



Smithsonian
Archives of American Art

A Finding Aid to the Oliver Ingraham Lay, Charles
Downing Lay, and Lay Family papers, 1789-2000,
bulk 1870-1996, in the Archives of American Art

Joy Weiner

Glass plate negatives in this collection were digitized in 2019
with funding provided by the Smithsonian Women's Committee.

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Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Oliver Ingraham Lay, Charles Downing Lay, and Lay Family papers
Identifier:	AAA.layoliv
Date:	1789-2000 (bulk 1870-1996)
Extent:	10.54 Linear feet
Creator:	Lay, Oliver Ingraham, 1845-1890 Lay, Charles Downing, 1877-1956
Language:	The collection is in English.
Summary:	The Oliver Ingraham Lay, Charles Downing Lay, and Lay Family Papers measure 10.54 linear feet and date from 1789 through 2000, with the bulk of the material dating from circa 1870-1996. The collection presents an overview of the personal lives and careers of painter, Oliver Ingraham Lay and his son, landscape architect, Charles Downing Lay. In addition, there are the papers of Lay family members and friends, including those of the Marian Wait Lay family (wife of Oliver Ingraham Lay) and of the Laura Gill Lay family (wife of Charles Downing Lay). Also found are the papers of the landscape and nature painter Fidelia Bridges. The collection consists of biographical material, correspondence, diaries, writings and notes, scrapbooks, family business records, exhibition files, printed material, as well as original artwork, sketches, a sketchbook, landscape designs, and photographs.

Administrative Information

Acquisition Information

George C. Lay, grandson of portrait painter Oliver Lay and the son of Charles Downing Lay donated the Oliver Ingraham Lay, Charles Downing Lay, and Lay Family Papers to the Archives of American Art in 2002.

Related Materials

A small collection of Oliver Ingraham Lay papers were loaned for microfilming and are available on reel 801. The originals are at the New-York Historical Society. The bulk of Charles Downing Lay's papers, 1898-1956 reside in the Division of Rare and Manuscript Collections, Cornell University Library.

Processing Information

The collection was processed and a finding aid prepared by Joy Weiner in 2006.

Preferred Citation

Oliver Ingraham Lay, Charles Downing Lay, and Lay Family Papers, 1789-2000, bulk 1870-1996. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Washington, D.C. Research Center.

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Biographical / Historical

Oliver Ingraham Lay (1845-1890) was a painter of portraits and genre scenes. Charles Downing Lay (1898-1956) was a landscape planner, architect, and painter.

Born in 1845 in New York City, Oliver Ingraham Lay studied under the painter Thomas Hicks (1823-1890) and attended the Cooper Institute and the National Academy of Design. Best-known for his portraiture, Lay's subjects included socially and politically prominent individuals, as well as artists, actors, and friends, such as Fidelity Bridges and Edwin Booth, among others. In 1876, Lay was elected to membership to the National Academy of Design and the Artists' Fund Society; in 1887 he became a member of the Century Association. Lay was married to Marian Wait, the niece of the pre-eminent pomologist, Charles Downing (1802-1885) and landscape gardener and rural architect, Andrew Jackson Downing (1815-1852).

Oliver's son, Charles Downing Lay was born in Newburgh, New York in 1898. He attended the School of Architecture at Columbia University from 1896-1900 and earned a Bachelor of Science from Harvard University's School of Landscape Architecture in 1902. That same year, Lay established a landscape practice in New York City; he also served as Landscape Architect for the City of New York from 1911-1912. In 1904, he married Laura Brown Gill.

In addition to his public work projects, he received numerous commissions for private homes and estates in Connecticut, New Jersey, New York, and Pennsylvania. Lay, along with Henry V. Hubbard and Robert Wheelwright founded the professional magazine, *Landscape Architecture* where he served as publisher, editor, and contributor. He was a consulting architect to the 1939 New York World's Fair. In 1948, he established the Housatonic Valley Planning Association.

Oliver and Charles's lifelong friend, Fidelity Bridges (1834-1923) was born in Salem, Massachusetts in 1834. Orphaned in her youth, she supported herself as a mother's helper in the Quaker household of the Salem merchant, William A. Brown. In the mid-1850s, after Brown had moved to Brooklyn, New York, Fidelity Bridges joined the family, where she took on the role of governess to Brown's daughters. Around this time, she met Oliver Ingraham Lay.

In the 1860s, Bridges studied art at the studio of William Trost Richards (1833-1905) in Philadelphia, Pennsylvania. In 1867, Bridges, along with a group of young women artists that included Anne Whitney

(1821-1915) left for Rome to pursue her artistic training. Upon her return, Bridges set up a studio in New York City. In the early 1890s, Fidelia settled permanently in Canaan, Connecticut.

Bridges, influenced by the Pre-Raphaelite school, depicted landscapes and nature scenes with detailed renderings of birds, meadows, and wildflowers. In addition, Bridges sold her artwork commercially; in the mid-1870s, Louis Prang and Company produced her chromolithographic designs on greeting cards and calendars. Bridges also illustrated magazines and books.

Scope and Contents

The Oliver Ingraham Lay, Charles Downing Lay, and Lay Family Papers measure 10.54 linear feet and date from 1789 through 2000, with the bulk of the material dating from circa 1870-1996. The collection presents an overview of the personal lives and careers of painter, Oliver Ingraham Lay and his son, landscape architect, Charles Downing Lay. In addition, there are the papers of Lay family members and friends, including those of the Marian Wait Lay family (wife of Oliver Ingraham Lay) and of the Laura Gill Lay family (wife of Charles Downing Lay). Also found are the papers of the landscape and nature painter Fidelia Bridges. The collection consists of biographical material, correspondence, diaries, writings and notes, scrapbooks, family business records, exhibition files, printed material, as well as original artwork, sketches, a sketchbook, landscape designs, and photographs.

The extensive correspondence files illustrate the interaction between the Lays' and their extended circle of family members and friends, offering a view of the social and cultural milieu of a cross section of New England and New York gentry, from the mid-nineteenth through the early twentieth centuries. The papers also provide a resource to study the work of Oliver Ingraham Lay and of Charles Downing Lay through original drawings, sketches, and landscape designs.

Arrangement

The collection is arranged as 3 series.

- Series 1: Oliver Ingraham Lay and Marian Wait Lay Papers, 1789-1955 (4.2 linear ft.; Boxes 1-5, OV 11)
- Series 2: Charles Downing Lay and Laura Gill Lay Papers, 1864-1993 (4.2 linear ft.; Boxes 5-9, OV 12-13)
- Series 3: Fidelia Bridges Papers, 1857-2000 (1.4 linear ft.; Boxes 9-10)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Landscape architects
Painters -- New York (State) -- New York
Photographs

Types of Materials:

Diaries

Landscape drawings
Scrapbooks
Sketchbooks
Sketches

Names:

Bridges, Fidelia, 1834-1923
Lay, Laura Gill
Lay, Marian Wait

Occupations:

Landscape painters
Painters -- Connecticut

Container Listing

Series 1: Oliver Ingraham Lay and Marian Wait Lay Papers, 1789-1955

4.2 Linear feet (Boxes 1-5, OV 11)

The papers of Oliver Ingraham Lay and Marian Wait Lay contain biographical materials, correspondence, diaries, writings and notes, family business records, printed materials, scrapbooks, photographs, and artifacts.

The series is organized into 9 subseries.

- 1.1: Biographical Material, 1818-1888 (7 folders; Box 1, OV 11)
- 1.2: Correspondence, 1814-1944 (1.2 linear ft.; Boxes 1-2)
- 1.3: Diaries, 1856-1925 (8 folders; Box 2)
- 1.4: Writings and Notes, 1789-1900 (0.4 linear ft.; Boxes 2-3)
- 1.5: Family Business Records, 1810-1903 (14 folders; Box 3)
- 1.6: Printed Material, 1840-1955 (9 folders; Box 3)
- 1.7: Scrapbooks, 1854-1896 (0.3 linear ft.; Box 4, OV 11)
- 1.8: Photographs, 1857-1933 (19 folders; Box 5)
- 1.9: Artifacts, 1860-1890 (5 folders; Box 5)

1.1: Biographical Material, 1818-1888

This subseries contains biographical material on Charles Downing and various individuals from the Brown and Wait families. Files include handwritten accounts of Charles Downing by a family member and copies of obituaries on Charles Downing (Marian's uncle), a marriage certificate of William A. Brown and Phebe C. Brown, the wills of Robert Bagg and William Brown, respectively, and abstracts of the last Wills and Testaments of Robert Earle and his wife, Maria Earle (sister of William Brown).

Box 1, Folder 1-3	Charles Downing , 1885, undated
Box 1, Folder 4-7	Various Family Members, 1818-1888, undated Oversized material housed in OV 11
Box OV 11	Oversized Biographical Material for Various Family Members , 1833-1834

1.2: Correspondence, 1814-1944

Included are letters between Oliver Ingraham Lay and Marian Wait Lay, as well as the respective correspondence files of Oliver Ingraham Lay, Marian Wait Lay, Wilfrid Lay (Oliver's son), Charles Downing, and various family members, reflecting the mutual interaction between friends, acquaintances, and colleagues. Topics include daily events, personal reflections, creative activities, trips, and residences.

Oliver Ingraham Lay's letters to family members and friends describe his painting activities, working methods, and projects, including his commissioned portraits for Edwin Booth and Cyrus Field. Many contain references to Lay's prominent clients, such as Cornelia Curtis and family, Frederick and Mathilda Shelton, and Mary Shannon and the Shannon family. Also found are letters from Alexander Lawrie discussing his painting and financial difficulties. Lay's letters contain references to his colleagues, Henry Bellows, Fidelia Bridges, Sanford Gifford, Jervis McEntee, and William Trost Richards, among others. There are scattered references to Lay's exhibitions at the Artists' Fund Society, the Brooklyn Society of

Artists, and the Century Association. One letter to Annie Brown describes his meeting with Oscar Wilde at the Century Association.

Condolence letters to Marian Lay upon Oliver Ingraham Lay's death include letters from Fidelia Bridges and George Henry Story. A file of transcriptions contains miscellaneous correspondence and two theatrical scenarios by Lay, reflecting the artist's enduring interest in the stage productions of his day.

Also of interest, are items found in the correspondence files of Lay family members. Charles Downing's letters to Marian Wait Lay discuss his experimental fruit plantings conducted at his residence in Newburgh, New York. The Brown family correspondence contains numerous references to Fidelia Bridges; also found is an illustrated letter from Annie Brown to Oliver Ingraham Lay. Letters exchanged between Samuel Wait and his son and namesake, Samuel, wholesale dealers in cattle and grain illustrate the manner in which mercantile activities were conducted during the early half of the nineteenth century.

The files are organized according to family members' surname; material within each folder is arranged chronologically.

Box 1, Folder 8-9	Oliver Ingraham Lay to Marian Wait Lay, 1878-1887, undated
Box 1, Folder 10-29	Oliver Ingraham Lay, 1871-1890, undated
Box 1, Folder 30-31	Oliver Ingraham Lay, Condolence Letters, 1890, undated
Box 1, Folder 32	Transcriptions of Letters and Writings by a Family Member, 1881-1890, undated
Box 1, Folder 33-42	Marian Wait Lay, 1870-1895, undated
Box 1, Folder 43-48	Wilfrid Lay, 1886-1944, undated
Box 1, Folder 49-55	Charles Downing, 1851-1885, undated
Box 1, Folder 56-81	The Brown Family, 1814- 1901, undated
Box 2, Folder 1-5	The Brown Family, 1902-1923, undated
Box 2, Folder 6-9	Alice Brown, undated
Box 2, Folder 10-12	Annie Brown, undated
Box 2, Folder 13-14	Ella Brown, undated
Box 2, Folder 15	Phebe Crowell Brown, undated
Box 2, Folder 16	William Augustus Brown, undated

Box 2, Folder 17-19	Fragments, undated
Box 2, Folder 20-28	The Wait Family, undated
Box 2, Folder 29	Other Family Members, undated
Box 2, Folder 30-31	Transcriptions of Letters of Various Family Members, 1835-1876
Box 2, Folder 32-34	Loose Envelopes, 1882-1926, undated

1.3: Diaries, 1856-1925

This subseries houses the diaries of Marian Wait Lay, Oliver Ingraham Lay, Laura Brown, and Annie Brown.

Oliver Ingraham Lay's diaries record daily events, as well as include references to Lay's commissioned works, exhibitions, and professional and social activities; also found are loose items, including clippings, an exhibition announcement, receipts, letters, and sketches. Entries also contain numerous references to Lay's colleagues, including Samuel Putnam Avery, Fidelia Bridges, Henry Kirke Brown, Thomas Hicks, Eastman Johnson, John Sartain, William Trost Richards, Louis Comfort Tiffany, Worthington Whittridge, and Alexander H. Wyant, among others. Four volumes of Annie Brown's diaries record her daily activities and personal observations about family members and friends; entries also contain references to Fidelia Bridges.

Box 2, Folder 35	Marian Wait Lay, 1856-1857
Box 2, Folder 36-37	Oliver Ingraham Lay, 1879-1889
Box 2, Folder 38	Laura Brown, 1873-1874
Box 2, Folder 39-42	Annie Brown, 1901-1925

1.4: Writings and Notes, 1789-1900

This subseries houses Oliver Ingraham Lay's notebooks, notes and writings; Marian Wait Lay's scattered notes and writings; and the student notebooks of Wilfrid Lay.

Oliver Ingraham Lay's notebooks include handwritten transcriptions of literary excerpts and quotations; a record of the artist's exhibitions at the Century Association; and a record of payments for his artwork. Also found is a ledger with entries of daily activities from 1889-1890; included are transcribed letters, printed material, clippings, and obituary notices on Lay's death. One notebook contains a list of the works of art by Lay and others that were a part of the artist's personal collection at the time of his death. Also found are transcribed poems, various literary compositions by Lay, including handwritten essays and a poem to Fidelia Bridges.

Other files contain Annie Brown's handwritten essays, her notebook of transcribed literary extracts, and address book; biographical accounts of Charles Downing; and the miscellaneous writings and notes of various family members.

Box 2, Folder 43-45	Notebooks of Oliver Ingraham Lay, 1866-1890
Box 2, Folder 46	Notebook of Artwork, Photographs, and Miscellaneous Items, circa 1890
Box 2, Folder 47-50	Various Notes and Writings by Oliver Ingraham Lay, 1867
Box 2, Folder 50	Various Notes and Writings by Marian Wait Lay, 1859-1893
Box 2, Folder 51-54	Notebooks of Wilfrid Lay, 1881-1900
Box 2, Folder 55-56	Essays by Annie Brown, 1860-1887
Box 2, Folder 57	Notebook of Annie Brown, undated
Box 3, Folder 1-2	Address Book by Annie Brown, undated
Box 3, Folder 3	Biographical Accounts of Charles Downing, 1789-1889
Box 3, Folder 4-8	Miscellaneous Notes and Writings of Lay Family Members, 1789-1889

1.5: Family Business Records, 1810-1903

This subseries contains record books and various lists documenting Oliver Ingraham Lay's household expenses for the family's residences in New Rochelle, New York and Stratford, Connecticut. One notebook records the picture frames purchased by Lay for his paintings; included are a list of works of art sold and scattered receipts. A folder of loose receipts contains several items relating to Lay's business transactions on behalf of Alexander Lawrie.

Also found are a bill of sale to William Brown for property, miscellaneous receipts, Thomas Lee Gill's statement of expenses, and Mary Downing's handwritten bequest to Marian Wait Lay. An account ledger contains printed material, clippings, and reproductions.

Box 3, Folder 9-12	Record of Expenses, 1878-1903
Box 3, Folder 13	Lists of Expenses, 1865-1886
Box 3, Folder 14-15	Notebook of Frames Purchased, 1881-1889
Box 3, Folder 16	Receipts, 1882-1898
Box 3, Folder 17-21	Various Family Members, 1810-1890
Box 3, Folder 22	Account Ledger, 1823-1826

1.6: Printed Material, 1840-1955

This subseries houses an exhibition announcement for Oliver Ingraham Lay at Reichard's Gallery (New York) and news clippings, including obituaries and memorials for Andrew Jackson Downing, Charles Downing, and other family members.

- Box 3, Folder 23 Exhibition Announcement, 1888
- Box 3, Folder 24-25 Clippings on Lay Family Members, 1885-1955
- Box 3, Folder 26 News Clippings, Various, 1940
- Box 3, Folder 27-28 Miscellaneous Printed Material, 1885-1903
- Box 3, Folder 29-31 Monographs, 1840-1875

1.7: Scrapbooks, 1854-1896

This subseries contains the scrapbooks of Mary Downing's leaf and flower cuttings and Charles Downing's scrapbook of leaf cuttings. Two scrapbooks with notations by Mary Downing include sketches and miscellaneous letters.

Loose scrapbook pages include Oliver Ingraham Lay's sketches, handwritten literary extracts, letters, printed material, calling cards, and Charles Downing Lay's bookplate designs, reproductions, and printed material.

- Box 4, Folder 1 Mary Downing, Leaf and Flower Cuttings, 1854-1856
- Box 4, Folder 2 Mary Downing, Leaf and Flower Cuttings, 1865-1879
- Box 4, Folder 3 Charles Downing, Leaf Cuttings, 1870
- Box 4, Folder 4 Oliver Ingraham Lay and Charles Downing Lay, Loose Scrapbook Pages,
1884-1896
[Image\(s\)](#)
Oversized material housed in OV 11.
- Box OV 11 Oversized Scrapbook Pages, 1884-1896

1.8: Photographs, 1857-1933

This subseries houses photographs, cartes de visites albums, tintypes, glass plate negatives, and one negative. There are images of Oliver Ingraham Lay, Marian Wait Lay, Charles Downing Lay, and Wilfrid Lay, individually and with others. Photographs of other Lay family members include Charles Downing, Mary Downing, Samuel Wait (Marian's brother), William A. Brown, Phebe C. Brown (William's wife), and their daughters, Alice, Annie, and Laura. Tintypes include Charles Downing Lay with an unidentified individual; two tintypes of Marian Wait Lay in her youth; three tintypes of Laura Brown; and three tintypes of an unidentified woman.

Three cartes de visites albums contain images of various family members and friends; many individuals are unidentified. The albums were received with numerous images missing. Also found are glass plate negatives of Oliver Ingraham Lay's portrait of Aaron Burr and his portrait of Edwin Booth as Hamlet.

Glass plate negatives have been scanned.

Box 5, Folder 1	Photographs and Tintype of Oliver Ingraham Lay and Charles Downing Lay, 1873
Box 5, Folder 2	Photograph of Oliver Ingraham Lay and Wilfrid Lay?, undated
Box 5, Folder 3	Photograph of Wilfrid Lay, 1933
Box 5, Folder 4-5	Photographs and Tintypes of Marian Wait Lay, undated
Box 5, Folder 6-12	Photographs, Tintypes, and Negative of Lay Family Members, 1857-1874
Box 5, Folder 13	Group Photograph at the Art Students League, undated
Box 5, Folder 14	Miscellaneous Photographs, undated
Box 5, Folder 15-17	Cartes de Visites Albums of Lay Family Members, 1857-1888
Box MGP 5	Glass Plate Negatives, undated Image(s)

1.9: Artifacts , 1845-1890

Artifacts consist of locks of hair from Marian Wait Lay, a monograph cover, inscribed to Marian Wait Lay from Charles Downing on the verso, Annie Brown's stationery plate, and one silk purse.

Box 5, Folder 18	Lock of Hair from Richard Wait?, 1860
Box 5, Folder 19	Locks of Hair from Marian Wait Lay, 1866
Box 5, Folder 20	Monograph Cover, Loose, 1890
Box 5, Folder 21	Stationery Plate, undated
Box 5, Folder 22	Silk Purse, undated

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Series 2: Charles Downing Lay and Laura Gill Lay Papers, 1864-1993

4.2 Linear feet (Boxes 5-9, OV 12-13)

The Charles Downing Lay and Laura Gill Lay papers contain biographical material, correspondence, professional files, writings and notes, family business records, artwork, printed materials, photographs, and an artifact.

The series is organized into 9 subseries.

- 2.1: Biographical Material, 1895-1956 (13 folders; Box 5)
- 2.2: Correspondence, 1879-1964 (2.75 linear ft.; Boxes 5-8)
- 2.3: Professional Files, 1918-1993 (0.75 linear ft.; Boxes 7-8)
- 2.4: Writings and Notes, 1884-1917 (12 folders; Box 8)
- 2.5: Family Business Records, 1864-1949 (26 folders; Box 8)
- 2.6: Artwork, 1883-1916 (11 folders; Box 8; OV 12)
- 2.7: Printed Material, 1874-1972 (0.25 linear ft.; Box 9; OV 13)
- 2.8: Photographs, 1888-1939 (15 folders; Box 9, OV 13)
- 2.9: Artifact, undated (1 folder; Box 9)

2.1: Biographical Material, 1895-1956

This subseries contains biographical information on Charles Downing Lay and Laura Gill Lay. Files on Charles Downing Lay include school records from Columbia University, a marriage certificate, a birth certificate for Laurence Lay (son of Charles and Laura), registered architect certificates, application forms, a copy of a passport application, a passport, a death certificate, an insurance identification card, and a published biographical account. Also found is the Last Will and Testament of Thomas Lee Gill (Laura's father).

Files are arranged in chronological order.

Box 5, Folder 23	Charles Downing Lay Biographical Material, 1904, 1931-1956
Box 5, Folder 24	Charles Downing Lay Education and Professional Material, 1895-1902
Box 5, Folder 25	Laura Gill Lay Biographical Material, 1907, 1934
Box 5, Folder 26	Laurence Lay Birth Certificate, 1916
Box 5, Folder 27	Thomas Lee Gill Biographical Material, (Laura Gill Lay's father), 1923

2.2: Correspondence, 1879-1964

This subseries includes the letters between Charles Downing Lay and Laura Gill Lay before their marriage. Also found is the personal correspondence of Charles Downing Lay; the files also contain Laura Lay's correspondence with family members, her children, and friends.

Many of Charles Downing Lay's letters are to Laura Lay and relate to daily events and the activities of family members and friends. Also included are references to his landscape design projects and his painting activities. Among the correspondents are Homer Saint-Gaudens, Eugene Speicher, and Robert Wheelwright. Found are one letter from John C. Olmsted (1916) and one letter from Fidelia Bridges (undated). There is an illustrated letter by Charles Downing Lay to David Lay (Charles's son; 1934).

Also found are Century Association files documenting Lay's affiliation with the club through a variety of material, including correspondence, miscellaneous writings and notes, printed material, and photographs. Much of the correspondence relates to the admission of new members, especially the nominations of Eugene Speicher and Forbes Watson. Notable correspondents include John Taylor Arms, Royal Cortissoz, Homer Saint-Gaudens, Robert W. DeForest, William Henry Fox, and Gari Melchers. There is a group photograph of Charles Downing Lay with Henry Allen Moe and Geoffrey Parsons, (undated).

Letters between Charles Downing Lay and Laura Gill Lay and the Charles Downing Lay correspondence are filed chronologically.

Box 5, Folder 28	Between Charles Downing Lay and Laura Gill Lay, 1899-1900
Box 5, Folder 29-35	Between Charles Downing Lay and Laura Gill Lay, circa 1900s
Box 6, Folder 1	Between Charles Downing Lay and Laura Gill Lay, 1901
Box 6, Folder 2	Between Charles Downing Lay and Laura Gill Lay, 1902
Box 6, Folder 3	Between Charles Downing Lay and Laura Gill Lay, circa 1903
Box 6, Folder 4-8	Between Charles Downing Lay and Laura Gill Lay, 1903
Box 6, Folder 9-12	Between Charles Downing Lay and Laura Gill Lay, circa 1904
Box 6, Folder 13-41	Between Charles Downing Lay and Laura Gill Lay, 1904
Box 6, Folder 42-44	Between Charles Downing Lay and Laura Gill Lay, 1905
Box 6, Folder 45	Between Charles Downing Lay and Laura Gill Lay, circa 1906-1908
Box 6, Folder 46	Between Charles Downing Lay and Laura Gill Lay, 1906-1907
Box 6, Folder 47	Between Charles Downing Lay and Laura Gill Lay, 1908-1909, undated
Box 6, Folder 48	Between Charles Downing Lay and Laura Gill Lay, 1912-1913
Box 6, Folder 49	Between Charles Downing Lay and Laura Gill Lay, 1914-1915
Box 6, Folder 50	Between Charles Downing Lay and Laura Gill Lay, 1915
Box 6, Folder 51	Between Charles Downing Lay and Laura Gill Lay, 1916
Box 6, Folder 52	Between Charles Downing Lay and Laura Gill Lay, 1917-1918
Box 6, Folder 53	Between Charles Downing Lay and Laura Gill Lay, 1919

Box 6, Folder 54-57	Between Charles Downing Lay and Laura Gill Lay, circa 1920s
Box 6, Folder 58	Between Charles Downing Lay and Laura Gill Lay, 1920-1921
Box 6, Folder 59	Between Charles Downing Lay and Laura Gill Lay, 1923-1924
Box 6, Folder 60	Between Charles Downing Lay and Laura Gill Lay, 1925-1934
Box 6, Folder 61-62	Between Charles Downing Lay and Laura Gill Lay, Fragments, circa 1904, undated
Box 6, Folder 63-64	Between Charles Downing Lay and Laura Gill Lay, Loose Envelopes, 1902-1904, 1934, undated
Box 6, Folder 65	Charles Downing Lay, 1879-1880, undated
Box 6, Folder 66	Charles Downing Lay, 1886-1894, undated
Box 6, Folder 67-68	Charles Downing Lay, Letters from William R. Ware, 1898-1911, undated
Box 6, Folder 69	Charles Downing Lay, 1900
Box 6, Folder 70-71	Charles Downing Lay, 1901
Box 7, Folder 1	Charles Downing Lay, 1902
Box 7, Folder 2-4	Charles Downing Lay, 1903
Box 7, Folder 5	Charles Downing Lay, circa 1904
Box 7, Folder 6-13	Charles Downing Lay, 1904
Box 7, Folder 14	Charles Downing Lay, 1905-1906
Box 7, Folder 15	Charles Downing Lay, 1907-1908
Box 7, Folder 16	Charles Downing Lay, Letters from Thatcher and Lea Luquer, 1907-1930
Box 7, Folder 17	Charles Downing Lay, 1911-1912
Box 7, Folder 18	Charles Downing Lay, 1914-1922, undated

Box 7, Folder 19	Charles Downing Lay, 1915-1916
Box 7, Folder 20-31	Charles Downing Lay, The Century Association, 1915-1936, undated
Box 7, Folder 32	Charles Downing Lay, 1916-1918
Box 7, Folder 33	Charles Downing Lay, 1917-1919
Box 7, Folder 34	Charles Downing Lay, 1922, 1930 Image(s)
Box 7, Folder 35	Charles Downing Lay, 1925-1926 Image(s)
Box 7, Folder 36	Charles Downing Lay, Letters from Robert Wheelwright, 1927-1936, 1954, undated Image(s)
Box 7, Folder 37	Charles Downing Lay, 1932-1933 Image(s)
Box 7, Folder 38	Charles Downing Lay, 1934 Image(s)
Box 7, Folder 39	Charles Downing Lay, 1935
Box 7, Folder 40	Charles Downing Lay, 1936
Box 7, Folder 41-46	Charles Downing Lay, Vintage Festival, 1936-1954
Box 7, Folder 47-52	Charles Downing Lay, Blossom Festival, 1937-1939
Box 7, Folder 53	Charles Downing Lay, 1940
Box 7, Folder 54	Charles Downing Lay, 1954, 1964, undated
Box 7, Folder 55	Charles Downing Lay, 1955-1956
Box 7, Folder 56-63	Charles Downing Lay, undated
Box 7, Folder 64	Charles Downing Lay, Loose Envelopes, 1859-1905, 1954, undated

2.3: Professional Files, 1918-1993

Professional files illustrate Lay's personal and professional interaction with a close-knit group of colleagues that included Gifford Beal, Reynolds Beal, Joseph P. Chamberlain, Edwin Lefevre, Henry Allen Moe, Geoffrey Parsons, and Allen Tucker. The files contain mostly correspondence; also found is biographical material, writings and notes, artwork, printed material, clippings, exhibition brochures, and a photograph.

Of special interest are Reynolds Beal's letters to Lay, in which he discusses exhibitions of his artwork held at Kraushaar Gallery (New York) and his various painting and literary projects; also found are Beal's personal reflections about his creative activities. Allen Tucker's files contain letters to Lay and others relating to his painting. Also included are the artist's lists of his artwork, and printed material, including exhibition brochures for his exhibits at the Century Association, Montross Gallery, and Macbeth Gallery. There is a pencil sketch by Allen Tucker of Charles Downing Lay's layout for the World's Fair (circa 1939). George C. Lay's correspondence relates to a work of art donated to the Phillips Collection by his father; found is one letter to Charles Downing Lay from Duncan Phillips (undated).

Professional files are arranged alphabetically by surname and thereunder chronologically.

Box 7, Folder 65-66	Gifford Beal, Letters to Charles Downing Lay, 1918-1936, undated
Box 7, Folder 67	Gifford Beal, Printed Material, 1932
Box 7, Folder 68-70	Reynolds Beal, Letters to Charles Downing Lay, 1924-1930, undated
Box 7, Folder 71-74	Joseph P. Chamberlain, Correspondence, 1918-1945, undated
Box 7, Folder 75-76	Joseph P. Chamberlain, Personal Business Records, 1942-1951, undated
Box 7, Folder 77-78	Joseph P. Chamberlain, Printed Material, 1951, undated
Box 7, Folder 79	George C. Lay, Correspondence, 1992-1993, undated
Box 7, Folder 80	George C. Lay, Miscellaneous Writings and Notes, undated
Box 7, Folder 81	George C. Lay, Printed Material, undated
Box 7, Folder 82-89	Edwin Lefevre, Correspondence, undated
Box 7, Folder 90	Edwin Lefevre, Architectural Sketch of Lefevre's Estate in Dorset, Vermont, undated
Box 7, Folder 91	Edwin Lefevre, Charles Downing Lay's Statement of Professional Services, undated
Box 7, Folder 92-107	Henry Allen Moe, Correspondence, undated

Box 7, Folder 108-110	Henry Allen Moe, Drafts and Typescripts of Speeches, 1927-1948, undated
Box 7, Folder 111-114	Henry Allen Moe, Printed Material, 1925-1975, undated
Box 7, Folder 115	Henry Allen Moe, Photograph, 1946
Box 8, Folder 1-2	Geoffrey Parsons, Letters to Charles Downing Lay, 1922-1938, undated
Box 8, Folder 3	Geoffrey Parsons, Writings and Notes, undated
Box 8, Folder 4	Geoffrey Parsons, Printed Material, 1938-1942, undated
Box 8, Folder 5	Allen Tucker, Biographical Material, 1922-1947
Box 8, Folder 6-35	Allen Tucker, Letters to Charles Downing Lay, 1919-1947
Box 8, Folder 36	Allen Tucker, Sketch of Charles Downing Lay's Design for the World's Fair, 1939 Image(s)
Box 8, Folder 37-38	Allen Tucker, Various Writings and Notes, 1920
Box 8, Folder 39-42	Allen Tucker, Printed Material, 1922-1947

2.4: Writings and Notes, 1884-1917

This subseries contains Charles Downing Lay's notebooks, school essays, and various notes. Two notebooks contain Lay's class notes when he was a student at Columbia University; also included are printed material, loose notes, and sketches of architectural design elements. Some notes and writings relate to the Century Association. Found in Laura Gill Lay's files are a miniature notebook of transcribed literary quotations, essays, draft versions of letters and essays, and scattered diary entries. There are also miscellaneous writings and notes of various Lay family members.

Box 8, Folder 43	Student Notebooks by Charles Downing Lay, 1884-1904, undated
Box 8, Folder 44	Student Notebooks by Charles Downing Lay, 1898-1899
Box 8, Folder 45	Essays by Charles Downing Lay, circa 1890s Image(s)
Box 8, Folder 46	Various Notes and Writings by Charles Downing Lay, 1909-1913

[Image\(s\)](#)

Box 8, Folder 47 Various Notes and Writings Regarding the Century Association by Charles Downing Lay, circa 1900s

[Image\(s\)](#)

Box 8, Folder 48 Various Notes to Laura Lay by Charles Downing Lay, circa 1900s

[Image\(s\)](#)

Box 8, Folder 49-53 Various Writings by Laura Gill Lay, 1899-1917, undated

Box 8, Folder 54 Miscellaneous Writings and Notes by Lay Family Members, undated

2.5: Family Business Records, 1864-1949

This subseries contains the personal business records of Charles Downing Lay and Laura Lay, as well as the scattered files of Lay family members. Included are various receipts, receipts of book purchases, a joint partnership agreement between Lay, Henry Vincent Hubbard, and Robert Wheelwright, family bequests, and a handwritten schedule of payments. Also folders include material relating to the Estate of Samuel Wait and an agreement pertaining to the distribution of assets to Gill family members.

Box 8, Folder 55-56 Receipts, Various, 1864-1915

Box 8, Folder 57-70 Receipts for Book Purchases, 1901-1933, undated

Box 8, Folder 71 Account Records Relating to Family Bequests to Laura Gill Lay, 1906

Box 8, Folder 72 Joint Partnership Agreement for the Formation of Landscape Architecture, 1910

Box 8, Folder 73 Schedule of Payments to Laura Gill Lay, 1921

Box 8, Folder 74-79 Estate of Samuel Wait, 1890-1949, undated

Box 8, Folder 80 Agreement Pertaining to Distribution of Assets to Gill Family Members, 1909

2.6: Artwork, 1883-1916

This subseries houses Charles Downing Lay's sketches, a sketchbook, landscape designs, and a scrapbook of artwork; a sketch by Laura Lay; and loose sketches by various family members.

Charles Downing Lay's watercolor, pencil, and ink sketches depict head and figure studies, landscapes, interior layouts, and architectural design elements. Also found is Lay's pencil sketch of Oliver Ingraham Lay (1883). A scrapbook includes watercolor and pencil sketches, architectural design elements, book plate designs, printed material and reproductions used for art reference. Included are Lay's landscape designs for the residences of Anson W. Burchard (Locust Valley, Long Island), William Campbell (Watchung, New Jersey), J.P. Chamberlain (Middlebury, Connecticut), William Murray Crane (Dalton, Massachusetts), and James M. Willcox (Radnor, Pennsylvania), as well as landscape designs

done with Robert Wheelwright for A. Bijur (Long Branch, New Jersey), William Murray Crane (Dalton, Massachusetts) and Frederick Bertuch (Babylon, New York).

- Box 8, Folder 81-82 Sketches by Charles Downing Lay, 1883-1897, undated
Oversized material housed in OV 12
- Box 8, Folder 83 Sketchbook of Charles Downing Lay, 1895, undated
- Box 8, Folder 84 Scrapbook of Sketches, Bookplate Designs, Exhibition Catalog Covers,
1896-1900, undated
- Box 8, Folder 85 Various Landscape Designs by Charles Downing Lay, 1907-1915, undated
Oversized material housed in OV 12
- Box 8, Folder 86 Landscape Designs, Sketches, and Blueprint for the Joseph P. Chamberlain,
1916, undated
Oversized material housed in OV 12
- Box 8, Folder 87 Landscape Designs by Charles Downing Lay and Robert Wheelwright, 1916,
undated
Oversized material housed in OV 12
- Box 8, Folder 88 Design Layout for Educational Facilities, undated
- Box 8, Folder 89 Drawing of Interior Layout for Charles Downing Lay's Residence in Brooklyn,
New York, undated
- Box 8, Folder 90 Sketch by Laura Gill Lay, undated
- Box 8, Folder 91-92 Sketches by Various Lay Family Members, undated
- Box OV 12 Oversized Sketches by Charles Downing Lay, 1895-1897
- Box OV 12 Oversized Landscape Designs by Charles Downing Lay, 1907-1916
- Box OV 12 Oversized Landscape Designs, Sketches, and Blueprint for the Joseph P.
Chamberlain Estate, 1916, undated
- Box OV 12 Oversized Landscape Designs by Charles Downing Lay and Robert
Wheelwright, 1916

2.7: Printed Material, 1874-1972

This subseries consists of news, magazine, and journal clippings, reproductions of works of art, menus, calling cards, miscellaneous printed material, and monographs. News clippings include the wedding

announcement of Charles and Laura Lay and obituaries of various Lay family members. Also found is an article in *The Architectural Forum* by Charles Downing Lay.

Box 8, Folder 1-3	Clippings, Various, 1874-1972, undated
Box 8, Folder 4-11	<i>Art Journal</i> Clippings, 1915-1931, undated
Box 8, Folder 12	Article by Charles Downing Lay, 1924
Box 8, Folder 13-18	Magazine Clippings, 1911-1942, undated Oversized material housed in OV 13
Box 8, Folder 19-20	Periodicals, Various, 1938-1951
Box 8, Folder 21-31	Reproductions of Artwork, 1911-1931, undated Oversized material housed in OV 13
Box 8, Folder 32	Menus, Various, 1887-1937
Box 8, Folder 33	Calling Cards, undated
Box 8, Folder 34-38	Miscellaneous Printed Material, undated
Box 8, Folder 39-41	Monographs, 1903-1939
Box 13, Folder 1	Oversized Magazine Clippings, 1915-1916
Box 13, Folder 2	Oversized Reproductions, undated

2.8: Photographs, 1888-1939

This subseries houses photographs of Gill, Brown, and Lay family members; many images are not identified. There are photographs of Laura Gill Lay, individually and with other family members. One folder contains images of Laura with Annie Brown on a trip to Europe taken before her marriage to Charles Lay. Included are photographs of Phebe Brown (Laura's grandmother); Alice Gill (Laura's mother); Donald, Harold, Philip, William Gill (Laura's brothers); Charles Downing Lay; and David and Alice Lay (children of Charles and Laura Lay).

Also found are transparencies of the Olympiad Berlin (Germany) medal awarded to Charles Downing Lay in 1936.

Box 9, Folder 42-50	Photographs of Laura Gill Lay and Family Members, 1890-1909, undated
Box 9, Folder 51-56	Photographs of Other Lay Family Members, 1888-1939, undated Oversized material housed in Box 13

Box 9, Folder 57 Transparencies of Olympiad Berlin (Germany) Medal, 1936

Box 13, Folder 3 Oversized Photograph, Other Lay Family Members, undated

2.9: Artifact, undated

Box 9, Folder 58 Leaf cutting, undated

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Series 3: Fidelia Bridges Papers, 1857-2000

1.4 Linear feet (Boxes 9-10)

The Fidelia Bridges papers consist of letters, exhibition files, writings and notes, artwork, printed material, photographs, and an artifact.

This series is organized into 7 subseries.

- 3.1: Letters, 1857-2000 (37 folders; Boxes 9-10)
- 3.2: Exhibition Files, 1976-1999 (7 folders; Box 10)
- 3.3: Writings and Notes, circa 1916-1999 (5 folders; Box 10)
- 3.4: Artwork, 1886 (3 folders; Box 10)
- 3.5: Printed Material, 1867-2000 (21 folders; Box 10)
- 3.6: Photographs, circa 1865-1965 (22 folders; Box 10)
- 3.7: Artifact, undated (1 folder; Box 10)

3.1: Letters, 1857-2000

This subseries includes Fidelia Bridges' letters to Phebe Crowell Brown, Annie Brown, and other Brown family members, Oliver Ingraham Lay, and Charles and Laura Lay. Topics include painting activities, personal observations, visits with mutual friends and family, travels, and residences.

Letters contain references to Bridges' colleagues and friends, including William Trost Richards and his daughter, Anna Richards Brewster, John Sartain, the Shannon family, and Hannah Smith. Letters document the period Bridges studied painting with William Trost Richards in Philadelphia, Pennsylvania in the 1860s and her stay in England when she exhibited at the Royal Academy from 1879 to 1880. Also found are the artist's reflections during her travels to England, Germany, and Switzerland, as well as to Paris and Venice in the late 1860s-1890s; many letters are interspersed with Bridges' detailed descriptions of the landscape. Found is one illustrated letter from Fidelia Bridges to Annie Brown (undated). Files also contain typescripts of transcriptions of Bridges' letters and the letters exchanged between Brown family members.

This subseries also contains the scattered correspondence files of Henry Bridges (Fidelia's brother), Charles Downing Lay, George C. Lay, (Charles's son), and various Lay family members. Also found as attachments with other letters are business records, notes, miscellaneous printed material, and photographs. Letters from William T. Brewster to Charles Downing Lay discuss Bridges's relationship with the Richards family and the work of his wife, the painter Anna Richards Brewster. George C. Lay's correspondence with art historians, gallery dealers, and others provides biographical material on Bridges, as well as provenance-related information on several works by the artist.

Correspondence is arranged alphabetically by family members' surname, and then filed chronologically.

Box 9, Folder 59-63	Letters to Annie Brown, 1860-1920, undated
Box 9, Folder 64-65	Letters to Phebe C. Brown, 1857-1899, undated
Box 9, Folder 66	Other Brown Family Members, undated
Box 9, Folder 67-71	Letters to Charles and Laura Lay, 1899-1915, undated
Box 9, Folder 72	Letters to Oliver Ingraham Lay, 1890, undated

Box 9, Folder 73	Fragments, undated
Box 9, Folder 74	Loose envelopes, 1882-1921, 1985, undated
Box 9, Folder 75-78	Photocopies of Letters to Annie Brown, 1860-1921, undated
Box 9, Folder 79-80	Photocopies of Letters to Phebe C. Brown, 1857-1899, undated
Box 9, Folder 81-83	Photocopies of Letters to Charles and Laura Lay, 1899-1913, undated
Box 9, Folder 84	Photocopies of Letters to Oliver Ingraham Lay, 1890, undated
Box 9, Folder 85-86	Transcriptions of Letters by Philip Chadwick Foster Smith (descendent of Fidelia Bridges), 1857-1920, 1987, undated
Box 9, Folder 87-88	Henry Bridges Correspondence, 1907-1916, undated
Box 9, Folder 89-90	Charles Downing Lay Correspondence, 1927-1955, undated
Box 10, Folder 1-4	George C. Lay Correspondence, 1954-2000
Box 10, Folder 5	Other Lay Family Correspondence, 1966-1967, 1984

3.2: Exhibition Files, 1976-1999

This subseries contains George C. Lay's files relating to retrospective exhibitions that featured Fidelia Bridges's work; included are correspondence, loan agreements, a certificate of insurance, a facility report, various receipts, exhibition catalogues, printed material, photographs, and one slide. Exhibitions included the Whitney Museum of American Art, the National Museum of Women in the Arts, the Katonah Museum of Art, and the Smithsonian National Museum of American History, as well as at Anderson Fine Arts, Inc. (New York), the Connecticut Gallery and other venues.

Box 10, Folder 6	Whitney Museum of American Art, 1976
Box 10, Folder 7-9	International Exhibitions Foundation and National Museum of Women in the Arts, 1985-1988, undated
Box 10, Folder 10	National Museum of American History, 1994-1995, undated
Box 10, Folder 11	Katonah Museum of Art, 1994-1999, undated
Box 10, Folder 12	Other Exhibitions, 1980-1987, undated

3.3: Writings and Notes, circa 1916-1999

This subseries contains index cards and a list of the curio collection bequeathed to Charles Downing Lay by Henry Bridges, a copy of a biographical account of Fidelia Bridges by Frederic A. Sharf, George C. Lay's handwritten notes relating to Fidelia Bridges, and a copy of a play written by Fidelia Bridges.

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| Box 10, Folder 13 | Charles Downing Lay, Index Cards and Handwritten List, circa 1916 |
| Box 10, Folder 14 | Biographical Account of Fidelia Bridges, circa 1968 |
| Box 10, Folder 15-16 | George C. Lay, Draft of Letter and Notes, 1986-1999, undated |
| Box 10, Folder 17 | The Play by Fidelia Bridges, undated |

3.4: Artwork, 1886, undated

Box 10

This subseries houses one pen and ink drawing by Anna Richards inscribed to Oliver Ingraham Lay, one watercolor portrait of Fidelia Bridges, and a watercolor sketch of a seascape.

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| Box 10, Folder 18 | Drawing by Anna Richards, 1886 |
| Box 10, Folder 19 | Portrait of Fidelia Bridges, undated |
| Box 10, Folder 20 | Miscellaneous Sketch, undated |

3.5: Printed Material, 1867-2000

This subseries includes Bridges' chromolithographs of her illustrated greeting cards, reproductions of artwork, exhibition invitations, announcements, exhibition catalogs, brochures, clippings, an offprint, and copies of photographs of artwork by Bridges. Several of the greeting cards are inscribed. Most clippings are reviews of the exhibitions. Also found are two published books illustrated by Fidelia Bridges, *A Garland of Love*, 1882 and *Songs of Birds*, 1886.

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| Box 10, Folder 21 | Chromolithographic Illustrations by Fidelia Bridges, 1882-1884, 1933, undated |
| Box 10, Folder 22-23 | Reproductions, 1867, undated |
| Box 10, Folder 24 | Biographical Accounts of Fidelia Bridges, 1971, undated |
| Box 10, Folder 25 | Exhibition Invitations, 1976, 1987-1995 |
| Box 10, Folder 26 | Invitations, Other, 1987, 1990 |
| Box 10, Folder 27 | Announcements, 1987-1995, undated |
| Box 10, Folder 28-30 | Exhibition Catalogs, 1976, 1981-1995 |

Box 10, Folder 31	Catalogs, Shannon's Auction House, 1998-2000
Box 10, Folder 32	Brochures, 1986-1990
Box 10, Folder 33-35	Clippings, 1985-1995, undated
Box 10, Folder 36	Offprint, Fidelia Bridges, <i>Painter of Birds and Flowers</i> , 1834-1923 by Frederic A. Sharf, 1968
Box 10, Folder 37-38	Miscellaneous Printed Material, 1968-circa 1995, undated
Box 10, Folder 39	Photocopies of Photographs of Fidelia Bridges, Friends, Family Members, and artwork, undated
Box 10, Folder 40	<i>A Garland of Love</i> by Emily Shaw Forman; illustrated by Fidelia Bridges, 1882
Box 10, Folder 41	<i>Songs of Birds</i> , edited by Susie Barstow Skelding; illustrated by Fidelia Bridges, 1886

3.6: Photographs, circa 1865-1965

The subseries contains images of Fidelia Bridges, family and friends and residences, in addition to images of artwork, including installation shots, negatives, slides, and transparencies.

There are images of Bridges as a young woman with a group of women colleagues, Bridges with William F. Brown, and William Trost Richards, respectively, as well as a portrait image of Anne Whitney. Also found is one cyanotype of Bridges and one cyanotype of Oliver Ingraham Lay. Included are exterior and interior views of Fidelia Bridges' home in Canaan, Connecticut and of the Shannon residence in Newton, Massachusetts. Several photographs are inscribed from Mary Shannon to Oliver Ingraham Lay. Files also contain nature studies by Bridges.

Photographs are arranged by subject and then filed chronologically.

Box 10, Folder 42-45	Photographs and Cyanotype of Fidelia Bridges, circa 1865- circa 1900s, undated
Box 10, Folder 46-48	Photographs and Cyanotype of Family Members and Friends, 1864-1874, undated
Box 10, Folder 49-50	Photographs of Fidelia Bridges' Residence in Canaan, Connecticut, circa 1900s
Box 10, Folder 51-53	Photographs of Residences of Family Members and Friends, 1873-1876, undated
Box 10, Folder 54-60	Photographs of Artwork, undated

Box 10, Folder 61 Negatives of Artwork, 1965

Box 10, Folder 62-63 Slides and Transparencies of Artwork, undated

3.7: Artifact, undated

Box 10, Folder 64 Sachet Purse, undated

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