

EMERGING FROM THE SHADOWS, LUCIA FAIRCHILD FULLER
GRADUATE COLLEGE
(1870-1924)

EMERGING FROM THE SHADOWS, LUCIA FAIRCHILD FULLER
(1870-1924)
COLLEGE OF LIBERAL STUDIES

A THESIS
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
MASTERS OF LIBERAL STUDIES

BY

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by
JUDITH K. MUELLER
Norman, Oklahoma
1998

EMERGING FROM THE SHADOWS, LUCIA FAIRCHILD
FULLER

(1870-1924)

A THESIS APPROVED FOR THE
COLLEGE OF LIBERAL STUDIES

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ACKNOWLEDGMENTS

I wish to acknowledge the support of the staff at Saint-Gaudens National Historic Site, Cornish, New Hampshire, particularly that of Gregory Schwarz.

The family of Lucia Fairchild Fuller has been very supportive of this project and beneficent with their time, memories and images of Lucia's work. The creative, generous and giving spirit of Lucia Fairchild Fuller lives on in her succeeding generations.

I also wish to acknowledge the historical research so meticulously completed by Lewis Hoyer Sabbage. Mr. Sabbage was described by Dale Johnson as "the leading authority on revival-period miniatures". His untimely death in 1996 ended more than thirteen years of research into the field of miniature painting, leaving unfinished his planned book.

Without the generous encouragement and support, the kind and considerate criticism and sacrifice of my husband, James W. Mueller, Ph.D., I would not have been able to finish this project on time, and perhaps would have never finished at all. Thank you Jim, I could not have done it without you.

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Abstract

The life and work of Lucia Fairchild Fuller represents a pioneering point in the history of female artists at the turn of the century. She was born in 1870 soon after the American Renaissance, its "Gilded Age," and died in 1924 shortly after women achieved the right to vote. In 1893, she won a mural commission for the Woman's Building at the Columbia Exposition. Then she turned to the genre of miniature painting and continued to work in that medium for her entire career. Professionally, she became well-known during her lifetime supporting her family through her prolific production of nearly three hundred paintings. In her short lifetime as a successful artist, as a advocate of professional standards in the arts, and as a teacher she contributed to elevated skills and ennobled standards for the genre of miniature painting. In 1899, Lucia was a founding member of the American Society of Miniature Painters. She was active in several women's suffrage groups and professional artist societies and was elected as an Associate Member of the National Academy of Design in 1906. In 1918, when her vision failed and she could no longer paint she turned to writing and contributed to many artist journals. She died in 1924 from complications of pneumonia.



Illustration # 1
In the Looking Glass, 1905 or 1914
watercolor on ivory, H 6 x W 4 In.

America. By the spring of 1910, she had recorded the completion of her 230th miniature.

To date, little is known about Lucia's life or her contributions to American art history. The purpose of this

Chapter One

thesis is to chronicle her art works, noting her

Introduction

efforts as a painter and professional artist. "Women in art is a fact of but sixty years standing at the most. They have no paths to follow but those laid out by the men, no isles of safety on which to stand except those marked out by the men...Follow someone artists must... [but]...Always the fog of heredity must be dispelled...Now the mist in art has been formed by the man in art--woman has not been long enough at it--and woman must walk in that male fog and permit its tendencies to become her tendencies."¹

Overview

Like all women artists at the turn-of-the-century, Lucia Fairchild Fuller created her art in a patriarchal artistic climate. However, she did not walk in the male hereditary mist that Pene Du Bois describes as the "male fog," nor did she permit its "tendencies to become her tendencies." She searched for her own mode of expression and managed to create some of the most enduring miniature portraits and "pictures in little" ever created in the medium. She was so successful in her contributions to miniature portraiture, in a exquisitely vibrant American style, that she was in constant demand as an artist and as a teacher. She was a leader in the movement to establish a more viable and pictorial genre of miniature portraiture in

America. By the spring of 1910, she had recorded the completion of her 235th miniature.²

To date, little is known about Lucia's life or her contributions to America's art history. The purpose of this thesis is to chronicle her life and art works, noting her efforts to improve work and study conditions for women painters through her presence as a woman artist and in the professional organizations of her day and to examine the entrenched traditions that women artists had to overcome within a historical and cultural context before and after the turn of the century.

Overview

Born on December 6, 1870, Lucia Fairchild came from an affluent Boston family. Her mother Elizabeth Nelson Fairchild, a popular literary hostess, was a poet who wrote under the pseudonym of C. A. Price (caprice) primarily for Scribners.³ John Singer Sargent was a family friend, as were Samuel Clemens, Walt Whitman, H. G. Wells, Juliet Ward Howe, William Dean Howells, Henry and William James. Robert Louis Stevenson, a favorite of Mrs. Fairchild's, recuperated from an illness at their Newport, Rhode Island summer home.⁴ The Fairchild's friendship with John Singer Sargent began in 1887 when Lucia's father commissioned him to paint a portrait of Stevenson as a gift for his wife. Sargent also painted portraits of Mrs. Fairchild in 1887, (see

illustration # 14) of Lucia's sister Sally Fairchild in 1890 (*The Blue Veil*), and of her brother Gordon Fairchild in 1890 (*Gordon Fairchild with his Guinea Pig*).

Lucia began her art training at the Cowles Art School in Boston in 1888 where she studied with Dennis Miller Bunker, a protégé of John Singer Sargent. In 1889, she went to study at the Art Students League under the tutelage of William Merritt Chase and H. Siddons Mowbray. Her informal study abroad was completed under the watchful eyes of John Singer Sargent and Edwin Austin Abbey. In October of 1893, she married fellow artist Henry Brown Fuller. That was also the year of the stock market panic that ended in the loss of her family's fortune. Early in 1893, Lucia was selected with five other women to complete a mural for the Women's Pavilion of the World Columbian Exposition in Chicago. The five other painters who were invited to participate in the thematic murals for the building's interior decoration were Mary Cassatt: *Modern Women*, Mary MacMonnies: *Primitive Women*, Lydia Field Emmet: *Art, Science and Literature*, Rosina Emmet Sherwood: *The Republic's Welcome to Her Daughters*, and Amanda Brewster Sewell: *Acadia*. By 1894, at the young age of twenty-four, Lucia exhibited her painting *Choir Practice* at the sixty-ninth Annual Exhibition of the National Academy of Design and she had begun redirecting the focus of her artistic expression from the very large, mural,

to the very small, miniature. Within a short time she would evolve into an accomplished and popular "painter in little" as well as a constant advocate for this medium of expression.

The Fuller's two children came in quick succession: the first, a daughter, Clara Bertram, was born in 1895, the same year an exhibition of Lucia's work occurred at Knoedlers in Boston; her second child, a son, Charles Fairchild, was born in 1897. This was also the year that the Fuller family purchased their summer home in Plainfield, New Hampshire, where she and Henry became active participants in the "Cornish Art Colony."

The "Cornish Art Colony" was a group of artists whose membership included the sculptor Augustus Saint-Gaudens, painters George de Forrest Brush, Thomas and Maria Oakey Dewing, Maxfield and Stephen Parrish, Henry and Edith Prellwitz, Henry O. and Laura Walker, Kenyon and Louise Cox, and many more. Lucia, a more productive and successful painter than her husband, became the fiscal provider for the family. She divided her time between summers at the Cornish Colony and winters in New York City where she maintained a studio for her miniature portraiture. In 1899, Lucia became a founding member of the American Society of Miniature Painters, a group formed to persuade the established art academies to allow miniature painters to exhibit and compete

as a separate group. This same year she was also elected to the Society of American Artists, becoming one of its first female members. In 1900, Lucia won three bronze medals at the Paris Exposition Universelle for *Nude Drying Her Foot*, c.1898, *Girl with a Hand Glass*, 1892; the third painting's title is unknown. In 1901, she won the silver medal at the Pan American Exposition in Buffalo, New York; the painting's title is unknown. In 1904, she won two gold medals at the St. Louis Universal Exposition for *The Chinese Jacket*, N.D., and *In the Days of King Arthur*, c.1903. In 1916, she won the silver medal at the Pan American Exposition in Buffalo, New York for *Nude Drying Her Foot*, c.1898. In 1906, Lucia was elected to be an associate member of the National Academy of Design. In 1909, she was invited to exhibit at the Buffalo Fine Arts Academy's "Fourth Annual Exhibition of Selected Paintings by American Artists" at the Albright Art Gallery. And, in 1911, she was invited to exhibit at the Royal Academy in London. This exhibit precipitated the request from the Von Satzger family of Vienna, Austria, to come there and paint a portrait of their daughter Paula. Lucia moved to New York City in 1912, the same year she exhibited at the Pennsylvania Academy of Fine Arts. In 1913, she became the President of the American Society of Miniature Painters and exhibited in the fourteenth Annual Political Union, and in Cornish, New Hampshire, The Cornish

exhibition of the American Society of Miniature Painters at the Knoedlers' Gallery.

In 1914, the first year that the National Academy held a life class for women, Lucia was teaching at the American School of Miniature Painting in New York City. In 1915, she exhibited five of her works at the Panama Pacific International Exhibition in San Francisco, California, and in 1916, she exhibited three paintings in Hanover, New Hampshire, at the Dartmouth College Exhibition of Cornish Colony Artists.

In 1918, she moved permanently to Madison, Wisconsin, choosing to live there with her daughter Clara Taylor. When she could no longer paint, she began to write, first for Scribners in 1920 the article "Modern American Miniature Painters," and in 1922 for Art and Decoration, "Frances Grimes: A Sculptor in Whose Works One Reads Delicacy and Intelligence," and for Art and Decoration, "The Miniature as an Heirloom."

In 1924, the same year that her mother Elizabeth Nelson Fairchild died, Lucia Fairchild Fuller died of complications from pneumonia. She was only fifty-four years old.

Women's rights seemed to have been important to Lucia. During her lifetime, she was a member of two New York Suffrage Groups: The Equal Franchise Society and the Women's Political Union, and in Cornish, New Hampshire, The Cornish

League for Equal Suffrage. She held memberships at the Pennsylvania Society of Miniature Painters, The American Society of Miniature Painters, The New York Water Color Club, The National Association of Women Artists (also known as the National Association or Academy of Women Painters and Sculptors), the Society of American Painters, and the National Academy of Design, "Associate Member."

It appears that mural painting was the medium of greatest interest to Lucia when she completed her art training. However, there are several possible reasons why she adopted another genre at the opposite end of the spectrum, that of painting in miniature. Perhaps she found fewer opportunities for applying her abilities in mural painting and her interest changed. Miniature painting was gaining in popularity during the early 1890's, and she may have discovered a new passion for painting "in little." Perhaps, due to the financial setbacks of her family's fortune and her recent marriage and pregnancy, she realized that her talent in the medium of miniature painting would be a more lucrative and a simpler endeavor than mural painting. For whatever reasons, Lucia's artistic aspirations changed and her talent as a painter in miniature emerged.

The Colonial Revival in American art brought about a renewed interest in portraiture that also included miniature portraits. It is generally known that Mary Cassatt and many

other important female artists viewed portrait painting as a confining medium of expression, thinking its acceptable status as an artistic genre for female painters restrictive. Many women artists found ways to utilize their training, talent and creativity by pictorializing their portraits, effectively inserting a scene within the painting. They tended to make portraits more animated by painting their sitters in an activity within the painting. By not painting the image of the person in a pose but active and involved, women artists largely influenced and contributed to a new direction in portrait painting in America. Lucia took this addition to portraiture one step further by incorporating these scenic methods into her miniatures and "pictures in little."

Although Lucia exhibited at the age of twenty-three in the larger "mural" format, she would go on to become a major force for invigorating the medium of miniature painting in America. She realized that in this format one could produce more than just a portrait of an individual by increasing compositional expression through informative and active backgrounds. "She painted more than just heads, she painted a scene, a picture of life⁵ She transcended what many of her predecessors had accomplished in the medium of miniature painting both as an artistic endeavor and as a successful and lucrative medium of expression.

The Miniature

The word miniature is derived from the title *illuminatori* meaning those artists who illuminated manuscripts and from the fact that the initial letter of the first paragraph at the beginning of a chapter in the manuscript was painted red. The pigment for the color red was the Latin *minium*, or red lead. From these two words, came the Latin *miniatori*, from which the word miniature is formed. In Italy, these *illuminatori* are considered the first miniaturists, the illuminators of manuscripts.⁶

However, it was the Classical World that first incorporated a miniature portrait into a personal object. Both the Romans and the Greeks created miniature portraits small enough to be incorporated into a ring.⁷ The Italian Renaissance, which resurrected so many things classical, finds mostly metal work incorporated into the art of miniature. However, information provided by Vasari indicates that a painter/illustrator named "Giulia Clovio had begun to paint miniatures"...[for] 'some private persons who have little cases containing beautiful portraits by his hand, of sovereigns, of their friends, or of ladies whom they have loved'."⁸

The miniature was introduced to England during the first half of the sixteenth century. The court of Henry VII and most other courts of Europe had their own official

miniature painters. From Henry VIII's court a considerable amount of miniature works can be documented. The Englishman and painter Nicholas Hilliard wrote the first treatise on miniatures. These early miniature artists painted on vellum, paper, or copper usually in the size of a small medallion, circular in form.

"Even in those early days women had earned distinguished places as miniature painters. One Levina Teerlinck, as early as 1560, was of high repute in England, and we nearly always observe the name of a woman keeping place in popularity, touch, and quality with the men in this branch of small portrait limning."⁹

The earliest portrait miniatures were painted as a memento, an "intimate personal document" to be given to its owner as an:

"aid in visualizing the admired or beloved person portrayed...a lock of the sitter's hair was placed in the back of the frame...to reinforce the association, and in some cases a conventional mourning motif or a word of farewell cut from a letter written by the sitter was introduced to add pathos."¹⁰

At the height of its popularity the miniature was very small. It was used as a jewel-like ornament or to be set

into a personal article, "a snuffbox or a memorandum case," or to be kept on, or in a desk, perhaps "secreted in the smallest and most private of its drawers."¹¹

In Europe and Spain, Hans Holbein, Francisco Goya, Jean-Honore Fragonard and Sir Thomas Lawrence were occasional painters in miniature. An artist from Scotland, John Watson, settled in East Jersey in 1715. His "little drawings," usually created on vellum or paper and painted in India ink or "plumbago" (graphite pencil) with a brush and pen are considered to be the earliest miniatures to be created in America.¹² One of the first notable native Americans in the field of miniature painting, Edward G. Malborne, was born in Rhode Island. He spent much of his time painting in Charleston, South Carolina, as well as in almost all of the large cities.

Some art historians consider the earliest miniature on ivory created in America to be the *Portrait of Mrs. Jacob Motte of Charleston, South Carolina*, c. 1755, possibly created by a painter from Switzerland named Jeramiah Theus who worked in South Carolina until his death.¹³ Other experts would choose either *Portrait of a Woman of the Gibbes or Schoolbred Family*, painted in Charleston around 1740 by Mary Roberts, to be the earliest miniature. Charles Wilson Peale and his brother James, John Singleton Copley, John Trumbell, Thomas Sully and Gilbert Stuart all painted

an occasional miniature.¹⁴ The first American woman artist of note, a protégée of Gilbert Stuart's, Sarah Goodridge, was reported to be working in miniature around 1840.¹⁵

For two centuries the art of miniature painting was carried out on parchment or paper, attached to a piece of cardboard that had been cut from a playing card, using gouache and aquarelle for the medium. However, miniatures painted in oil on copper, silver, slate, or wood were not uncommon.¹⁶ About the same time that miniatures painted in enamel became popular, (in the early 18th century, particularly in France), artists began to experiment with painting on ivory. The use of thin discs of ivory as a support for the miniature painting probably evolved from its precious quality when used as jewelry or as a decorative object of art for the home.¹⁷

By 1720, ivory was the support of choice for most painters of miniatures, and in America these little pictures were painted almost exclusively on ivory. By 1820, the small, personal-sized oval or circular-shaped miniature had been replaced by a rectangular rendition housed in a hinged leather case for display on a tabletop or affixed to thin, lacquered wood boards designed to hang on a wall.¹⁸ At some point in time the term "portraits in little" was assigned to the art of the miniature portrait, and it continues to be used to this day.

It is generally known that the daguerreotype, invented in 1839, and the photographic milieu which was to follow (ambrotypes, tintypes, albumen prints, etc.), conspired in their popularity and availability to replace the miniature portrait's importance in America for about fifty years from 1840 to around 1890. Because of renewed interest in the and its popularity William J. Baer, Alice Beckington, Lucia Fairchild Fuller, Laura Coombs Hills, John A. McDougall, Virginia Reynolds, Theodora M. Thayer, and William J. Whittemore founded the American Society of Miniature Painters in 1899. The Society's first public exhibition, where the work of all American miniaturists could be competently juried, occurred in January 1900 at the Galleries of Messrs. Knoedler & Co., New York City. Societies to support the painters of miniatures formed in other cities as well, Philadelphia in 1901, Brooklyn in 1912, Los Angeles in 1915 and Washington, D.C., in 1931.

Thesis Purpose and Procedures

The purpose of this thesis is to chronicle Lucia Fairchild Fuller's life and art works, noting her efforts to improve work and study conditions for women painters through her presence as a woman artist and in the professional organizations of her day and to examine the entrenched traditions that women artists had to overcome within a historical and cultural context before and after the turn of

the century. Though a prodigious painter (her life's work may number close to three hundred paintings), Lucia's oeuvre is not easily located. Much of her work is privately owned and continues to be handed down through succeeding generations, therefore remaining in individual collections. This study will, however, identify and document as many art works as are currently known and/or located.

Little has been written about Lucia's family life and early years or about the social influences that molded her personality and her art work. Primary research will be conducted using her diaries and letters which have been deposited at the Baker Library, Dartmouth College, Hanover, New Hampshire. Surviving members of Lucia's family include her granddaughter and numerous other relatives. They have all been helpful in sharing information and other personal materials. Fuller family members have photographic evidence of her work as well as a significant number of her paintings in their own collections.

Museums throughout the United States collect Lucia's work. For instance, in 1914, the Metropolitan Museum of Art purchased her *Portrait of a Child*, 1898; and in 1929, the National Museum of American Art received as a gift from the John Gellately Collection two of her miniature paintings: *Pres d'Une Claire Fontaine*, 1907 and *Head of a Young Girl*, c.1900. The Frick Museum has archival photographic

information pertaining to her works in other collections. The Archives of American Art also has material that documents her life and work. The Hood Museum at Dartmouth College in Hanover, New Hampshire, the Pocumtuck Valley Art Association in Deerfield, Massachusetts and the Worcester Art Museum in Worcester, Massachusetts have Lucia's work in their collections and have amassed considerable information on the Fuller Family and on miniature painting.

The author visited the archives and collections listed above and compiled information on Lucia Fairchild Fuller's life and work. That information is presented as a narrative biography with illustrations of her work. Finally, in an effort to provide the reader with some background, Chapter Two begins with a short review on the social and cultural climate that Lucia Fairchild Fuller confronted as a woman artist at the turn of the twentieth century.

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5. Professor John Davis, Lecture, Art Department Smith College, 1995.
6. Wharton, Anne Hollingsworth. *Heirlooms in Miniature*. 5th Ed. Philadelphia: 1902.
7. Wehle, Harry B. *American Miniatures 1730-1850*. Doubleday Page and Company, 1927, 6.
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Chapter Two

The Historical and Cultural Conditions Encountered by Lucia Fairchild Fuller as a Woman Artist

The European Prologue

In the Middle Ages a woman could choose to live in a double monastery system of nuns and monks sharing a communal life-style. The convent was the only alternative to marriage. As such, it became a haven for non-conformists and female intellectuals. Here the "medieval painter nuns" were highly involved in copying and illuminating manuscripts.¹ It was during this time that the Bayeux Tapestry was produced, the only surviving example of Romanesque political embroidery and the "most important monument of secular art in the Middle Ages...probably completed, in total, by women needle workers in Canterbury or Winchester, England."²

The ideals and movements which converged during the Renaissance dramatically altered a woman's ability to express her artistic nature. Her role changed to "one of being represented" and "gazed upon and admired" as an object of art, rather than as a producer.³ Alberti's treatise in 1435, *On the Family*, reinforced the ideal of strict gender

Chapter Two

The Historical and Cultural Conditions Encountered by Lucia Fairchild Fuller as a Woman Artist

The European Prologue

In the Middle Ages a woman could choose to live in a double monastery system of nuns and monks sharing a communal life-style. The convent was the only alternative to marriage. As such, it became a haven for non-conformists and female intellectuals. Here the "medieval painter nuns" were highly involved in copying and illuminating manuscripts.¹ It was during this time that the Bayeux Tapestry was produced, the only surviving example of Romanesque political embroidery and the "most important monument of secular art in the Middle Ages...probably completed, in total, by women needle workers in Canterbury or Winchester, England."²

The ideals and movements which converged during the Renaissance dramatically altered a woman's ability to express her artistic nature. Her role changed to "one of being represented" and "gazed upon and admired" as an object of art, rather than as a producer.³ Alberti's treatise in 1435, *On the Family*, reinforced the ideal of strict gender

lines in Florentine Society, while refining painting and sculpture as liberal arts and not crafts and, establishing guilds which relegated unskilled activities mostly to women. Math and science, which were necessary to Renaissance art, were considered unsuitable subject matter for a woman's education. In the sixteenth and seventeenth centuries because of birth into artistic and/or upper class or noble families, some women began to overcome these constraints. Several talented female painters began to emerge such as Sofonisba Anguissola, Elisabetta Sirani, Artemisia Gentileschi, Judith Leyster, and Elizabeth-Louise Vigée-Lebrun.

The dominant art critic and historian of the Victorian era, John Ruskin, defined a woman as the "angel in the house" and liked to refer to his favorite women painters as pets.⁴ Interestingly, pets were a favorite subject matter for paintings of this period. As in previous centuries, women's adherence to duties and responsibilities to husbands and children competed with and, in many instances, overcame their ability to use their talents in the realm of art. Also, during this time women's artistic production was relegated to the level of craft, rather than work thought to have artistic merit. Many of the gains that had been realized by Northern European artists during the Protestant

Reformation were undercut by the severity of the Victorian ideal of womanhood.

The American Prologue

Lucia Fairchild Fuller came of age during a highly energetic period of great change and expansion in America known as the "gay nineties" and/or the "gilded age." The years between 1890 and 1910 "were marked with unprecedented growth of the economy in terms of building construction, industrial development, consumer goods manufacture, land acquisition, foreign trade and international finance."⁵ Mostly because of immigration, the population exploded in the twenty years between 1870-1890 from approximately sixty-three million to almost ninety-two million. 1907 had the all-time record of immigrants, a total of 1.28 million.⁶

Technological advancements provided for lighted cities and the use of telephones. Marconi introduced the wireless to the general population in 1899 when he provided the "on-the-spot broadcasts of the America's Cup... and, in 1910 the voice of Enrico Caruso was broadcast over the air from the stage of the Metropolitan Opera."⁷ Henry Ford produced his first horseless carriage in 1892, and in 1903 the Wright brothers flew their plane at Kitty Hawk. The first roll film camera was marketed by George Eastman in 1888. In 1895 Louis and Auguste Lumiere showed their first moving film in

Paris, as did Thomas Edison in America. The first "story film," "The Great Train Robbery," was shown to audiences in 1903.⁸

Queen Victoria's reign in England, which began in 1838 and ended with her death in 1901, was an influence on the lives of American women in 1870 when Lucia Fairchild was born. Victorian culture colored all phases of American life including its aesthetic and artistic production. In Victorian America, women's lives were often marginalized because they were considered inferior second-class citizens. As a girl grew to a young lady, rules for her behavior allowed for little freedom of activity.⁹ "Women grew up believing that their identities were connected with childbearing and rearing children."¹⁰ Child-rearing was part of the institution of marriage during Victorian times, and statistics concerning the dominance of marriage for women are given by Hallerstein, Hume, and Offen: "By the end of the [nineteenth] century, more than ninety percent of all American women married, as did eighty-five to eighty-eight percent of the women in England and France."¹¹

Many women artists such as Mary Cassatt remained single because they doubted they could succeed as an artist if they were married and had children.¹² The educational contrast between genders is described by Withers: "While boys were neither encouraged to be artistic nor to be artists, the

converse was not true; young women were encouraged to be artistic, but they were not encouraged to become artists."¹³ The chaste and delicate thoughts required of Victorian-era women caused gross inequities between male and female education, in general, and the arts in particular. During this period in history, the accident of birth into families of privilege provided women with liberal educations. It was the atypical family that produced the few women artists of merit who could stand as examples of a force for change.

"Painting was a genteel 'accomplishment' for the middle-class woman. The restrictive prescriptions on women as wives and mothers, economic dependents and intellectual infants were so extreme...that they inevitably produced some protest, which appeared in the growth of political feminism and the suffrage movement amongst women both in the United States and Europe."¹⁴

The cult of domesticity and its gender-specific set of sex roles began to change because of this new focus on women's suffrage. In addition, educational reform began to lead to wider opportunities for women. A New England contingent of progressive-thinking individualists (the Fairchild family included), whose reformation ideals extended to their wives and children, were instruments of change.¹⁵ It should be noted that, while Elizabeth Cady

Stanton and Lucretia Mott's first conference on women's rights at Seneca Falls was held in 1848, universal suffrage (the Nineteenth Amendment to the Constitution of the United States) was not extended to women until 1920. Progress came at a snail's pace, in minute degrees.

"The 1890's also witnessed an expanded number of women in the urban work force, both native-born Americans and immigrants...[and struggling to raise their wages]...in 1909, women shirtwaist makers organized a successful strike."¹⁶ Many middle-class women who had education opportunities contributed to and led the social movements in Chicago and New York City. While Elizabeth Cady Stanton and Susan B. Anthony championed movements that petitioned for voting and reproductive rights, participation in the American Renaissance and its "Gilded Age" was largely a male prerogative.

The Female Artist's Struggle for Education and Recognition

"Exclusionary policies, constant petitioning, demoralizing delays, circuitous arguments," and Victorian moral standards placed on the naked human body were the rule that limited female artistic contributions.¹⁷ Because women lacked the training and expertise that could be gained from drawing and painting the musculature of the naked human body, their work could not compete in exhibitions with male artists who were allowed this knowledge in life classes.

Women were also not allowed to paint a naked human body in their work, even though the nude (particularly the female nude) was and always has been a popular subject of art works.

In Europe

In Paris women artists finally won the right, in 1903, to compete for the *Prix de Rome*, but only after the *Union des Femmes Peintres et Sculpteurs*, founded in 1881 and more than four hundred women strong by 1891, incessantly challenged the French art establishment. Members of the *Union* and their founder, the sculptor Mme. Leon Bertaux, insisted on the best possible advantage for women artists, which they defined as an *Ecole des Beaux-Arts* education. Until these educational and exhibition goals were met more than twenty years later, *Union* members established their own venue for annual exhibitions of their work at the *Palais des Champs Elysees*. Creating these exhibition venues provided a sense of solidarity among women artists by nurturing and contributing to their talents and their level of artistry.¹ In spite of this solidarity in 1891, it took seven more years for the second president of the *Union*, Virginie Demont-Breton, and Mme. Bertaux to get an audience with the commission of the *Ecole des Beaux-Arts*.

It was June 29, 1897, when classes at the *Ecole des Beaux-Arts* included both men and women and when women were

given the right to compete for prizes. Of the forty-two female candidates who presented themselves for examinations and inclusion in the classes that first year, ten were selected. However, the male artists and teachers raised such an uproar over their inclusion that the right for women to compete for the most coveted *Prix de Rome* was rescinded. It took another six laborious years of petitioning and political maneuvering before women were eligible for the coveted *Prix de Rome*" prize in 1903. However, the women's *Union* overcame this setback by providing for many new prizes that professed no gender bias for competition.¹⁹ At the turn of the century, the woman artist's situation was slowly beginning to change. Despite this struggle, Paris was the only shining educational light for women artists in Europe.

In 1903, in Britain, which had its own academy system for the arts, women did not unionize but worked in small informal groups. In England, this was also the landmark year for including women in art classes; however, for life drawing, a separate class, for women only, was still required.²⁰

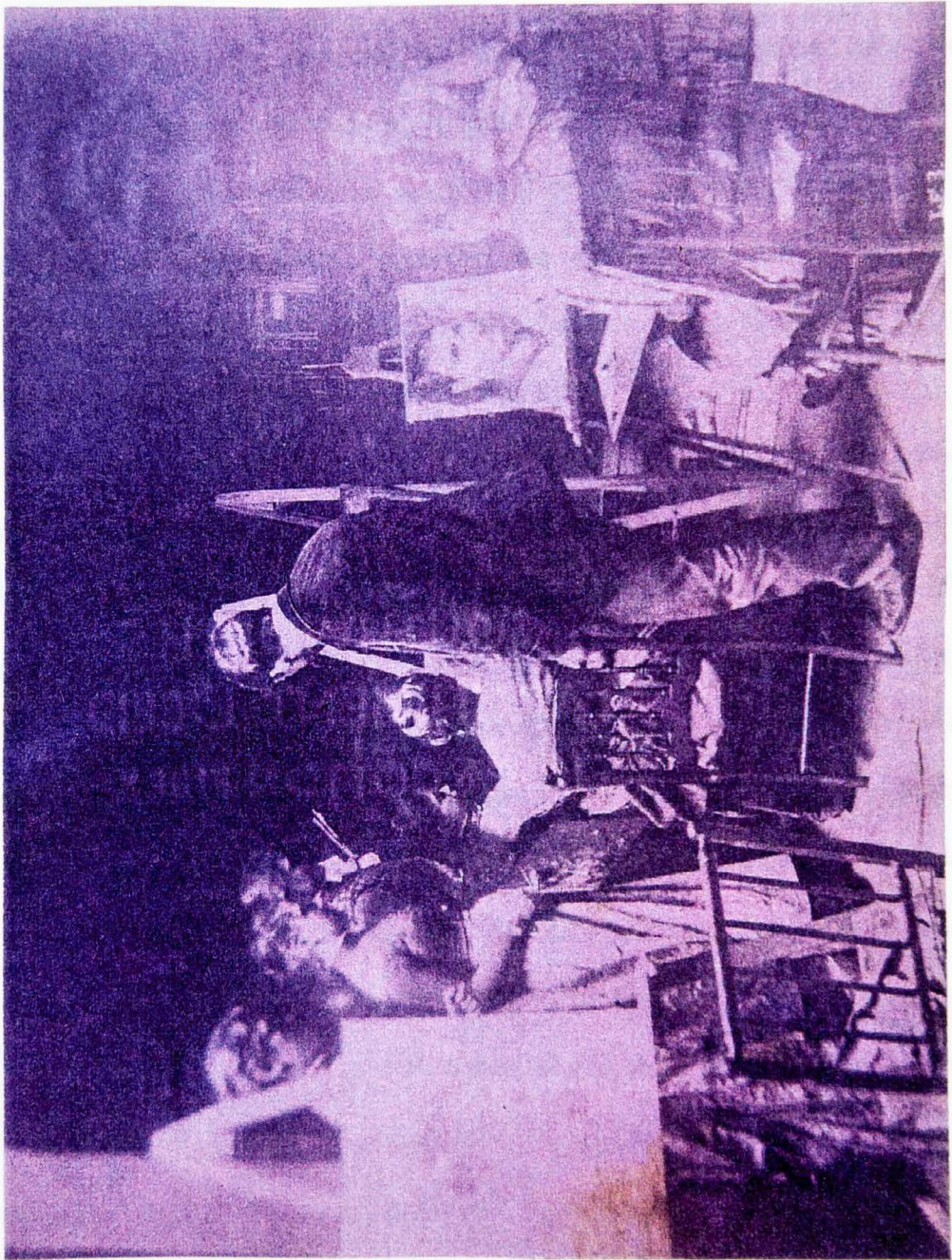
"In Berlin, official policy barred women from government fine arts schools."²¹ They could attend applied and decorative arts schools or drawing seminars but were discouraged from accomplishing serious work in the arts. In Germany, schools were established by women in the nineteenth

century such as the Verein School for women in Berlin which offered "separate departments of drawing, painting and graphics and a program to prepare drawing mistresses."¹ However, this separate schooling approach hardly addressed the disparity in art education for women. The cost for women's education was highly inflated, precluding availability for many women. The high cost also provided a shorter and less intense course of study, keeping the "amateur artist" status firmly entrenched in the female artist's camp.²

In America

In 1859, the Women's Art School of New York merged with the Cooper Union. At that time, available statistics concerning the numbers of professional women and artistic ladies of comfort are enlightening:

"But in 1868 the Feminist newspaper *Revolution* (April 23, 1868) reported that of one hundred sixty women enrolled at the Cooper Union that year, only twenty planned professional careers; the other one hundred forty 'were women not dependent upon industrial occupation for a livelihood'..." "these ladies of comfort were the students who filled the studios and provided a flush of income for the many male artists,



Photograph
Women's Art School Class, c.1889

and providing them with the income to facilitate
and their 'high art'."²⁴

Women (mostly from the wealthiest and best connected families) continued to be allowed only to practice their "craft" in support of men's "high art" aspirations. Many of these female artists would also go on to become the wives of struggling male artists, providing economic bases for them to practice their art, while the women set their artistic endeavors aside for home and hearth.

By 1889, New York was the center of art in America.²⁵ It was here, in 1808, that the American Academy of Arts, begun in 1802, was chartered as the New York Academy of Fine Arts. It was also in New York City, in 1825, that a group of artists formed the New York Drawing Association which became, in 1826, under the leadership of Samuel F.B. Morse, the National Academy of Design. Interestingly, the first woman to become a full member of the Academy of Design, in 1833, was the miniaturist Ann Hall of Pomfret, Connecticut.²⁶ The Art Students League of New York was founded in 1875. Upon the Art Students League's incorporation in 1878 its unique governing legislation provided for two vice presidential positions, one to always be a woman "selected exclusively by other women members."²⁷

The above New York organizations generally controlled the American art scene and were highly selective and mostly

gender-biased in their choice of male members, students, and exhibitors. Their methods and tokenism towards female artists effectively delayed women's progress in the arts.

The rule and direction of the National Academy of Design went unchallenged until 1877, when a group of ten young sculptors and painters broke away to form the Society of American Artists, "The Ten." At that time only four of the National Academies 108 members were women. Even so the Academy continued to wield great power through well-attended exhibitions that showed only small percentages of women artist's work. Also, women were never considered to serve on the two most important committees in any of these organizations: the jury of selection or the hanging committee.²⁸

Interest in fine art grew in America at the turn-of-the-century providing patrons for over 3,000 artists who were working in New York, Boston and Philadelphia by 1901.²⁹ Competition among artists was intense, because the only commercial venues for visibility, cash prizes and possible sales, available for artists at this time were the sanctioned exhibitions held by the academies. Commercial galleries were practically non-existent. A woman had no way to exhibit or sell her work if she was not chosen to show in a major exhibition. "In 1888 the all-male jury of the Society of American Artists selected 9 [sic] women artists

for their annual show, a number representing approximately 10% [of its total membership]. In 1889, this percentage rose slightly to 11%...[at] the National Academy's annual exhibition of 1889, when of 362 artists exhibiting, only 39 [sic] were women."³⁰

A case in point was the Philadelphia International Salon of Photography which was held from January 11-16, 1886, at the Pennsylvania Academy of Fine Arts in Philadelphia. As the argument of photography versus art raged and the introduction of new and more easily managed photographic procedures were introduced to the public, the Photographic Society of Philadelphia organized an important exhibition of photography.

It "was the first completely judged, large, combined exhibition of the works of amateur and professional photographers in America."³¹ "The committee designated 37 [sic] categories for judging...divided into professional and amateur classes..."for the 1624 prints, and 99 [sic] lantern slides they received from 114 entrants...ladies' Landscapes, Marines, and Interiors were put in different classes altogether. As with the separate amateur section, the separation of ladies was certainly done in the spirit of giving a chance to

disadvantaged photographers. For the early 1880's, the inclusion of ladies was a novel idea, and it was a key progressive element of this exhibition..."³²

The lower status accorded to female photographers is noted by Ringer: "Women were not considered to have complete parity, and it was felt that separate sections, in which they could be shown with others of similar disadvantage, would make exhibiting more appealing for women photographers."³³

Because women needed a venue to display their art work in a dignified, auspicious manner, the Woman's Art Club of New York was established in January of 1889 by five women artists who gathered at the studio of Grace Fitz-Randolph on Washington Square in New York City. Besides Fitz-Randolph, these artists were: Edith Mitchell Prellwitz, Adele Frances Bedell, Anita C. Ashley and Elizabeth S. Cheever. They sponsored their first annual show in 1890 at the Berkley Athletic Club. However, their exhibits were usually only noted in the society pages of the paper. In 1892, in a large house located at nine West Tenth Street in New York City, leased specifically for this exhibit, the Woman's Art Club had over three hundred oil paintings, watercolors, pastels, etchings and crayon drawings to show. The work represented professional women artists from as far

away as Montana. This time the art critic for the New York Times praised the exhibitors.³⁴ The Woman's Art Club continued its annual exhibitions with each year bringing more entries, including many international representations, and increasing praise by the art critics.

By "1900...the Society of American Artists featured 66 works of art by women artists out of a total of 224, representing over 25% of all works shown—a major improvement over the 10% representation in 1889 when the Woman's Art Club of New York was founded. Membership in the Society of American Artists had more than doubled during this period."³⁵ Its nine female members were Cecilia Beaux, Louise Cox, Lucia Fairchild Fuller, Laura C. Hills, Dora Wheeler Keith, Edith M. Prellwitz, Rosina E. Sherwood, Alice K. Tyler and Sarah W. Whitman. By the time the Society of American Artists merged with the National Academy in 1907, women had begun to win prizes in accelerated numbers. Included in this group of prize winners were many of the members of the Woman's Art Club.

In 1913, when the Woman's Art Club voted to change its name to The Association of Women Painters and Sculptors, "to stress the professional aspect of the group,"³⁶ the club was more than one hundred strong.³⁷ Compared to the National Academy which listed two hundred eighty members, only two of them women members and eighteen female associates, the

Woman's Art Club had 183 artist members and thirty associates by 1914. In 1917, the group again changed its name to the National Association of Women Painters and Sculptors. At this time there were over 500 National Association members from all over the United States comprising "the most representative artists among women."³⁸

An excellent summary of women's place in the arts in America at the turn-of-the-century can be found in an article written in 1971 by Linda Nochlin entitled "Why Have There Been No Great Women Artists." She writes that women were "deprived of encouragement, educational facilities and rewards," but incredibly some women still found the strength to choose the arts as a profession. "For a woman to opt for a career at all, much less for a career in art, has required a certain amount of unconventionality, both in the past and at present." Their success has been and continues to be supported by their adoption of many attributes of the male gender such as tenacious single-mindedness and "absorption in ideas and craftsmanship for their own sake."³⁹ The preceding history of the Woman's Art Club, shows how that perseverance began to propel women artists into the spotlight and out of the shadows. ~~phenomenon is largely~~
The Chicago World Fair, Columbian Exposition of 1893

From 1876 to 1917 America was caught up in an era which has been called a Renaissance, "not so much a style as a

mood, a spirit or state of mind, an age of transition intent on being different from the period before it..."[when there was] a sense of moral obligation to educate the public concerning the good, the beautiful, and the tasteful."⁴⁰ It was in this sense that the country sought to enter the international scene with a string of great expositions, all of them extravagant opportunities for the great nations to display their wealth and inventions. The 1876 Centennial Exhibition, celebrating one hundred years of progress in America was held in Philadelphia's Fairmount Park. It was followed by the World's Columbian Exposition at Chicago in 1893, The Trans-Mississippi International Exposition at Omaha in 1898, the Pan-American Exposition at Buffalo in 1901, and the Louisiana Purchase Exposition at St. Louis in 1904. All of these expositions promoted American ingenuity and art influenced the "gilded age."

In the late nineteenth-century Americans were busily engaged in a trend of national optimism that resulted from the need to recapture a positive self-esteem after the devastation of the Civil War. Artists returning to America after studies abroad found the country enthusiastic in its promotion of the arts. This phenomenon is largely attributed to the interest generated by attending the art works displayed at the Centennial Exhibition in Philadelphia in 1876, and "to the growth of museums and special

expositions engendered by post-War urban expansion, and to greater concern with art history and criticism on the part of popular and professional publications."⁴¹ The art gallery "Memorial Hall" was one of only two buildings left standing when the Centennial Exhibition was dismantled. The gallery's impact was even further reaching than its resurrection of interest in the arts; indeed, it became the model for all future museums in America. In 1876,

"museums were rare in the United States-- there were only five, and two of them were unfinished. All of them were small...Memorial Hall's great popularity among the exhibition crowds provided a strong impetus to the construction of new art galleries in major cities...[tending toward] the same style and of the same immense scale as Memorial Hall."⁴²

Planning for the Columbian Exposition was begun in 1890, to correspond to the fast approaching 400th anniversary of the discovery of America. By that spring, Congress had granted America's second largest city, Chicago, the exclusive right to hold the commemorative fair. Also in 1890, President Benjamin Harrison signed the provisional act, providing for a celebration of "'arts, industries, manufactures, and the products of the soil, mine and sea'."⁴³ With funds of over six million dollars raised in just a

year, the exposition in Jackson Park "was to have its panoramic and theatrical displays, its continental cafes, and a staggering abundance of devices and appliances for comfort, instruction and amusement" including "the huge revolving [Ferris] wheel designed and constructed for the occasion by George Washington Gale Ferris" [and the] "newest and biggest cannon..." [manufactured by] "The Krupp firm."⁴⁴

The fair was seen as a "prophecy of the future..." where "the spirit of art has asserted itself and triumphs over its handmaidens, commerce and manufacture."⁴⁵ It was at this fair that the revival of mural painting in America occurred. Here the "murals designed for the grand exhibition halls depicted idealized men and women representing the arts and sciences and other personifications culled from art history."⁴⁶ Considering the cultural climate of the era, it is appropriate, although exceptional, that the fair also had a separate Women's Building, with a library and a Hall of Fame for those women, the spirited pioneers who aspired to walk out of the shadows of patriarchy. *opposite side of*

The design of the building was awarded to Sophia Hayden of Boston after a national competition of designs by women. Ms. Hayden had graduated from the Massachusetts School of Technology in 1890. The Building was placed between the Bureau of Public Comfort and the Horticultural Hall. It was 388 feet long, 190 feet wide, seventy feet high, and divided

into two stories. The most important feature was the building's central Hall of Honor which rose the full height of the interior and was sixty-eight feet wide by 200 feet long. It was here in this great hall that:

"honored names...[were] written in letters of gold - the names of women great in art, in song, in thought, in science, in statecraft, and in literature. Side by side with the sovereigns of Europe - Isabella, Elizabeth, and Victoria - are the names of the workers, the seers, the pioneers who long ago laid the true foundation of this building."⁴⁷

It was also here in this hall where murals painted by Mary Cassatt depicting *Modern Woman* and *Mary MacMonnies*, *Primitive Woman* decorated the south and north tympanums. On each side of the hall were placed two murals each painted by an invited artist. In this central Hall of Honor Lucia Fairchild exhibited her mural *Women of Plymouth* beside *Arcadia* by Amanda Brewster Sewell. On the opposite side of the hall were the paintings *The Republic's Welcome to Her Daughters* by Rosina Emmet Sherwood and *Art, Science and Literature* by Lydia Field Emmet.⁴⁸ Lucia Fairchild was twenty-two years old when the Columbian Exposition opened.

Endnotes

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on the back of her calling card "Geographically in
Plainfield - Socially in Cornish." The Colony's popularity
and growth were encouraged by the closeness of the train
station conveniently Chapter Three

The Life and Art Work
of Lucia Fairchild Fuller
The dominant feature in the landscape was Mt.

Lucia Fairchild Fuller was a participant in the Cornish
Art Colony for the largest part of her professional life,
from 1897 to 1918. In the first part of this chapter, the
Cornish Art Colony and Lucia's association with it will be
discussed. The second part of the chapter will examine her
life and works.

The Cornish Art Colony art works.

Cornish is a small area of randomly placed homes, farms
and estates in the hills of New Hampshire near the border of
Vermont and the Connecticut river. "Cornish is [not] a town
or village in the ordering sense it is rather 'a series of
hills tumbling back from the Connecticut River, with an
occasional one in the lot crowned with a house of odd
design'."¹ It was in those undulating fields of New
Hampshire, enclosed by groves of tall pines, where the
Cornish Art Colony would expand and thrive and eventually
grow to include its neighboring town Plainfield. As witness
to the fact that Plainfield was considered part of the Art
Colony, the landscape architect Ellen Biddle Shipman wrote

on the back of her calling card "Geographically in Plainfield - Socially in Cornish."² The Colony's popularity and growth were encouraged by the closeness of the train station conveniently located across the river in Windsor, Vermont, a town which also came to be known as part of the Colony's. The dominant feature in the landscape was Mt. Ascutney, a manodnock (a mountain not connected to any range). "Scutney" as it was called by the residents,³ was the 3,320 foot mountain across the river in Vermont which most of the artist's houses faced "just as in Sicily they look toward Aetna, and in Japan towards Fuji-uama."⁴ The mountain is so dominant in the landscape that it appears in many of the Colonist's art works. In 1877, other artists History of the Colony 1890's include, in 1897, the painter

The first summer colonist to arrive in Cornish was the New York Lawyer, Charles C. Beaman. In 1884, he began to purchase farms, houses and land along the New Hampshire side of the Connecticut River, much of which he would later sell or rent to the artists and writers whose company he so much enjoyed.

The great American sculptor Augustus Saint-Gaudens was lured from New York City to Cornish in 1885 by Charles Beaman, who was his lawyer and patron. Mr. Beaman promised the sculptor a place to escape the noise and heat of the New York City where he would find many of the types of models he

could use for his most recent sculpture commission the *Standing Lincoln*, 1887. Accompanying Saint-Gaudens in 1885 as studio assistants were the sculptors Philip Martiny, Frederick W. MacMonnies and his brother Louis St. Gaudens. These were the first of many studio assistants who would follow and add their talents and influence to the colony's milieu.

Other artists who came before the 1890's included, in 1886, the painter Thomas W. Dewing and his wife, painter, photographer and writer Maria Oakey Dewing. Both Dewing and Saint-Gaudens were members of "The Ten", the original group of defectors from the National Academy's control that became the Society of American Artists in 1877. Other artists arriving in the late 1880's include, in 1887, the painter George de Forest Brush and his wife the sculptor Mary Taylor Brush; in 1887, the painters Arthur Henry Prellwitz and his wife Edith Mitchell Prellwitz; in 1889, the painter Henry O. Walker and his wife, textile artist and photographer Laura Walker; and in 1889, the architect, painter and etcher Charles A. Platt.

By the year of Saint-Gaudens' death in 1907, owing to both his and Thomas Dewing's influence, Cornish had become a popular summer and year-long residence for about forty families. Almost all of them were artists fleeing by train from Boston and New York City, only six and nine hours away.

Regardless of the new residents' previous location the local town folks called the colony "Little New York," referring to its members as "city folk."⁵

The most active years of the Cornish Art Colony are considered to have been from 1885 to 1918. This ending date also generally coincides with the time that Woodrow Wilson discontinued his use of Cornish and Windsor as the location of his summer white house (1913-1915), and it was shortly after the United States entered into World War I, in 1917.

Composition of the Colony

By the mid 1900's the makeup of the colony changed to include more year-round residents. The initial group arriving at Cornish called itself the "Chicadees." Arriving in 1887, Lucia and Henry Fuller were members of the later group as were, in 1891, the painter and etcher Stephen Parrish; in 1898, the painter and illustrator Maxfield Parrish and his wife, music historian Lydia Austin Parrish; in 1894, the sculptor Herbert Adams and his wife, writer Adeline Adams; and in 1896 the painter and critic Kenyon Cox and his wife, painter and photographer Louise King Cox. It was in 1900 that the Saint-Gaudens' family made Cornish their permanent year- round home.

The group of artists who gathered in the Cornish Art Colony became so significant and influential "that they have been credited with bringing about a renaissance in American

arts."⁶ Although, scholars of American Art consider the American Renaissance to have occurred between the years of 1876-1917,⁷ some argue that the Cornish Art Colony artists were important to the perpetuation of that movement through their focus on the classical ideal. The renaissance in American art is thought to have had its impetus at the American Centennial Exhibition in Philadelphia's Fairmount Park in 1876. It was then that the movement described as the "Colonial Revival", which has historically shown itself to be a renewed interest in all things of the past, is thought to have had its beginnings. This fair, held from May to November of 1876, was the largest world's fair ever organized up to that time.

Aside from the painters and the sculptors, a significant number of literary figures were eventually "Cornished,"⁸ (a word coined by the sculptor Frederic Remington who was a frequent visitor). They were, in 1893, the playwright Louis Evan Shipman and his wife, landscape architect Ellen Biddle Shipman; in 1899, the American writer Winston Churchill; in 1904, the writer and poet Percy MacKaye; and in 1907, the writer and poet Witter Bynner, among others.

From 1913 to 1915, President Woodrow Wilson rented Winston Churchill's home "Harlakenden" in Cornish and designated it to be his summer White House. Designed by

Charles A. Platt, "Harlakenden" was considered to be "one of the most elaborate of the Cornish Colony houses."⁹ Ellen Axon Wilson, the first Mrs. Wilson, was herself an artist who had studied at the Art Students League from 1884-1885 and was a member of the artist community in Old Lyme, Connecticut, for four years beginning in 1908. Her correspondence with the President, who often had to stay behind in Washington, provides a lively insight into the social life in the Cornish Colony.¹⁰ Ellen Wilson died in August of 1914. A year later in 1915, his final summer in the Colony, the President met and courted the Washington widow, Mrs. Edith Bolling Galt, who was visiting Cornish with the President's daughters.¹¹ They were married in December, 1915. She would be the nation's First Lady for the next five years.

As many of the wealthy patrons of Saint-Gaudens, and of the other artists, began to buy land and build big country houses in the Colony's vicinity. "The artists retaliated against the invasion by calling those who were not artists, musicians or writers 'Philistines'."¹²

The Colony's Social Activities

The Cornish Colony was, according to the sculptor Frances Grimes who lived there from 1894 to 1909, a "state of mind", a place where the "cult of beauty" was the ideal sought in the work of the many artist residents of the

town.¹³ Henry James found the local landscape to be "feminine from head to foot, in expression, tone and touch, mistress throughout of the feminine attitude and effect. The rural setting recalled to him the Arcadia of an old tapestry, an old legend, an old love story in fifteen volumes. Permeated by hidden nooks and small, lonely niches, the place seemed to possess a strange conscious hush not unlike that of a stage set that awaited human habitation."¹⁴

In Ms. Grime's unpublished reminiscences she writes about the Cornish artist's colony as a place where the "strength of the days was for work," but where afternoons and evenings supported an active social life. Here "was a place where the men were acknowledged to be more important than the women, where the men talked and the women listened...The women were all proud of their husband's work...Victorian standards were, even here, the rule."¹⁵ Many of these artist husbands were married to accomplished women artists who by today's standards would have been thought to be sublimating their own professional careers to their husband's work. For example, the wives frequently wore gowns that the men would like to paint, even though the gowns would not be considered fashionable in New York City. "Unconventional they were, but also in a way formal, with a chosen formality like that of their pictures."¹⁶

Frances Grimes, who studied sculpture at the Pratt Institute in Brooklyn, became an assistant to Augustus Saint-Gaudens in 1901. She began then to live in Cornish year round for the next eight years. She writes about the summer visitors to the area:

" most of the people who boarded in farmhouses went to the Ruggles' place on the road to Plainfield...to the Ruggles in the nineties came the Fullers. I do not remember seeing Harry (Henry Fuller was often called Harry) often in the first year they were there but I remember Lucia and the two children -- Charley, the younger, was a baby in a perambulator. I had heard Lucia was beautiful, but I did not see this at first. She looked gypsy-like, unlike the type of beauty I had learned to admire most. It was later, in another setting, that I appreciated her beauty -- always changing, sometimes not there, and for that reason taking possession of you when it suddenly shown out as it did in a second when a wave of enthusiasm swept over her and transformed her face and her whole body. She was dramatic and, to me, out of place in a rural background, but I heard her lovely, rich voice and noted the distinction of her words."¹⁷

"The artists had parties and dinners...planned days beforehand and were always for eyes to look at more than affairs where friends met to talk or young people to dance. There were the Beaman parties which were very large, every one was invited and every one went. There were long tables loaded with food, whole salmons, hams and quantities of salads, ice cream and cake...the Arnolds gave musicals on certain afternoons with Arthur Whiting and musicians who visited him playing beautifully."¹⁸

"Dewing liked theatricals and the artists gave short plays or skits which he composed and directed. For a time they were interested in tableaux, living pictures."¹⁹ Tableaux were the indoor sport for the artists.

"A large picture frame was set up at the end of a room, then covered with gauze, tightly stretched. Lighting, not too bright, was carefully studied. Sometimes subjects were original, sometimes the idea was to reproduce famous paintings. The artists had collections of costumes, while those who posed were chosen for their resemblance to figures by the old masters."²⁰

Charades were another theatrical-social pastime that was partially planned and partially spontaneous and given

with the themes and the audience decided on beforehand: "[T]he general scheme decided on and sometimes the costumes -- but what was to be said or done depended on what came into the actors' heads as they reveled in their ideas", filling the rooms with great laughter.²¹ "The unrehearsed dialogue was full of humorous allusions to members of the audience, with Fred [Maxfield] Parrish and Charles Platt considered the wittiest."²²

Mason Wade writes in his *A Brief History of Cornish, 1793-1974* that:

"In her privately published memoirs Margaret Nichols Shurcliff has left a vivid picture of the social whirl in the 1890's and early 1900's, with tennis on improvised grass courts and later on highly professional clay ones...skating on Blow-Me-Down Pond and tobogganing on Uncle Augustus Saint-Gaudens' slide; charade parties with Herbert Adams, Charles Platt, Tom Dewing, and Maxfield Parrish as the star actors; and the elaborate masques staged periodically at the Saint-Gaudens's, of which the most notable was the 'Masque of the Golden Bowl' or 'A Masque of Ours,' which was performed on June 20, 1905, in honor of the twentieth anniversary of the Saint-Gaudenses' coming to Cornish."²³

Children [also] 'played an important role in

the life of the colony', being almost always included in all festivities. Maud Howe remembered an evening picnic 'on a high hilltop' where people assembled to watch the sunset and stayed till moon-rise. 'The children' made garlands to wear and danced against the purple background of the mountain'. Someone had brought a guitar, someone else a flute -- everyone sang."²⁴

According to Clara Fuller Taylor's letter to her niece in May of 1967, the children of Cornish, about fifteen in number, led charmed lives in the summer. They "all went barefoot, and in hot weather wore nothing but shorts, and in swimming together we wore nothing at all."²⁵ When they were not spending quiet time at each others' houses reading, they were playing special games and wrestling and racing all about the place. There were special parties for the children and once a week dancing lessons. The children all got around to each other's houses by bicycle or on horseback. Because the children were not allowed to swim in the river, the Fuller's house was a great gathering place for the children. They had the only swimming pool in town.²⁶

The Fuller's Life in the Colony

Lucia and Henry Fuller came to participate in the Cornish Art Colony around 1897 with their two young children Clara and Charles. They bought property from the Solomon

Stone family in Plainfield, New Hampshire. When the house burned in December 1899, they replaced it with "a 'low-spreading Italian structure' with a swimming pool"...and "an enclosed court [which] provided an outdoor studio."²⁷ The Fuller family continued to own this residence until 1935, shortly after Henry's death.

While the Fullers were in residence, their dinner parties and other social affairs were highly acclaimed, particularly by Stephen Parrish who made special note of them in his diaries. They were often Mr. Parrish's guests at his home "Northcote." Parrish writes that "The Fuller tennis courts were often the center of interest with artist Everett Shinn, actor John Blair, philosopher Herbert Croly, *Collier's* editor Norman Hapgood, [and Henry Fuller,] all participating."²⁸ According to an article by Frances Duncan titled "A Swimming Pool at Cornish" for the July 1906 issue of Country Life in America, the Fuller's pool was a center of activity particularly for the children of the Cornish Colony.²⁹

Children held a special place in Lucia Fairchild Fuller's heart, as one can tell from her luminous treatment of them in their portraits; thus she involved herself in their lives in many ways. During the summer of 1904, she was recovering from a bout of neuritis which had resulted in a temporary blindness that settled into her left eye.

Resting her eyes according to her doctor's directions, she rekindled her love of the theater by adapting Scott's *Ivanho* for a children's performance. Two years later Ethel Barrymore coached and Lucia painted the scenery and assisted Louise Cox with stage direction and costume design for an adaptation of Thackeray's *The Rose and the Ring*, a play performed by the Cornish Colony children.³⁰ Her eleven-year-old daughter Clara played the Queen and her son Charles, aged nine, played Prince Bulbo. Later there would be a children's rendition of *A Mid-Summer Night's Dream*. The children also took part in the *Masque of Ours*.

Lucia was especially loved by the children of the Colony. They voted her the mother they would most like to have if they could not have their own, according to the story told by Lucia's daughter, Clara, in her reminiscences. "Once, in Cornish, N.H., when a group of children had arrived for a swim with your great-uncle Charles and myself, one of the children said 'If you couldn't have your real mother, whose mother would you like to have? In one breath the answer was Mrs. Fuller'."³¹

Clara describes her mother, Lucia, as a short woman, only five foot one inches tall who "had brown eyes, and long, dark brown hair which she wore parted in the middle, held in place with two side combs and twisted into a figure eight at the nape of her neck. She had many friends both

among her colleagues and the people around her, and she was always generous in her praise of other artists." Lucia was told many times in her life that "she thought like a man." She "loved animals especially cats, and kept cats all her life. Her cat went with her on her wedding journey in a specially constructed cage beneath the caravan" that Henry had built. "Since the caravan proved to be too high to go through covered bridges, they spent their honeymoon touring the back roads around Deerfield, Massachusetts, avoiding all bridges."³²

Clara also writes that Lucia believed children were better off in the country than in the city. Her children lived mostly year round in the Colony. Generally, Henry ran the household while Lucia came and went. They had a nurse and then governesses and a cook, as well as a live-in model whom Lucia and Henry both shared, a Swedish woman named Ebba Bohm. Ebba is the subject of many of the Fuller's paintings, (see Henry's *Ebba Bohm*, 1905 and Lucia's *Nude Drying her Foot*, c.1898, *The Rising Mist*, c.1904, *Pres d'Une Claire Fontaine*, 1907, *Artimidora*, or *Girl Tying Her Sandal*, c.1913, *The Girl and the Net*, or *Luna Moth*, 1913). Henry spent most of his time in the studio working, often using his children as models for his painting. In 1906 when the Fullers separated, the children began to spend more time in New York City when they were not at their boarding school in

Cornish. This lasted until 1913, when Clara went off to Bryn Mawr College, and a few years later, when Charles began his studies at Harvard.

In 1905, when the special celebration in honor of Augustus Saint-Gaudens' twentieth year in the Colony, *The Masque of 'Ours,' The Gods and the Golden Bowl*, was performed, Lucia played the part of "Proserpina" the daughter of Ceres and the wife of Pluto. (See illustration # 2) Henry played "Apollo." Francis Grimes writes of the Fuller's participation in the *Masque*: "Lucia and Harry Fuller designed, built and decorated a Greek chariot, so strong and practical we were able to draw Mr. & Mrs. Saint-Gaudens standing inside across the field to the studio after the play,"³³ carrying them from the celebration to a gala ball in the Little Studio.

In her reminiscences, Ms. Grimes further describes life in the Cornish Colony:

"Social life was for afternoon and evenings; the days and the strength of the days were for work."³⁴

"It was the rule that no one ever paid a visit in the mornings or before four o'clock in the afternoon. This rule was broken [only] when an artist was invited to see another's work for criticism or consultation; these were weighty visits, visits of state."³⁵

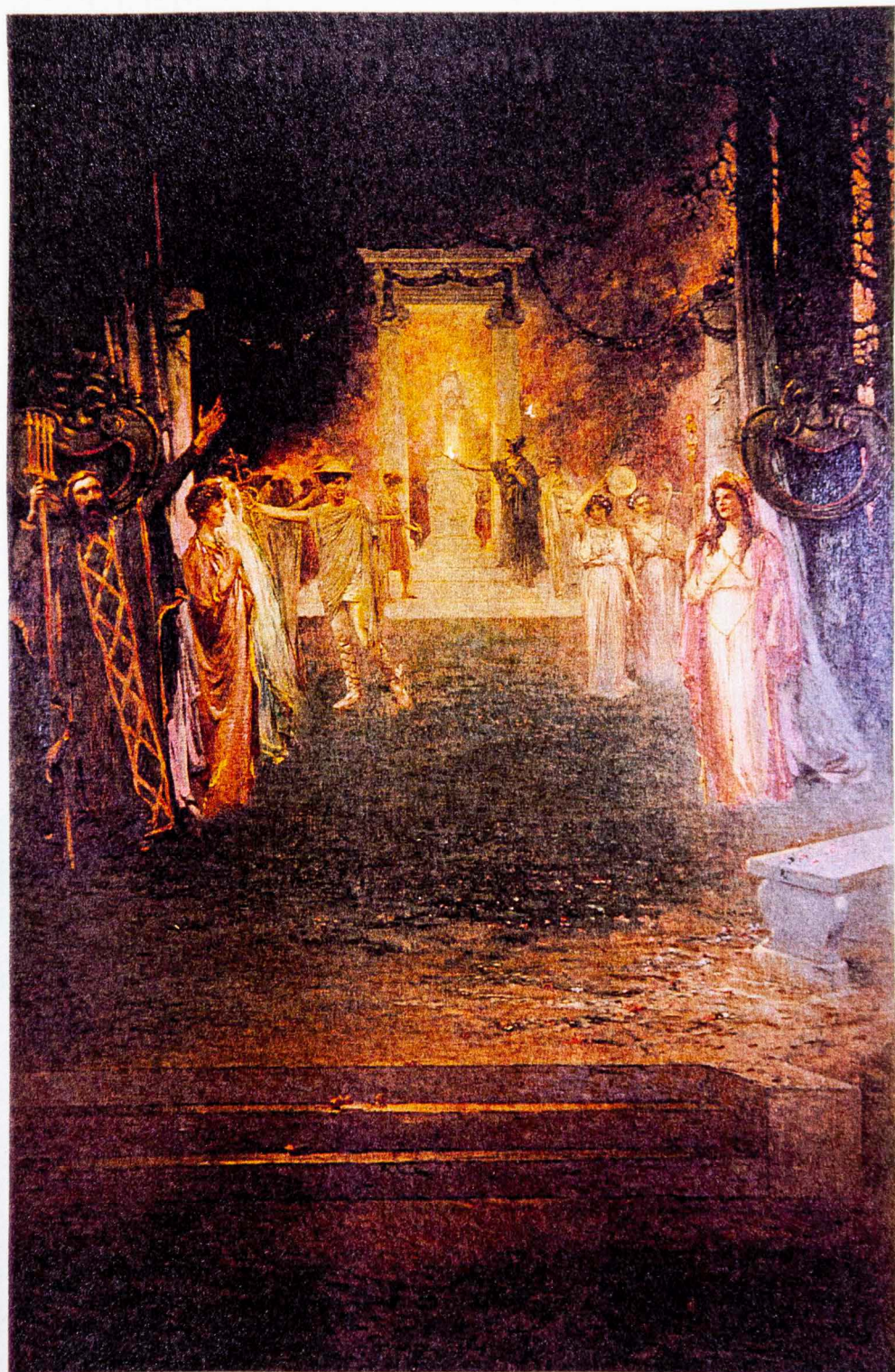


Illustration # 2
*The Masque of 'Ours',
The Gods and the Golden Bowl, c. 1905*
by Eric Pape, oil on canvas, H 83 x W 56 In.



Photograph
Lucia Fairchild Fuller as
"Proserpina" in *The Masque of 'Ours',
The Gods and the Golden Bowl*, c. 1905

In this circle of practicing artists, "Dewing was the dominating person in the community. Everyone was afraid of his ridicule and in awe of his artistic judgement. He was constantly quoted; his jest at the expense of other artists were called 'nuggets' and one trod carefully for fear of being the subject of a nugget."³⁶

Lucia's rumored relationship with this commanding artistic figure has been described by Susan Hobbs in *The Art of Thomas Wilmer Dewing*, 1996. She writes that "Sometime during the spring and summer of 1901 Dewing had begun an affair with ...Lucia Fairchild Fuller [who was then] estranged from her artist husband of eight years."³⁷

As she sat for two of Dewing's paintings, *The Portrait*, 1902 and *The Spinet*, c.1901-02, (see illustrations # 3 & 4), "Lucia Fuller captivated Dewing and it was not long before their reputed affair was 'noised about the artist's colony'. In *The Spinet*, the painter depicted Lucia as his romantic ideal - sleek, long-lined beauty whose delicate neck, small head and gleaming shoulders lend the painting a physically sensuous note that is almost unique in Dewing's oeuvre... In this picture Dewing portrayed the object of his affections as an ennobled being, a gracious lady at home in an old-world setting. It signified



Illustration # 3, *The Spinnet*, 1901-02, by Thomas Wilmer Dewing, oil on panel, H 15 ½ x 20 In.

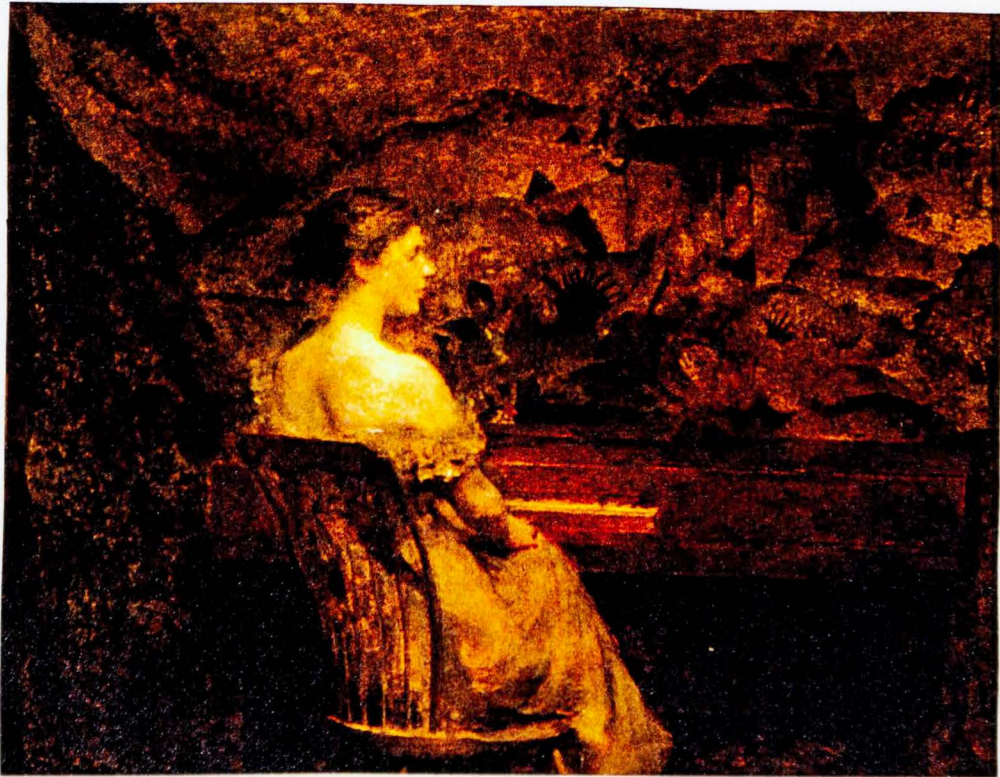


Illustration # 4, *A Portrait*, 1902, by Thomas Wilmer Dewing, oil on canvas

little that Lucia Fuller was, in fact, a strong-minded suffragist (as was Dewing's wife, Maria) or that she was a single mother who labored continually to support her two children through her art. At the time, painted images such as this one ignored what women were actually doing; likewise current conflicts, such as the struggle for voting rights and labor reform, were swept aside."³⁸

Hobbs speculates that this rumored dalliance with Lucia may have been the final straw that pushed Dewing's wife Maria back into her own artistic career. She notes that this was the time (1902) when the Dewings began to spend more time away from the Colony, and Maria once again picked up her paint brush. The Dewings left the Colony for good in 1905. This was the same year that Lucia and Henry's marriage ended in separation.

The Life and Art Work of Lucia Fairchild Fuller

Early Family Life, 1870-1888

Lucia Fairchild was born into a prominent and affluent family on December 6, 1870 in Boston, Massachusetts, the second daughter of Charles Fairchild (1838-1910) and Elizabeth Nelson Fairchild (1845-1924). Charles Fairchild was descended from Jairus Cassius Fairchild, who settled in Madison, Wisconsin, and who, in 1846, became the city's

first mayor. Jairus' son Lucias Fairchild was the Governor of Wisconsin from 1866 to 1872.

Lucia's maternal grandmother, known as "Gam", was the widow of Massachusetts Supreme Court Justice Albert Hobart Nelson (the Court's youngest Justice at thirty-five; he died a few years later). She lived with the Fairchilds after Nelson's death. Lucia's mother, Elizabeth, was a popular literary hostess who was known affectionately to her children as "Miss Lily" or "Mig." Robert Louis Stevenson was a favored writer and friend of Mrs. Fairchild. He wrote his poem *The Battle of Ticonderoga* during a summer spent recuperating from an illness at the Fairchild's summer house at 94 Washington Street, in Newport, Rhode Island.³⁹

Lucia Miller, the Fuller's granddaughter, writes that "the children led sheltered lives filled with fresh air, sports, sailing and horseback riding. They read and acted out fairy tales and stories of courage and valor. Bravery was considered the paramount virtue by the girls as well as the boys, with generosity and nobility of character running close behind."⁴⁰

Lucia seemed to be quite courageous and always ready to accept the challenges of life, even at an early age. "Lucia was always ready to accept a dare. Once, she ate a leaf of poison ivy; once she slammed pins into her thigh with the back of a book; once she tried to see from how high a riser



Photograph
Days of Hope, The Fairchild Children, c. 1884



Photograph
American Society of Miniature Artists
Dinner Party, February 20, 1913

she could jump to the bottom of the stone steps leading to their house on Commonwealth Avenue. She fell on the last jump, injuring her back severely."⁴¹

"Miss Lily", Lucia mother, taught her children to appreciate the arts and the unconventional. "Despite her attention to manners, Lily managed to scorn fads and fashions, instilling a genuine appreciation for the arts in her children, as well as contempt for the merely conventional. In one of her later diaries Lucia describes a woman she has just met at tea as "conventional", when she means she thought her tiresome and uninteresting."⁴²

Despite what appears to be an ideal family life, Lucia's family had more than its share of sadness and loss. Her father was "devastated, financially and physically, by the financial panic of 1893, and despite a term as Secretary of the Treasury for Grover Cleveland, never recovered from it."⁴³ Of her five brothers, four of them died young, three of them tragically, one from a gun accident and two from suicide.

The Fairchild's Artistic and Literary Circle, 1870-1890

In addition to the family's penchant for the arts, Lucia was also surrounded by family friends who were literary and artistic colleagues of the Fairchild family. Her family shared a huge Boston house with the Henry Lee Higginson family. Higginson was a Harvard college chum and

the banking partner of her father. Lucia lived throughout her adolescent years on Commonwealth Avenue, sharing her childhood experiences with six siblings, five of them brothers. The house was called "Hotel Agassiz" because Mrs. Higginson, who was the former Ida Agassiz, daughter of the naturalist Louis Agassiz, had a large and often entrenched family visiting. Henry Fuller was related to the Higginson family through his mother Agnes Higginson.

It is because of Mrs. Fairchild's special attachment to Robert Louis Stevenson that Mr. Fairchild commissioned John Singer Sargent, whom he had met abroad in 1885, to paint his third portrait of the poet (The Taft Museum, Cincinnati, Ohio) as a special gift for his wife, in 1887. Lucia was only fifteen years old when the friendship between the Sargents and the Fairchilds began. This relationship would contribute a great deal to Lucia's tendency for the arts and would continue to influence her career and particularly her use of color and composition. (See illustrations # 5 & 6) In Lucia's diary's kept during her informal art training in Europe she quotes Sargent's comments on color:

"'You're under the impression that trees in England are green--whereas they aren't.' I asked him 'What color do you see them?' They were two fat trees against the sky. He said, 'Oh much *blacker* and duller, don't your know' Then he said, 'You know,

just as a matter of technique, & all that sort of thing I'll show you a much easier way.' (That's not verbatim)... 'Trees aren't ever green against the sky--They are grey--or purple, or whatever, along the edge.'"⁴⁴

Sargent and his sister Violet were often house guests during their visits to Boston. Violet became a close friend of Lucia's older sister Sally who was one of Sargent's favorite models, (see *Sally Fairchild, The Blue Veil*, 1890, Terra Museum of American Art, Chicago).⁴⁵

Among the many literary friends of the Fairchilds was William Dean Howells, whose property abutted their Boston residence. Howell's daughter Muriel ("Pilla") was a lifelong friend of Lucia's. Clara, Lucia's daughter, reported that Lucia and "Pilla" spent many hours reading and painting together. Many of their letters were filled with little watercolor paintings. Several of those letters are extant in Lucia's papers at the Dartmouth College archives. W. D. Howells reported that Dennis Miller Bunker who had moved to Boston in 1885 to teach at the Cowles Art School, "came and went in our house almost like one of ourselves."⁴⁶ Lucia completed paintings of the Howell's children during this time.

Jesse Grew (Mrs. J. Pierpoint Morgan) and the painter Maxfield Parrish attended Mrs. Shaw's private school in

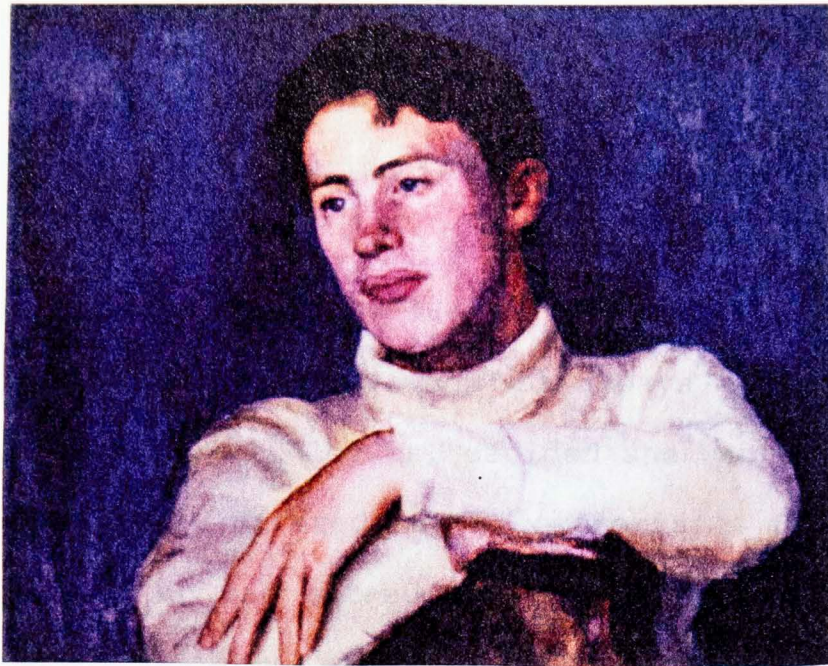


Illustration # 5, *Portrait of John Mead Howels*,
c. 1887, oil on canvas, framed H 21 3/4 x W 25 3/8 In.



Illustration # 6,
Boy with a Straw Hat, 1891, oil
on canvas, H 28 1/2
x W 23 In.

Boston with Lucia and would both remain lifelong friends. Mrs. Morgan gave Lucia the funds to purchase the house she would live in during the final years of her life in Madison Wisconsin. *New York City, studying with William Merritt Chase* Artistic Education, 1888-1891 *bray. There her studies with*

When Lucia, who had always preferred reading and painting to athletics, decided she wanted to be an artist, her family offered her a compromise. She could begin art school if she agreed to spend a year being presented to Boston Society. She "came out" and then began her studies, in 1888, at the Cowles Art School in Boston, under the tutelage of Dennis Miller Bunker, also a protégé of John Singer Sargent. There she studied figure and cast drawing and painting along with artistic anatomy and composition, completing the foundation for her artistic training.⁴⁷ The Cowles Art School had been founded in 1883 by the painter Frank Cowles, who was also its manager. It was modeled after both the Art Students League in New York and the *Ecole des Beaux-Arts* and *Academie Julian* in Paris.⁴⁸ The Cowles Art School was located at the New Studio Building, 145 Dartmouth Street, two blocks behind the Museum of Fine Arts.⁴⁹ Though a fine artist, Bunker was not happy teaching, finding the profession to be demeaning of his time, and of little consolation in the low quotient of talent displayed by his students. He did, however, notice the talent of

Lucia Fairchild and a few of his other students like William M. Paxton, Howard Cushing and Henry Fuller.⁵⁰

In 1889, Lucia began her classes at the Art Students League in New York City, studying with William Merritt Chase and the muralist H. Siddons Mowbray. There her studies with William Merritt Chase provided her with a fine sense of color, "a somewhat Whistlerian and Japanese-printlike simplicity of design, subtle modeling, and decorative juxtapositions of large light and dark areas. She learned distinguished figure draftmanship from the muralist Mowbray."⁵¹

"Chase urged his students to study other artists for ideas, but at the same time to develop their originality, and used John Singer Sargent as an example of one who had attained that originality after intense study of other artist's styles. He believed that the important part of a work of art was not necessarily the subject matter, but rather how it was painted. He discouraged his students from becoming specialists in one kind of painting."⁵²

Mowbray wrote to Lucia in 1892 regarding her promise as an artist, "I think you may reasonably feel satisfied with your work during the past season. It has been most interesting and satisfactory to me--and I cannot recall a pupil who has shown more promise--I hope you may be able to



Photograph
Lucia Fairchild, c. 1888

keep up your work in the same direction and that it may be possible for you to come back to the class next year."⁵³

In 1891, Lucia went abroad with her family to study informally in the galleries of London, Paris, and Holland. The Fairchilds visited Sargent in Paris and in England where he was painting with the American expatriate Edwin Austin Abbey. There she continued to accept Sargent's and Abbey's criticism of her own work and Sargent's critical judgements on the works of other artists. Lucia's high regard for Sargent is manifest in the careful journals she kept of his spoken thoughts regarding all manner of things, including his appearance and regards. Her diary entries on Sargent were the focus of an article by her granddaughter Lucia Fairchild Miller, published in a 1986 Archives of American Art Journal.⁵⁴

By 1894, Lucia's interest in miniature painting led her on a search for instruction in this medium. She located a Mrs. Palmer in New York City who would teach her the art of painting with watercolors on ivory. The direction of her artistic expression would change completely during this time from the large mural to the small miniature painting.

Lucia's Early Works, 1887-1893

In Lucia's earliest work it is not only possible to recognize her innate talent but to see the influences of John Singer Sargent and Dennis Miller Bunker. Lucia'

paintings of her friends John Mead Howells and Mildred Howells illustrate Bunker's early influence on her work. (see illustrations # 7 & 8) Her dramatic use of a dark and mysterious background to illuminate the outline of a face emerging from the shadows is a particular influence of Bunker's work that can be observed in comparing Lucia's *Mildred Howells*, c. 1887 with Bunker's *Jessica*, 1890. Bunker completed many works using this theatrical lighting effect. See also (illustrations # 9 & 10), Lucia's *Brother Blair at the Piano*, 1891 and Bunker's *A Bohemian*, 1885. Even in Lucia's first paintings it is possible to discover her inherent understanding and faculty for portraying the human spirit.

Nine of Lucia's paintings, completed prior to her 1893 Columbian Exposition mural and her marriage, are listed below. The subjects of these paintings are generally family and friends (the least costly models for a budding artist). Even in these earliest works, portraits are the dominant, most common genre. The paintings all focus on human subjects, who are occasionally portrayed in daily activities. This approach with human subjects continued into Lucia's single mural painting, which will be discussed after the following list of her early works.

Mildred Howells, c.1887, oil on canvas, framed H 17 7/8 x W 13 IN, signed L Fairchild, Coll., Lucia's close friend

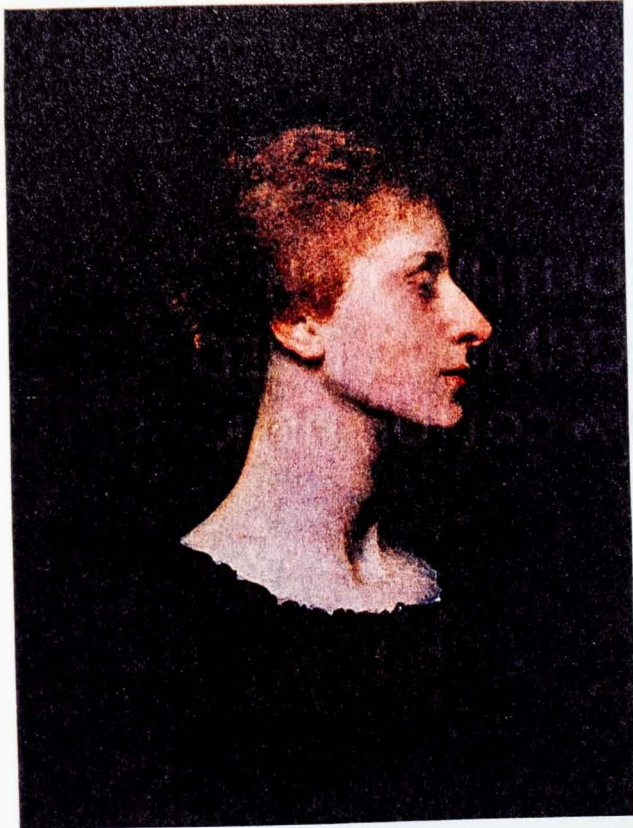


Illustration # 7,
Jessica, 1890, by
Dennis Miller
Bunker, oil on
canvas, H 26 1/4
x W 24 1/8 In.

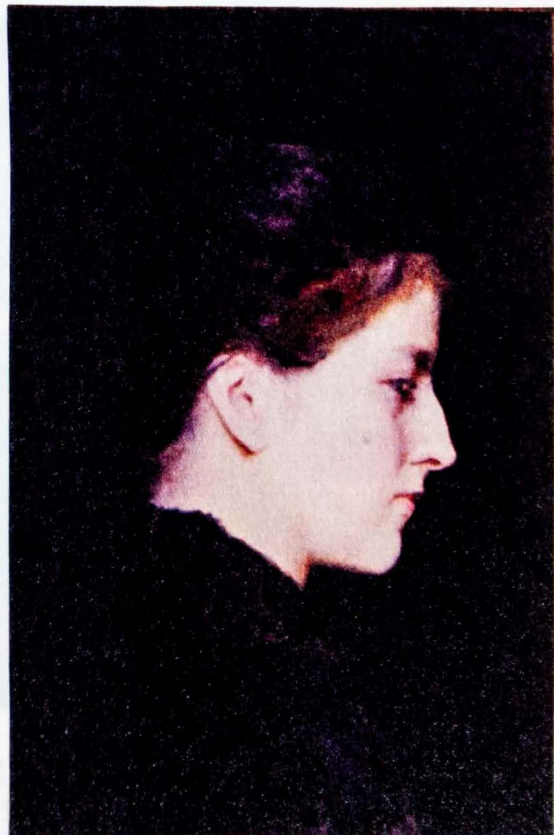


Illustration # 8,
*Portrait of Mildred
Howells*, c. 1887,
oil on canvas, H 17
7/8 x W 13 In.

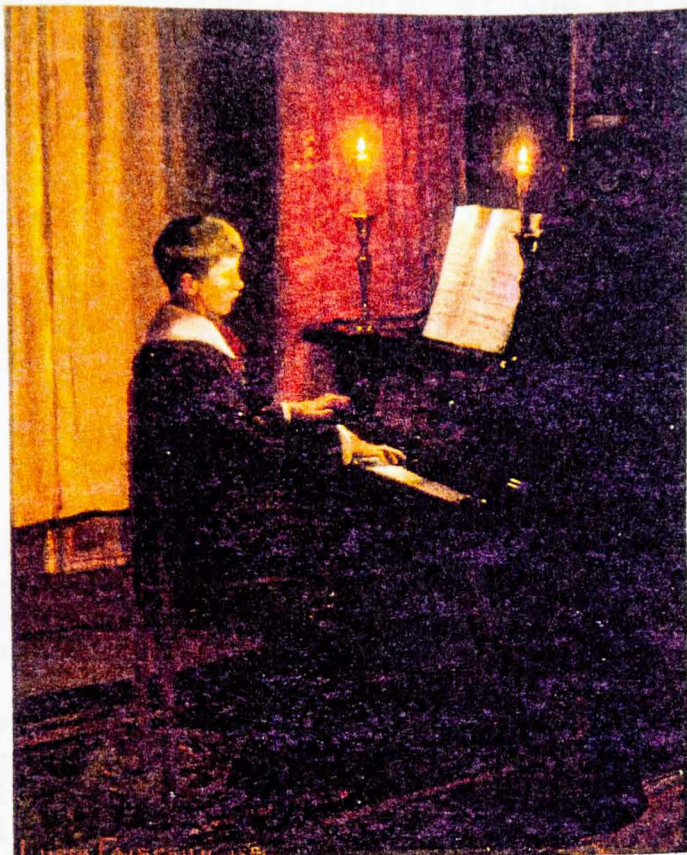


Illustration # 9
Brother Blair at the Piano, 1891,
oil on canvas,
H 30 x W 24 In.



Illustration # 10, *A Bohemian*, 1885
by Dennis Miller Bunker, oil on canvas,
H 25 3/4 x 36 In.

"Pilla" and the daughter of the writer and editor William Dean Howells, Private Collection (see illustration # 8)

Portrait of John Mead Howells, c.1887, oil on canvas, framed H 21 3/4 x W 25 3/8 IN, signed L. Fairchild. Mildred's brother and the son of William Dean Howells, Private Collection (see illustration # 5)

Mrs. Albert H. Nelson, Elizabeth Phinney, (Gam), c.1894, oil on canvas, 10 x 10 IN, Lucia's maternal grandmother, Private Collection (see illustration # 18)

Lucia Fairchild, self portrait, c.1890, oil on canvas, H 16 3/4 x W 10 IN, Private Collection (see illustration # 15)

Brother Blair at the Piano, 1891, oil on canvas, H 30 x W 24 IN, Lucia's younger brother who became a composer, Collection of the Memorial Hall Museum, Deerfield, Massachusetts (see illustration # 9)

Boy with a Straw Hat, 1891, oil on canvas H 28 1/2 x W 23 IN, signed upper left, Lucia's brother Nelson "Neil" Fairchild, Coll. of the Memorial Hall Museum, Deerfield, MA (see illustration # 6)

Gordon with Halo, 1891

Girl with a Hand Glass, 1892, signed, Lucia Fairchild Fuller 92, Collection of Mrs. George A. Hearn, New York City, Exhibited: 1900 Paris Exposition, won Bronze Medal, illustrated in Century Magazine, 1912 (see illustration # 16)

Katharine Yale Fuller (Arms), 1893, H 19 x W 12 IN, oil on panel, daughter of Spencer Fuller. Private Collection (see illustration # 17)

The Mural, Women of Plymouth, 1893

Mural painting was an important aspect of America's artistic tradition at the turn-of-the-century. Interior walls of important buildings became the format for these large paintings of mythological and historical events. In the Boston Library, two of Lucia's mentors completed murals:

in 1895, *The Quest and Achievement of the Holy Grail*, by Edwin Austin Abbey, R.A.; and, in 1896 and 1916, *Judaism and Christianity*, by John Singer Sargent, R.A. Leonard M. Amico provides the historical background for the interest in murals:

"murals were extremely popular in America at this time, a craze which only grew after the World's Columbian Exposition of 1893...[and by] 'looking to Michelangelo, Raphael, and Veronese, [muralists] attempted to bring permanence and monumentality to American aesthetics as a complement to her newly-embraced wealth and dominance.' This interest in murals, specifically the murals of the Italian Renaissance, can also be attributed to the growing interest in classical and Renaissance themes in art."⁵⁵

When Lucia completed her art training in 1890-91, she was inclined toward murals as her medium of expression. In 1893 she had her only documented opportunity to use the mural expertise she had gained from her teacher at the Arts Student League, H. Siddons Mowbray. It was then that she was chosen to paint one of the six murals that would be used in the Great Hall, "The Women's Hall of Honor," of the Woman's Building at the World Columbian Exposition. It is

thought that Lucia received the commission in 1893, largely through the suggestion of Lydia Emmet, her colleague at the Art Students League.

Lucia's unframed canvas measures eleven by twelve feet, conforming to its assigned architectural space and the dimensions of the other three side murals. As with the other commissioned decorations of the building, the subject matter was left to the artist. The topic selected by Fuller was female New England settlers, "Puritan women performing various labors, including spinning, washing dishes, and educating the children in an outdoor setting...The painted left border that flanks the scene on both sides is broken midway by the words 'Puritan Settlers' to the left and '1650' to the right."⁵⁶ Extant, in the collections of the Memorial Hall Museum, Deerfield, Massachusetts is a Lucia's preliminary sketch for the mural. Information on the sketch for the mural and the mural is as follows:

Women of Plymouth, c.1893, study for the mural, Women's Pavilion World's Fair, H 23 ½ x W 17 ½ IN, Collection of the Memorial Hall Museum, Deerfield, MA

Women of Plymouth, 1893, H 132 x W 144 IN, (11 x 12 FT) mural for the Women's Pavilion, 1893 Columbian Exposition, Chicago, Illinois, Collection of the Town of Plainfield, NH, "Blow-me-Down" Grange Hall.

Lucia's granddaughter, Lucia Miller believes that Lucia used her mother Elizabeth Fairchild as the model for the

woman holding the baby and her sister Sally as the model for the woman reading to the children. ⁵⁷ (see illustrations #'s 12 and 13)

Marital and Artistic Changes, 1893-1897

1893 was the year of the panic on Wall Street that would, by 1895, devastate the fortunes of the Fairchild family and throw the country into a depression resulting in huge ranks of unemployed Americans. During this time, on October 25, 1893, shortly after completion of her mural commission, Lucia and Henry Brown Fuller were married. Henry was a fellow artist with whom Lucia had studied at the Cowles Art School and at the Art Students League in New York. He was the son of the painter George Fuller, and a cousin of the Higginson family that shared a residence with the Fairchild's in Boston. The couple lived in Boston for a short while after their marriage, probably staying at the Fairchild's family home. In April and May, 1894, Lucia participated in her first recorded exhibition at the National Academy of Design. There she exhibited her painting *Choir Practice*, listed in the exhibit catalog as # 195, and owned by her mother Mrs. Charles Fairchild (now unlocated).

Her letter to Henry, dated April 17, 1894, who was at "The Bars" in Deerfield looking after his sick mother, is stylistically reminiscent of her earlier letters to Mildred

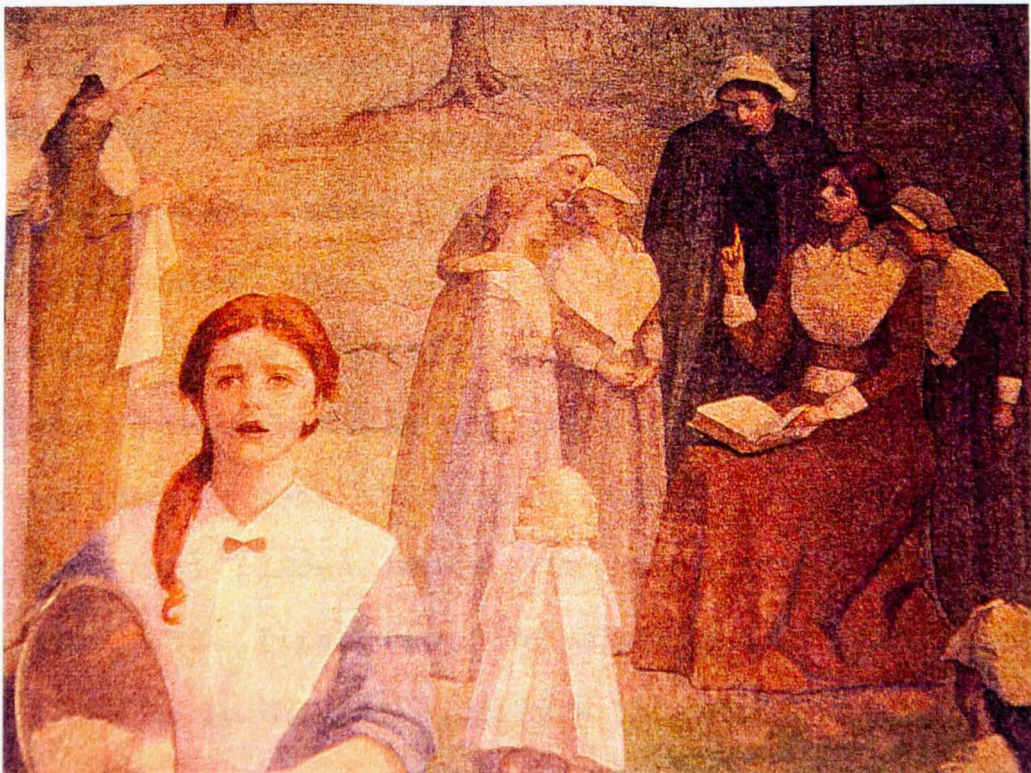


Illustration # 11
Women of Plymouth, 1893, oil on canvas
H 132 x w 144 In. (11 x 12 Ft.)



Illustration # 12,
detail, *Women of
Plymouth*

Illustration # 13,
(below) detail,
Women of Plymouth



the general outline, and barely indicate where the
"Pilla" Howells. The 1894 letter is decorated with a
miniature painting of trains with mountains and clouds in
the background. In another letter written in October, 1894,
Lucia indicates that she is in New York City off fifth
Avenue, there in search of lessons in miniature painting. By
this time Lucia is three months into her first pregnancy.

Successful in her search for a teacher, Lucia began her
lessons in miniature painting with a Mrs. Palmer in October
of 1894, in New York City. She learned the following process
used in miniature painting on ivory: artists would lightly
sand and degrease the ivory to promote adhesion of the
watercolors and would add small amounts of gum arabic to the
pigment to increase its pliability. Anne Hollingsworth
Wharton in her book *Heirlooms in Miniature*, 1902, gave the
following lesson in miniature painting on ivory:

"The creamy, soft tints are not be obtained in
water-color, per se, and in oil-color seldom.
These are particularly to be found in ivory, which
should be made to do its own work, showing through
as much as possible, and assuming that warmth and
depth in places which almost nothing else can
give...The first step in painting a portrait on
ivory is to draw in lightly with a very hard pencil

the general outline, and barely indicate where the features are to be...{made with] a fine sable brush."⁵⁸

Harry B. Wehle, Curator, The Metropolitan Museum of Art, continues the lesson; [one should] "build up...textures...by the cautious means of stippling and hatching... [hatching] is the laying on of color in lines crossing each other in various directions, leaving spaces equal to the width of the line between each, and finally producing an evenly-lined surface...[stippling] is similar to hatching and in the end of the process is finished by dots placed in the interstices of the lines until the whole has the appearance of having been stippled from the commencement."⁵⁹

It is interesting to note that Lucia and Henry appear not to have established a home and that they were frequently apart geographically in the early part of their marriage. By October 30, 1894, Lucia was back in Boston where she rented the former studio of Helen Hinds at the corner of Fremont and Hamilton Place. There she shared her space with fellow art students, Ms. Maynard and Ms. Drew from the Cowles School. By 1895, it became apparent that Lucia had found a medium of expression for her artistic talent. She was a painter of miniatures and "pictures in little." She

began to use a monogram created with her initials "LF" incised on an artists palette and listed her address as her family home at 191 Commonwealth Avenue.

In April 1895, Lucia gave birth to her first child, Clara Bertram Fuller. By November she organized an exhibition of her work at Knoedlers in New York City and was busy working on four orders for miniature paintings, including the *Lippincott Child* and *Mrs. Rollins*. She reported in a letter dated November 23, 1895, that she was charging \$150.00 for her paintings (by 1913 her work was bringing the price of \$500.00 to \$1,000.00 dollars each and she was earning upwards of \$3,000.00 dollars a month).⁶⁰ Two years later, in 1897, she bore her second child Charles Fairchild Fuller, and the Fuller family began their involvement with the Cornish Art Colony. Beginning their summer residency there, they were most likely lured to the town by Lucia's school chum, the painter Maxfield Parrish.

During this period of her life, from 1893 to 1897, Lucia painted primarily miniatures, as listed in the following pages. Because of her artistic success she became the main source of income for her family at this time and throughout her marriage.

1894

Anne Adams Field, (Mrs. James T. Fields, author and literary hostess, c.1894, w/c ivory, 4 ½ x 2 ¾ IN, collection of the Boston Atheneum. Painted posthumously from a

photograph. Illustrated in American Heritage, (February, 1971), Vol XII, No. 2, pg 12. (see illustration # 19)

Mary Caroline Hardy, c.1894, w/c ivory, Private Collection

Louise E. DuPont, c.1894, w/c ivory, H 9 x W 4 5/8 IN., collection of the Hagley Museum, Wilmington, Delaware (see illustrations # 22 & 23)

1895

The Baby, oil/canvas, 1895-1900, H 23 x W 28 ½ IN, collection of the Madison Art Center, Madison, Wisconsin (see illustration # 21)

Mr. Bliss, 1895, mentioned in letter Nov. 7, 1895.

Charlotte Fairchild, 1895, former collection of John (Jack) Fairchild. A painting mentioned in a letter dated October 29, 1895.

Alice Kirkland, 1895, mentioned in letter Nov. 1895.

Mrs. Loeb, 1895, mentioned in letter Nov. 14, 1895

Lippencott Child, mentioned in letter November 23, 1895

Rollins, mentioned in letter January 23, 1895

Carolyn Phelps Stokes, c.1895, w/c ivory H 5 3/4 x W 4 ½ In, collection of the Worcester Art Museum, Worcester, Massachusetts (see illustration # 20)

Miss Terry, 1895, (Actress?), mentioned in a letter Nov. 7, 1895.

Mrs. Warburg, mentioned in letter November 18, 1895

1896

Portrait of H. B. Fuller, 1896, w/c ivory, H 4 x W 3 1/4 IN, (profile portrait), Private Collection (see illustration # 25)

Lucia Fairchild Fuller, Self Portrait, c.1896, Private Collection (see illustration # 24)

Margaret and Florence La Farge, c.1896, w/c ivory, H 2 5/8 x W 2 5/8 IN, (children of John La Farge), Collection of

Mrs. C. Grant La Farge, NYC, represented in the Frick Archives, Photo Art Library, New York City, NY (see illustration # 26)

George Anson McCook, 1896, w/c ivory, signed, "Lucia Fairchild Fuller 96", Approx H 2 ½ x W 2 IN, Collection of Mrs. Anson G. McCook, Washington, DC., represented in the Frick Archives, Art Photo Library (# FARL 13833), New York City, NY

1897

Mary and Katherine Amory, c.1897, w/c ivory, H 4 x W 3 ½ IN (approx.), represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 27)

Artistic Participation and Marital Separation, 1898-1906

In 1898 Lucia joined ranks with William J. Baer and others as one of the founders of the American Society of Miniature Painters. The Society was formed to pressure the Academies to allow them to exhibit as a separate group and to squelch an influx of inferior painters who crowded the field once the demand for miniatures had become so great. Beginning in 1898, and every year thereafter, the Society promoted open exhibitions, juried for selection only by the excellence and merit of the work. The preferred ideals of the Society are described by Lucia in her article "Modern American Miniature Painters," Scribners 1920, "Miniatures painted from photographs were always rigorously excluded. The little group of ten which formed the Society at its inception stood firmly for the principle of painting from life, of reverence for nature and of belief in guidance by the trained and seeing eye."⁶¹ She goes on to describe how

the genre had changed: "They broke away from the 'sky background' and the floating scarf...[and]... painted their sitters in modern dress and in their own surroundings."⁶² Concerning the first collection of miniatures at the Society's exhibition, John La Farge exclaimed, "Here is an art as great as the pictures themselves are little."⁶³ A testament of the artistic merit of these painters and their work is that the Metropolitan Museum of Art had purchased miniatures by five of the Society's members by 1920.⁶⁴

In 1899, Lucia was elected to the Society of American Artists, becoming one of the first female members of this elite group of artists. This was also the year that the Fuller's home in New Hampshire burned to the ground (they would rebuild in 1901). Lucia had begun by this time to have her work honored with medals of merit at important exhibitions. She won three bronze medals at the Paris Exposition Universelle in 1900 and in 1901 she won the silver medal. In 1903 she mentioned the completion of her 199th work in her diary and she also won two gold medals that year at the St. Louis Universal Exposition.

In 1904, Lucia's health began to fail and the eyesight problems that would end in near blindness began to take hold of her life. She temporarily lost the sight in her left eye on her return to Plainfield after a bout of neuritis that had precipitated a six month stay in Warm Springs, Virginia.

Her long troubled marriage to Henry ended in separation in 1905 when he moved back to the Deerfield family farm. They continued to have a caring and supportive relationship into and through her final years. The house in the Cornish Colony became a seasonal family residence or was often rented to visiting artists. And, the children were either being schooled in New York City and living with their mother, or in boarding school in Cornish. Lucia continued her work from both her studios in New Hampshire and in New York City. In 1906 both Lucia and Henry were inducted as Associate Members at the National Academy of Design. The use of the honorable A.N.A. (Associate National Academy) becomes a part of both of their names and their lives. Paintings completed by Lucia in the 1898-1906 period are the following:

1898

Mrs. Jenks, mentioned in letter Nov. 1898

Alice Kirkland, mentioned in letter Nov. 1898

Mother and Child, 1898, her mother-in-law, Agnes Higgenson Fuller, cousin of Henry Higgenson holding Lucia's baby daughter Clara, in Century Magazine, October 1900, V. 60, No. 6, p 827, in the collection of Mrs. David Kimball. Photo representations are at the Memorial Hall Museum, Deerfield, MA. Both Henry and Lucia painted from the same posed model at the same time resulting in two different renditions. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 28)

Nude Drying Her Foot, c.1898, w/c ivory, H 6 x W 4 ½ IN, signed lower left, Lucia Fairchild Fuller, in J. P. Morgan Collection, exhibited at the Montrose Nov. 1916, won the

silver medal at the Pan American Exposition Buffalo, 1901, The bronze medal at the Paris Exposition in 1900.⁶⁵ Represented in the Frick Archives, Art Photo Library, New York City, NY.(see illustration # 29)

Portrait of a Child, 1898, signed (LR) Lucia F. Fuller "98", w/c ivory, H 5 x 3 3/16 IN, purchased by the Metropolitan in 1914, exhibitions: in 1912, 11th Annual exhibition of Miniature Painters, Penna. Academy of Fine Arts; in 1914, Detroit Museum of Art; in 1915, Panama-Pacific International Exposition, San Francisco⁶⁶ (see illustration # 30)

1900

Head of a Young Girl, c.1900, w/c ivory, H 3 3/8 x W 2 5/16 IN, in the collection of the National Museum of American Art, John Gellatly bequest, also titled Girl in White (see illustration # 31)

Portrait of a Boy, c. 1900, w/c ivory, H 3 ½ x W 2 ½ IN (approx.), Represented in the Frick Archives, Art Photo Library, New York City, NY(see illustration # 32)

1901

Portrait of a Lady, c.1901, w/c ivory, signed (CR) Lucia F. Fuller, H 2 3/4 x W 2 1/4 IN(approx), private collection, Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 33)

1902

Edward Taylor Hunt Talmadge, JR, (Wm. T. H. Talmadge), c.1902, w/c ivory, H 3 ½ x W 2 3/4 IN (approx.), collection of Mrs. Warner Talmadge, New York City, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 34)

1903 (199th work completed this year)

James Burden - mentioned in 1903 diary as her 199th work

In the Days of King Arthur, c.1903, w/c ivory, H 6 7/8 x W 4 1/4 IN, (her children Charles and Clara), in 1904, St. Louis Exposition, received gold medal; in 1912, Pennsylvania Academy of Fine Arts, 11th Annual Exhibition of Miniatures; in 1915, Panama-Pacific International Exposition, San

Francisco, illustrated in The Critic, Christmas.1905., 519, Private Collection. (see illustration # 35)

Norman Hapgood, c.1903, (Editor of Colliers, private collection)

1904

The Chinese Jacket, c.1904, w/c ivory, won gold medal at the St. Louis Exposition in 1904, exhibited at the Montrose in November 1916, illustrated in The Critic, Christmas.1905., 520.(see illustration # 36)

Mrs. Sprague. 1904, w/c ivory, H 4 ½ x 3 ½ IN (approx.), collection of Mrs. Brandegee, Forrest Hills, MA. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 37)

Dorothy Porter, c.1904, w/c ivory, H 3 ½ x W 4 ½ IN (approx.), collection of Mrs. H. Hobart Porter, New York City, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY(see illustration # 40)

Majorie Porter, c.1904, w/c ivory, H 3/12 x W 4 ½ IN (approx), collection of Mrs. H. Hobart Porter, New York City, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 39)

Alice Evelyn Rose Robinson, (1871-1903), c. 1904, w/c ivory, represented in a color photo in the Fuller Papers, Special Collections, Baker Library, Dartmouth College, Hanover, NH (See illustration # 62)

The Rising Mist, c. 1904, w/c ivory, H 9 x W 5 IN (approx.), collection of Mr. R. S. Flower, New York City, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 41)

Eleanor Sprague, c. 1904, w/c ivory, H 4 ½ x W 3 ½ IN (approx.) Collection of Mrs. Brandegee, Forest Hills, MA. Represented in the Frick Archives, Art Photo Library, New York City, NY (#175-11G) (see illustration # 45)

Richard Stearns, c. 1904, w/c ivory, H 3 ½ x W 4 ½ IN (approximate) collection of Mr.& Mrs. Richard Stearns, Boston, MA. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 38)

This miniature was purchased by the collector Dr. Edwin A. Tucker, referenced in Women in Fine Arts by C.E. Clement, 1904

1905

Portrait, c.1905, w/c ivory, H 9 ½ x W 4 ½ IN (approximate) possibly a self portrait created during the end of her marriage's and of her relationship with Thomas Dewing. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 44)

1906

Lawrence Coolidge, c.1906, w/c ivory, H 3 ¾ x W 3 IN (approximate) collection of Mr. Harold Coolidge, Boston, MA. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 43)

Portrait of Julia Ward Howe, c.1906, w/c ivory, H 4 x W 3 IN (approximate), signed (UR) "Lucia F. Fuller." Represented in the Frick Archives, Art Photo Library, New York City, NY (#175-11c) see BW photo Memorial Hall Museum, Deerfield, MA (miniature is taken from this photo) (see illustration # 42)

Mrs. Robert Stevenson, c.1906, w/c ivory, H 3 ½ x W 2 ¾ IN (approximate), collection of Mrs. Robert Stevenson, Boston, MA. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 46)

Illness and Exhibitions, 1907-1916

Lucia wrote on an envelope: "on my 235th miniature in the spring of 1910 this trouble began"⁶⁷ alluding to her illness which was diagnosed as Multiple Sclerosis in 1911. However, she remained active in her work and support of other miniature artists for the next eight years. In 1909 she exhibited at the Buffalo Fine Arts Academy's Albright Art Gallery, in its Fourth Annual exhibition of selected Paintings by American Artists showing *Pres d'Une Claire*

Fontaine. This miniature was purchased by the collector John Gellatly and later given to the National Museum of American Art.

In 1911, Lucia was invited to exhibit at the Royal Academy in London where the Baroness Von Satzer saw her work. That same year, the Baroness invited Lucia to Austria to paint a portrait of her daughter Paula. Between 1912 and 1916, when her eyesight became so poor that she could hardly paint, she continued to maintain an active life living at Forty Washington Square, New York City, and in 1914, teaching at the American School of Miniature Painting. This was the same year that the National Academy of Design held its first life class for women. Lucia had become the President of the American Society of Miniature Painters in 1913.

During this time Lucia also had four paintings accepted for exhibition at the Pennsylvania Academy of Fine Arts, Eleventh Annual Exhibition of Miniatures in 1912. She exhibited at the Fourteenth Annual Exhibition of the American Society of Miniature Painters at the Knoedlers Galleries in 1913 and the Panama Pacific International Exhibition in San Francisco in 1915, where she had five paintings accepted. At a special exhibition of Cornish Art Colony painters in 1916 at Dartmouth College, Hanover, New Hampshire, Lucia had three paintings accepted. This was the

same year that Elizabeth Lounsberry wrote an article featuring Lucia Fairchild Fuller and her work for The Mentor, entitled *American Miniature Painters*.⁶⁸

The most quantifiable influence of the Cornish Colony on her work can be found in her "pleasure pictures", those whose subject were of her own choosing and were often idealized nude paintings of her model Ebba Bohm. These "pleasure pictures" contain some influence of the beauty found within the landscapes that the other Cornish artists filled with idealized figure studies. See: *Nude Drying Her Foot*, c.1898, *The Rising Mist*, c.1904, (Mt. Ascutney in the Background), *Pres. D'Une Clair Fontaine*, 1907, *Artimidora or Girl Tying her Sandal*, c.1913 and *The Girl and the Net or Luna Moth*, 1913. 1916 is the last year Lucia is reported to have completed a painting.

1907

Neil Fairchild, c 1907, Hood Museum, Dartmouth College, Hanover, NH.

Pres d'Une Claire Fontaine, 1907, w/c ivory, H 6 1/4 x W 4 5/16 IN, signed and dated, "L.F. Fuller 1907", in the collection of the National Museum of American Art, bequest of John Gellatly, in 1929, illustrated in the catalogue - *American and European Paintings in the Gellatly Collection*, 1933, Smithsonian Institution, Washington, DC, pg. 9⁶⁹ exhibited: in 1912, Annual exhibit of Miniatures, the Pennsylvania Academy of Fine Arts; in 1909, the Forth Annual Exhibition of Selected American Paintings at the Buffalo Fine Arts Academy, Albright Art Gallery (see illustration # 47)

Portrait of Sylvia Platt, c.1907, w/c ivory, (first child of Charles Platt), private collection (see illustration # 49)

1908

Clara, 1908, w/c paper - Baker Library, Special Collections, Dartmouth College, Hanover, NH (see illustration # 48)

1909

Mr. & Mrs. Richard Aldrich, (Margaret Livingston Chanler), c.1909, w/c ivory, signed (LR) "L.F. Fuller", H 6 ½ x W 4 ½ IN (approximate), collection of Mrs. Byron DeMott, Santa Barbara, CA. Exhibitions: 1909, Tenth Annual Exhibition of American Society of Miniature Painters, M. Knoedler & Co.,

NY, Jan 23-Feb 6.⁷⁰ Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 50)

The Rose Gown, 1909, International Studio, XIII.

1911

Artimidora, (Girl Tying her Sandel), c.1911, w/c ivory, H 9 ½ x W 4 ½ IN, exhibited: in 1911, 12th Annual American Society of Miniature Painters at M. Knoedler & Co., NYC- Jan 14-28; in 1911, 10th annual Miniature Exhibition, Pennsylvania Academy of Fine Arts, Philadelphia, Nov. 13-Dec. 17,⁷¹ in 1915, Panama-Pacific International Exposition, San Francisco; in 1926, M. Knoedler & Co., New York City, September 13th. Private Collection (see illustration # 52)

Paula Von Satzger, 1911-12, Vienna, Austria

Eleanor Portia Watson, c.1911, w/c ivory, signed (CR) Lucia F. Fuller, H 3 ¾ x W 2 ¾ (approximate), Collection of Mrs. Watson, Buffalo, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 51)

1912

Charlotte, lent by J. C. Fairchild, 1912 11th Annual Exhibition of Miniatures; 1912 Penna Academy of Fine Arts.

The Girl and the Net also titled *Luna Moth*, c.1912, w/c ivory, signed (LR) L.F.F., H 5 x W 8 1/2 IN, collection of Mrs. Boylston Beal, Boston, MA, exhibited: in 1912, 11th Annual Exhibition of Miniatures Pennsylvania Academy of Fine Arts, (as *The Girl and the Net*), Nov 9 - Dec 16; in 1913, Exhibition of the American Society of Miniature Painters at the Knoedler Gallery as (*Luna Moth*); in 1915, Panama-Pacific

International Exhibit, San Francisco; (purchased by her father Charles Fairchild and currently unlocated) (see illustration # 53)

1913

Doce and Richards, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Edith, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Grandins (2), 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

In the Looking Glass, 1905 or 1914, w/c ivory, H 6 x W 4 IN. Painted for the annual exhibition of the American Society of Miniature Painters. Each member was asked to submit a self portrait for exhibition purposes. Private Collection (see illustration # 1)

John, c.1913, w/c ivory, H 4 3/4 x W 3 1/4 IN (approximate), collection of Mrs. and Mrs. Robert Saltonstall, New York City, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 55)

Mrs. Peabody, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Edwin Pratt, c 1913, exhibited at the American Society of Miniature Painters, Montross Galleries October - November 1916.

Mrs. George Pratt, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Mr. John Pratt, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Jacky Pratt, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Mrs. John Pratt and Children, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Phyllis Pratt, c.1913, exhibited at the American Society of Miniature Painters, Montross Galleries October - November 1916.

Sally Pratt, c.1913, exhibited at the American Society of Miniature Painters, Montross Galleries October - November 1916.

Virginia Pratt, c.1913, exhibited at the American Society of Miniature Painters, Montross Galleries October - November 1916.

Daughter of Mr. and Mrs. Whitney, c. 1913, w/c ivory, H 4 3/4 x W 3 1/4 IN (approximate) collection of Mr. and Mrs. Harry Payne Whitney, New York City, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 54)

Warburg, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Wolcott, 1913, mentioned in an accounting of orders Fuller-Fairchild papers, Dartmouth College, Baker Library (Special Collections), Hanover, NH

Francesca Tends her Flowers, c.1913, listed in the 1913 exhibit of the American Society of Miniature Painters, one of three paintings exhibited. Depicting an Easter lily plant being watered by a five year old with a garden can in a sunny interior room.

1915

Lady and Mirror, or Lady in an Old China Coat, c.1915, w/c ivory, H 6 3/4 x 4 3/4 IN (approximate) collection of Mrs. Graham MacDougall, New York City, NY. At one time reported to be in the John Gellatly collection. Exhibited at the Montrose in November 1916. National Academy of Design exhibition, 1915. Vanity Fair, 1915. Represented in the Frick Archives, Art Photo Library, New York City, NY (see illustration # 56)

1916

Pier, c.1916, exhibited at the American Society of Miniature Painters, Montross Galleries October - November 1916.

Clarissa Waits, c.1916, w/c ivory, H 4 1/2 x W 5 3/4, IN. This may be the same painting as the one titled *The Model with a Rose Background*. If so, according to Mrs. Warner (Clara) Taylor's letter of April 19, 1976 this is the last miniature Lucia painted before her eyesight failed completely. Private Collection. Represented in the Frick Archives, Art Photo Library, New York City, NY. (see illustrations # 57 & 58)

Publications and Death, 1916-1924

From 1916 to 1918 Lucia worked for an interior decorator in New York City. She left New York City and her home in Plainfield, New Hampshire, at the end of that time to live in Madison Wisconsin with her son-in-law and her daughter Clara.

From 1918 to 1924, Lucia engaged in a writing career, providing many articles for important publications like Scribners and Arts and Decoration. Jessie Grew (Mrs. J. P. Morgan), her lifelong friend and patron, sent the funds for Lucia to purchase a house near Lake Michigan. It was there that she would succumb to complications from pneumonia on May 20, 1924. Lucia was only fifty-four years old at the time of her death. Generally it is thought that she may have completed close to three hundred paintings in her short artistic career (1887-1916). Less than a third of these art works have been located and identified.

Endnotes

1. Springfield Republican, 1908.
2. Antiques and the Arts Weekly: "Celebration Marks 100th Anniversary of Cornish Art Colony", June 21-23.
3. Springfield Republican, 1908.
4. Olney, Susan Faxon, Ed. *A Circle of Friends: Art Colonies of Cornish and Dublin*. Durham, NH: University of New Hampshire, 1985, 44.
5. Colby, Virginia Reed and James B. Atkinson. *Footprints of the Past: Images of Cornish, New Hampshire & the Cornish Colony*. Concord, NH: New Hampshire Historical Society, 1996, 115.
6. Bond, John W. *Augustus Saint-Gaudens, the Man and His Art*. U.S. Department of the Interior, National Park Service, Office of Archeology and Historic Preservation, Division of History: Washington, D.C.. 1967, 67.
7. Murray, Richard N. "A Curator's Definition of the American Renaissance, 36.
8. Colby, Virginia Reed and James B. Atkinson. *Footprints of the Past: Images of Cornish, New Hampshire & the Cornish Colony*. Concord, NH: New Hampshire Historical Society, 1996, 340.
9. Ibid, 340.
10. Ibid, 428-429.
11. Ibid, 293.
12. Tharp, Louise Hall. *Saint-Gaudens and the Gilded Age*. Boston: Little, Brown, 1969, 310.
13. Olney, Susan Faxon, Ed. *A Circle of Friends: Art Colonies of Cornish and Dublin*. Durham, NH: University of New Hampshire, 1985, 59-72.

14. Hobbs, Susan A. *The Art of Thomas Wilmer Dewing, Beauty Reconfigured*. United Kingdom: Balding and Mansell, Brooklyn Museum, 1996, 137.
15. Olney, Susan Faxon, Ed. *A Circle of Friends: Art Colonies of Cornish and Dublin*. Durham, NH: University of New Hampshire, 1985, 59-72.
16. Ibid.
17. Grimes, Frances, "Reminiscences", typescript, Dartmouth College, Baker Library (Spec. Coll.) Hanover, New Hampshire, 25.
18. Ibid, 4.
19. Ibid, 5.
20. Tharp, Louise Hall. *Saint-Gaudens and the Gilded Age*. Boston: Little, Brown, 1969, 311.
21. Grimes, Frances, "Reminiscences", typescript, Dartmouth College, Baker Library (Spec. Coll.) Hanover, New Hampshire, 6.
22. Ibid.
23. Wade, Mason. *A Brief History of Cornish, 1763-1974*. Hanover, N.H.: University Press of New England, 1976, 78.
24. Tharp, Louise Hall. *Saint-Gaudens and the Gilded Age*. Boston: Little, Brown, 1969, 311.
25. Clara B. Fuller Taylor, Letter to Sagie, May 5, 1967, Lucia Fairchild Fuller Papers, Vertical Files, Saint-Gaudens National Historical Site, Cornish, NH.
26. Ibid.
27. Olney, Susan Faxon, Ed. *A Circle of Friends: Art Colonies of Cornish and Dublin*. Durham, NH: University of New Hampshire, 1985, 87.
28. Norwalk, Nancy and Philip Zea, Ed. *Choice White Pines and Good and: A History of Plainfield and Meriden, New Hampshire*. Portsmouth, NH: Peter E. Randall Publishers, 1991, 346.

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Chapter Four

Summary and Conclusions

The purpose of this thesis was to chronicle the life and art works of Lucia Fairchild Fuller (1870-1924), a painter working in America at the turn of the century, noting her efforts to improve work and study conditions for women painters through her presence as a woman artist and in the professional organizations of her day and to examine the entrenched traditions that women artists had to overcome within a historical and cultural context before and after the turn of the century. Prior to this study, little had been written about the family life and early years of this artist or about societal influences that may have molded her personality and contributed to the direction of her professional career. Also, a documentation of her work had not been attempted. She was well known during her lifetime, achieving much acclaim for the quality and creativity of her work and for her forceful presence within the field of art. Her attempts to bring equality to women within and outside the art establishment is particularly noteworthy.

During the time of Lucia Fairchild Fuller's career in the arts (1891-1916), several important artists' organiza-

tions operated within the patriarchal system of the time. They were the New York Academy of Fine Arts, established in 1808, and the National Academy of Design, established in 1826, also in New York City. By 1877, the National Academy of Design had become so restrictive in its exhibition practices that a group of ten young artists broke away and formed their own organization, The Society of American Artists. Women's membership was severely limited in these organizations which controlled the exhibition and sale of all artist's work.

By 1859, the Women's Art School in New York City merged with the Cooper Union, but was still reported to provide only a token art education for its women students. Mostly these women students served merely to provide an income for their teachers, the aspiring and the successful male artists of the era.

Lucia Fairchild Fuller's birth in 1870 occurred only five years after the end of the American Civil War, a time when the country was still raw with the memory of the bloodiest strife in its young life. One realization that emerged from this war, which was fought largely to free an enslaved minority, was that not only blacks but women also had few personal or political rights in America's democratic society. Women began to forcefully challenge the social conditions that prohibited their equality with men. At that

time they had no reproductive rights, few legal rights and little freedom to pursue their own personal desires. Lucia, like many women before her, would live their lives struggling against these limitations. She died in 1924, four years after the United States Congress granted women the right to vote, a fulfillment of one of the woman's suffrage issues for which she had labored all of her life.

Women at the turn of the century had to overcome entrenched Victorian standards that controlled all aspects of their lives. "Women grew up believing that their identities were connected with childbearing and rearing families."¹ In order to enjoy a successful painting career, Mary Cassatt had to resist this Victorian ideal. She was outspoken in her belief that women must forgo a marriage and family in order to succeed as artists. Lucia echoed the issue that women of her era and indeed contemporary career-oriented wives and mothers of today still grapple with when she wrote:

"You can't be breadwinner and crumbsaver (housewife) both. It takes two heads to do that. That is the trouble with the modern professional woman --she can't have a wife."²

Lucia was described as a woman who "thought like a man."³ She was a petite and spirited lady who pushed the boundaries of a woman's prescribed lifestyle; unlike Cassatt, she wanted an artistic career and a family life.

With tenacious courage and conviction she opted for a career in the arts, a field long dominated by men. She adopted "however covertly the 'masculine' attributes of single-mindedness, concentration, tenaciousness and absorption in ideas and craftsmanship for their own sake" that Linda Nochlin describes as the road to success in the world of the arts.⁴ Like all women artists of the era in which she lived Lucia would be challenged by her ability to find venues for exhibition and recognition and by the exclusionary policies of the art establishment. She would become an advocate for change by joining her female counterparts in their efforts of solidarity. Her contributions to the need for change included active memberships in important professional organizations and her outspoken support of woman's suffrage.

In his 1853 essay titled "Women and her Wishes," Thomas W. Higginson, the Unitarian Minister, "pointed out to the Massachusetts legislature that 'the first lesson usually impressed upon a girl is that the object of her instruction is to make her more pleasing and ornamental; but of her brother's, to make him more wise and useful'."⁵ Middle and indeed upper-class women were taught to view their contributions to the arts as genteel crafts or hobbies, not as vocations. However, in Europe and in America women joined together to resist the stereotype of females as ornaments. As a force for solidarity and change, a *Union of*

female painters formed in Paris in 1881. It was 400 members strong by 1891 and provided regular venues for the exhibition of women artist's work. By 1897, their protests had finally integrated the classes at the *Ecole des Beaux-Arts*. By 1903, women were allowed to compete for the coveted prize the *Prix de Rome*. The *Union's* struggle fought hard to provide women artists in Paris with their own sanctioned path for an artistic career. Though separate from the men's career path they eventually claimed some small measure of equality. By 1903, in other countries such as England and Germany, women artists were still mired in "Exclusionary policies, constant petitioning, demoralizing delays, [and] circuitous arguments."⁶ Victorian moral standards concerning the naked human body lasted until 1903, when women began to be integrated into most regularly scheduled art classes, but not life drawing (classes from the nude). However, by 1903 the life drawing classes long forbidden to women began to be, at the very least, held as separate classes for their benefit. It can be determined then that Lucia was not able to participate in life drawing classes because her art education was completed before they were made available to women students. However, once she was married and living in the Cornish Colony, she was able to use the same model as her husband. At that time she began to create beautiful, award winning miniature paintings

of the nude. In the late nineteenth century, the socio-cultural climate for woman artists was slowly changing, as demonstrated by the evolution of several artist organizations. For example, by 1889, in America as in Paris, women artists joined to become a force for change when the Woman's Art Club of New York was established. By 1890, they were providing a venue for women artists to exhibit their work. In 1892 (just one year before the Columbian Exposition) their first large exhibition of over 300 oil paintings, watercolors, pastels and etchings was opened to great critical acclaim.

By 1900, The Society of American Artists showed sixty-six works by women artists in a show of 224, a twenty-five percent representation by women artists, up from the ten percent showing in past years. By 1889, membership in The Society of American Artists had more than doubled and nine of its members were women, including Lucia Fairchild Fuller. By 1907 when the Society merged with the National Academy, women had begun finally to win the coveted prizes offered at the exhibitions. In 1914, the National Academy listed 280 members, only two of them women members and eighteen female associates. Lucia Fairchild Fuller was voted an associate member of the Academy in 1906. By 1917, there were over 500 members of the National Association of Women Painters and Sculptors (formerly the Women's Art Club).⁷ Women artists

in their solidarity had become a viable force for change. But, although their numbers were increasing their inclusion in the activities of the powerful art organizations were still held to a minimum.

Lucia Fairchild Fuller, like many women whose families provided educational opportunities, was in the forefront of the social movements that would lead to women's voting rights and their rights for equal education. Like Lucia, other women petitioned to have integrated art classes at the important art schools and academies in Europe and America and for women artist's right to exhibit art work and compete for prizes.

It was the rare nineteenth century family that produced the few women artists of merit who could stand as examples of a force for change in the patriarchal artistic climate of that era. Lucia came from such a family. The Fairchilds were an affluent, enlightened and socially accepted New England family whose children were all encouraged to follow their passions, regardless of their gender. Lucia's mother was an excellent example of determined fulfillment. A popular literary hostess, she was a published writer of prose who used the pseudonym (C. A. Price, "Caprice") to assuage her husband's uneasiness with her endeavors. The intellects of Lucia and her siblings were encouraged by the constant influence of many of America's finest thinkers,

literary figures and artists. This group of friends and acquaintances were involved continually in all the children's lives at both a social and/or personal level. After completing her education in art, Lucia married fellow artist Henry B. Fuller and established her own family. She then sought out the same kind of intellectual and creative stimulation that she had received from her birth family by choosing to live for a large portion of her professional life in the Cornish Art Colony.

Lucia was a more productive and successful painter than her husband. She became the financial provider for her family, dividing her time between summers in the Cornish Colony and winters in New York City, where she and Henry both maintained studios. Her marriage ended after eleven years when she and Henry amicably separated in 1905.

Lucia's parents supported her talent and her desire to be an artist by sending her to art schools during an era when women were not encouraged to have a careers in the arts. She had the streak of rebellion and unconventionality that Linda Nochlin describes as a requirement for success in the world of art.⁸ She also had the opportunity to study with some of America's finest artists Dennis Miller Bunker at the Cowles Art School in Boston and William Merritt Chase and H. Siddons Mowbray at the Art Students League in New York City. She completed her art studies

abroad under the direction of John Singer Sargent and Edwin Austin Abbey. In Europe under their tutelage she would complete the time honored tradition of standing before the paintings of the great masters, copying their work.

Although she had completed several commissions for paintings by the late 1880's, Lucia's artistic career actually began in 1893 with an important mural commission. The mural was for the Women's Building of the World's Columbian Exposition in Chicago. The only mural that she is known to have completed was titled *Women of Plymouth*. The painting was located in the Hall of Honor next to murals by Mary Cassatt, Mary MacMonnies, Lydia Field Emmet, Rosina Emmet Sherwood and Amanda Brewster Sewell. ~~Augustus Saint-~~

In the early months of her first pregnancy in 1894, Lucia took private lessons in miniature painting from a Mrs. Palmer in New York City. Lucia had always been a portrait painter, and because of the Colonial Revival in America there was renewed interest in portraiture, including miniature portraits. Lucia alluded to her reasons for pursuing this medium of expression in her article, "Modern American Miniature Painters" for Scribners magazine in 1920.⁹ She wrote that because of an "affinity with the peculiar, limited beauties of the medium itself small number of American painters, who were already thoroughly trained artists, began to experiment with water-color on

ivory."¹⁰ Lucia's talent, combined with her fine art training, compelled her to infuse in her work a unique application of color, light and subject matter.

Lucia was one of the most successful painters of miniature portraits and pictures "in little" in America. Her work was highly regarded, winning many of the coveted prizes offered at the Paris Exposition *Universelle* in 1900; the Pan American Exposition in Buffalo, New York in 1901; the St. Louis Universal Exposition in 1904; and the Pan American Exposition in Buffalo, New York in 1916. A myriad of patrons sought out her painting's including some of the country's most prominent artists such as Augustus Saint-Gaudens, John La Farge, and Charles Platt. Her art patrons included John Gellatly, W. D. Howells, Mrs. J. Pierpont Morgan, Mrs. Harry Payne Witney, Mrs. Richard Aldrich and Norman Hapgood.

Through her activity in the American Society of Miniature Painters, The Society of American Artists, and The National Academy of Design, she would become one of the medium's staunchest supporters. Lucia wrote of the high standards assigned to miniature painting in her article for Scribners telling her readers that:

"without direct training in this craft, without even the opportunity to see old miniatures

[miniature artists] were naturally far more influenced by the large paintings in oils which could be seen in galleries or museum. They were, therefore, guided only by the three watchwords common to all good painting--drawing, values, color--and inevitably they added a new technique as well as a new intention to the old art of the miniature."¹¹

Lucia's work on behalf of miniature painting included a founding membership in the American Society of Miniature Painters. In 1898, she joined forces with William J. Baer and eight other miniature painters to form this society for two reasons: to exert pressure on the Academies to allow them to exhibit and compete for prizes as a separate group and to squelch the influx of inferior painters who crowded the field once the demand for miniatures had become so great. The society promoted open exhibitions, juried only by the excellence and merit of the work. In Lucia's own words, they "stood firmly for the principle of painting from life, of reverence for nature and of belief in guidance by the trained and seeing eye...Miniatures painted from photographs were always rigorously excluded."¹² In 1913, Lucia became the president of the American Society of Miniature Painters. During her career Lucia gave private lessons to aspiring miniature painters, and, by 1914, she

was teaching at the American School of Miniature Painting in New York City.

As a measure of her contribution to the genre of miniature painting, a quotation from Lucia's article in Arts and Decoration, 1922, appeared on the cover page of the catalog for the 1943 Annual Exhibition of the American Society of Miniature Painters:

"The miniature of today will be the family heirloom of tomorrow. That its historical interest will be an added asset to its artistic value goes without saying. Precisely this kind of interest is being achieved today by the painters who have in the production of the miniature an art demanding the highest skill."

Lucia's work in miniature painting displayed the high skills she described in her published articles and for that reason she contributed to an elevated standard for the genre. She painted the more artistic and scenic picture miniature as well as exquisite miniature portraits. The art of miniature painting was her medium, as was the portrait miniature. Lucia's "pleasure pictures" painted for her own enjoyment between portrait commissions visually informed her portrait miniatures. The "pleasure pictures" provided a unique vitality in her work that is not apparent in the paintings of many of her colleagues. Once she began to paint in miniature she rarely painted in the larger format again. She chose the miniature format for her artistic expression because of its inherent difficulty and because it challenged

her artistic ability, not because it was an acceptable format for women's artistic expression. There were many male artists also involved in miniature painting. Lucia was a painter of great talent and in the art of the miniature she was able to accomplish her artistry. It was her chosen medium of expression for her entire professional career.

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Worcester, Mass. Vertical Files and Lewis Hoyer Rabbage papers

Appendix A

Lucia Fairchild Fuller
Chronology

- 1870 - Born Dec. 6, in Boston, Massachusetts; lived at 191 Commonwealth Ave. The Fairchild's owned property adjacent to William Dean Howells in Belmont, Massachusetts. Lucia was the second child of seven, the first of two daughters, there were five sons.
- 1887 - The Fairchild/Sargent friendship begins when Lucia's father Charles Fairchild (1838-1910) commissions John Singer Sargent to paint Sargent's 3rd portrait of Robert Louis Stevenson as a gift for his wife Elizabeth. Sargent and his sister Violet stay with the Fairchilds as Violet is presented to Boston Society.
- 1888 - Lucia was presented to Boston Society and began art school at the Cowles Art School, Boston, studied with Dennis Miller Bunker. Henry B. Fuller also attends Cowles at this time.
- 1889 - Begins classes at Art Students League, NY., studied with William Merritt Chase and H. Siddons Mowbray the muralist.
- 1890 - Sargent visits the Fairchilds in Boston and Lucia attends Dennis Miller Bunker's wedding with Sargent.
- Sargent's sister Violet becomes close friends with Lucia's sister Sally Fairchild. Sally becomes a favorite subject of his paintings. This year he paints her as *The Blue Veil*.
- 1891 - Lucia goes abroad to study (copy) in galleries in London, Paris and Holland. Visits with Sargent in Paris and in England with Sargent and American expatriate Edwin Austin Abbey, the muralist.

1893 - Was selected along with 6 other women to create a central hall mural panel for Women's building at the World Columbian Expo in Chicago. Married Henry B. Fuller on October 25th. The year of the stock market panic.

1894 - In October she takes lessons in Miniature painting with a Mrs. Palmer in New York City - she will learn to paint on ivory with water colors.

Lucia takes Helen Hind's former Studio at the corner of Fremont and Hamilton Place, Boston, with Ms. Maynard and Ms. Drew (both in her class at Cowles School).

69th Annual Exhibition @ the National Academy of Design, showed # 195 "Choir Practice" (owned by Mr. Charles Fairchild).

1895 - Begins to use the L. F. palette monogram with address of 191 Commonwealth Ave and to organize an exhibition of her work at Knoedlers' Gallery. In a letter dated November 23 Lucia reports that she is charging \$150.00 for her work

Lucia socializes with the George Brushes and the Howells during this time in NY. On April 15, her first child, a daughter, Clara Bertram Fuller, is born.

The Fairchild family's fortune is devastated by the downward trend in the stock market and the depression that has followed the 1893 panic.

1895 - National Academy of Design - The first woman on the faculty was chosen. She was Cecelia Beaux.

1897 - Lucia's second child is born, a son, Charles Fairchild Fuller.

Moved to Plainfield, NH, purchased and remodeled the Solomon Stone House on Rt. 12A. Begins to summer in the Cornish Colony, and winters in New York City, for portrait work.

1898 - Founded, with others, the American Society of
1899 Miniature Painters formed to pressure the Academies into allowing miniature painters to exhibit as a separate group.

Elected to the Society of American Artists, one of its first woman members.

Stone house in Plainfield burns down.

1900 - Won 3 bronze medals at the Paris Exposition Universelle

1901 - Won the silver medal at the Pan American Exposition, Buffalo, NY

Henry won the bronze medal at the Pan American Expo

Moved into their new house built on the foundation of the old one in Plainfield, New Hampshire.

Alleged affair with Thomas Dewing begins

Lucia poses for Dewing's painting, *The Spinnet*.

1902 - Lucia poses for Dewing's painting, *A Portrait*

1903 - mentioned in her diary that her portrait of James Burden was her 199th work.

1904 - Won 2 gold medals at the St. Louis Universal Exposition

Adapted Ivanhoe for the Cornish children to perform

Ethyl Barrymore rented the Fuller's home while the Fullers stayed at the Prellwitz's house.

Bout with neuritis, and loses partial eyesight. She is told not to paint for a while.

1905 - Amicably separated from Henry B. Fuller, who moved back to Deerfield, Massachusetts. They never divorce but remain friendly until her death.

Assisted in the set design and played the part of "Proserpina" in the "Masque of Ours" ("Masque of the Golden Bowl", a celebration of Augustus Saint-Gaudens' 20th year in the Cornish hills)

1906 - Lucia and Henry become Associates at the National Academy of Design

1914 - The Fuller's rent their Cornish house to Ethel Barrymore and William and Marguerite Zorach during the summer months

Painted the scenery for "The Rose and the Ring", a Cornish Colony children's play, couched by Ethel Barrymore.

1915 - Exhibited at the Panama Pacific International Exhibition, San Francisco.
Her brother Nelson "Neil" (b.1879 who is the Vice Council General in Manchuria, China) dies in a gun accident.

1908 - Henry wins the Carnegie Prize at the National Academy of Design, NY for his painting on which he was assisted by Everett Schinn, *Triumph of Truth over Error*, now owned by Principia College, Elspah, Illinois.

1909 - Exhibited at the Buffalo Fine Arts Academies - Albright Art Gallery, 4th annual exhibition of selected Paintings by American Artists, May 10-Aug 30, 1909.

1910 - Reports on completion of her 235th miniature. Is living at 78 East 55th Street in New York City.

1911 - Invited to exhibit at the Royal Academy in London.

1910 - Sailed to Vienna, Austria to paint a portrait of Paula Von Satzger

1912 - Left New York City and Plainfield, NJ for good and Multiple Sclerosis diagnosed at the New York Neurological Institution.

1912 - Lived at the corner of McDougal St. on Washington Sq., New York City.

Exhibited at the Pennsylvania Academy of Fine Arts, eleventh Annual Exhibition of Miniatures.

1913 - Became the President of the American Society of Miniature Painters

Exhibited at the 14th Annual Exhibition of the American Society of Miniature Painters at the Knoedler Galleries, New York City.

Another article published in *Art and Decoration* "Frances Griness: A Sculptor in whose works one reads Delicacy and Intelligence".

- 1914 - Taught at the American School of Miniature Painting, New York City and continued to live and there at 40 Washington Square.
- National Academy of Design held its first life class for women.
- 1915 - At the Panama Pacific International Exhibition, San Francisco, California, 5 works exhibited.
- Henry Fuller wins the Silver Medal at the Panama-Pacific International Exhibition, San Francisco.
- Spends the summer on Monhegan Island, Maine at the Fuller family cottage with her daughter Clara.
- 1916 - Dartmouth College Exhibition of Cornish Artists, 3 paintings exhibited.
- By this year Lucia's eyesight has deteriorated to the point that painting miniatures is no longer possible.
- 1917 - Lucia is a featured artist in an article in The Mentor, titled, "American Miniature Painters" by Elizabeth Lounsbery, January 15, Serial # 123, Vol 4, # 23.
- 1916 - 1918 Worked at interior decorating in NYC
- 1918 - left New York City and Plainfield, NH for good and moved to 219 Clifford Ct., Madison, WI, to live with her daughter Clara and her family.
- Her always active letter writing increases in volume and she becomes an avid cribbage player.
- She began to write articles for various art magazines.
- 1920 - Rented the Plainfield, New Hampshire house to the painter Earnest Lawson.
- Lucia published in Scribners Magazine "Modern American Miniature Painters" and " F. S. Church".
- Another article published in Art and Decoration "Frances Grimes: A Sculptor in whose works one reads Delicacy and Intelligence".

1922 - Began a correspondence of love letters with Edward Fred "Simmy" Simmons (mural painter born c.1852), who had, in 1891, studio at 108 East 57th @ 56th Street, New York City.

Published in Arts and Decoration, "The Miniature as an Heirloom".

1923 - converted to Catholicism after being an agnostic all her life.

School chum Jessie Grew (Mrs. J. P. Morgan) her lifelong friend and art patron sends the funds for Lucia to purchase a house near the lake.

Subsequently 619 North Francis St. was purchased and they (Lucia and Clara's family) moved into the house which they all owned in equal partnership.

1924 - Lucia's mother Elizabeth Nelson Fairchild dies as does her brother John Fairchild and on May 20th Lucia dies from complications of pneumonia. She is 54 years old.

Lucia is buried in Forrest Hill Cemetery, Madison, Wisconsin.

1924- Henry travels in Europe, principally France and
1925 Spain.

1926 - Henry marries a French woman, Paulette.

1931 - Henry moves to Savannah, Georgia: invents the mellow-tint etching process.

1932 - Henry moves to Sarasota, Florida.

Lucia's brother Gordon who taught at St. Paul's School in Concord, NH commits suicide.

Her brother Charles commits suicide.

1934 - Henry dies in early July, New Orleans, Louisiana.

Appendix B

THE CORNISH ART COLONY

- Adeline Adams (1859-1948), Writer
- Herbert Adams (1858-1945), Sculptor
- John White Alexander (1856-1915), Painter
- Robert L. Barrett (1871-1969), Writer
- Ethel Barrymore (1879-1959), Actress and Art Critic
- Ernest Harold Baynes (1868-1925), Naturalist Dramatist
- Charles Cotesworth Beaman (1840-1900), Lawyer
- John Blair (1875-1948), Actor
- George deForest Brush (1855-1941), Painter
- Mary Taylor Brush, (1865-1949), Sculptor
- Witter Bynner (1881-1968), Poet
- Winston Churchill (1871-1947), Writer, Statesman, Goldsmith
- Kenyon Cox (1856-1919, Painter and Art Critic
- Louise King Cox (1865-1945), Painter, Photographer
- Herbert David Croly (1869-1930), Writer
- Maria Oakey Dewing (1845-1927), Painter, Photographer,
Writer
- Thomas Wilmer Dewing (1851-1938), Painter
- Philip Littell (1867-1941), Writer and Publisher
- Frances Duncan (1877-1972, Writer and Horticulturist
- Peter Finley Dunne (1867-1936), Writer
- Frederick William MacMonnies (1863-1937), Sculptor
- John Elliott (1859-1926), Painter
- Paulanship (1885-1966), Sculptor

Maud Howe Elliott (1845-1948), Writer
William M. Evarts (1818-1901), Lawyer, Statesman
Barry Faulkner (1881-1966), Painter/Muralist, Draftsman
James Earl Fraser (1876-1953), Sculptor
Henry Brown Fuller (1867-1934), Painter
Lucia Fairchild Fuller (1870-1924), Painter
Frances Grimes (1869-1963), Sculptor
Learned Hand (1872-1961), Jurist
Norman Hapgood (1868-1937), Publisher and Art Critic
William Howard Hart (1863-1937), Painter and Dramatist
Elsie Ward Hering (1871-1923), Sculptor
Henry Hering (1874-1949), Sculptor
Robert Herrick (1868-1938), Poet
Louise Homer (1871-1943), Opera Singer
Sidney Homer (1864-1953), Composer
Frances Lyons Houston (1851-1906), Painter, Goldsmith
William Henry Hyde (1858-1943), Painter
Samuel Isham (1855-1914), Painter and Art Critic
Grace Lawrence (1871-1940), Musician
Ernest Lawson (1873-1939), Painter
Annie Lazarus (1858-1945), Patron, Writer
Philip Littell (1868-1943), Writer and Publisher
Percy MacKaye (1875-1956), Poet and Dramatist
Frederick William MacMonnies (1863-1937), Sculptor
Paul Manship (1885-1966), Sculptor

Helen Mears (1872-1916), Sculptor
Willard LeRoy Metcalf (1858-1925), Painter
Langdon Mitchell (1862-1925), Dramatist
William Vaughn Moody (1869-1910), Writer
Rose Standish Nichols (1872-1960), Writer and
Horticulturist
Robert Paine (1870-1946), Sculptor
Anne Parrish (1878-1966), Sculptor
Lydia Austin Parrish (1872-1953), Music Historian
Maxfield Parrish (1870-1966), Illustrator and Painter
Stephen Parrish (1846-1938), Painter and Etcher
Ernest Clifford Peixotto (1869-1940), Painter and Writer
Maxwell Evarts Perkins (1884-1947), Editor
Charles A. Platt (1861-1940), Architect, Painter and
Etcher
Arthur Henry Prellwitz (1865-1940), Painter
Edith Prellwitz (1865-1944), Painter
Otto Roth (1866-1954), Musician
George Rublee (1868-1957), Lawyer, diplomat
Juliette Barrett Rublee (1875-1966), Dancer and Patron
Annetta Johnson Saint-Gaudens (1869-1943), Sculptor
Augusta Homer Saint-Gaudens (1848-1926), Painter
Augustus Saint-Gaudens (1848-1907), Sculptor
Carlotta Dolley Saint-Gaudens (1884-1927), Painter
Homer Saint-Gaudens (1880-1958), Art Critic and Museum
Director

Louis Saint-Gaudens (1854-1913), Sculptor

Everett Shinn (1876-1953), Painter

Florence Scovill Shinn (1869-1940), Painter

Ellen Biddle Shipman (1869-1950), Landscape Architect

Louis Evan Shipman (1869-1933), Dramatist

Clara (Potter) Davidge Taylor (1858-1921), Interior
Decorator

Henry F. Taylor (1853-1925), Painter and Theorist

Mary Lawrence Tonetti (1868-1945), Sculptor

Bessie Potter Vonnoh (1872-1955), Sculptor

Henry Oliver Walker (1843-1929), Painter

Laura Marquand Walker (1857-1929), Textile Artist,
Photographer

Julien Alden Weir (1852-1919), Painter

Arthur Whiting (1861-1936), Musician and Composer

Ellen Axson Wilson, (1860-1914), Painter

Woodrow Wilson, (1856-1924), President

Marguerite Thompson Zorach (1887-1968), Painter, Textile
Artist

William Zorach (1887-1966), Sculptor

Mrs. Minerva Pinchot

Appendix C

Paintings by Lucia Fairchild Fuller

Completion Dates Unknown

The Coolidges (of Boston)

The Curtises (of Boston), collection of Mrs. C. P. Curtis, Jr.

Charles P. Curtis III, a boy standing on a tiger skin., in 1986 in the collection of Mrs. Lewis Iselin, Camden Maine. (See illustration # 59)

Mrs. W. B. Osgood Field and Her Children

Charles B. Fuller

Charles F. Fuller, private collection

Portrait of H. F. Fuller, miniature

Norman Hapgood

James Jackson Higginson, Esq., Mass. Historical Society, Boston, MA 02215 (see illustration # 61)

Mrs. J. Pierpont Morgan and Her Children

Katherine McCook, (daughter of Mrs. Anson McCook, Washington, DC) Mrs. McCook Knox Collection, represented in the Frick Archives, Art Photo Library, New York City, NY Coll, (# 175-12-L)

Mrs. Eliot Norton (Margaret Palmer, 1867-1934) 2 7/8 diam circ., Museum of the City of New York, Represented in the Frick Archives, Art Photo Library, New York City, NY (# FARL (IWM) 20863). Exhibited in 1965 @ the Newark Museum of Fine Arts, Lent by the Ames of NY (4/12-5/16 1965) see catalog by Wm. Gerts (see illustration # 64)

Mrs. Minturn Pinchot

Portrait Head, private collection

The Red Flower, Exhibitions: 1913, American Society of Miniature Painters @ Knoedler Gallery, 1915, Panama - Pacific International Expo San Francisco

George Rublee, c.1900, pencil and charcoal on paper, private collection (see illustration # 65)

Juliet Barrett Rublee, c.1900, pencil and charcoal on paper, private collection (see illustration # 66)

Portrait of Homer St. Gaudens, commissioned by Augustus Saint-Gaudens, in payment he gave Lucia two sculptures, a small "Victory" head, a small bas-relief of John Singer Sargent and one of his sister Violet Sargent. (letter May 26, 1973, from Mrs. Warner Taylor, "Clara")

An Old Socialist, ivory, H 2 3/8 x W 2 5/16 IN, collection of the Memorial Hall Museum, Deerfield, Massachusetts. (see illustration # 60)

White Rose Still Life, 3/4 x 1, framed in silver, Private Collection

Mrs. Harry Payne Witney and Her Children

Mrs. Harry Payne Witney, (oval portrait), see "portraits in Little" article (see illustration # 63)

Woman with Red Hair

Mr. and Mrs Charles Sprague

Choir Practice, exhibited at the National Academy of Design in 1894

Charcoal on Paper, many fine drawings attributed to Lucia, Memorial Hall Museum, Deerfield, MA.

Crayon Sketch of *Easter Egg*, for the children, at Dartmouth College, Baker Library, Special Collections

Easter Egg Story, Collection of the Memorial Hall Museum, Deerfield, MA

A group of miscellaneous drawings, Private Collection California

Appendix D

Illustrations

Paintings

1. *In the Looking Glass*, 1905 or 1914, w/c ivory, H 6 x W 4 IN. Painted for the annual exhibition of the American Society of Miniature Painters. Each member was asked to submit a self portrait for exhibition purposes. Private Collection
2. *The Masque of 'Ours', The Gods and the Golden Bowl*, c.1905, by Eric Pape, oil on canvas, framed H 83 x W 56 In, Photo courtesy of Saint-Gaudens National Historic Site, Cornish, New Hampshire.
3. *The Spinet*, 1901-2 by Thomas Wilmer Dewing. Oil on panel, 15 ½ x 20 IN. Collection of the National Museum of American Art, Smithsonian Institution, Washington, DC, Gift of John Gellatly.
4. *A Portrait*, 1902 by Thomas Wilmer Dewing. Collection of the Freer Gallery of Art, Smithsonian Institution, Washington, DC.
5. *Portrait of John Mead Howells*, c.1887, oil on canvas, framed H 21 ¾ x W 25 ⅜ IN, signed L. Fairchild. Mildred's brother and the son of William Dean Howells, Private Collection
6. *Boy with a Straw Hat*, 1891, oil on canvas H 28 ½ x W 23 IN, signed upper left, Lucia's brother Nelson "Neil" Fairchild, Coll. of the Memorial Hall Museum, Deerfield, MA
7. *Jessica*, 1890 by Dennis Miller Bunker, oil on canvas, 26 ¼ x 24 ⅛ IN., Museum of Fine Arts, Boston, Massachusetts.
8. *Mildred Howells*, c.1887, oil on canvas, framed H 17 7/8 x W 13 IN, signed L Fairchild, Coll., Lucia's close friend "Pilla" and the daughter of the writer and editor William Dean Howells, Private Collection

9. *Brother Blair at the Piano*, 1891, oil on canvas, H 30 x W 24 IN, Lucia's younger brother who became a composer, Collection of the Memorial Hall Museum, Deerfield Ma.
10. *A Bohemian*, 1885 by Dennis Miller Bunker, oil on canvas, 25 3/4 x 36 IN. The Fine Arts Museums of San Francisco. Gift of Mr. and Mrs. John D. Rockefeller 3rd
11. *Women of Plymouth*, 1893, H 132 x W 144 IN, (11 x 12 FT) mural for the Women's Pavilion, 1893 Columbian Exposition, Chicago, Illinois, Collection of the Town of Plainfield, NH, "Blow-me-Down" Grange Hall.
12. Detail, *Women of Plymouth*
13. Detail, *Women of Plymouth*
14. *Portrait of Elizabeth Nelson Fairchild*, 1887 by John Singer Sargent, 19 5/8 x 18 1/16 IN., oil on canvas. Bowden College Museum of Art, Brunswick, Maine.
15. *Lucia Fairchild*, self portrait, c.1890, oil on canvas, H 16 3/4 x W 10 IN, Private Collection
16. *Girl with a Hand Glass*, 1892, signed, Lucia Fairchild Fuller 92, (possibly a self portrait), Collection of Mrs. George A. Hearn, New York City, Exhibited: 1900 Paris Exposition, won Bronze Medal, illustrated in Century Magazine, 1912
17. *Katharine Yale Fuller (Arms)*, 1893, H 19 x W 12 IN, oil on panel, daughter of Spencer Fuller. Private Collection
18. *Mrs. Albert H. Nelson, Elizabeth Phinney, (Gam)*, c.1894, oil on canvas, 10 x 10 IN, Lucia's maternal grandmother, Private Collection
19. *Anne Adams Field*, (Mrs. James T. Fields, author and literary hostess, c.1894, w/c ivory, 4 1/2 x 2 3/4 IN, collection of the Boston Atheneum. Painted posthumously from a photograph. Illustrated in American Heritage, (February, 1971), Vol XII, No. 2, pg 12.

20. *Carolyn Phelps Stokes*, c.1895, w/c ivory H 5 3/4 x W 4 1/2 In, collection of the Worcester Art Museum, Worcester, Massachusetts.
21. *The Baby*, oil/canvas, 1895-1900, H 23 x W 28 1/2 IN, collection of the Madison Art Center, Madison, Wisconsin
22. *Louise E. DuPont*, c.1894, w/c ivory, H 9 x W 4 5/8 IN., collection of the Hagley Museum, Wilmington, Delaware
23. The Dupont painting on exhibit in the DuPont home at the Hagley Museum.
24. *Lucia Fairchild Fuller*, Self Portrait, c.1896, Private Collection
25. *Portrait of H. B. Fuller*, 1896, w/c ivory, H 4 x W 3 1/4 IN, (profile portrait), Private Collection
26. *Margaret and Florence La Farge*, c.1896, w/c ivory, H 2 5/8 x W 2 5/8 IN, (children of John La Farge), Collection of Mrs. C. Grant La Farge, NYC, represented in the Frick Archives, Photo Art Library, New York City, NY
27. *Mary and Katherine Amory*, c.1897, w/c ivory, H 4 x W 3 1/2 IN (approx.), represented in the Frick Archives, Art Photo Library, New York City, NY
28. *Mother and Child*, 1898 represented in (Harper's Bazaar) her mother-in-law, Agnes Higgenson Fuller, cousin of Henry Higgenson holding Lucia's baby daughter Clara, in Century Magazine, October 1900, V. 60, No. 6, p 827, in the collection of Mrs. David Kimball. Photo representations are at the Memorial Hall Museum, Deerfield, MA. Both Henry and Lucia painted from the same posed model at the same time resulting in two different renditions. Represented in the Frick Archives, Art Photo Library, New York City, NY
29. *Nude Drying Her Foot*, c.1898, w/c ivory, H 6 x W 4 1/2 IN, signed lower left, Lucia Fairchild Fuller, in J. P. Morgan Collection, exhibited at the Montrose Nov. 1916, won the silver medal at the Pan American Exposition Buffalo, 1901, The bronze medal at the

- Paris Exposition in 1900. Represented in the Frick Archives, Art Photo Library, New York City, NY.
30. *Portrait of a Child*, 1898, signed (LR) Lucia F. Fuller "98", w/c ivory, H 5 x 3 3/16 IN, purchased by the Metropolitan in 1914, exhibitions: in 1912, 11th Annual exhibition of Miniature Painters, Penna. Academy of Fine Arts; in 1914, Detroit Museum of Art; in 1915, Panama-Pacific International Exposition, San Francisco
31. *Head of a Young Girl*, c.1900, w/c ivory, H 3 3/8 x W 2 5/16 IN, in the collection of the National Museum of American Art, John Gellatly bequest, also titled Girl in White
32. *Portrait of a Boy*, c. 1900, H 3 1/2 x W 2 1/2 IN (approx.), Represented in the Frick Archives, Art Photo Library, New York City, NY
33. *Portrait of a Lady*, c.1901, w/c ivory, signed (CR) Lucia F. Fuller, H 2 3/4 x W 2 1/4 IN (approx), private collection, Represented in the Frick Archives, Art Photo Library, New York City, NY
34. *Edward Taylor Hunt Talmadge, JR*, (Wm. T. H. Talmadge), c.1902, w/c ivory, H 3 1/2 x W 2 3/4 IN (approx.), collection of Mrs. Warner Talmadge, New York City, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY
35. *In the Days of King Arthur*, c.1903, w/c ivory, H 6 7/8 x W 4 1/4 IN, (her children Charles and Clara), in 1904, St. Louis Exposition, received gold medal; in 1912, Pennsylvania Academy of Fine Arts, 11th Annual Exhibition of Miniatures; in 1915, Panama-Pacific International Exposition, San Francisco, illustrated in The Critic, Christmas.1905., 519, Private Collection.
36. *The Chinese Jacket*, c.1904. Won gold medal at the St. Louis Exposition in 1904, exhibited at the Montrose in November 1916, illustrated in The Critic, Christmas.1905., 520.
37. *Mrs. Sprague*. 1904, w/c ivory, H 4 1/2 x 3 1/2 IN (approx.), collection of Mrs. Brandegeee, Forrest Hills, MA. Represented in the Frick Archives, Art Photo Library, New York City, NY

38. *Richard Stearns*, c. 1904, H 3 ½ x W 4 ½ IN
(approximate) collection of Mr. & Mrs. Richard Stearns,
Boston, MA. Represented in the Frick Archives, Art
Photo Library, New York City, NY
39. *Majorie Porter*, c. 1904, w/c Ivory, H 3/12 x W 4 ½ IN
(approx), collection of Mrs. H. Hobart Porter, New
York City, NY. Represented in the Frick Archives, Art
Photo Library, New York City, NY
40. *Dorothy Porter*, c. 1904, w/c ivory, H 3 ½ x W 4 ½ IN
(approx.), collection of Mrs. H. Hobart Porter, New
York City, NY. Represented in the Frick Archives, Art
Photo Library, New York City, NY
41. *The Rising Mist*, c. 1904, w/c ivory, H 9 x W 5 IN
(approx.), collection of Mr. R. S. Flower, New York
City, NY. Represented in the Frick Archives, Art Photo
Library, New York City, NY
42. *Portrait of Julia Ward Howe*, c. 1906, H 4 x W 3 IN
(approximate), signed (UR) "Lucia F. Fuller".
Represented in the Frick Archives, Art Photo Library,
New York City, NY (#175-11c) see BW photo and slide
from Memorial Hall Museum, Deerfield, MA (miniature is
taken from this photo)
43. *Lawrence Coolidge*, c. 1906, H 3 ¾ x W 3 IN
(approximate) collection of Mr. Harold Coolidge,

Boston, MA. Represented in the Frick Archives, Art
Photo Library, New York City, NY
44. *Portrait*, c. 1905, w/c ivory, H 9 ½ x W 4 ½ IN
(approximate) Represented in the Frick Archives, Art
Photo Library, New York City, NY
45. *Eleanor Sprague*, c. 1904, w/c ivory, H 4 ½ x W 3 ½ IN
(approx.) Collection of Mrs. Brandegee, Forest Hills,
MA. Represented in the Frick Archives, Art Photo
Library, New York City, NY (#175-11G)
46. *Mrs. Robert Stevenson*, c. 1906, H 3 ½ x W 2 ¾ IN
(approximate), collection of Mrs. Robert Stevenson,
Boston, MA. Represented in the Frick Archives, Art
Photo Library, New York City, NY
47. *Pres d'Une Claire Fontaine*, 1907, w/c ivory, H 6 ¼ x
W 4 5/16 IN, signed and dated, "L.F. Fuller 1907", in

the collection of the National Museum of American Art, bequest of John Gellatly, in 1929, illustrated in the catalogue - *American and European Paintings in the Gellatly Collection*, 1933, Smithsonian Institution, Washington, DC, pg. 9 exhibited: in 1912, Annual exhibit of Miniatures, the Pennsylvania Academy of Fine Arts; in 1909, the Forth Annual Exhibition of Selected American Paintings at the Buffalo Fine Arts Academy, Albright Art Gallery

48. *Clara*, 1908, w/c paper - Baker Library, Special Collections, Dartmouth College, Hanover, NH
49. *Portrait of Sylvia Platt*, c.1907, (first child of Charles Platt), private collection
50. *Mr. & Mrs. Richard Aldrich*, (Margaret Livingston Chanler), c.1909, w/c ivory, signed (LR) "L.F. Fuller", H 6 ½ x W 4 ½ IN (approximate), collection of Mrs. Byron DeMott, Santa Barbara, CA. Exhibitions: 1909, Tenth Annual Exhibition of American Society of Miniature Painters, M. Knoedler & Co., NY, Jan 23-Feb 6. Represented in the Frick Archives, Art Photo Library, New York City, NY
51. *Eleanor Portia Watson*, c.1911, w/c ivory, signed (CR) Lucia F. Fuller, H 3 ¾ x W 2 ¾ (approximate), Collection of Mrs. Watson, Buffalo, NY. Represented in the Frick Archives, Art Photo Library, New York City, NY
52. *Artimidora*, (Girl Tying her Sandel), c.1911, w/c ivory, H 9 ½ x W 4 ½ IN, exhibited: in 1911, 12th Annual American Society of Miniature Painters at M. Knoedler & Co., NYC- Jan 14-28; in 1911, 10th annual Miniature Exhibition, Pennsylvania Academy of Fine Arts, Philadelphia, Nov. 13-Dec. 17, in 1915, Panama-Pacific International Exposition, San Francisco; in 1926, M. Knoedler & Co., New York City, September 13th. Private Collection
53. *The Girl and the Net* also titled *Luna Moth*, c.1912, w/c ivory, signed (LR) L.F.F., H 8 ½ x W 5 IN, collection of Mrs. Boylston Beal, Boston, MA, exhibited: in 1912, 11th Annual Exhibition of Miniatures Pennsylvania Academy of Fine Arts, (as *The Girl and the Net*), Nov 9 - Dec 16; in 1913, Exhibition of the American Society of Miniature Painters at the Knoedler Gallery as (*Luna Moth*); in 1915, Panama-

Pacific International Exhibit, San Francisco;
(purchased by her father Charles Fairchild and
currently unlocated)

54. *Daughter of Mr. and Mrs. Whitney*, c. 1913, w/c ivory,
H 4 3/4 x W 3 1/4 IN (approximate) collection of Mr.
and Mrs. Harry Payne Whitney, New York City, NY.
Represented in the Frick Archives, Art Photo Library,
New York City, NY
55. *John*, c.1913, w/c ivory, H 4 3/4 x W 3 1/4 IN
(approximate), collection of Mrs. and Mrs. Robert
Saltonstall, New York City, NY. Represented in the
Frick Archives, Art Photo Library, New York City, NY
56. *Lady and Mirror, or Lady in an Old China Coat*, c.1915,
w/c ivory, H 6 3/4 x 4 3/4 IN (approximate)
collection of Mrs. Graham MacDougall, New York City,
NY. At one time reported to be in the John Gellatly
collection. Exhibited at the Montrose in November
1916. National Academy of Design exhibition, 1915.
Vanity Fair, 1915. Represented in the Frick Archives,
Art Photo Library, New York City, NY
57. *Clarissa Waits*, c.1916, w/c ivory, H 5 3/4 x W 4 1/2,
IN. This may be the same painting as the one titled
The Model with a Rose Background. If so, according to
Mrs. Warner (Clara) Taylor's letter of April 19, 1976
this is the last miniature Lucia painted before her
eyesight failed completely. Private Collection.
Represented in the Frick Archives, Art Photo Library,
New York City, NY.
58. Detail, *Clarissa Waits* or *The Model with the Rose
Background*
59. *Charles P. Curtis III*, a boy standing on a tiger
skin., in 1986 in the collection of Mrs. Lewis Iselin,
Camden Maine.
60. *An Old Socialist*, ivory, H 2 3/8 x W 2 5/16 IN,
collection of the Memorial Hall Museum, Deerfield,
Massachusetts.
61. *James Jackson Higginson, Esq.*, Mass. Historical
Society, Boston, MA 02215
62. *Alice Evelyn Rose Robinson*, (1871-1903), c. 1904,
represented in a color photo in the Fuller Papers,

Special Collections, Baker Library, Dartmouth College,
Hanover, NH

63. Mrs. Harry Payne Whitney, (oval portrait), see
"portraits in Little" article
64. Mrs. Eliot Norton (Margaret Palmer, 1867-1934) 2 7/8
diam circ., Museum of the City of New York,
Represented in the Frick Archives, Art Photo Library,
New York City, NY (# FARL (IWM) 20863). Exhibited in
1965 @ the Newark Museum of Fine Arts, Lent by the
Ames of NY (4/12-5/16 1965) see catalog by Wm. Gerts
65. George Rublee, c.1900, pencil and charcoal on paper,
private collection (see illustration # 65)
66. Juliet Barrett Rublee, c.1900, pencil and charcoal on
paper, private collection (see illustration # 66)

Photographs

Photograph of Women's Art School Class, c.1889, from
Lucia Fairchild Fuller's papers at the Dartmouth
College, Baker Library (Special Collections) Hanover,
New Hampshire

Photograph, Lucia Fairchild Fuller as "Proserpina" in
The Masque of 'Ours', The Gods and the Golden Bowl as
she posed for the painting by Eric Paper, c. 1905.
From the collection of Saint-Gaudens National Historic
Site, Cornish, New Hampshire.

Photograph titled *Days of Hope*, left to right, Gordon,
Nelson, Blair, Jack, Charles, Lucia and Sally
Fairchild. Lucia Fairchild Fuller's papers, Dartmouth
College, Baker Library, Hanover, New Hampshire.

Photograph of a dinner party by W. J. Baer, American
Society of Miniature Painters. Lucia is seated in the
rear, center left. From the collections of the
Memorial Hall Museum, Deerfield, Massachusetts.

Photograph, Lucia Fairchild, c.1888. # 2559A,
Collection of Saint-Gaudens National Historic Site,
Cornish, New Hampshire.



Illustration # 14
*Portrait of Elizabeth
Nelson Fair Child, 1887*
by John Singer Sargent.
oil on canvas, H 19 5/8
x 18 1/6 In.



Illustration # 15
*Lucia Fairchild, self
portrait, c. 1890, oil
on canvas H 16 x W 10
In.*



Illustration # 16
Girl with a Hand Glass, c.1892,



Illustration # 17
Katherine Yale Fuller,
1893, oil on panel,
H 19 x W 12 In.

Illustration # 18
Mrs. Albert H. Nelson,
c.1894, oil on canvas,
H 10 x W 10 In.





Illustration # 19
Anne Adams Field, c. 1894,
watercolor on ivory, H 4 1/2
X W 2 3/4 In.



Illustration # 20
Carolyn Phelps Stokes,
c.1895, watercolor on
ivory, H 5 3/4 x W 4 1/2
In.

Illustration # 21
The Baby, 1895-1900,
oil on canvas, H 23 x W
28 1/2 In.

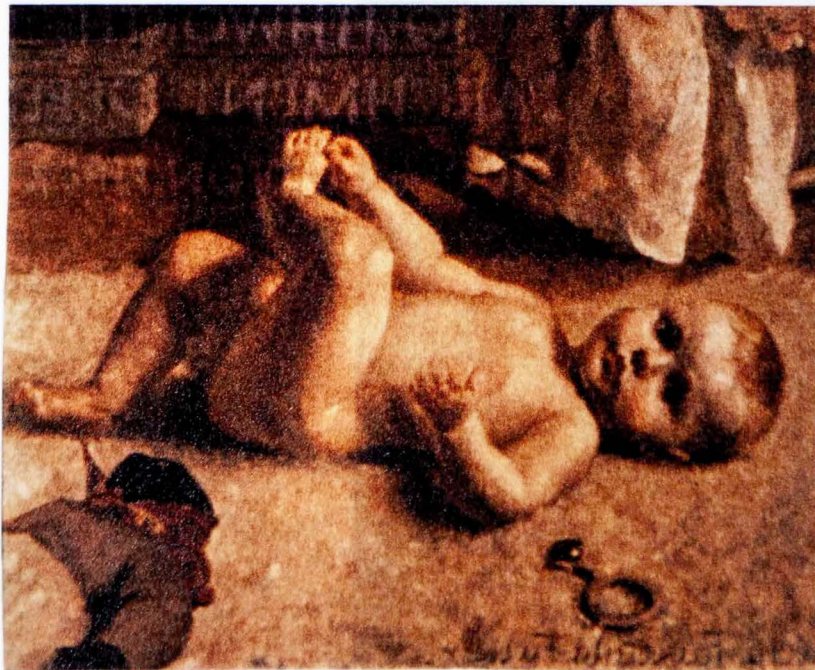


Illustration # 21
The Baby, 1895-1900,
oil on canvas, H 23 x W
28 1/2 In.

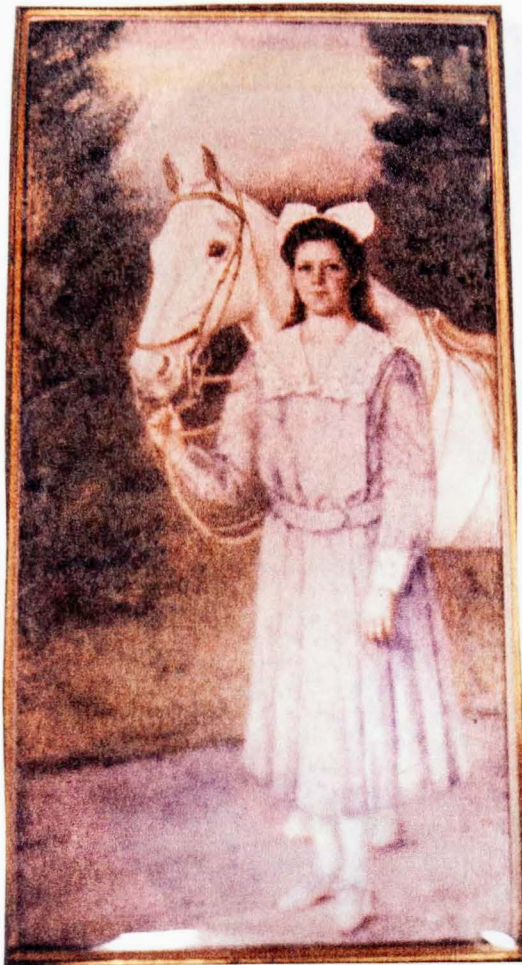


Illustration # 22
Louise E. Dupont, c.1894
watercolor on ivory,
H 9 x W 4 5/8 In.

Illustration # 22
Louise E. Dupont, c.1894
watercolor on ivory

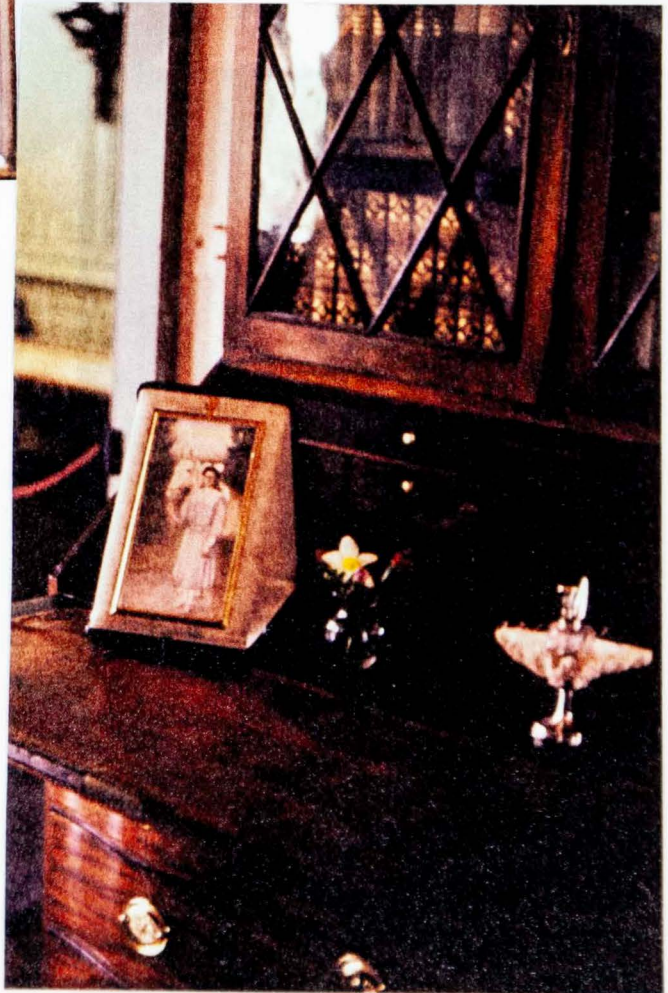


Illustration # 23
Photograph of painting
on exhibit in Dupont
Home H 3 1/4 In.



Illustration # 24
Lucia Fairchild Fuller,
self-portrait, c.1896
watercolor on ivory

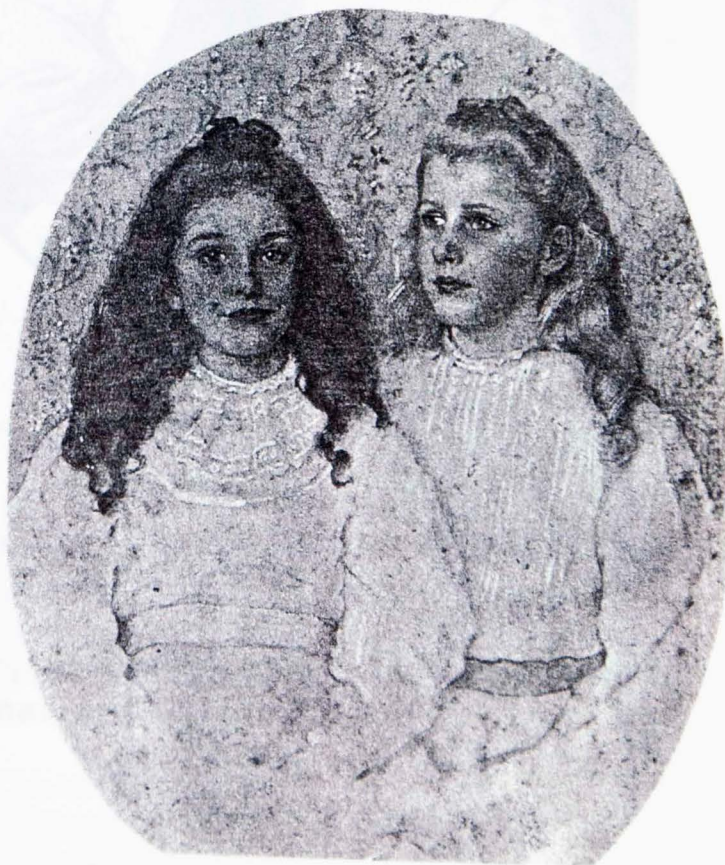


Illustration # 25
Portrait of H. B.
Fuller, 1896,
watercolor on ivory,
H 4 x w 3 1/4 In.



Illustration # 26
Margaret and Florence
La Farge, c.1896,
watercolor on ivory,
H 2/58 x 2 2 5/8 In.

Illustration # 27
Mary and Katherine
Amory, c. 1897, water
color on ivory, H 4 x
W 3 ½ In.



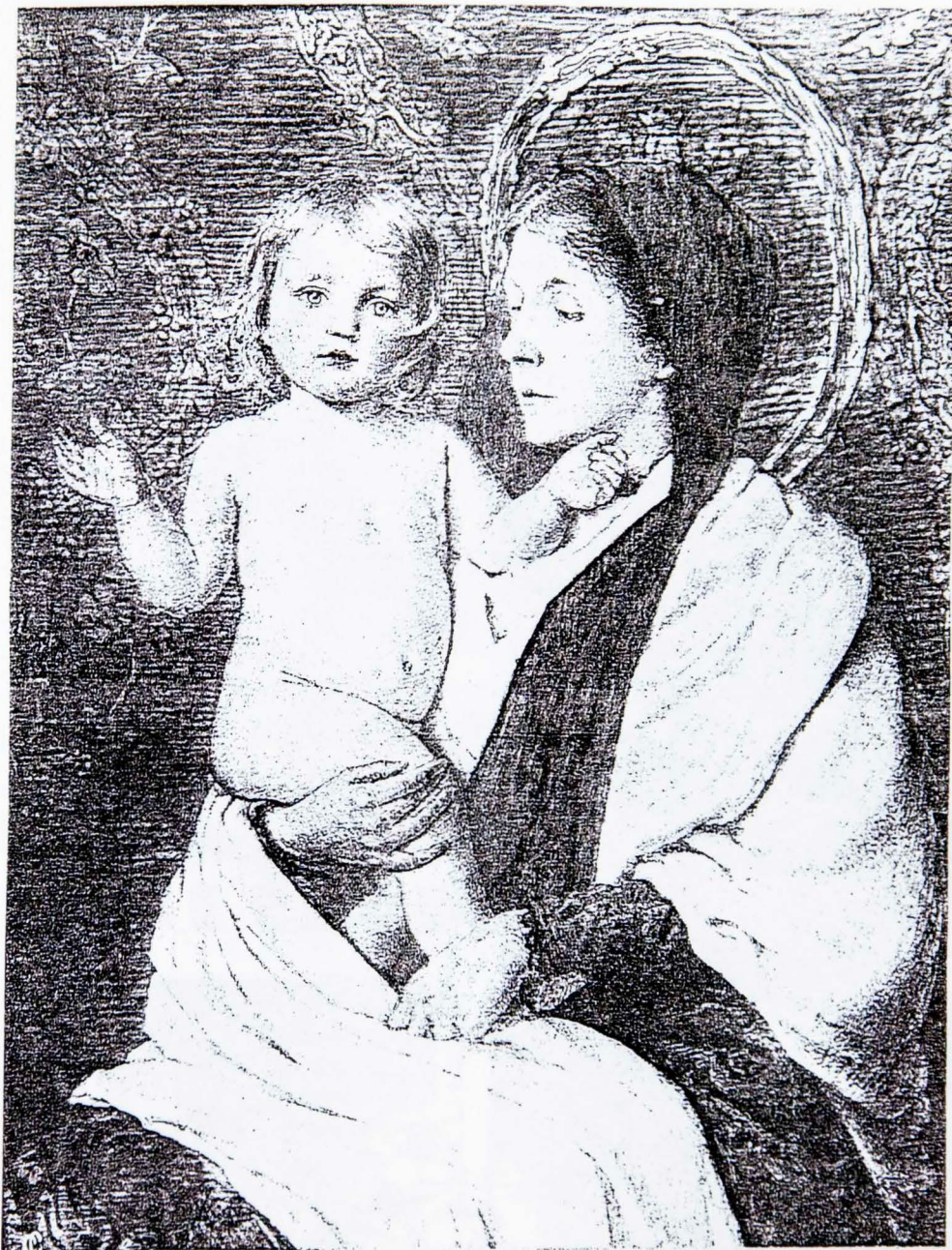


Illustration # 28
Mother and Child, 1898

Illustration # 28
Made by using her Photo, c. 1898,
watercolor on ivory, 2 1/2 x 4 1/2 in.

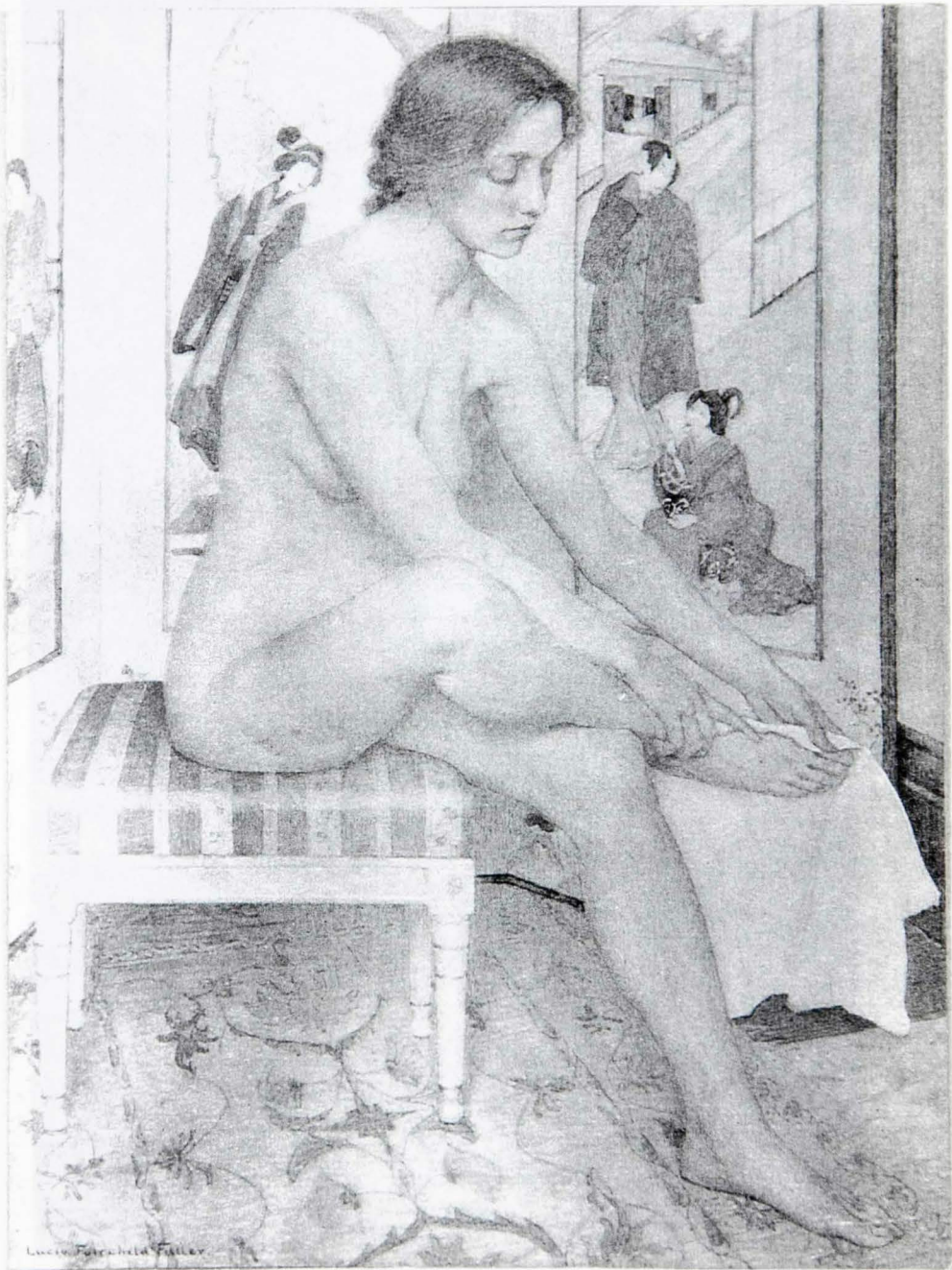


Illustration # 29
Nude Drying her Foot, c.1898,
watercolor on ivory, H 6 x W 4 ½ In.



Illustration # 31
Head of a Young Girl, c.1900,
watercolor on ivory, H 3 3/8 x W 2 5/16 In.

Illustration # 30
Portrait of a Child, 1898,
watercolor on ivory, H 5 x W 3 3/16 In.

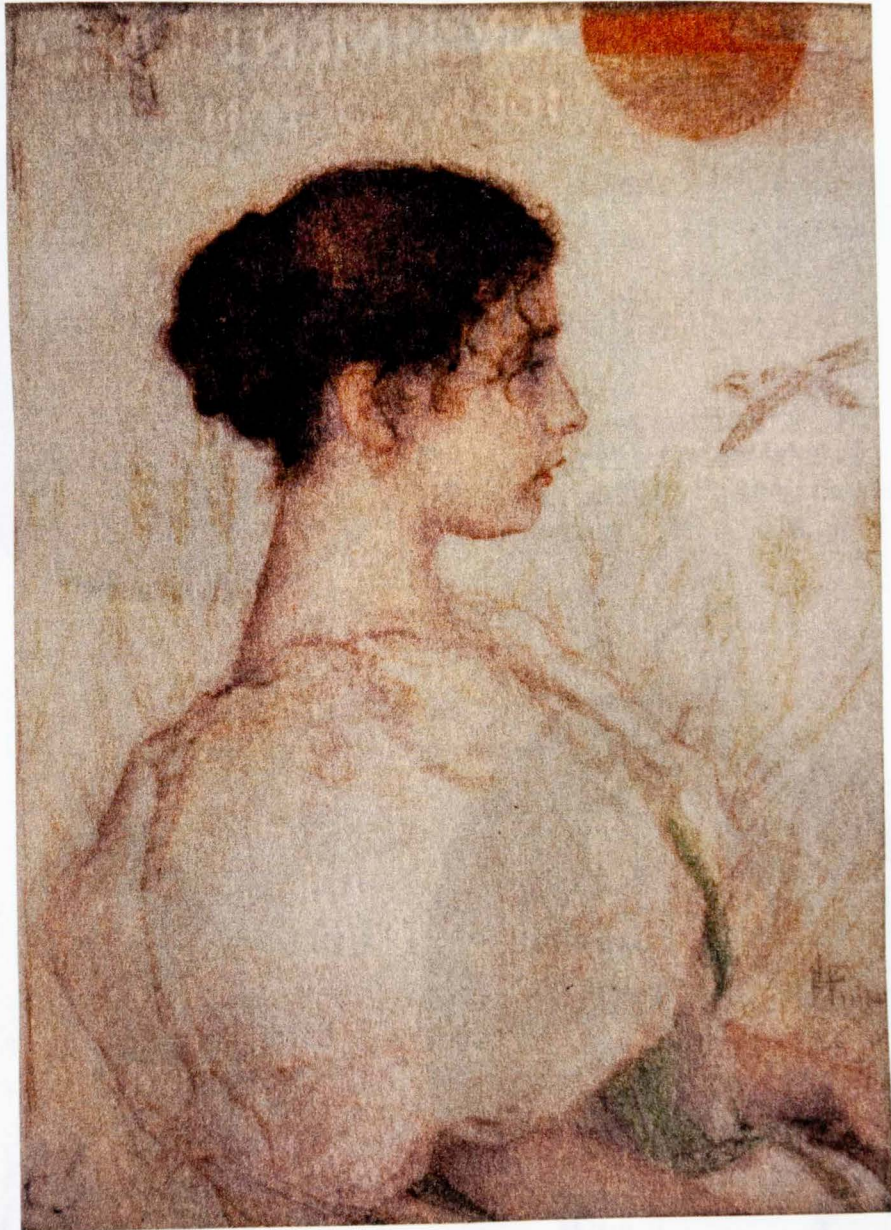


Illustration # 31

Head of a Young Girl, c.1900,

watercolor on ivory, H 3 3/8 x W 2 5/16 In.

Portrait of a Lady,
c.1901, watercolor
on ivory, H 2 3/4
x W 2 1/4 In. (approx.)

Edward Taylor East Talsage, Jr.,
c.1902, watercolor on ivory,
H 3 1/4 x W 2 3/4 In.



Illustration # 32
Portrait of a Boy,
c. 1900, watercolor on
ivory, H 3 ½ x W 2 ½ In.



Illustration # 33
Portrait of a Lady,
c. 1901, watercolor
on ivory, H 2 ¾
x W 2 ¼ In. (approx.)



Illustration # 34
Edward Taylor Hunt Talmage, Jr.
c. 1902, watercolor on ivory,
H 3 ½ x W 2 ¾ In.

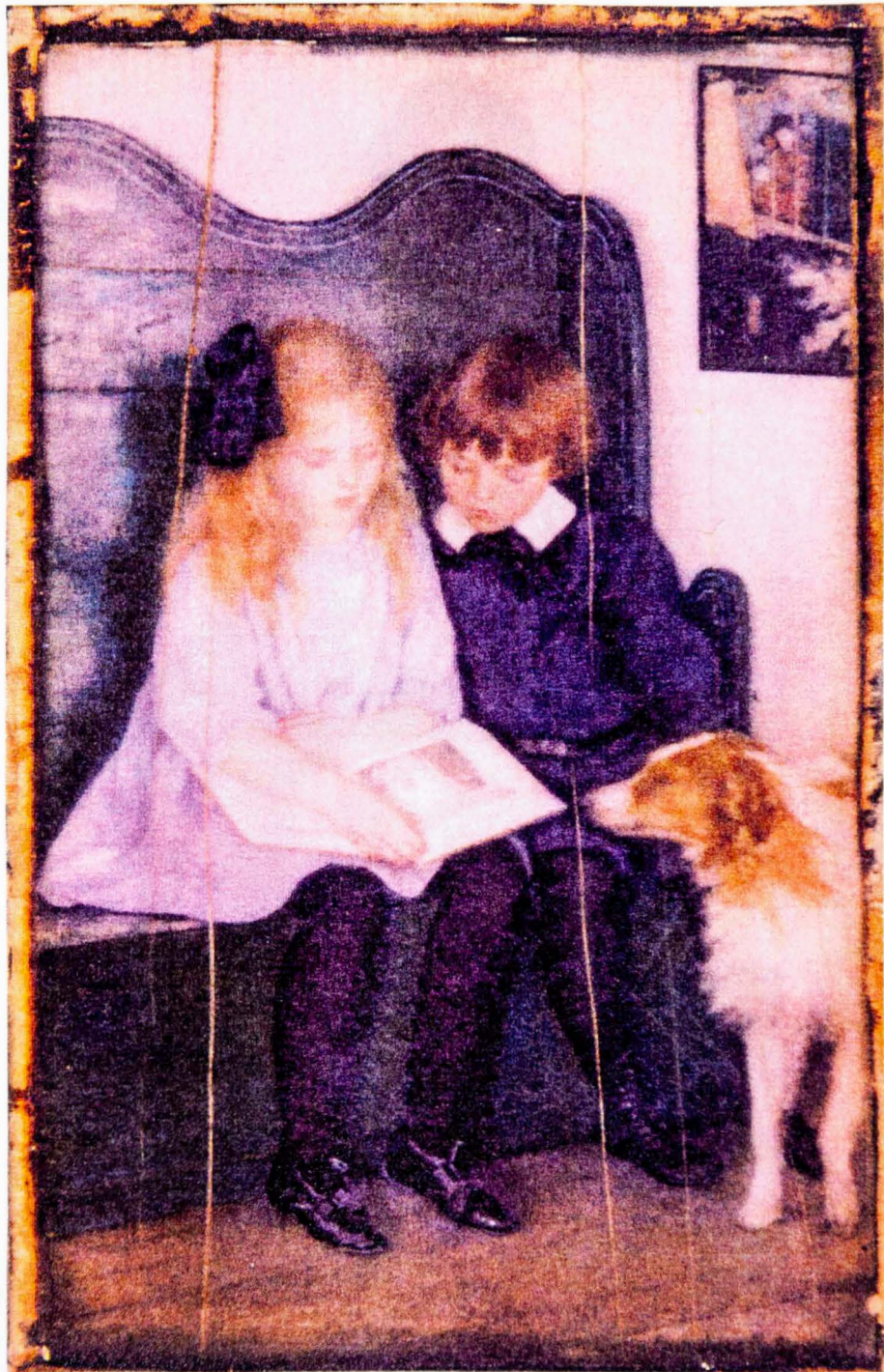


Illustration # 35
In the Days of King Arthur, c.1904
watercolor on ivory, H 6 7/8 x W 4 1/4 In.



Illustration # 36
The Chinese Jacket, c.1904



Illustration # 37
Mrs. Sprague, 1904, watercolor
on ivory, H 4 ½ x 3 ½ In.

Illustration # 40
Dorothy Porter, c.1904
watercolor on ivory,
H 3 ½ x W 4 ½ In.
(approx.)



Illustration # 38
Richard Stearns, c. 1904
watercolor on ivory, H 3
 $\frac{1}{2}$ x W 4 $\frac{1}{2}$ In. (approx)

Illustration # 39
Marjorie Porter, c.1904,
watercolor on ivory, H 3 $\frac{1}{2}$
x W 4 $\frac{1}{2}$ In. (Approx.)



Illustration # 40
Dorothy Porter, c.1904
watercolor on ivory,
H 3 $\frac{1}{2}$ x W 4 $\frac{1}{2}$ In.
(approx.)



Illustration # 38
Richard Stearns, c. 1904
watercolor on ivory, H 3
 $\frac{1}{2}$ x W 4 $\frac{1}{2}$ In. (approx)

Illustration # 39
Marjorie Porter, c.1904,
watercolor on ivory, H 3 $\frac{1}{2}$
x W 4 $\frac{1}{2}$ In. (Approx.)



Illustration # 40
Dorothy Porter, c.1904
watercolor on ivory,
H 3 $\frac{1}{2}$ x W 4 $\frac{1}{2}$ In.
(approx.)

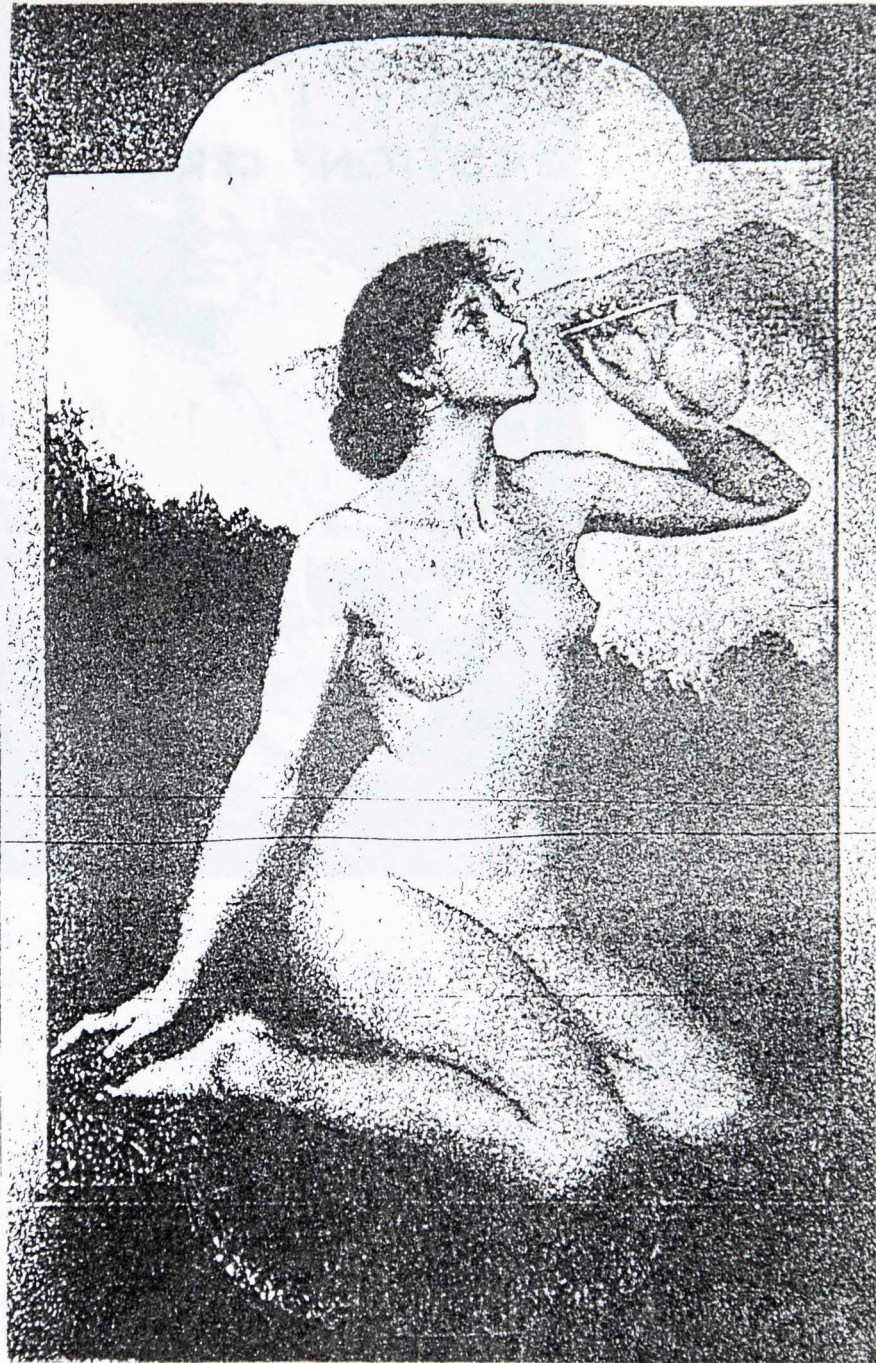


Illustration # 43
Lawrence Coolidge
watercolor on ivory
H 3 3/4

Illustration # 41
The Rising Mist, c.1904,
watercolor on ivory, H 9 x W 5 In. (approx.)



Illustration # 42
Portrait of Julia Ward Howe,
c.1906, watercolor on ivory,
H 4 x W 3 In. (approx.)



Illustration # 43
Lawrence Coolidge, c.1906,
watercolor on ivory,
H 3 3/4 x W 3 In. (approx.)

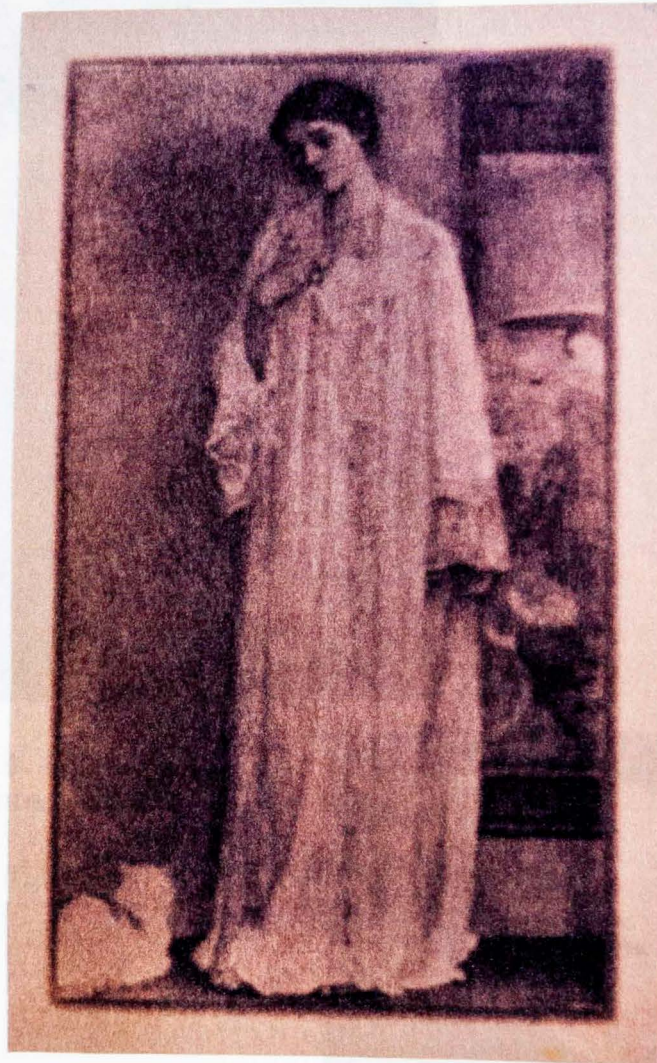


Illustration
Eleanor Spray
watercolor on
x W 3 1/4 In.

Illustration # 44
Portrait (possibly self-portrait).
c.1905, watercolor on ivory,
H 9 1/2 x W 4 1/2 In. (approx.)

Illustration
Mrs. Robert Stevenson,
c.1906, watercolor on
ivory, H 3 1/2 x W 3 1/4 In.
(approx.)



Illustration # 45
Eleanor Sprague, c.1904,
watercolor on ivory, H 4 ½
x W 3 ½ In. (approx.)



Illustration # 46
Mrs. Robert Stevenson,
c.1906, watercolor on
ivory, H 3 ½ x W 3 ½ In.
(approx.)

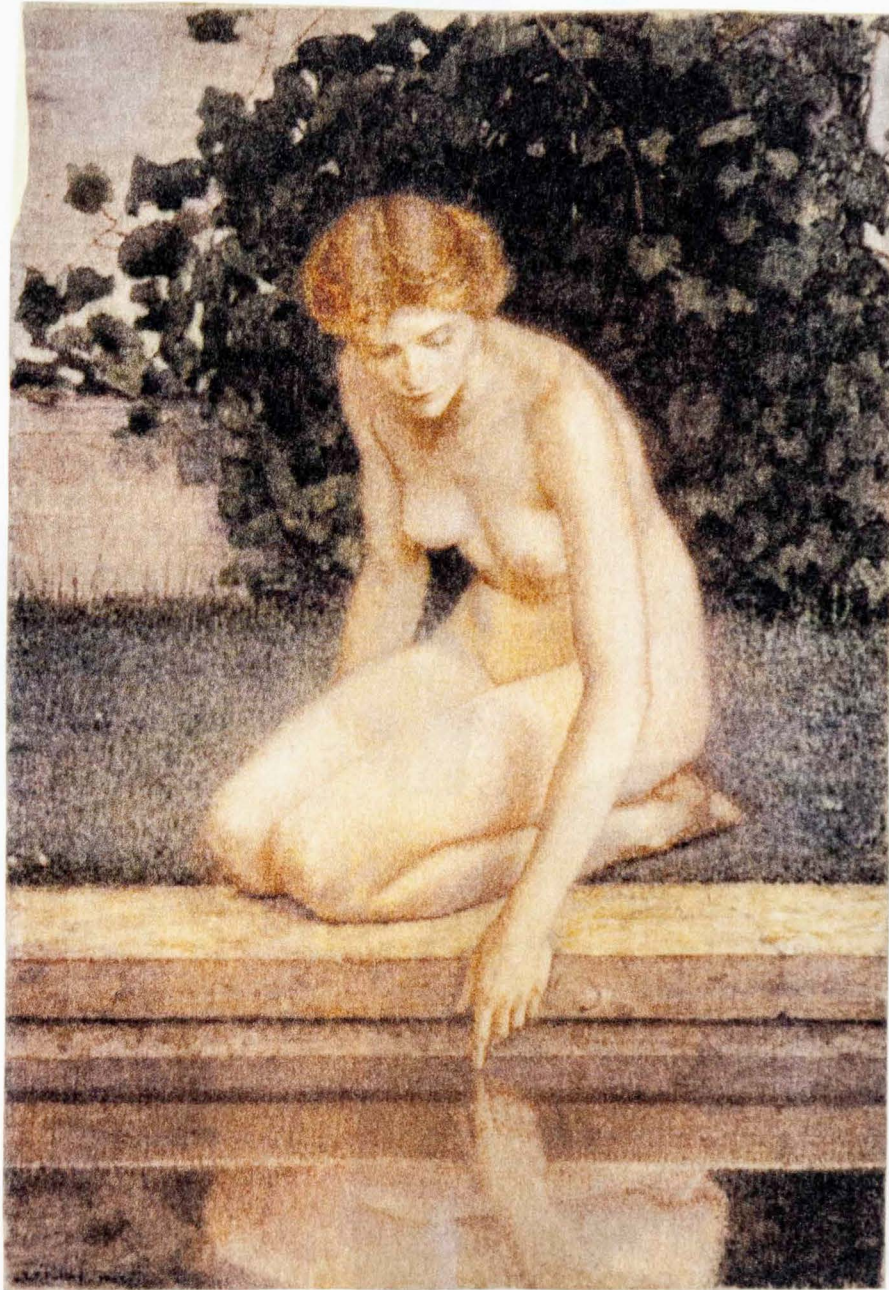


Illustration # 47
Pres d'Une Claire Fontaine, 1907
watercolor on ivory, H 6 1/4 x W 4 5/16 In.



Illustration # 48
Clara, 1908, water-
color on paper



Illustration # 49
*Portrait of Sylvia
Platt*, c 1907, water-
color on ivory

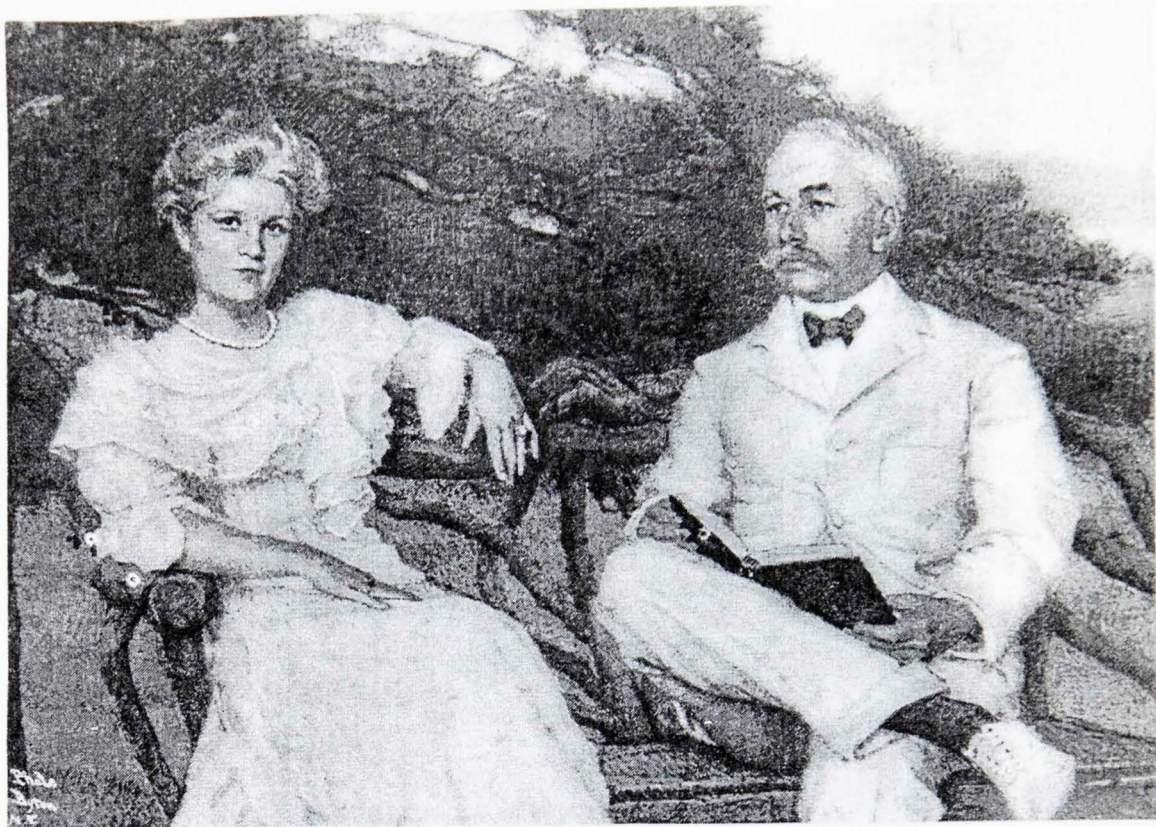


Illustration # 50
Mr. & Mrs. Richard Aldridge,
c.1910, watercolor on ivory,
H 6 ½ x W 4 ½ In. (approx.)



Illustration # 51
Eleanor Portia Watson,
c. 1911, watercolor on
ivory, H 3 ¾ x W 2 ¾
In. (approx.)



Illustration # 52
Artimidora, (Girl Tying her Sandal)
c.1911, watercolor on ivory, H 9 ½
x W 4 ½ In.

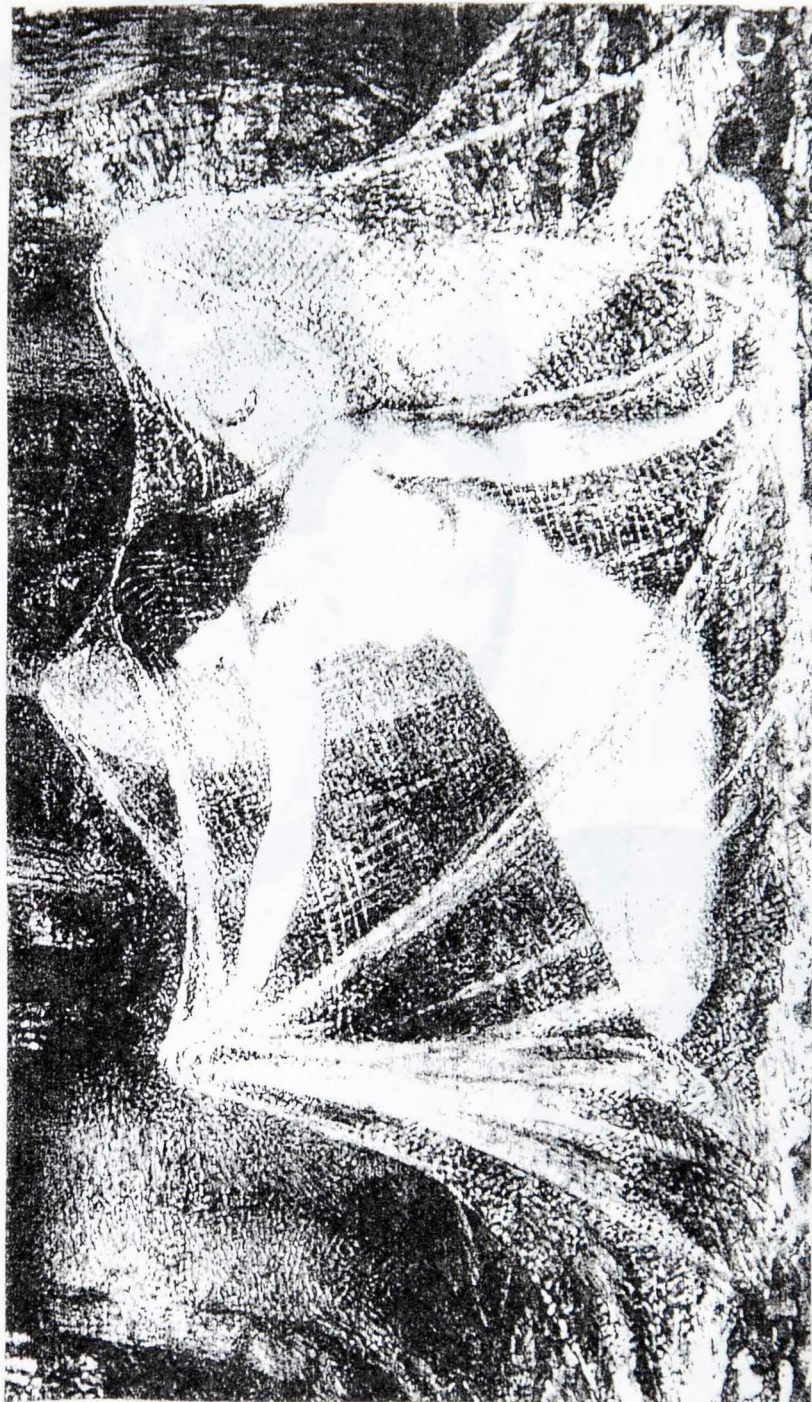


Illustration # 53
The Girl and the Net also titled
Luna Moth, c.1913, watercolor on
ivory, H 8 ½ x W 5 In.



Illustration # 54
Daughter of Mr. and Mrs.
Whitney, c.1913, water-
color on ivory, H 4 3/4
x W 3 1/4 In. (approx.)

Illustration # 55
John, c.1913, water-
color on ivory, H 4 3/4
x W 3 1/4 In. (approx.)



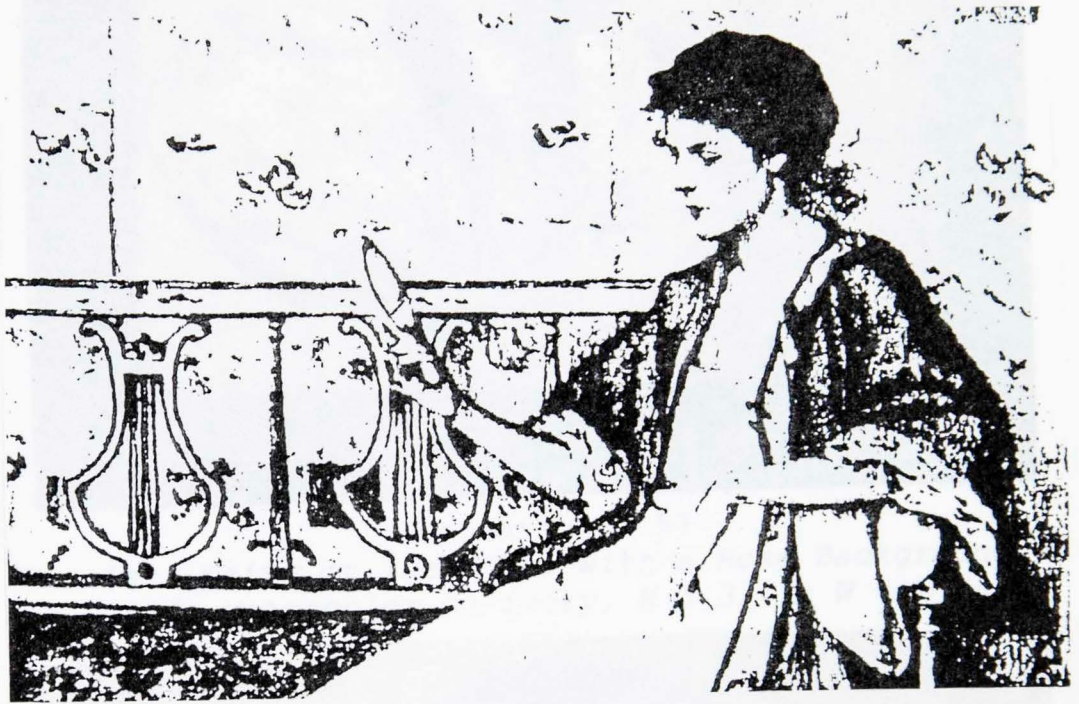


Illustration # 56
*Lady and mirror, or Lady in an
Old China Coat, c.1915, watercolor
on ivory, H 6 3/4 x W 4 3/4 In. (approx.)*



Illustration # 57
Clarissa Waits or The Model with a Rose Background,
c. 1916, watercolor on ivory, H 5 $\frac{3}{4}$ x W 4 $\frac{1}{2}$ In.

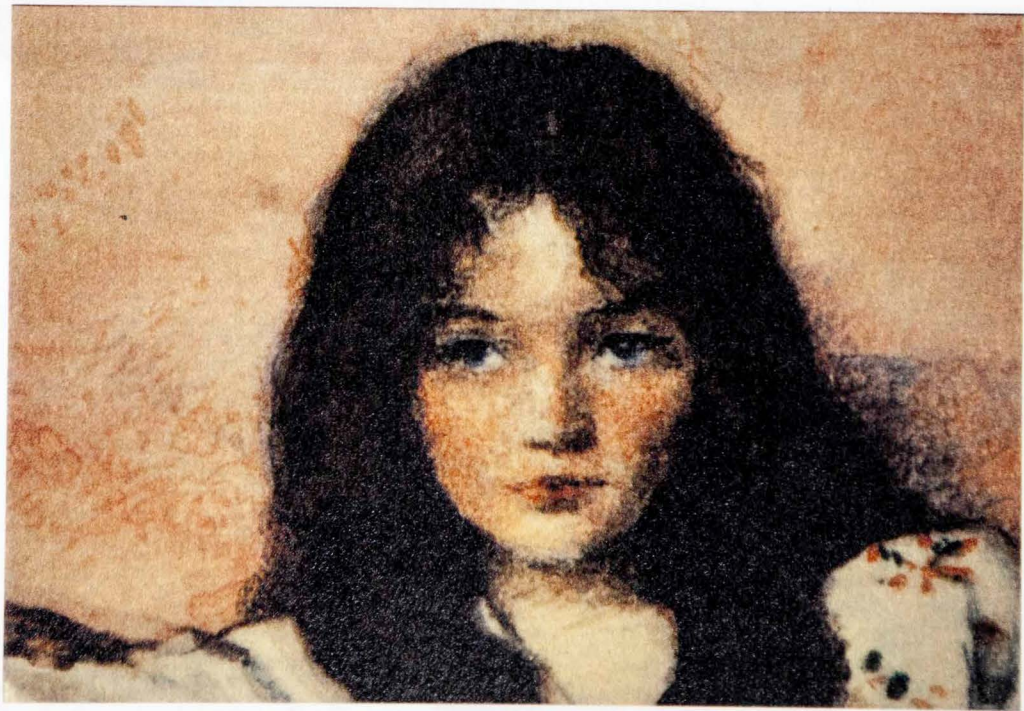


Illustration # 58
(detail) *Clarissa Waits or The Model with
the Rose Background* c. 1916

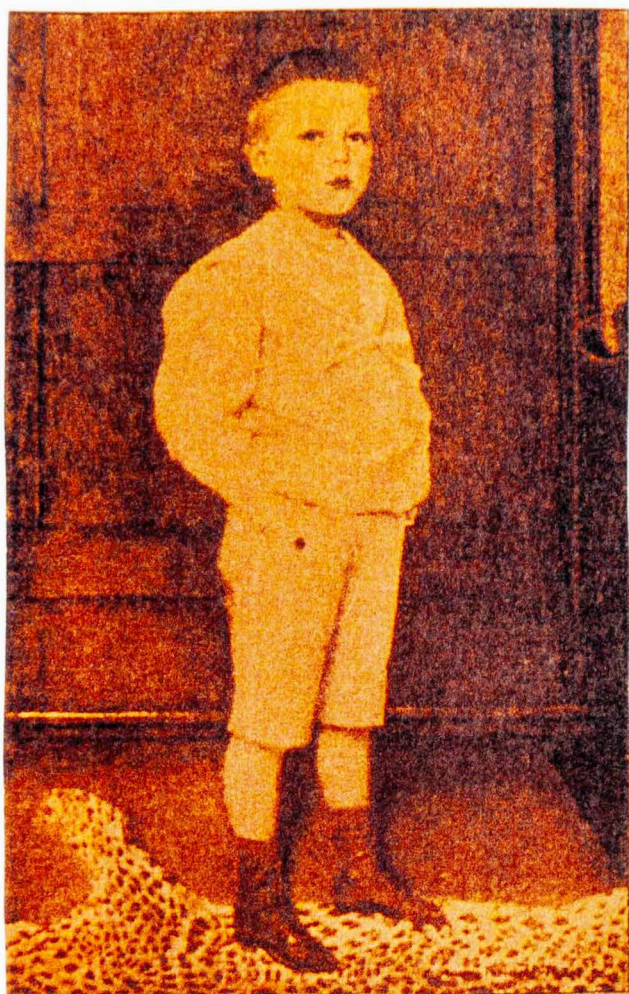


Illustration # 59
Charles P. Curtis, III
N.D., watercolor on
ivory



Illustration # 60
An Old Socialist, N.D.
watercolor on ivory,
H 2 3/8 x W 2 5/16 In.



Illustration # 61
James Jackson Higginson, Esq., N.D.,
watercolor on ivory



Illustration # 62
*Alice Evelyn Rose
Robinson, c. 1904*
watercolor on ivory

Illustration # 63
*Mrs. Harry Payne
Whitney, N.D., water-
color on ivory*



Illustration # 64
*Mrs. Eliot Norton
(Margaret Palmer)
N.D., 2 7/8 Diam.*

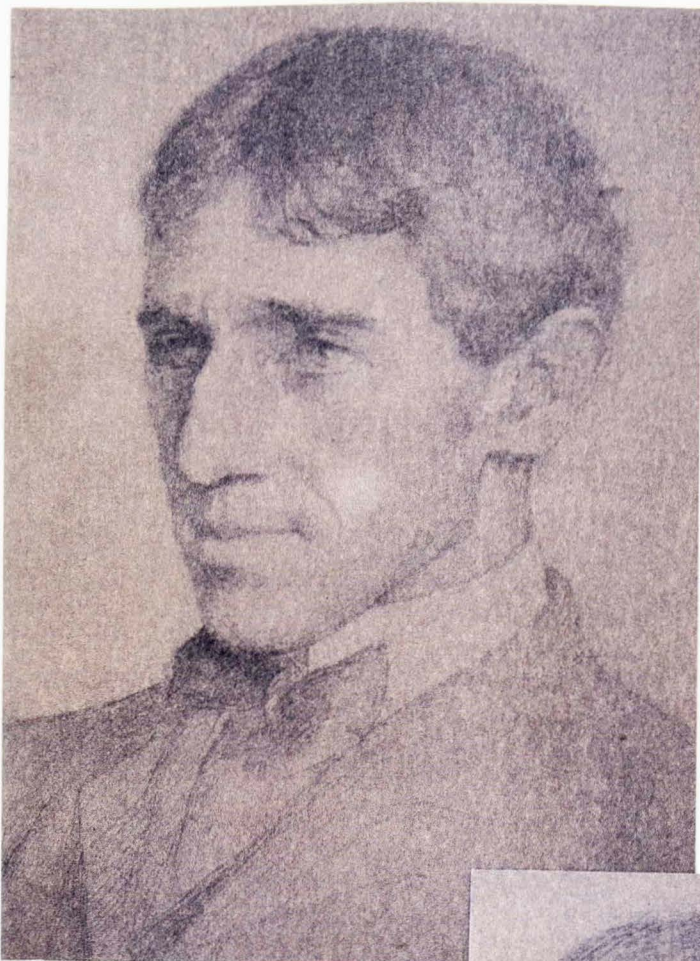


Illustration # 65
George Rublee, c.1900
pencil and charcoal
on paper



Illustration # 66
Juliet Barrett Rublee,
c.1900, pencil and
charcoal on paper

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