trustees of Reservations, vice president of the Institute of Contemporary Art; Trustee of the American Research Center in Egypt. Her commissioned works include many monuments in churches, parks and institutions throughout the New England region.

Lilla Cabot Perry
Fenway Studios affiliation: Maintained a studio in the building from 1911 to 1933.

Painter of portraits, figure studies, and landscape in oil; important proselytizer on behalf of Monet. Daughter of Samuel and Hannah Lowell Calbot, Lilla married Thomas Sargent Perry (a writer and scholar) in 1874 and attended the Cowles School with Dennis Bunker and Robert Vonnoh (mid-1880's) as well as the Academies Julian and Colarossi in Paris (1887-1889). In 1889 she met Monet at Giverny, where she summered for several years; her work was influenced by the French master. Perry exhibited at the Salon for the first time in 1889; she also showed her work at the international expositions. … Perry was also a writer, publishing articles on Monet and several volumes of poetry.

Margaret F. Richardson
Fenway Studios affiliation: Maintained a studio in the building from 1921 to 1922, 1933 to 1943.

Portrait painter. Richardson entered Tarbell's portrait class at the Museum School in 1905 and was a special student form 1906 to 1908, acting as Anson Cross's assistant. She exhibited her portraits at the Copley Gallery and won the Harris Bronze Medal (Chicago) in 1911 and the National Academy's portrait prize in 1913.

Gretchen W. Rogers
Fenway Studios affiliation: Maintained a studio in the building from 1909 to 1932.

Painter of figure studies, portraits, still lifes, landscapes, and interiors in oil. Gretchen Rogers… was educated in private schools and her art training was accomplished in seven years at the Museum School (1900-1907), where she was a pupil of Tarbell and won several school prizes in portraiture and advanced painting.

Rogers was a close friend of Philip and Lilian Hale. In 1915 her work won a silver medal at the San Francisco exposition. She had a solo exhibition at the Guild of Boston Artists in 1917 and showed her work there regularly. She also exhibited in the annuals and at the McDowell Club Gallery in New York.

Edith A. Scott
Fenway Studios affiliation: Maintained a studio in the building from 1906 to 1911, 1955 to 1978.

Portrait and miniature painter. Scott entered the Museum School in the fall of 1897 and was awarded her diploma in 1901. She returned to the School to study advanced painting in 1902-1903 and 1904-1905, winning an honorable mention in the Sears Prize Competition and a prize for portraiture (1903). In 1906 she was included in a group exhibition of miniature painters at the Twentieth Century Club. She had studied in Europe by 1913… She taught painting for many years at Miss Porter's School for Girls in Farmington, Connecticut, which now owns some of her portraits; she was the only artist to portray Amelia Earhart from live sittings (now Schlesinger Library, Radcliffe College). Her work was shown at Vose Galleries and the Pennsylvania Academy.

Arthur Prince Spear
Fenway Studios affiliation: Maintained a studio in the building from 1912 to 1935.

Painter and illustrator; specialist in genre and fantasy scenes. Spear studied at the New York Art Students' League (1899-1902) and the Academie Julian (1902-1907). He settled in Boston in 1907 and taught life drawing at the Fenway School of Illustration [in Fenway Studios].

Edmund Charles Tarbell
Fenway Studios affiliation: Maintained studio in the building from 1911 to 1918, 1921 to 1934.

Teacher and leader of the "Boston School"; painter of figures in interiors, *plein-air* figure pieces and landscapes, portraits, and still lifes. Tarbell aspired to be an artist at a young age and during his grammar school education in South Boston, he took an evening course in drawing with George H. Bartlett at the Massachusetts Normal Art School. After three years with the Forbes Lithographic Company he entered the Museum School in 1879, studying with Otto Grundmann and Frederick Crowninshield. He went to Paris in 1883 with his classmate Frank Benson, entering the Academie Julian under Boulanger and Lefebvre. They traveled together to England, France and Germany. Tarbell returned to Boston in 1886, settling in Dorchester and making his living painting portraits. He began to exhibit locally in 1887 at the Boston Art Club and the following year in New York at the National Academy of Design and the Society of American Artists. … In 1889, following Grundmann's death, Tarbell began to teach painting at the Museum School (continuing until his resignation in late 1912). By 1889 he had assimilated impressionist color and subject matter, painting brilliant canvases of figures outdoors. Tarbell's first solo exhibition, at Chase's Gallery in 1894, included sixteen paintings, primarily the outdoor figurative works for which he was best known. In 1898 he became one of the founding members and most admired painters of The Ten. The mood of Tarbell's work changed by 1905 to a quieter, smoother style, the interiors suffused with light, which the critics compared with the works of the little Dutch masters of the seventeenth century. In 1907 he had his first solo exhibition in New York at Montross Gallery; he continued to show his work there and at Knoedler's…In 1918 Tarbell left Boston to direct the Corcoran School of Art, and … continued to exhibit his work in Boston and the important annuals. … He died in August 1938, a few months before the opening of a joint exhibition with Frank Benson at the Museum of Fine Arts.

Polly Thayer (Ethel Thayer Starr)
Fenway Studios affiliation: Maintained a studio in the building from 1932 to 1936.

Painter of portraits, figure studies, landscape, and Boston views. Thayer studied at the Museum School for eighteen months (1923-1925) and took private lessons from Philip Hale. She worked briefly at the New York Art Students' League and in 1929 won the Hallgarten Prize at the National Academy. Her Boston views were exhibited at Childs Gallery.

Leslie Prince Thompson
Fenway Studios affiliation: Maintained a studio in the building from 1909 to 1947.

Painter of landscape, still life, portraits in oil, and watercolor. Thompson began his art training at the Massachusetts Normal Art School in 1900 and the following year entered the Museum School, where he studied with Tarbell until 1904. He won the Paige Traveling Fellowship and worked in Europe until 1906. Thompson taught drawing and painting at the School from 1913 to 1930. He won many awards and taught summer classes in outdoor painting at Ogunquit, Maine.

Katherine Lane Weems*
Fenway Studios affiliation: Maintained a studio in the building from 1938 to 1947.

Figurative sculptor in clay, plaster, bronze; medalist; designer of architectural elements and decoration in brick and bronze. After visiting John Singer Sargent's London studio (with her father Gardiner Lane, president of the Museum of Fine Arts) as a teen, Miss Lane entered the School of the Museum of Fine Arts in 1918 where she studied with Federick Allen and Charles Grafly. With the advice and encouragement of Anna Hyatt, she developed a keen interest in modeling all manner of animals in a variety of poses, from action to repose. Exhibiting at the national annuals; at the Pennsylvania Academy of the Fine Arts in 1922; in 1927, winning the George D. Widner Memorial Gold Medal; the bronze medal at the 1926 Sesqui-centennial International Exposition in Philadelphia; the Joan of Arc Medal by the National Association of Women Painters and Sculptors in 1928; the Ellin P. Speyer Memorial Prize by the National Academy of Design for her carved brick frieze at Harvard University's Biological Laboratories where the bronze casts of her famous *Rhinoceroses* were installed in 1937. In 1952 she was elected to the National Institute of Arts and Letters and awarded the Saltus Gold Medal from the National Academy of Design in 1960. In 1979, her *Dolphins of the Sea* was installed and dedicated at the New England Aquarium.