

# Revealing the Life and Art of F. Edwin Church (1876-1975)

By Janice L. Wiley

F. Edwin Church (1876-1975) lived to see nearly 100 years of American art history in the making. Church's art reflected his steadfastness to stay true to his artistic origins rooted in the early twentieth century. He was notable for paintings of women which incorporated aesthetic elements of the Japanese art movement. However, his oeuvre was not limited to portraiture alone. Church's palette also extended to impressionist landscapes, floral still life, genre, undersea paintings, and sculpture.

In 2017, at the centennial mark for one of his favorite portraits, it was an appropriate time to rejuvenate the memory, almost lost, of the life and art of F. Edwin Church. "Charlotte," the full-length, standing portrait of his eldest daughter, wearing a black dress with fur hat and muff, posed before the branches of a blossoming apple tree, was completed in 1917. The painting's debut into society took place in the Vanderbilt Gallery of the Fine Arts Building in New York for the Allied Artists of America 5th Annual Exhibition in 1918. The painting shows a prime example of his unique use of the Japanese print theme incorporated as the backdrop, grounding his subjects in the Japanese art movement's influence on American art in the early twentieth century. "Charlotte" was photographed by Peter A. Juley and singled out over all other paintings in the exhibition for publication in the Sunday pictorial section of *The New York Times*.<sup>1</sup>



"Charlotte," the artist's daughter  
by F. Edwin Church

## The Artist



Fred Church c.1930



F. Edwin Church painting in his studio c.1965  
Photo by Mary S. Grothe

F. Edwin Church, having lived just short of a century, was part of the changing tide of American art in New York in the first quarter of the 20th century. In step with his contemporaries, he attended the Art Students League and studied at the Académie Julian in Paris where he had a portrait accepted by the Salon in 1906. He was awarded the Clark Prize in 1916 by the National Academy of Design in New York for best figurative composition. His works exemplify the era, ranging from gilded-age portraits with Japanese influence, to impressionist landscapes and still lifes. F. Edwin Church also had the distinction of being one of only a handful of artists in the 1920's to create undersea paintings. In 1927 he joined William Beebe, the famed marine biologist, on an expedition of the New York Zoological Society to Haiti where he viewed the reefs and undersea life firsthand using Beebe's diving equipment.

However, F. Edwin Church is best remembered as a portrait artist. While he did take commissions for formal portraiture, it was the paintings of women and their fashions that allowed him to showcase his talent. He was skilled at creating translucent skin tones and had mastered the techniques of depicting a variety of textured fabrics and sheer, transparent veils. The portraits he created engaged the viewer, often filling the canvas with dramatic presence. Botanical and bird motifs, used in many of the backgrounds, underscored his love and interest in Japanese prints.

By the time of his death in 1975, collective memory was quickly fading, and the identity of the twentieth-century Frederic Edwin Church was slowly and inevitably being suffocated beneath the shadow of fame and popularity surrounding the work of the Hudson River School artist, Frederic Edwin Church (1826-1900). In order to distinguish himself from the Hudson River artist, he signed his works F. Edwin Church, and was quick to point out to anyone who asked that there was no family relation.<sup>2</sup> Another artist whose name also added to identity confusion was the respected artist

and illustrator Frederick Stuart Church (1842-1924).<sup>3</sup> While all three artists were known individually by art critics and collectors in the first half of the 20th century, the enigma surrounding F. Edwin Church's identity began during his lifetime. In 1973, two portraits were offered at auction in New York City by Sotheby Parke Bernet which had been incorrectly attributed to the Hudson River artist.<sup>4</sup> Ironically, a month prior, Sotheby's Department of Japanese Works had arranged the sale of some items from F. Edwin Church's private art collection.<sup>5,6</sup>

## **Name, Family Background, and Early Education**

F. Edwin Church was born in the Greenpoint section of Brooklyn, New York, October 25, 1876. The youngest of four sons, his name was given to him at birth by his parents Elihu Dwight Church (1836-1908) and Helen Victoria Cooke (1846-1896). Family names (Elihu, Austin and Charles) having been used up on the previous three sons, they were somewhat at a loss and so named their fourth, Frederic Edwin Church, after an artist of the era whom they admired.<sup>7</sup> They could not have foreseen the effect this choice in name would have years into the future. A quiet, modest, and unassuming individual of slight build, family and friends called him Fred.

Fred's father was also an artist. As a young man E. Dwight Church, Sr. had studied drawing at the National Academy of Design and then taught drawing at the Common School of New York in the 1850's.<sup>8,9</sup> For a brief time he was an official artist for the Union Pacific Railroad, and he also painted scenes from his campaigns with New York's 7th Regiment in the Civil War.<sup>10</sup>

After the war, Fred's father worked for the family business, Church & Dwight Company (manufacturers of Arm & Hammer Baking Soda). With less time to pursue his own art, he became an avid collector of art and rare books. E. Dwight Church is best remembered for his collection of rare Americana and English books, manuscripts, and maps which were purchased from his estate for the Huntington Library.<sup>11,12</sup>

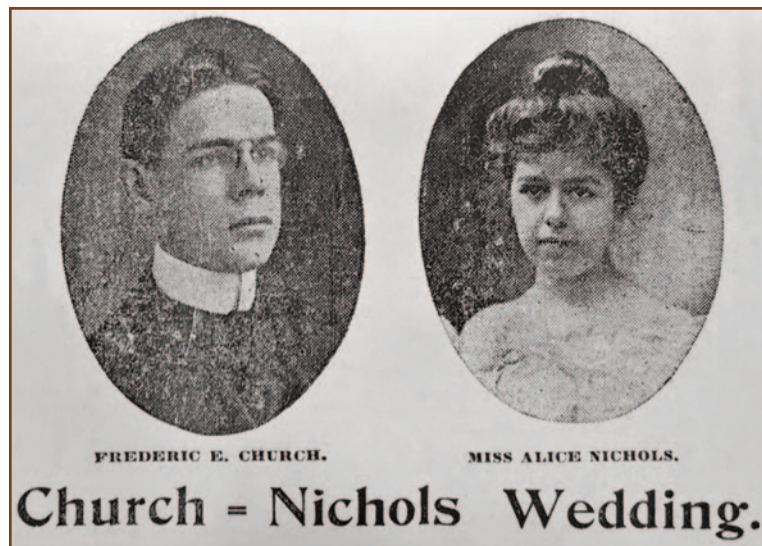
Fred's earliest art instruction was most likely under the tutelage of his father. After graduating from Stevens Preparatory School in Hoboken, New Jersey, Fred studied architecture at Columbia University in New York in 1897<sup>13</sup> primarily to satisfy his parents. His late granddaughter, Mary S. Grothe, recalled that he often remarked "I was in the same class as Rockwell Kent, and neither of us graduated." That same



Fred Church (second from left) in figure drawing class at the Art Student League in New York c.1897.

year he also enrolled in classes at the Art Students League. When he determined the practical aspects of the architect trade were not to his liking, he made the decision to follow his true passion, painting.<sup>14</sup> Fred flourished under his instructors at the Art Students League. He studied figural painting with Kenyon Cox, whose class was one he particularly enjoyed. He also had classes with Frank Vincent Du Mond and John Henry Twachtman<sup>15</sup> whom he found “awe inspiring...and a bit tyrannical...(but) not lacking in humor.”<sup>16</sup> During this time Fred did several botanical studies in watercolor influenced by those of Paul De Longpré who had lived in New York City and held an exhibition there in 1896.<sup>17,18</sup>

When not attending school, Fred and Charles would visit their brother, Austin, who was overseeing operations for the family business in Trenton, Michigan, south of Detroit. Austin was also a talented painter and craftsman whose waterfowl paintings, duck decoys, and furniture pieces were much admired by the family. While there, Fred was reacquainted with Alice Slocum Nichols, a previous guest of the Church family on their summer farm in Middlesex,



Wedding announcement. Front page, *The Trenton Times*, Trenton, Michigan, Friday, October 25, 1901.

Connecticut. They married in Detroit in 1901 and their first child, Charlotte Dwight Church was born in December of 1902 while they lived in a rented house in New Rochelle, New York.<sup>19</sup> Charles later married Alice’s sister, Charlotte Nichols in 1903. Close since childhood, the two brothers who had married the two sisters would remain nearly inseparable the rest of their lives. Eventually, they purchased property in New Rochelle at Davenport Neck and had a beautiful house built, designed by Stanford White<sup>20</sup> where Fred kept a studio on the top floor.<sup>21</sup> Fred designed the gardens where he painted portraits of both Alice and young Charlotte. A second daughter, Elizabeth, was born in 1913, but she tragically died eight months after the birth of his third daughter, Nancy, in 1915. His son, Charlie, born in 1920, was named after his favorite brother.

## Study in Paris and Early Exhibitions

In 1905, Fred, Alice and young Charlotte went to Paris. They lived in an apartment at 246 Boulevard Raspail,<sup>22</sup> while Fred attended the Académie Julian<sup>23</sup> and studied under Jean Paul Laurens. A portrait of his wife, noted in the catalogue as “Madame C...” was accepted to the Salon<sup>24</sup> in 1906.

Returning to New York, Fred took a studio at 146 West 55th St.<sup>25</sup> in the city. His first known exhibition record in New York was for the Annual Exhibition of Former Students of the Art Students League held at the National Arts Club in 1909.<sup>26</sup> That same year he became a member of the Salmagundi Club and placed a work in their exhibition. Over the next few years, other exhibitions followed at the National Academy of Design, The Corcoran, and the Pennsylvania Academy of Fine Arts. By 1914 he had joined the Lyme Art Association and the McDowell Club of New York, as well as the New Rochelle Art Association<sup>27</sup> and showed in their exhibitions that year.

Also in 1914, a new art society, the Allied Artists of America was formed. Charles Bittinger, a board member and lifelong friend, recommended Fred for membership. He was nominated in the first group of eleven men which included his friends Harry L. Hoffman and Everett Warner. Fred maintained an active role in the organization, serving on the exhibition committee for several years and was noted for hosting a meeting at his new studio in the Atelier Building. In total, he exhibited with the Allied Artists over a span of 25 years from the First Annual in 1914 to the 26th in 1939.<sup>28</sup>

Other art societies Fred belonged to and showed with in his first decade of exhibiting were The New York Architectural League and The Society of Independent Artists. He also took part in the second Eastern Long Island Hospital benefit exhibit<sup>29</sup> as well as several exhibitions at the Hoboken Public Library.<sup>30,31,32</sup>

## “The Peacock Girl”

In 1916, at the age of 38, Fred was awarded the Thomas B. Clarke Prize for the best figural composition by the National Academy of Design for his painting, “The Peacock Girl.”<sup>33</sup> Fred drew upon his interest in Japanese prints to create a bold and colorful composition of a girl with red hair wearing a blue and green floral kimono-inspired dress with a wide obi sash, a peacock perched behind her with a wing outstretched in a protective posture. Her expression is direct. Gazing at the viewer, she stands confidently with her hand on her hip, but with a touch of modesty as her other hand shields her breast — testimony to the changing attitudes of youthful women in the flapper age. *The New York Times*, *Harper’s Weekly*, and *Vogue* magazine featured the painting in their publication’s pictorial sections.<sup>34,35,36</sup>



Illustration, Detroit Catalog, page 17  
“The Peacock Girl” by F. Edwin Church

After the National Academy of Design exhibition, the painting went on to be shown at the following institutions: Detroit Museum of Art,<sup>37</sup> The Toledo Museum of Art,<sup>38</sup> Ohio State University (College Art Association of America),<sup>39,40</sup> the Art Institute of Chicago,<sup>41</sup> the Pennsylvania Academy of Fine Art in March of 1917<sup>42</sup> shortly followed by the 1st Annual Exhibition of the Duxbury Art Association in Massachusetts.<sup>43</sup> It reappeared in 1921 at an exhibition of the Lyme Art Association<sup>44</sup> and again in 1932 in Roslyn, New York (Long Island).<sup>45</sup> The painting's final public appearance was in 1975 at the retrospective for F. Edwin Church given by the Country Art Gallery in Locust Valley, Long Island.<sup>46</sup> Tragically, "The Peacock Girl" was one among several paintings that were subsequently lost in a fire.



## WWI Contributions

Fred chose to participate in the war effort in numerous ways. He enlisted in the New York National Guard, achieving the rank of Second Lieutenant,<sup>47</sup> and like many artists, he painted camouflage.<sup>48</sup> Seemingly out of context, he also had involvement with the United States Food Administration (USFA).

In 1917, Herbert Hoover was assigned by President Woodrow Wilson to head the USFA to handle the distribution of food during the United States involvement in the war. It was determined that libraries across the country would be used to distribute food conservation ideas to the populace. Edith Guerrier, a Boston librarian, was selected to organize the libraries where food posters, pamphlets and associated information would be made available. When Hoover gave his popular speech, "Food Control — A War Measure," in April 1918, she approached him with the idea of having top artists in the United States create paintings to illustrate twelve key points. These would then tour state fairs throughout the country as part of the government's war exhibit.<sup>49</sup>

Artists were contacted by Charles Dana Gibson (1876-1944), of "Gibson Girl" fame, President of the Society of Illustrators. He had been assigned to the Division of Pictorial Publicity (DPP),<sup>50</sup>



United in Sacrifice, Service & Sharing, We Dedicate the Works of Our Hands During All our Working Hours to Winning Democracy, item no. 62.5.11, Herbert Hoover Presidential Library and Museum

which was spearheading the production of war posters in New York City. Fred was one of 55 artists<sup>51</sup> selected at the Salmagundi Club where the DPP held regular meetings.<sup>52</sup> Five artists were assigned to each principle of the speech. The resulting sixty paintings were completed in less than three months — just in time for the first fairs in August. These were divided into five circuits and displayed to an estimated 8 million people that summer.<sup>53</sup>

Fred's painting, described as "B-12: Man, woman, and child around flag," was among those exhibited in January 1919 by the Toledo Museum of Art. The paintings were then transported to Stanford University where the Hoover archives were being assembled.<sup>54,55</sup> In 1962, they were transferred to the Herbert Hoover Presidential Library and Museum.<sup>56</sup>

## Japanese Print Collection

Japanese print collecting was a passion Fred developed while studying in Paris. Over the next 40 years he amassed an impressive library of reference books and a portfolio of fine, rare, and important Japanese prints. As his father before him, Fred joined the Grolier Club.<sup>57</sup> There, he met and developed lifelong friendships with two avid print collectors, Howard Mansfield and Louis V. Ledoux. As they built their collections, Mansfield was instrumental for introductions at the Metropolitan Museum of Art where Fred lent a selection of 57 Hiroshige bird and flower prints in 1922.<sup>58,59</sup> He also made loans to the Art Institute of Chicago on several occasions.

Utagawa Hiroshige, Japanese, 1797-1858

*Peacock and Peonies (Botan ni kujaku)*, early 1840's

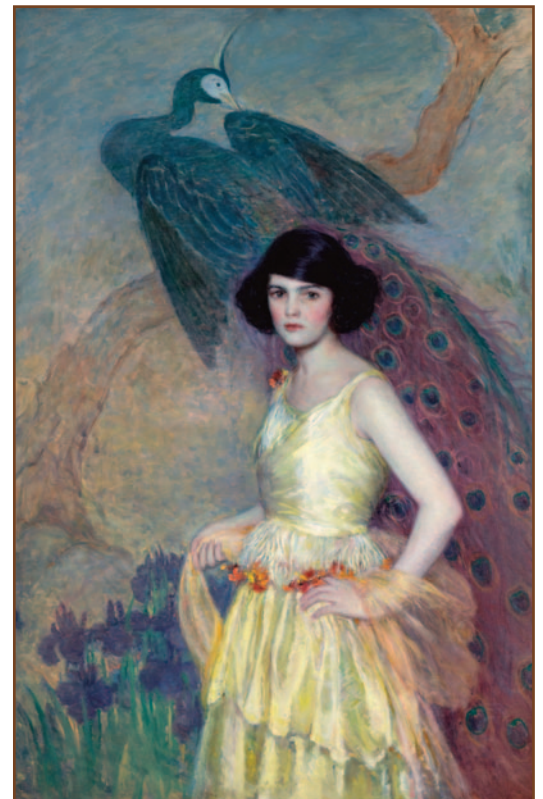
Polychrome woodblock print

Sheet: 72.1 x 24.6 cm (28<sup>3</sup>/<sub>8</sub> x 9<sup>11</sup>/<sub>16</sub> inches)

Gift of Mrs. John D. Rockefeller, Jr. 34.633

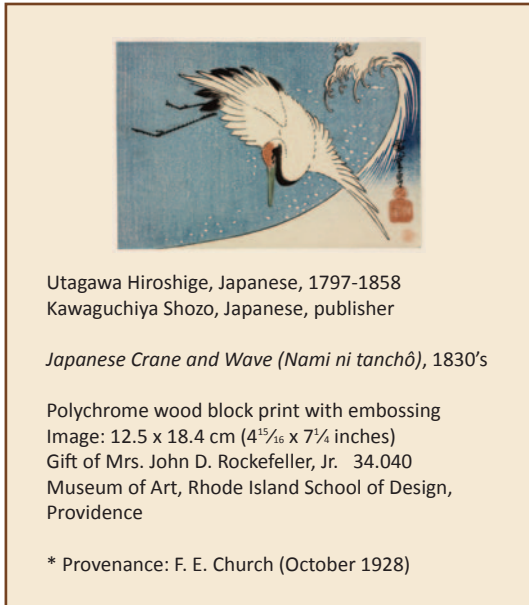
Museum of Art, Rhode Island School of Design, Providence

\* F. Edwin Church owned another copy of this print which he sold through Parke-Bernet Galleries in 1946.



"Girl in Yellow" by F. Edwin Church

His comprehensive reference library was sold at Walpole Galleries in New York late in 1922.<sup>60</sup> Several years later, the decision to build a house on Long Island, designed by the architect Harrie T. Lindeberg, prompted the dispersal of a portion of his print collection in 1928. A group of Hiroshige bird and flower prints were sold to Mrs. John D. Rockefeller, Jr.,<sup>61,62</sup> who later gifted them to the Rhode Island School of Design. Another sale, encouraged by Howard Mansfield, was to the Metropolitan Museum of Art in 1929.<sup>63,64,65</sup> Parke-Bernet Galleries (now Sotheby's) handled the auction of the last large group of his beloved prints in 1946. Fred, as the authority, was asked to write the sale catalogue and it was edited by none other but his friend, Louis Ledoux.<sup>66</sup>



"Lady in Charlotte's Dress" by F. Edwin Church  
Photo by Max Yawney

Fred's use of the Japanese print or screen as the background in several of his portraits is exceptional. A number of paintings show the direct influence of his love and thorough study of the prints. "Charlotte," the portrait of his daughter, as noted previously, was one example. Others include "Girl in Yellow" who stands before a large peacock influenced by Hiroshige's print "Peacock and Peonies," while "Lady in Charlotte's Dress" poses in haute couture before a stylized white crane and pine boughs, reminiscent of the bird in Hiroshige's "Crane and Wave" — both were prints that Fred had owned copies of over his lifetime of collecting.

## **Exhibitions, Travel, and William Beebe (1921-1930)**

Among the many places that he traveled in Europe, St. Jean de Luz, France was a place that Fred returned to time and again. In 1927, his one-man show at the Montross Gallery in New York highlighted many of his paintings

from the region.<sup>67</sup> Of particular note was a painting called “Pelote Basque at St Jean de Luz,” which he later gifted to the National Art Museum of Sport in 1967.<sup>68</sup> A strong selection of portraits in the show included “The Bride,” his daughter Charlotte’s wedding portrait, and another of his brother, Charles, seated in his library next to a globe. The show was rounded out with still life paintings that showcased his skill at rendering flowers, including water lilies in his own garden. Another was a blue and yellow macaw — one of many exotic birds he had kept as a pet.

His second accomplishment of 1927 was an exhibit with two other artists at Ainslie Gallery in New York after accompanying William Beebe on the 10th Expedition of the New York Zoological Society to Haiti.<sup>69</sup> F. Edwin Church, Helen Damrosch Tee-Van (staff artist), and Vladimir Perfileff were the artists who combined their talents to create a visual record of the undersea life, landscapes, and native people of the island. Fred had the opportunity to use the expedition’s diving helmet to view tropical fish and coral reefs under water. From that experience, he created several undersea paintings teeming with marine life.

On land, he produced landscapes full of movement and colorful village scenes. William Beebe wrote the forward for the catalogue,<sup>70</sup> and the exhibit was covered both in *Time* magazine<sup>71</sup> and *The New York Times*, which dubbed them “The Beebe Artists.”<sup>72</sup> Fred and William Beebe maintained a longstanding friendship, both sharing the same studio building in New York and corresponding on matters of scientific study.<sup>73</sup> Several years after the Haitian expedition, Beebe also gave Fred the opportunity to view the sea from his famous bathysphere.



“Moon Fish,” also known as  
“Under the Sea”  
by F. Edwin Church



“Haitian Yard” by F. Edwin Church



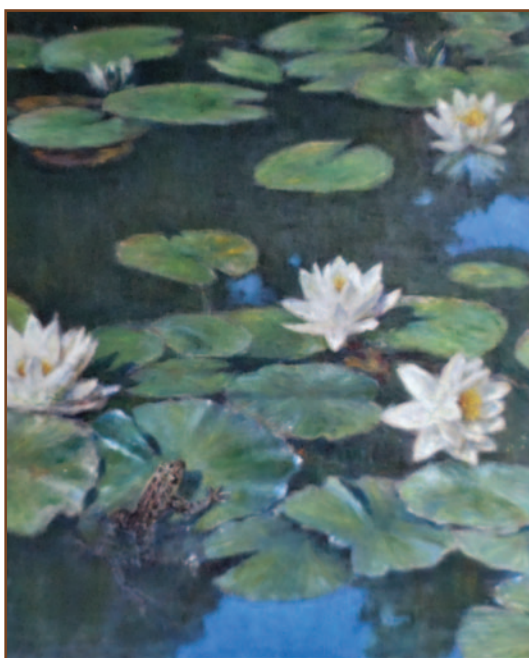
“Windy Day at Pont Beudet” by F. Edwin Church

## 1930's and Beyond

Now in his fifties, Fred enjoyed travel and the pursuit of his varied interests. His son Charlie developed a passion for sport fishing, prompting several trips to the Bahamas with brother Charles. Fred scoured the beaches for seashells which sometimes found their way into his paintings. Alice accompanied Fred on cruises to locations in the Caribbean and South America, where he sketched and painted. On a trip to the Malaysian Islands, he added several specimens to the butterfly collection he had started as a young man, mounting them carefully between glass. His interests in the natural world led him to become a life member of both The American Museum of Natural History<sup>74</sup> and the New York Zoological Society.<sup>75</sup> By the end of the decade, his children were married, and the first grandchildren began to arrive during World War II.

Fred traveled to Taxco, Mexico in 1947 where he painted scenes of the Santa Prisca de Taxco Cathedral. He joined the Audubon Artists in 1946,<sup>76</sup> and his final exhibition with them was in 1969 at the age of 87.

The 1950's and 60's are marked by personal losses, first with the deaths of all three of his brothers, and then his sister-in-law, Charlotte. Fred was most deeply affected by the loss of Charles and undertook a memorial project, setting up the Charles T. Church Northshore Bird Sanctuary on part of their combined properties in Locust Valley.<sup>77</sup> Also during this time, Fred donated two paintings to the Bailey Arboretum in Locust Valley. The first, a painting of his lily pond, in memory of Alice's sister, Charlotte, and the second, a floral still life of peonies given in memory of his friend, the founder, Frank Bailey.<sup>78</sup>



Detail of "Water Lilies" by F. Edwin Church



"Peonies" by F. Edwin Church

Fred and Alice suffered the loss of their daughter, Nancy, in 1969. A portrait Fred had done of her as a little girl and several other paintings were nearly lost when her bereaved husband abandoned the apartment, and the contents were sent for auction to pay the back rent. Fred barely learned of it in time to make a mad dash across New York City to purchase his own work.

In 1971, Fred and Alice celebrated their 70th wedding anniversary. Alice passed away two years later at the age of 94. Fred remained active, gardening, painting, and even playing a little tennis, his favorite sport. It was at this time that he took on his last great project and his only publicly known sculpture, a life-sized great blue heron which stands in the bird sanctuary dedicated to his brother.

His final show, a retrospective, was held by the Country Art Gallery in Locust Valley on March 9, 1975, as a benefit for the bird sanctuary. Treasured works of his lifetime were brought from his home for the exhibition. The event was covered in *The Scene: Supplement to the Oyster Bay Guardian*.<sup>79</sup> In the March issue they wrote:

“Hundreds of people attended the one day exhibition... the walls of the gallery were covered with the classic paintings and portraits...Church stood greeting the guests...until the crowd became so large, he was ushered to a seat of honor, sheltered from the throngs...”

Fred died, peacefully in his sleep, three months later at the age of 98.



“Great Blue Heron” by F. Edwin Church

It is unfortunate that time has taken its toll, and some of the works of F. Edwin Church are gone or remain elusive. The fates were seemingly at work to vanquish not only his identity, but the very art itself. His located pieces, held primarily in private collections, have not been readily available for study. Because of this, his contribution as part of the embodiment of New York academic art training at the turn of the twentieth century has yet to be realized — a fate shared by many lesser known artists of his generation who, like Church, held a degree of prominence in their era. Fred lived his life with a steadfast dedication to his art, a life well lived, a life that should not be forgotten. The world would be diminished without his participation in the rich heritage of American art.



Invitation Cover Photo for the Country Art Gallery 1975 Retrospective

- <sup>1</sup> "Charlotte, a Daughter of the Artist. By F. E. Church in the Annual Exhibition by Allied Artists at the Fine Arts Building," *New York Times* (May 5, 1918) 103.
- <sup>2</sup> New York Genealogical and Biographical Society Archives. Letter from Helen Church Minton (niece of F. Edwin Church) to Ms. Bottiggi, genealogy researcher at the New York Genealogical and Biographical Society (Aug. 29, 1989).
- <sup>3</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from Frederick Stuart Church to F. Edwin Church (Jan. 16, 1923). "Myself and a cousin in Providence, RI are the only ones left of our branch of the Church family..."
- <sup>4</sup> Sotheby Parke Bernet Inc., New York, *Nineteenth and Early Twentieth Century Works of Art*, auction catalogue, sale number 3535 (June 12-15, 1973) Lot no. 315 "Mr. and Mrs. Walker: A Pair of Portraits."
- <sup>5</sup> Sotheby Parke Bernet auction catalogue, sale 3528, (May 29-30, 1973) 12-13. "Property of a New York Private Collector, 13, Polychromed Terra Cotta Figure of a Horse, T'ang Dynasty."
- <sup>6</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from D. Martin Lorber, Sotheby Parke Bernet, Japanese Works of Art to Mr. F. E. Church (May 18, 1973).
- <sup>7</sup> *Locust Valley Leader* (June 16, 1966) 23 "Frederic tells the caller, 'I'm named for the artist...I have to sign my own paintings F. Edwin Church. His father, Dwight...was a friend of the older artist."
- <sup>8</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Original certificate from the City and County of New York, Dept. of Public Instruction (Oct. 15, 1855) signed by J. Samuel Randall, City Superintendent of Schools.
- <sup>9</sup> Ancestry.com, *US School Catalogs, 1765-1935* (ancestry.com Operations, Inc., Provo, UT, USA, 2012). Search results for Church, Elihu Dwight: *New York Free Academy* (1859) 254 "Master of Arts." Accessed Aug. 30, 2024.
- <sup>10</sup> William J.P. Cullen, *The Story of Church & Dwight Company* (Privately printed, Church & Dwight Co., Inc. 1957) 58. "Notes and References."
- <sup>11</sup> American Art Association Records, circa 1853-1929. Archives of American Art, Smithsonian Institution. *The New York Times Magazine* (May 27, 1917) 13. "...Mr. Huntington already owned...known in the book world as the George Daniel copy of the Sonnets, formerly in the E. Dwight Church library."
- <sup>12</sup> *The New York Times*, (Sun. Apr. 30, 1911) 51, "Henry E. Huntington Leaps Into Fame as a Book Collector by Buying the Church Library for \$1,300,000. ...."
- <sup>13</sup> Ancestry.com, *US School Yearbooks 1900-2016* (ancestry.com Operations, Inc., Provo, UT, USA, 2010). Search results for Church, Frederic Edwin: *Columbia University* (1897) 108. Accessed 5/30/2023.
- <sup>14</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. O'Rourke, Gloria. "Frederic E. Church: 98 Years of Painting..." *The Scene: Supplement to the Oyster Bay Guardian* (Mar. 1975) 17.
- <sup>15</sup> The Art Students League Archives, artist file for Church, Frederic E., class schedule for 1898. Other instructors were George Bridemont, W.A. Clark, Joseph DeCamp, Frank Dielman, Charles Hawthorne and H.S. Mowbray.
- <sup>16</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Copy of letter to J.D. Hale (Mar. 8, 1956). J.D. Hale was the author of *The Life and Creative Development of John H. Twachtman*, in which Frederic E. Church is quoted on 146, 157-158.
- <sup>17</sup> *American Art Annual*, Vol. 9 (1911), 310-311. Accessed Oct. 10, 2023.

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- <sup>18</sup> Mary S. Grothe, the artist's late granddaughter, remembered that F. Edwin Church owned some Paul De Longpré paintings.
- <sup>19</sup> Artist's Papers, Collins, *The Warp and The Woof* (c.2017) 1. "I was born on Dec. 18, 1902, in New Rochelle, in a rented little house on a street called Meadow Lane."
- <sup>20</sup> Today this house is known as The Greentree Country Club, 538 Davenport Ave, New Rochelle, NY 10805.
- <sup>21</sup> Artist's Papers, Collins, *The Warp and The Woof* (c.2017) 13.
- <sup>22</sup> *American Art Annual*, Vol. 6, 329.
- <sup>23</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Académie Julian certificate naming F.E. Church, commencing Oct. 9, 1905, finishing Nov. 5, 1905.
- <sup>24</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Certificate of Acceptance in the 1906 Paris Salon.
- <sup>25</sup> *American Art Annual*, Vol. 12, 343.
- <sup>26</sup> "American Art News, Vol. 7, No. 31." *American Art News* 7, No. 31 (1909): 6, "Art Students Summer Show." <https://www.jstor.org/stable/25590459?seq=6> Accessed Aug. 30, 2024.
- <sup>27</sup> New Rochelle Art Association records (1914-1967). Archives of American Art, Smithsonian Institution.
- <sup>28</sup> Allied Artists of America Records (1914-1977). Archives of American Art, Smithsonian Institution.
- <sup>29</sup> Geoffrey K. Fleming and Sara Evans, *A Shared Aesthetic, Artists of Long Island's North Fork* (Southold, N.Y.: Southold Historical Society, Hudson Hills Press, 2008) 196.
- <sup>30</sup> "American Art News, Vol. 17, No. 34." *American Art News* 17, no. 34 (1919): 3. <https://www.jstor.org/stable/25589488?seq=3> Accessed Aug. 30, 2024.
- <sup>31</sup> "American Art News, Vol. 20, No. 36." *American Art News* 20, no. 36 (1922): 8. <https://www.jstor.org/stable/25589985?seq=8> Accessed Aug. 30, 2024.
- <sup>32</sup> "The Art News, Vol. 22, No. 29." *The Art News (1923-)* 22, no. 29 (1924): 11. <https://www.jstor.org/stable/25591406?seq=11> Accessed Aug. 30, 2024.
- <sup>33</sup> Falk, Peter Hastings; *The Annual Exhibition Record of the National Academy of Design 1901-1950*, (Sound View Press 1990) 128.
- <sup>34</sup> *The New York Times*, (Sun. Mar. 26, 1916) 56 (illustration with caption).
- <sup>35</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. "Some Spring Academy Prize Paintings," *Harper's Weekly* (Apr. 8, 1916) 358.
- <sup>36</sup> *Vogue*, (May 1, 1916) 85 (illustration with caption).
- <sup>37</sup> Catalogue of The Second Annual Exhibition of Selected Paintings by American Artists and Sculpture by Anna V. Hyatt, Detroit Museum of Art (May 1916) 11, No. 24, "The Peacock Girl." [http://www.dalnet.lib.mi.us/dia/collections/dma\\_exhibitions/1916-7.pdf](http://www.dalnet.lib.mi.us/dia/collections/dma_exhibitions/1916-7.pdf) Accessed Aug. 30, 2024.
- <sup>38</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from The Toledo Museum of Art, Blake M. Godwin, Curator (Aug. 21, 1916) to F. Edwin Church. "We will send to Mr. Kelley of the Ohio State University your picture 'The Peacock Girl'...We are more than glad to have your fine picture with us in our Summer Show."

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- <sup>39</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from The Ohio State University, Charles F. Kelley (Oct. 5, 1916) to F. Edwin Church. "Our Exhibition closes...Oct. 10th... we shall be able to ship your picture 'The Peacock Girl,'...we shall be more than delighted to keep it a while longer. I consider it one of the most beautiful pieces of painting I have seen."
- <sup>40</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from the College Art Association of America, Charles F. Kelley (Aug. 26, 1916) to F. Edwin Church. "I am very happy to learn that we shall have the pleasure of showing your canvas at the University."
- <sup>41</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from the Art Institute of Chicago, C.H. Burkholder (Aug. 17, 1916) to F. Edwin Church. "... 'The peacock girl,'...has been favorably considered for our Annual Oil Exhibition, Nov. 2 to Dec. 7."
- <sup>42</sup> Catalogue of the 112th Exhibition of the Pennsylvania Academy of the Fine Arts (Feb. 4-Mar. 25, 1917) 55, No. 381, "The Peacock Girl."
- <sup>43</sup> *The Sun* (Sun. Sept. 9, 1917) 54. The opening of the first annual exhibition of the Duxbury Art Association...at the Partridge Academy...F. E. Church's "The Peacock Girl."
- <sup>44</sup> "American Art News, Vol. 19, No. 39." *American Art News* 19, no. 39 (1921): 3, "Summer Art Groups Show New Pictures," <https://www.jstor.org/stable/25589831?seq=3> Accessed Aug. 30, 2024.
- <sup>45</sup> "The Peacock Girl" was shown in Roslyn, Long Island at a summer show put on by the town's Chamber of Commerce in 1932. *The Brooklyn Daily Eagle* (July 2, 1932) 8. A summer show of 1,000 art pieces exhibited in the newly renovated, historic, Orchard Inn barn. <https://www.newspapers.com/article/the-brooklyn-daily-eagle-brooklyn-daily/2565346> Accessed Aug. 30, 2024.
- <sup>46</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. O'Rourke, Gloria. "Frederic E. Church: 98 Years of Painting..." *The Scene: Supplement to the Oyster Bay Guardian* (Mar. 1975) 17.
- <sup>47</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Original certificate from the New York Society Military and Naval Officers (Sept. 15, 1921).
- <sup>48</sup> Mary S. Grothe, the artist's late granddaughter, remembered that F. Edwin Church shared that he painted camouflage during World War I.
- <sup>49</sup> Guerrier, Edith. *We Pledged Allegiance: A Librarian's Intimate Story of the United States Food Administration*. (Stanford University, Calif.: London: Stanford University Press; H. Milford, Oxford University Press, 1941) 96-97.
- <sup>50</sup> Van Schaack, Eric. "The Division of Pictorial Publicity in World War I" *Design Issues* 22, no. 1 (2006): 32-45. <http://www.jstor.org/stable/25224029> Accessed Aug. 30, 2024.
- <sup>51</sup> *The Library Journal* (Oct. 1918) 752. <https://archive.org/details/libraryjournal43ameruoft/page/752/mode/2up> Accessed Sept. 13, 2024
- <sup>52</sup> *The Evening World*, (Feb. 15, 1919) 3. <https://nyshistoricnewspapers.org/?a=d&d=tew19190215-01.1.3&e=-----191-en-20-tew-21--txt-txIN-The+Evening+World+15+February----1919-----> Accessed Aug. 30, 2024.
- <sup>53</sup> *The Library Journal* (Oct. 1918) 752. <https://archive.org/details/libraryjournal43ameruoft/page/752/mode/2up> Accessed Sept. 13, 2024
- <sup>54</sup> Correspondence with Michael Ryan, Art Reference Library, The Toledo Museum of Art via email (Mar. 12, 2020) "In January 1919, some paintings and exhibition materials from what had been redesignated Circuit B were exhibited at the museum and the Church painting (B-12) was among the works. The description for the Church work is 'Man, woman, and child around flag.' This museum... shipped these exhibition materials to...Dr. Raymond L. Wilbur at Stanford University in Palo Alto, California."

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<sup>55</sup> Hoover Institution Library & Archives, “Early Years — In 1919,...Hoover offered the university ( Stanford University) a personal check for \$50,000 to collect primary materials on the Great War (to) the president, Ray Lyman Wilbur...”  
<https://www.hoover.org/library-archives/about/history> Accessed Aug., 30, 2024.

<sup>56</sup> Correspondence with The Herbert Hoover Presidential Library and Museum, Westbranch, Iowa, via Facebook Messenger (Aug. 13, 2024). “This painting has not been on exhibit...it’s been in our collection since 1962.”

<sup>57</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Grolier Club Certificate, election to membership on Jan. 11, 1923.

<sup>58</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from Edward Robinson, Director, The Metropolitan Museum of Art to F. Edwin Church (May 10, 1922).

<sup>59</sup> “Front Matter.” *The Metropolitan Museum of Art Bulletin* 17, no. 6 (1922): 122. <http://www.jstor.org/stable/3257013>  
Accessed May 16, 2023.

<sup>60</sup> The Walpole Galleries, auction catalogue, Sale No. 256 (Nov. 10-11, 1922) “The Fine Reference Library of Japanese Print Collecting of F. Edwin Church, NY.” [archive.org/details/unset00walp\\_85/page/n3/mode/2up](archive.org/details/unset00walp_85/page/n3/mode/2up) Accessed September 11, 2024

<sup>61</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from Louis V. Ledoux to F. Edwin Church (Oct. 25, 1928).

<sup>62</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Receipt from John D. Rockefeller, Jr., to Frederic E. Church (Nov. 8, 1928) in the amount of \$25,000.00 for Japanese Prints.

<sup>63</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Draft of Letter to Howard Mansfield from F. Edwin Church (c.1928). “A house I am planning to build...the best way I can finance it is to sell my Japanese prints.”

<sup>64</sup> This sale to the Metropolitan Museum of Art included some very rare prints that were purchased through the Fletcher Fund, adding to a previous gift of eleven Noh Dance Scenes earlier in 1928.

<sup>65</sup> “Art Museum Gets Japanese Prints: Gift to Metropolitan From F. E. Church Includes Rare Works of Masters,” *The New York Times* (July 15, 1929) 14.

<sup>66</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Parke-Bernet Galleries Inc., auction catalogue, Sale No. 743 (Feb. 25-26, 1946) Japanese Prints, Collection of Frederic E. Church New York.

<sup>67</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Exhibition Catalog, Montross Gallery, New York, F. Edwin Church Exhibition of Paintings. Jan. 17-29, 1927.

<sup>68</sup> Correspondence with Ann M. Rein, Executive Director, National Art Museum of Sport via email (Aug 17, 2010). “... this piece is on display... our current exhibit is ‘Count Them — Over 40 Sports’... *Pelota at St. Jean Luz* is at the entrance of the exhibit....”

<sup>69</sup> Beebe, William, New York Zoological Society, *Beneath Tropic Seas; A Record of Diving Among the Coral Reefs of Haiti*; (G.P. Putnam’s Sons, New York — London, The Knickerbocker Press, 1928) 202.

<sup>70</sup> *Helen Damrosch Tee-Van, F. Edwin Church, Vladimir Perfilieff, Haiti — Portraits, Landscapes, Submarines painted on William Beebe’s Haitian Expedition*, Exhibition Catalogue, Ainslie Galleries (Dec. 1-14, 1927). University of Florida, OCLC No. 21959710.

<sup>71</sup> “Art: Fish & Faces,” *Time* (Dec. 19, 1927). <https://content.time.com/time/subscriber/article/0,33009,731317,00.html>  
Accessed Aug. 30, 2024.

<sup>72</sup> “Local Notes, New Society of Print Makers — The Beebe Artists,” *The New York Times* (Dec. 11, 1927) 13.

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<sup>73</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Correspondence between William Beebe and F. Edwin Church.

<sup>74</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Original certificate of life membership, The American Museum of Natural History (May 3, 1937).

<sup>75</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Original certificate of life membership, The New York Zoological Society (June 24, 1913).

<sup>76</sup> Audubon Artists. Audubon Artists constitution and by-laws and roll of membership, 1946. Audubon Artists records, 1944-2001. Archives of American Art, Smithsonian Institution. Audubon Artists Constitution and By-Laws and Roll of Membership (1946) 16.

<sup>77</sup> "Church Sanctuary Committee to Meet," *The Leader* (Sept. 13, 1962). Locust Valley Library Archives.

<sup>78</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. Letter from Robert R. Gamble, Deputy Commissioner, Recreation and Parks, County of Nassau to Mr. and Mrs. Frederic E. Church (Nov. 7, 1969). "I have just learned... of your generous gift of a painting by Mr. Church to the Bailey Arboretum in memory of Mr. and Mrs. Frank Bailey."

<sup>79</sup> F. Edwin Church papers, circa 1921-2017. Archives of American Art, Smithsonian Institution. O'Rourke, Gloria. "Frederic E. Church: 98 Years of Painting..." *The Scene: Supplement to the Oyster Bay Guardian* (Mar. 1975) 17-18.