



Laura Woodward. Trail at Palm Beach.
Watercolor. Private collection.

Laura Woodward: The Artist Who Changed South Florida's History

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Laura Woodward, who (1834-1926) was born in Mount Hope, Orange County, New York, in 1834, by 1872 was a professionally trained Hudson River School artist. The Hudson River School credo espoused uplifting artists' spirituality by painting amid nature. Members of this school sketched outside in the summer and early autumn, and, in the winter, created faithfully rendered paintings from those sketches. By using this method, Woodward's watercolors and oils became much like color photographs of the areas she portrayed.

Woodward began spending winters in St. Augustine in the 1880s in search of tropical scenes to depict with her graceful brush on paper and canvas. She could not have imagined how her life would markedly change from this practice and how her paintings of that beautiful state were to precipitate a huge alteration of fate, both for her and the way we perceive Florida today.

While wintering in St. Augustine, Laura was quite "engrossed with her work"¹ Her friend, artist Martin Johnson Heade, had a home in St. Augustine, and by the end of 1889 to the beginning of 1890, Laura had joined the St. Augustine society of artists at their studios located at the Ponce de Leon Hotel (now Flagler College), a huge, twin-towered Moorish-Revival building completed by Henry M. Flagler, the great developer of Florida's east coast, in 1888.² When the Ponce de Leon Hotel opened, it was hailed as an architectural masterpiece of Spanish Renaissance and aesthetic "Oriental" or Moorish design.³ In keeping with the Renaissance theme, Flagler established artist's studios in the back of the palatial hotel—thereby fulfilling Woodward's desire of having a studio at an important resort. Well-heeled guests visited the art studios during the day and in the evening attended the weekly exhibition openings—highlights of the Gilded Age social season in St. Augustine.⁴

During Woodward's second winter in St. Augustine, she met the remarkable Flagler as well as "other persons whose names are identified with the development of the State."⁵ Flagler was a phenomenon—an extraordinarily wealthy innovator, partner of John D. Rockefeller in the formation of Standard Oil, real estate magnate, unsurpassable builder, railroad tycoon and, especially relevant to this story, a lover of art and supporter of artists. Laura's meeting with Henry M. Flagler was to prove fortuitous for both of them.

Of all the women artists at the studios, Laura received the lion's share of publicity in local periodicals during the winter seasons of 1890 and 1891. She also had the distinction of having her paintings (richly praised in the *Florida Times-Union*) displayed in the Pompeiian [*sic*] Building Arcade (near the front entrance of the Ponce de Leon) amid fountains and statuary, from which she sold numerous examples.⁶

During the February 28, 1890, exhibition at the Ponce de Leon, Woodward sold her painting entitled *The Breakers*, and in the following week she exhibited an "exquisite" marine painting. That reception was attended by Henry M. Flagler, who was highly appreciative of Woodward's work—for example, Flagler's company owned the *Florida Times-Union*, which had their St. Augustine bureau in the Pompeiian [*sic*] Building.⁷ Moreover, there were to be two of Woodward's paintings hanging in prominent places in Flagler's St. Augustine home, Kirkside. Miss Woodward and Mr. Flagler would soon be participating in a most significant deliberation, which would shape both of their futures.

As Woodward told a reporter years later, "I was disappointed in St. Augustine. It wasn't the South as how I imagined."⁸ Therefore, in the late 1880s-1890 she began to travel to numerous regions of Florida, executing watercolor and oil sketches *en plein aire* and then completing larger paintings in the studio. She painted scenes of the Indian River and Blue Springs in Volusia County, which were well received in St. Augustine. Another subject depicted was the Tomoka River near Ormond, "the choicest single attraction" of the area with "black bass and other fresh water fish, and...also the favorite home of alligators."⁹ (No doubt an extremely brave woman, Woodward painted *en plein aire* despite the alligators.) She also painted in Dunnellon, at the Ocklawaha and Withlacoochee Rivers, and in other areas of Florida, but she was unable to find the tropical foliage that she was pursuing.



Frederick Stuart Church, "Our Artist in Florida," *Harper's Bazaar*, April 19, 1890, p. 304, depicting Laura Woodward painting in the Florida tropics, Courtesy of W. Dale Horst, Church's biographer.

Around 1889, she learned from a friend of Mrs. Charles Isaiah (Helen Frances) Cragin, with whom Laura often socialized, of the beauty of a small South Florida community bordered by Lake Worth and the Atlantic Ocean.¹⁰ The Cragins had visited the area at least three times, beginning in 1887, and Laura listened intently as Mrs. Cragin's friend told of "the wonderful scenery, the beautiful flowers, and above all the cocoanut trees."¹¹

By this time Woodward was a “pioneer Florida enthusiast,” but she had never explored South Florida. Regardless, she decided to make the “bold, dangerous” and arduous trip south, with brushes and paints in hand, to this new, un-civilized area.¹²

Unless one preferred to stroll down the beach from St. Augustine to Woodward’s destination for about 235 miles, it was necessary to take a train to Palatka (southwest of St. Augustine), then change to another line, which went to Titusville. After that, Laura had to travel on a riverboat as there were no navigable roads until she arrived at Jupiter. There she boarded a train to Juno and then concluded her journey by mail boat.¹³

The itinerary was “a hard trip of several days,” Woodward later recalled, “but when I arrived I found the semi-tropical foliage of which I had dreamed. It was the most beautiful place I had ever seen.”¹⁴ In a later interview, Woodward described the settlement as “practically one vast marsh interspersed with hummocks [also known as hammocks] and ridges, the growth of vegetation on the higher parts being dense, and almost impenetrable at some points. But it was a rich field for the artist, and she lost no time in painting it.”¹⁵

At first, however, Woodward painted very little. She instead explored the untamed jungles, sometimes on the narrow dirt paths or “trails” that were carved into them. She loved all that she sensed. It did not matter that the place at that time was rife with bears (even on the beach), deer, mosquitoes, sand flies, panthers, wildcats, and hundreds of alligators. (Laura never came across a rattlesnake, but other types of snakes were everywhere.) It was hardly a concern that the pathways were so dangerous that children rowed to school instead of walking. Years later, she recollected that “frequently her sketching expeditions were interfered with”¹⁶ by the panthers, bears, and other wild animals previously mentioned. Despite the creatures in the way of her artwork, Woodward relished all of it. No doubt the divine wildness of the settlement appealed to her, just as Hudson River environs and other areas of the Northeast had pleased her years before.

It also did not matter to Laura that, as a proper woman of the late nineteenth century, she still wore clothing that was restrictive, long and comparatively heavy. Her attire consisted of voluminous underclothes, a tight corset, and those long-sleeved, high-collared dresses with hemlines down to the ground.

Around this time, the tiny strip of land that Laura had settled in was located in expansive Dade County and was considered to be part of Lake Worth—the entire region named for the body of water it bordered. It was not until 1911 that the community became an official town. As early as 1886, however, a committee of settlers convened in order to give their beautiful slice of paradise a name. They chose Palm City, but it was already taken, so they settled on Palm Beach. The U.S. Government acknowledged this choice with a post office by that name, and eventually it would be recognized throughout the world.¹⁷

Laura and her sister, Libbie, spent the late spring, summer and early fall of 1890 in Palm Beach (although there may have been an earlier visit by Laura).¹⁸ It was the happiest Woodward had been in her entire life.¹⁹ As the *Palm Beach Daily News* later acknowledged, “Miss Woodward was making her sketches here before the big hotels were even thought of.”²⁰ And Woodward commented in a later interview that she was painting in Palm Beach “long before the great hotels had gone up, long before the jungles had been ‘improved.’” She went on to recall, “I was seeing all the little details, all the differences from the north. I decided then, that if a hotel was ever put up here, which would warrant my opening a studio, I would be the first to come. I would come as quickly as I could get here.”²¹

How the two sisters survived the heat of the South Florida summer in women’s 1890 apparel is a feat in itself. Also, in the summer the mosquitoes were rampant and “frightful” as were the tiny biting gnats or “no-see-ums.” (The early residents used screens, which the “no-see-ums” could pass through, and burned mosquito powder in order to fend off both types of pests.) Moreover, “alligators were crawling everywhere.”²² It was of no matter to Laura. She rapturously sketched the beauties of the region, painting the “semi-tropical foliage of which [she] had dreamed.”²³ Aside from the wondrous coconut palms of Palm Beach lining the trails along Lake Worth and paths in the jungles, she focused much of her work on portraying the resplendent red-orange Royal Poinciana tree blossoms and other colorful flora that bloomed only in the late spring and throughout the summer months.

Delicate, vibrant, but realistic renderings of the water and foliage were brought back to St. Augustine by 1890—when Palm Beach was still being referred to as “Lake Worth.” In fact, Laura was the only documented St. Augustine artist to have visited Lake Worth/Palm Beach by

that time and to have brought back artwork depicting the area's colorful foliage. And because she was professionally trained in the Hudson River School tradition, Laura's paintings of South Florida were guaranteed to be true to nature.

Woodward enthusiastically showed these lush renderings to her friends in St. Augustine and, before long, Henry Flagler focused rapt attention upon them. He was not only impressed with the paintings, but also quite interested in her tales of this tropical paradise, listening very carefully to what she was eagerly relating to just about everyone who would hear. Not only did Woodward speak of the beauty of Palm Beach, she also spoke of its potential as a resort. As documented, Laura Woodward "told all who would listen of the beauties of Palm Beach and its potentialities. Flagler was one who listened."²⁴ Furthermore, "She saw immediately its promise as a winter playground, and through her eyes and paintings Henry Flagler immediately saw it."²⁵ And, "it was a lady artist from Orange County in New York—not Florida—who pointed out to him one of the best spots on the Florida coast,"²⁶ and "The girl from Mt. Hope talked of and painted its beauties so persuasively that Flagler took a look himself."²⁷

Greatly admiring Flagler, Laura knew that only he could build (and provide convenient transportation to) the sizable hotel she required to establish a successful studio in Palm Beach. Also, being friendly with the influential real estate magnate in St. Augustine, she could easily explain Palm Beach's resort possibilities while vividly illustrating its unsurpassed beauty in hopes of fulfilling her wishes. Indeed, from her first visit to the area, Woodward's faithfully-executed paintings of Palm Beach had become to Flagler "almost photographic evidence in support of her glowing report of the place."²⁸ Color photography was not in use until after the turn of the twentieth century. If not for Laura Woodward, Henry Flagler would not have seen the tropical characteristics of South Florida in full color—especially the late spring and summer blossoms such as the Royal Poinciana. In fact, the most fame she received in St. Augustine was for her watercolors and oils of the exotic Royal Poinciana blossoms, unfamiliar to tourists and winter residents.

(Helen) Francis Cragin, a friend and supporter of Laura's, also helped convince the land baron to develop Palm Beach. It was to become

evident that not only was Henry Morrison Flagler a man of great foresight and formidable wisdom, he was also a gentleman who appreciated, respected, and acted upon the opinions of women he admired, a rare trait among men in that era. Flagler was far too smart to let those prevailing attitudes get in the way of a money-making opportunity. His forthcoming actions would prove that he possessed a twenty-first century unbiased mind at work in the male-dominated world of the early 1890s.

Flagler's acknowledgement of the two women's ideas (substantiated by Woodward's compelling paintings) was clear when it was reported that he visited Palm Beach in 1890 or 1891 (scholars differing as to precisely when the trip was made). Sidney Walter Martin, a Flagler biographer, as well as period literature, state that a preliminary journey to Palm Beach was made by Flagler during the early 1890s. *The Tropical Sun*, published in today's West Palm Beach area, concurs, in its May 15, 1893, edition, indicating that Flagler arrived "two or three years ago but gave no sign."²⁹ No doubt the visit proved Woodward's paintings and her extravagant praise about Palm Beach to be truthful as "he was charmed with South Florida. The Palm Beach section was much to his liking and he decided to make further investigations."³⁰

In early March 1892, Woodward was painting (from previous watercolors she had executed in Palm Beach) a particularly large and outstanding scene of property owned by Robert McCormick, a railroad entrepreneur. McCormick's Palm Beach land was an enormous tropical paradise, and reported to be "the finest place on the lake."³¹ McCormick's property contained abundant coconut groves, Royal Poinciana trees, and other flowering foliage. Woodward portrayed in several watercolors and at least one large oil painting shown at the Ponce de Leon Hotel the year before.³² Woodward's McCormick renderings proved to be quite compelling, for in the winter of 1893, Flagler traveled to Palm Beach to buy up land from enthusiastic sellers who had been approached by his agent prior to his trip. The first property Flagler bought was a large portion of land—his first choice—for \$75,000 owned by McCormick. It was on the McCormick property that Flagler built his first Palm Beach hotel. Simultaneously, a columnist for Flagler's newspaper, the *Florida Times-Union*, frankly acknowledged Woodward's ever increasing fame due to her "taking" works of scenery from St. Augustine to "lower Lake Worth."³³

Eventually, a Royal Poinciana oil painting by Woodward was gracing the walls of Kirkside, Flagler's St. Augustine residence. The culmina-

tion of Laura's influence was evident when the name of Flagler's new Palm Beach hotel was announced: Hotel Royal Poinciana—a crowning tribute befitting the artist behind the innovator.³⁴

Construction had started on Hotel Royal Poinciana on May 1, 1893. Laura later recalled what subsequently occurred as the hotel was being built. "I told Mr. Flagler I wanted to open a studio then and there in the Royal Poinciana," she said. "He said that I could do it but I should have to rough it until the hotel was completed. Indeed we did rough it," she recollected with a smile.³⁵ Flagler became Laura Woodward's benefactor and sponsored a studio for her and a temporary home (after the Coconut Grove House burned down in 1893) for Laura and her sister, Libbie, at the hotel while it was being built—an apparent generous statement of his support and gratitude, and "a distinction that surely attested to her sponsorship of the place."³⁶ Adventurous and courageous were Laura and Libbie. Imagine two women (amongst a multitude of male construction workers) wearing cumbersome clothing and living in a partially built hotel edifice or crude outbuilding with no air conditioning or plumbing—in the heat of the South Florida summer.

After the Royal Poinciana was built and Palm Beach became a famed resort capital, Laura continued to paint and sell her works to tourists who brought them back to their homes throughout the nation. By doing so, as well as selling her copyrights of South Florida paintings to magazines, Woodward became a great publicist of the area. Henry M. Flagler's newspaper acknowledged this, emphasizing that it was Woodward who, "with her brush has done so much to familiarize the entire country with the many benefits of the state, especially the east coast."³⁷

However, Laura Woodward's adventures did not stop at Palm Beach. In November 1895, several months after Flagler consummated a deal with Mrs. Julia Tuttle, which paved the way for the creation of the gleaming resort city of Miami, Woodward and her sister, Libbie, visited Tuttle in Fort Dallas. Laura's visit was reported upon by *The Florida East Coast Advocate*: "Mrs. Julia Tuttle, of Fort Dallas, Bay Biscayne, is well known as an excellent hostess and entertainer. Miss Woodward, the landscape artist, is one of her latest guests."³⁸

This gave Laura the opportunity to paint the area, and her scenes of Arch Creek, Bear Cut Inlet, and the Miami River, were well received by the critics in St. Augustine and New York. In fact, at age sixty-one,



Laura Woodward, Royal Poinciana along Lake Worth, Palm Beach, Watercolor. Private collection.

Woodward became one of the first American professional woman artists (if not *the* first) to paint the Everglades, successfully delineating the ethereal, diaphanous foliage and watery sawgrass. She also painted Seminoles in their dug-out canoes on the Miami River.

Laura, Libbie and Mrs. Tuttle had an exciting adventure on their way to the Everglades. The three women with two men as crew and a small boat in tow set on their way in Mrs. Tuttle's launch, *The Fort Dallas*, for a day of "enjoyment and adventure."³⁹

A few miles up the Miami River their boat became caught in a rapid current and could not proceed, even at full steam. In the past, when this had occurred, it was necessary to travel by foot on the rough and rocky bank of the water, dragging the boat by a rope. Due to a great amount of recent rain, however, the water had risen about five feet over the rocks, which made this impossible. The men suggested the ladies get into the small boat where they would be pulled by the men until they reached the Everglades. Their "fearless hostess" thought a bit and then agreed to the suggestion, as did Laura. Libbie, an excellent writer and the narrator of

their account, was frightened but did not want to remain aboard the *Fort Dallas* alone and also did not want to admit her fear, so she joined the group. She related: "With terror in my heart and a faint show of bravery, I stepped into the skiff."⁴⁰

In the center of the river the "water swirled and seethed," but the men held fast to the rope and carefully walking on one side of the river slowly maneuvered the boat forward while pushing and lifting the mangroves up over them, causing the ladies to duck their heads and be drenched like drowned "rats." (At least the water was warm, Libbie gratefully acknowledged.) Soon, even this arduous method of transportation became impossible, so they decided to try to cross over to the other bank. To the women's horror, one courageous man plunged into the water, disappearing until he emerged on the opposite bank, much to their relief. The rope was thrown to him, and the entire party moved ahead until they came to the smoother waters of the upper Miami River. Finally, they reached the calm, clear waters of the Everglades, where Libbie pronounced it "an ocean of grass." After viewing its natural treasures, the women returned to the dangerous rapids (holding their breath), and finally arrived safely back at Fort Dallas at sunset.⁴¹

The Everglades, unique in its wild beauty and offering pristine nature at its utmost, attracted the artist trained in the Hudson River School tradition. Laura may very well have felt closer to heaven as she painted the water-land's several varieties of untouched foliage, wading birds, and wildflowers, such as water lilies and orchids.

In *The Swamp*, Michael Grunewald's study of the Everglades, the author explained that the region also had its frightening residents—alligators, crocodiles, black bears, moray eels, snakes, scorpions, barracudas, and huge masses of ravenous mosquitoes—bringing some male visitors to tears.⁴² As in the past, Laura was not daunted by these wild, troublesome creatures. Explorers had warned other men about the savage hardships of the Everglades, but to them an unmarried woman painting in the midst of its primeval dangers was improbable in the 1890s. Nevertheless, Laura made the task not only possible, but enjoyable—an inspiration to other women artists. It was as if the advice by a male explorer in 1892 to the "discontented" man that if "the Everglades doesn't kill him, it will certainly cure him,"⁴³ simply didn't apply to Woodward. Why would it? Laura, after all, was a woman.



Laura Woodward, Fort Dallas (at the mouth of the Miami River),
ca. 1895. Oil on canvas. Collection of Edward and Deborah Pollack.



Laura Woodward, Seminole in a dugout canoe on a South Florida waterway.
ca. 1896. Watercolor. Private collection.

Laura continued to provide significant historical Florida commentary with at least one watercolor of Seminole life depicting the American Indian in a dugout canoe amid crystal waters, mature palms, and other native trees. The Seminole himself is the focal point who draws the viewer's eye to the background of the picture, exemplifying Laura's familiar technique of skillful perspective.

The Seminoles maneuvered their canoes throughout the waterways of South Florida in the late nineteenth century, especially in the Everglades. They traveled on the Loxahatchee (named by the Seminoles and meaning *River of Turtles*), Indian, and the Miami Rivers as well. As remembered by several Palm Beach pioneers, the Seminoles visited Lake Worth (Palm Beach) to trade. In an oral history, Mrs. Percy Hadley had recalled that they sold venison to the settlers and that although her house had a "high fence with a locked gate," the Seminoles simply "came right in."

As Laura's paintings were purchased by prominent art collectors, they would be sold years later at highly publicized estate auctions after the gentlemen had passed away. One collector, whose estate included paintings by some of the finest old masters such as Rubens, Sir Thomas Lawrence, and fine nineteenth century European painters such as Meissonier and Rosa Bonheur, owned at least two Woodward paintings, which were sold in 1902. One was *Arch Creek, Florida*, a watercolor described as a "winding reach of water" in today's North Miami disappearing "on the right of the background ... bordered with pale green foliage, interspersed with trees from which hangs bearded moss, while others on the right of the picture dip their branches into the water. A single white bird appears in the sunlit distance."⁴⁴ One might hope that someday this painting of the Miami area will be rediscovered.

While Woodward was in South Florida, she also executed many works of Jupiter's beauty. The above watercolor may very well depict the Jupiter Inlet where oyster-shell mounds were built along it, according to the Loxahatchee River Historical Society, by the original Native Americans, such as the Jaega or Hobe Tribes, who were in the Jupiter area at the time of European contact. Shell mounds were also found north of the inlet along the Indian River, some built by the Ais. The Timucua, who were around the St. Johns River, also built mounds, and several other tribes erected them along numerous other rivers of Florida. Some



Laura Woodward, Red Hibiscus, watercolor,
Collection of Edward and Deborah Pollack.

were middens or trash heaps of discarded by-products of items, but along the Jupiter Inlet they were ceremonial mounds. A few scholars have suggested that some mounds were used to escape storm surge or natural flooding. One mound was reported to be “forty feet high and a quarter of a mile long.”⁴⁵

Laura continued to portray Florida’s beauty in other works as well. They were sold to tourists from all over the world, continuing to publicize the state. She was perennially regarded as a fine artist, and her works were deemed “unusually beautiful,” comprising scenes of the Everglades and other areas of Florida, the nearly extinct Palm Beach jungle, a Royal Poinciana tree, several tropical floral works and, of course, her well-known oceans and lauded afterglows.⁴⁶ Compelling and mysterious, the Florida cypress swamp depicted in one painting illustrates why Woodward’s afterglows were so sought after by collectors. Appearing to be part of a primeval, fantastical realm (but painted faithfully by Laura), the swamp is accented by vivid pink and magenta hues in the sky. The

diminishing size of the trees leads the viewer's eye to the background—another example of her adept perspective technique.

Featured on the previous page is an example of Laura Woodward's intimate study of South Florida's plants, indicating how remarkably realistic were her works. They served as the best color advertisements for the area as a paradisiacal resort. Meticulous attention paid to the parts of the hibiscus plant reveals Woodward's expertise as a naturalist. The details do not end with the intricately veined leaves and softly ridged petals. They continue with fuzzy yellow pollen released from stamens on an extra-long staminal column capped with round, protruding stigmas about to receive the pollen. We appreciate the beauty, uniqueness, and pure sensuality of the hibiscus flower because of this extraordinary work.

Woodward continued rendering her beloved tropical Florida locales and flowers until 1919-1920, when failing vision halted her painting. In 1926, this well-known, respected Florida painter and the pioneer artist of Palm Beach died. Due to Laura's modesty, born from a proper Victorian upbringing and because, no doubt, she wished that no credit be taken away from her munificent patron, Woodward never publicly mentioned the fact that she and her work helped to alter Florida's history. Instead, only her family members knew the truth. Years after Laura's death the world remained unaware of her important contribution—as the compelling inspiration to Henry Morrison Flagler, and, through her paintings, one of South Florida's greatest publicists. Years after her death, even South Florida, changed by the impact of her life and art, forgot her.

In summary, Laura Woodward's paintings of Florida emphasized to the entire nation how unique, beautiful, and tranquil the State truly was and her colorful portrayals of South Florida's unique natural paradise served to change the course of history. Indeed, Laura Woodward was the impetus that sparked the development of Palm Beach County, and she remains Florida's most important nineteenth-century artist. Above all, her work reminds us of why we love our state and look at its rivers, lakes, ocean, palms, oleanders, and hibiscuses—with newly acquired appreciation.

Endnotes

- 1 "Palm Beach 30 Years Ago a Far Cry from that of Today," *Palm Beach Daily News*, February 5, 1920, 1.
- 2 "The Artists' Reception," *St. Augustine News*, February 15, 1891, 15. In the New York City Directory of 1890, Woodward is listed as an artist with the address of 28 W. 23rd Street, indicating she kept a studio in New York.
- 3 "Ponce de Leon, The Great Oriental Group at St. Augustine," *Florida Times-Union*, January 13, 1888, 1.
- 4 Thomas Graham, "Flagler's Magnificent Hotels." *Florida Historical Quarterly*, v. 54, no. 1 (July 1975), 19.
- 5 *Palm Beach Daily News*, February 5, 1920.
- 6 "Ancient City News - An Attractive Place," *The Florida Times-Union*, March 1, 1890, 2; March 16, 1890, 2. Charles Tingley, Library Manager of the St. Augustine Historical Society, provided the information concerning the whereabouts of the Arcade where Woodward's paintings of St. Augustine hung.
- 7 "The M. E. Entertainment," *The Florida Times-Union*, March 2, 1890, 1; "At the Artists Studios," *The Florida Times-Union*, March 9, 1890, 2.
- 8 Frances Gillmor, "History of Palm Beach County Art Club—One of Fascinating Chapters in Annals of the City," *Palm Beach Times*, February 17, 1924; Historical Society of Palm Beach County and files of Maybelle Mann. Maybelle Mann partially quotes from this interview in her book, *Art in Florida, 1564-1945*, Sarasota, Fla.: Pineapple Press, c1999, 123.
- 9 "The Tomoka River," *The Tatler*, April 7, 1894, 4; "Artists' Reception," *St. Augustine News*, March 29, 1891, 12, cites Indian, Blue Springs.
- 10 *Palm Beach Daily News*, February 8, 1920. The time frame is 1880s—most likely it was the late 1880s.
- 11 *Ibid.* The Cragins are listed at least one time in the guest registry of the Cocoanut Grove House in 1887 and twice in 1888. The guest registry sometimes skipped weeks, however, so it is possible they stayed there at other times as well (before they built their mansion in Palm Beach).
- 12 Mildred Parker Seese, "Artist from Mt. Hope," *Middletown Times Herald-Record*, October 29, 1960, clipping, Mildred Parker Seese Papers, Goshen Library and Historical Society.
- 13 *Palm Beach Daily News*, February 8, 1920.
- 14 Frances Gillmor, "History of Palm Beach County Art Club - One of Fascinating Chapters in Annals of the City," *Palm Beach Times*, February 17, 1924; Historical Society of Palm Beach County, files of Maybelle Mann. Mann, *Art in Florida, 1564-1945*, 123.

- 15 *Palm Beach Daily News*, February 8, 1920.
- 16 *Palm Beach Daily News*, February 8, 1920. Also, Mrs. Percy Hadley mentions the animals and discusses the children having to travel to school by boat. Other pioneers have spoken of wild animals as well, as found in the collection entitled "Oral histories," Historical Society of Palm Beach County and The Society of the Four Arts King Library.
- 17 There is a slight discrepancy in dates between 1886 and 1887, but most sources point to 1886. Charles D. Reese in *Palm Beach Roots and Recipes* states that it was in 1887, Jan Tuckwood and Eliot Kleinberg in *Pioneers in Paradise*, and Edward N. Akin in *Flagler Rockefeller Partner and Florida Baron*, (Gainesville: University of Florida Press, c1991), 144, state it was in 1886. Debi Murray suggests that it would have been in 1886 because the Post Office Department had their post office first established as Palm City, in January 1887, and by October 1887 as Palm Beach. Among the committee of settlers were Edmund Munger Brelsford and E. N. "Cap" Dimick. According to Jeanette L. Dunkle, it was Edmund Munger Brelsford who first suggested the post office be named "Palm Beach," documented by Rowland H. Rerick in the biography of Edmund Brelsford from *Memoirs of Florida* (Atlanta: The Southern Historical Association, 1902), 144. Debi Murray has explained that other sources claim it was a visitor to the store who thought of "Palm Beach."
- 18 The mention of a previous visit was derived from the following facts and deductions. By 1891, Woodward was exhibiting in St. Augustine for over a year with some paintings depicting cocoanut groves. Because she hardly painted when she first visited Lake Worth, it would be reasonable to deduce that enough sketches for the exhibited paintings in January 1890 or 1891 were executed during at least a second trip to Lake Worth, which would indicate a possible first visit around 1889. Also, in 1918, Woodward states in an interview (*Palm Beach Post* clipping, November 26, 1918) that she was in Lake Worth, "some 30 years ago." Finally, in the interviews in which Woodward speaks of the first time in Lake Worth, she always uses "I" instead of "We." When she went to Lake Worth in 1890, she brought her sister, Libbie, and Laura would have used the term "we" while describing her first trip, as she did when telling of their exploits together in numerous other interviews.
- 19 "Gifted Artist returns to Palm Beach," *Palm Beach Post*, November 26, 1918, which contains an interview with Laura Woodward. In the files of the Historical Society of Palm Beach County.
- 20 *Palm Beach Daily News*, March 3, 1910, 2, and *Middletown Times-Press*, March 19, 1910.

- 21 Frances Gillmor, "History of Palm Beach County Art Club—One of Fascinating Chapters in Annals of the City," *Palm Beach Times*, February 17, 1924, which contains an interview with Woodward; Historical Society of Palm Beach County and files of Maybelle Mann. Also, Maybelle Mann uses quotes from this interview in her book, *Art in Florida, 1564-1945*, 123.
- 22 Oral History of Mrs. Percy Hadley.
- 23 Frances Gillmor "History of Palm Beach County Art Club—One of Fascinating Chapters in Annals of the City," *Palm Beach Times*, February 17, 1924.
- 24 Mildred P. Seese, *Old Orange Houses*, V. II(1943); *Palm Beach Daily News*, February 8, 1920. The article maintains that Flagler paid close attention to Laura's Palm Beach works, but the time frame is sketchy. In her interviews, Woodward skipped over her work in St. Augustine.
- 25 Mildred Parker Seese, "Artist from Mt. Hope," *Times Herald-Record*, October 29, 1960.
- 26 *Ibid.*
- 27 *Ibid.*, "Story in Early Florida Hotels," *Times Herald-Record*, October 4, 1963.
- 28 *Ibid.*, "Artist from Mt. Hope," *Times Herald-Record*, October 29, 1960.
- 29 "Lake Worth," *The Tropical Sun*, May 15, 1893, 2. Sidney Walter Martin in *Henry Flagler: Visionary of the Gilded Age* (Lake Buena Vista, Fla.: Tailored Tours Publications, c1998), 114 concurs, stating that Flagler's trip was made in the early 1890s, 114.
- 30 Martin, *Henry Flagler: Visionary of the Gilded Age*, 114.
- 31 "Art Notes," *The Tatler*, March 5, 1892, 3; William Drysdale, "Rambles at Lake Worth," *New York Times*, March 22, 1891, 20.
- 32 Edward N. Akin's, *Flagler: Rockefeller Partner and Florida Baron*, 154; Bryan Bowman and Woodrow W. Wilkins, *Historic American Buildings Survey: The Brelsford House (The Banyans)*, No. FLA-225 states both purchases were made in March 1893. A letter from George F. Miles dated March 21, 1893, to Landford Fleming discusses land sales to Flagler that winter. Another letter dated March 9, 1893, by Emma Gilpin, mentions McCormick's land purchase in Florida by Flagler at that time; *New York Times*, December 13, 1892, 3, discusses the steamboat from Rockledge to Lake Worth.
- 33 Capt. Henry Marcotte, "A Day in St. Augustine," *Florida Times-Union*, February 21, 1893, 1.
- 34 *Florida Times Union*, Edward N. Akin, *Flagler: Rockefeller Partner and Florida Baron*, 145. The name was first reported in April 1893, long after Woodward brought the Royal Poinciana to St. Augustine.

- 35 Frances Gillmor, "History of Palm Beach County Art Club—One of Fascinating Chapters in Annals of the City," *Palm Beach Times*, February 17, 1924. This article contains an interview with Woodward, Historical Society of Palm Beach County; files of Maybelle Mann. Maybelle Mann employs quotes from this interview in her book, *Art in Florida, 1564-1945*, 123.
- 36 Mildred Parker Seese, "Artist from Mount Hope," Mildred Parker Seese Papers; *Palm Beach Daily News*, February 8, 1920. The Lake Worth Pioneers' Association states that it burned down in 1893. This explanation is confirmed by Charles J. Clarke Jr. in an undated letter to Judge James R. Knott.
- 37 "Charms of the East Coast," *Florida Times-Union*, January 4, 1897, 2.
- 38 *East Coast Advocate*, November 8, 1895. Information supplied by Bob Gross of the Florida Historical Society.
- 39 Mary E. (Libbie) Woodward, "A Day's Pleasure," *The Lake Worth Historian*, 1896, 20.
- 40 *Ibid.*
- 41 *Ibid.*
- 42 Michael Grunwald, *Swamp: The Everglades, Florida, and the Politics of Paradise* (New York: Simon & Schuster, 2006) 11. He describes the many elements of the Everglades, as well as its perils. Grunwald also cites a source recounting a male crying because of the frightening aspects of the area.
- 43 *Ibid.* Grunwald uses the quotation from the explorer, Alonzo Church, "A Dash Through the Everglades: an 1892 Diary," *Tequesta* 9 (1949), 30.
- 44 American Art Association, *Catalogue of Valuable Paintings collected by the late F. O. Matthiessen*, April 1, 1902, #7.
- 45 Clifton Johnson, "The East Coast and the Indian River," *Highways and Byways of Florida*, 1918, 85; "Calusa Indian Site Reveals State may face more Hurricanes," *University of Florida News*, September 28, 1998, 30; "The Bigger Picture" in *Everglade Magazine*; Bill Belleville, "The St. Johns Mosaic and Econlockhatchee, A Historic River of Lakes," *Naturally Central Florida*, 8.
- 46 *Palm Beach Daily News*, March 7, 1915, 3.