Rural artists' colonies in Europe
1870–1910

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This gazetteer provides a brief guide to eighteen selected rural artists’ colonies. Each entry gives an outline of the colony’s history and distinctive features, a list of venues that display salient works, an indication of the number of artists present over the lifespan of the colony until 1907, a list of selected artists, and key reading. All statistical information is of a purely indicative nature, based on my own compilations of data. Other artists’ colonies, mentioned in the book but not covered in the gazetteer, include Genk and Tervueren (Belgium), Betws-y-Coed and Cranbrook (Wales and England), Cambuskerneith, Cockburnspath and Stirling (Scotland), Hornbæk (Denmark), Varberg (Sweden), Cerny-la-Ville, Chailly-en-Bière, Marlote, Sevray-sur-Vallais, Auvers-sur-Oise, Étaples, Étretat, Honfleur, Douarnenez and Le Pouldu (France), Ekensund, Etzenhausen, Fischerhude, Frauenchiemsee (or Frauenwörth), Goppeln, Kleinsassen, Röllhausen, Kronberg im Taunus, Schwaan, and Wörth (Germany), Nagybánya (formerly Austria-Hungary, now Romania and known as Baia Mare), Szolnok (Hungary), Dongen, Heeze, Oosterbeek, Rijsoord, Urk and Zandvoort (Netherlands), and Skofia Loka (Slovenia). Key reading on these places (if accessible) is included in the Bibliography.

Ahrenshoop

In the summer of 1889, the painters Paul Müller-Kaempff and Oskar Frenzel happened upon the German fishing village of Ahrenshoop while on vacation near the Baltic coast. Here, they met another painter, Carl Malchin, at his easel in the dunes. Delighted with his discovery, Müller-Kaempff returned year after year, built himself a house and studio there in the 1890s and opened a painting school for women with purpose-built lodgings. Other artists followed and by the turn of the century, around sixteen had settled there, erecting studio houses or renovating fishing cottages. Many others lodged in Hotel Bogislav (today, the Kurhaus) where they hosted parties and painted the interior (destroyed). Some artists worked in specially built studios on wheels. Partly due to Müller-Kaempff’s art school, Ahrenshoop had an unusually high proportion of women painters many of whom donned the local Holländerhut or ‘Dutch bonnet’. One anonymous visitor noted that painters ‘sprouted all around like mushrooms’ and that ‘behind every bush’ there was a Malweib or woman dauber (quoted in Bohn, Ahrenshoop). As fishing declined from the 1880s onward, the village remodelled itself as a bathing resort. Artists continued to come at intervals, including the regional writer Käthe Miethe.

The Kunstkaten, founded by artists, has exhibited local art and craft since 1909. Other galleries (mostly showing contemporary art) include Neues Kunsthauus, Bunte Stube, Strandhalle and Galerie im Hof. A number of artists’ residences have been renovated and
include some exhibition space as well as tourist accommodation, such as the Dissenhaus and the Haus Elisabeth von Eicken. The Künstlerhaus Lukas, housed in Müller-Kaempff's former painting school, provides studio facilities for grant holders.

Recorded: 24 artists. 38 per cent women. Virtually 100 per cent German.

Selected artists: Elisabeth von Eicken; Anna Gerresheim; Carl Maklin; Paul Müller-Kaempff; Eva von Pannewitz; Eva Stott; Fritz Wachenhusen.


Barbizon

Artists had been painting in the forest of Fontainebleau to the south of Paris since the eighteenth century but from the 1820s these scattered excursions began to coalesce into a cohesive practice. It is unclear who was the first painter to work in Barbizon at the edge of the forest near the plain of Chailly in the 1820s but by the 1830s a growing number of artists lodged at the local inn on a regular basis each summer. In 1848, twenty-eight painters stayed with the innkeeper François Ganne; in the following year the number rose to forty. Several artists bought property in the village and settled permanently, including Jean-François Millet and Charles Jacque. The growing international fame of the Barbizon masters, especially of Millet, soon attracted even more artists of many nationalities (especially American and British). By the 1870s, there were three establishments catering to artists' needs—Ganne's inn as well as two new hotels, the Hôtel Siron and the appropriately named Villa des Artistes. The Hôtel Siron hosted annual exhibitions of Barbizon painters. A colourman by the name of Desprez visited once a week to provide the artists in Barbizon as well as its offshoots in Marlotte and Gréz-sur-Loing with painting materials. Especially during the summer months, the forest was 'bedotted with artists' sunshades as with unknown mushroom caps' (Stevenson, 'Forest notes'). The artists' social life revolved around the inns' dining rooms whose walls were decorated with painted scenes by their hands.

In Barbizon, paintings and artefacts by artist-colonists are displayed in the former Ganne Inn as well as two new hotels, the Auberge Ganne, now the Municipal Museum of the Barbizon School, and in the following year the number rose to forty. Several artists bought property in the village and settled permanently, including Jean-François Millet and Charles Jacque. The growing international fame of the Barbizon masters, especially of Millet, soon attracted even more artists of many nationalities (especially American and British). By the 1870s, there were three establishments catering to artists' needs—Ganne's inn as well as two new hotels, the Hôtel Siron and the appropriately named Villa des Artistes. The Hôtel Siron hosted annual exhibitions of Barbizon painters. A colourman by the name of Desprez visited once a week to provide the artists in Barbizon as well as its offshoots in Marlotte and Gréz-sur-Loing with painting materials. Especially during the summer months, the forest was 'bedotted with artists' sunshades as with unknown mushroom caps' (Stevenson, 'Forest notes'). The artists' social life revolved around the inns' dining rooms whose walls were decorated with painted scenes by their hands.

In Barbizon, paintings and artefacts by artist-colonists are displayed in the former Auberge Ganne, now the Municipal Museum of the Barbizon School, as well as in the houses and studios of Théodore Rousseau and Jean-François Millet.

Recorded: 253 artists. 3 per cent women. 55 per cent French, 11 per cent American, 6 per cent British, 8 other nationalities.

Selected artists: Karl Bodmer; Xavier De Cock; Camille Corot; Charles Daubigny; Narcisse Diaz de la Peña; Wyatt Eaton; Jean-Georges Gassies; Carl Frederik Hill; William Morris Hunt; Charles Jacque; Max Liebermann; Will Hick Low; Jean-François Millet; Mihaly Muszkey; Liszlo Paul; Théodore Rousseau; Georg Sahl; Edward Simmons; Robert Louis Stevenson (writer); Robert Mowbray Stevenson; Constant Troyon; Edward Wheelwright.

Key reading: Adams, Barbizon School; Bouret, Barbizon School; Barbizon au temps; Burmester et al., Barbizon; Caille, Ganne Inn; Dubuisson, Les Échos du bois sacre; Gassies, Barrois, 'Forest notes'.

Concarneau

The artists' community started around 1870 with a native painter, Alfred Guiliou, who returned to his hometown with a couple of studio friends from Paris, both of whom married into the local community. By 1889, there were at least thirty-eight French and seventy-nine international artists working in Concarneau. Most of the latter were Americans, drawn to Concarneau by Blanche Willis Howard's enormously popular novel Guenn (1884), which was set in the fictional town of Plouenec (Concarneau) and treated of the tragic romance between the artist-colonist Everett Humor (based on Edward Simmons) and a local woman, Guenn Rodeluc, who became his model. Numerous Anglo-Saxon visitors fancied they had spotted 'Guenn' among the local fishing women. Artists lived at the Hôtel des Voyageurs whose dining room was decorated with paintings, or in one of two other hotels. By the mid-1890s, the town boasted lodgings, studios, artists' materials, and a well-known art-connosseur and photographer ... not to mention scores of little Bretons who beg to carry one's apparatus' (Emanuel). There was a friendly rivalry between Concarneau and nearby Porn-Àven which resulted in at least one American baseball game played between artists from the two places, in August 1885. Favourite motifs were the harbour and the fishmarket, although not a few comments on the unpleasant odours emanating from the local sardine canning factories.

Some works are on display at the Musées des beaux-arts in Brest, Rennes and Quimper.

Recorded: 130 artists. 14 per cent women. 44 per cent American, 17 per cent French, 12 per cent Scandinavian, 8 per cent British, 8 other nationalities.

Selected artists: Cecilia Beaux; Charles Cottet; Alfred Delobbe; Théophile Dreyfouil; Charles Fromuth; Alfred Guillou; Alexander Harrison; Robert Henri; Peder Severin Kroyer; Amelie Lundall; Theodore Robinson; Carl Shinn; Edward Simmons; Henry Jones Thaddeus; Helen Mabel Trevor; Eugene Voll.

Key reading: Beaux, Background with Figures; Champney, Sixty Years; Delouche, Les Peintres de la Bretagne; Delouche, Artistes étrangers; Emanuel, 'Letters to artists'; Harrison, 'Quaint artist haunts'; Howard, Guenn; Jacobs, Good and Simple Life, ch. 3; J.O., 'Studio talk: Concarneau'; R.P., 'Concarneau'; Sellin, Americans; Simmons, From Seven to Seventy.

Dachau

Dachau near Munich was one of the largest and most international artists' colonies of Europe. One exhaustive compilation lists 2,407 names from the Middle Ages to 1989 (Reimote). Artists had been coming intermittently since the early nineteenth century but in the century's final decades numbers shot up dramatically. 110 artists came in the 1880s, over 300 in the 1890s, and 434 in the five-year period 1900–1905 alone. Artists were attracted by the local costume and especially by the moor landscape of the Dachauer Moos. A great number of visitors settled in Dachau as permanent residents, some in purpose-built artists' villas. One of those acquiring property was the artist Carl Bösser who...
established a small colour factory around 1905, specialising in the manufacture of artists' pigments. Dachau's private painting schools were particularly renowned among aspiring women artists, especially those of Adolf Holzel and Hans von Heyek. In the 1890s, the community received a boost in the direction of modernist Secessionist painting by the trio Adolf Holzel, Ludwig Dill and Arthur Langhammer, soon grouped by critics under the rubric 'Neu-Dachau' (New Dachau). The village was the subject of several novels Dachauer Künstlerroman which featured Dill and Holzel in a sentimental love story. Dachau proved so popular that artists branched off into at least three subsidiary outposts (in Etzenhausen, Schleißheim and Graßfing).

A collection of paintings may be seen at the DachauerGemäldegalerie.

Recorded: 228 artists. 16 per cent women. 69 per cent German, 10 per cent Austrian, 17 other nationalities.

Selected artists: Carl Bantzer; Tina Blau; Lovis Corinth; Ludwig Dill; Heinrich Gogarten; Robert von Hang; Hans von Heyek; Thomas Theodor Heine; Adolf Holzel; Leopold von Kalckreuth; Paul Wilhelm Keller-Reutlingen; Ida Kerkovius; Arthur Langhammer; Max Liebermann; Adolf Lier; Adolf Lins; Emilie Medz-Pelikan; Carl Olof Petersen; Hermann Stockmann; Otto Strüzel; Fritz von Uhde; Josef Wenglein; Josef Wopfner.

Key reading: E. Boser, 'Von München nach "Neu-Dachau": Eine Künstlerkolonie und ihre Voraussetzungen', in Deutsche Künstlerkolonien 1890–1910; Görtler, Sozialgeschichte; Heres, Dachauer Gemäldegalerie; Reitmeier, Dachau; Roellier, Neu-Dachau; Thiemann-Stoelting, Dachauer Maler; E. Venzmer, 'Dachau bei München', in Wiertek, Deutsche Künstlerkolonien, pp. 46–57.

Egmond aan Zee

Egmond aan Zee lies between dunes on the Dutch North Sea shore, near Alkmaar. It is part of a conglomerate of three villages, the others being Egmond aan den Hoef and Egmond Binnen. The first artists there were the two Americans George Hitchcock and Gari Melchers who settled in the village in 1883–84. Their success brought others, mostly Americans, and mostly in the decade from 1895 to 1905. The artists were instrumental in boosting the locality's tourist trade. By 1903, the erstwhile fishing village had lodgings and at least four hotels, including the Hotel Zeezicht and J. Kraakman's hotel, both of which provided studio facilities. N. Schild's bookstore sold artists' materials. In 1980, a local resident, Ronald van Vleuten, interviewed a number of surviving artists' models; his reports reveal that a close rapport existed between Melchers and the locals who identified strongly with the 'parts' they were asked to perform, especially for religious pictures.

A pair of painted doors from Hotel Zeezicht (which has been torn down) can be seen at Egmond's municipal museum. The bulk of Melchers' work is in Fredericksburg, Virginia, at Belmont: 'The Gari Melchers Estate and Memorial Gallery.'

Recorded: 92 artists. 15 per cent women. 87 per cent American.

Selected artists: John Leslie Breck; Theodore Earl Butler; Dawson Dawson-Watson; Mary Fairchild-MacMonnies; Alexander Harrison; Birge Harrison; Will Hicok Low; Claude Monet; Lilla Cabot Perry; Theodore Robinson; Theodore Wendel.

Key reading: Gerdts, Lasting Impressions; Low, Chronicle; Meixner, International Episode; Sellin, Americans.

Gréz-sur-Loing

In August 1875, a handful of artists, disaffected with the growing crowds and lack of 'amphibious activities' (Low) at Barbizon, decamped to nearby Gréz, situated on the Loing river in the forest of Fontainebleau. Gréz soon grew into a substantial artists' colony of its own, witnessing two waves of artistic activity. The first was dominated by British and Americans, including Will Hicok Low, the Stevenson cousins and the Harrison brothers; the second consisted almost entirely of Scandinavians, mainly from Sweden and Norway (from 1882). Although Low apostrophised the colony in its early days as 'an Eve-less Paradise', Gréz ended up as a rather domestic community with a fair number of trysts and artistic marriages. Painters lodged either at the Pension Chevillon or at Laurent's Hotel Beauséjour, both situated on the river and surrounded by gardens. The German painter Jelka Rasen posed nude models in another overgrown garden, spied on by the village priest.
from the nearby church terrace. Convivial life included the usual dinner gatherings, and also boat races, sing-songs, dancing, masked balls and parties that went on for days.

The Hôtel Chevillon was restored by a Swedish foundation in the early 1990s and has since offered studio space and accommodation to scholarship holders, among others. There is, however, no art left in the village; works are scattered all over the world.

Recorded: 119 artists. 18 per cent women. 33 per cent Scandinavian (23 per cent Swedish), 30 per cent American, 21 per cent British, 7 per cent Irish, 3 per cent French.

Selected artists: Asi Chu; Frank Chadwick; Frederick Delius (composer); Ida Gerhardi; Alexander Harrison; Birge Harrison; Carl Frederik Hill; Christian Krohg; Peder Severin Kroyer; Kuroda Seiki; Carl Larsson; John Lavery; Will Hickok Low; Emma Lowstadt-Chadwick; Karl Nordström; Frank O’Meara; Jelka Rosen; Robert Louis Stevenson (writer); Robert Mowbray Stevenson; August Strindberg (writer); Robert Vonnah.


Katwijk

The meticulous compilation of visitors’ data, assembled by J. P. Brakel from hotel registers and other archival sources (*Katwijk in de schilderkunst*), means we have detailed information on 879 artists who visited Katwijk on the Dutch North Sea coast from the sixteenth century to the 1980s. The artists’ colony’s heyday fell in the years 1880–1910 during which period at least 517 artists stayed in the village. The same years saw the transformation of Katwijk from a small fishing village to bustling seaside resort with twelve hotels, numerous private lodgings and a diverse international group of artists. Artists continued to paint fisherfolk and fishing boats among the dunes.

A collection of paintings is on show at the Katwijkse Museum.

Recorded: 517 artists. 15 per cent women. 26 per cent Dutch, 24 per cent German, 19 per cent British, 19 per cent American, 15 other nationalities.

Selected artists: Hans von Barbels; Bernardus Johannes Blommers; German Grobe; Charles Paul Gruppe; Josef Israel; Max Liebermann; Gerhard Morgenstjerne Munthe; Evert Piepers; Philip Sadee; Walter Sluiter; Alphonse Stengelin; Charley (Annie Caroline) Toorop; Jan Veth.


Laren

In 1877, the Dutch painter Albert Neuhuys arrived in the hamlet of Laren in the Dutch region of the Gooi. In 1883, he came back and settled in a villa there. His colleague Anton Mauve visited and worked with him during the summer months and, in 1886, settled in Laren permanently. The immense success of Neuhuys’ and Mauve’s paintings of peasants on the Dutch and American art market alerted other painters to the existence of Laren which soon grew into an international art and tourist centre. The local innkeeper Jan Hamdorff expanded his hotel business to accommodate the increasing number of visitors and was instrumental in bringing the railway to Laren. In 1896, Hamdorff was elected into the Laren Town Council in recognition of all he had done for the local tourist trade.

Works may be seen at the Singer Museum in Laren.

Recorded: 128 artists. 19 per cent women. 44 per cent Dutch, 38 per cent American, 9 other nationalities.

Selected artists: Ethe Fles; Charles Paul Gruppe; Arina Hagenholtz; Walter Castle Keith; Harold Knight; Laura Knight; Max Liebermann; Anton Mauve; Wally Moes; Albert Neuhuys; Ferdinand Hart Nibbrig; Evert Pieters; Henry Ward Ranger; Joseph Raphael; Sigisbert Bosch Reitz; William Henry Singer; Jan Veth; Marcia Oakes Woodbury.


Newlyn

After a summer spent sketching in Brittany (where he also visited the artists’ communities in Pont-Aven and Concarneau), the Irish painter Stanhope Forbes arrived in Newlyn on the south coast of Cornwall in early 1884. Artists had been living and working in the fishing village since 1875, and Forbes wrote shortly after his arrival, ‘Newlyn is a sort of English Concarneau and is the haunt of a great many painters’ (quoted in Bendiner). A number of the artists had, in fact, been to Concarneau or Pont-Aven previously. Although there was no inn to congregate in, lively social gatherings took place at artists’ homes, including the preparation of theatrical performances. Painters displayed their works to the locals every year at a ‘private view’. By the turn of the century, Newlyn boasted at least two art schools and a gallery.

Little trace of the artists’ colony remains today; the Newlyn Art Gallery, opened in 1895, now shows only contemporary art. However, works may be seen in nearby Penzance at the Penlee House Gallery and Museum.

Recorded: 73 artists. 18 per cent women. 94 per cent British, 5 other nationalities.

Selected artists: Frank Wright Bourdillon; Frank Bramley; Percy Craft; Elizabeth Armstrong Forbes; Stanhope Forbes; Norman Garstin; Edwin Harris; Harold Knight; Laura Knight; Walter Langley.

Pont-Aven

In the spring of 1866, a handful of young American art students arrived in Paris and set in motion the bureaucratic process which would eventually, so they hoped, admit them to the École des Beaux-Arts. Two of them, Earl Shinn and Howard Roberts, had been encouraged by their erstwhile Philadelphia art teacher Robert Wylie to visit the village of Pont-Aven in Brittany in the summer. Word of mouth spread to their compatriots and comrades in Paris, with the result that about twelve American and English artists stayed in Pont-Aven in the summer of 1866. They seem to have been very popular with the villagers who readily posed for them and provided them with suitable studio space in a dilapidated country house called Château de Lazevan. Everyone stayed at the Hôtel des Voyageurs and the Pension Glosane, or lodged with villagers. Many of the artists returned year after year, some (including Wylie and Frederick Bridgman) settling there permanently or for a period of some years, and all broadcast their delight with the village to their colleagues. French artists started to frequent Pont-Aven in the mid- to late 1870s; however, when Paul Gauguin first stayed in the village in June 1886, he still encountered 'hardly any French, all foreigners' at the Pension Glosane (Merlhes). Around 1900, the village was still so popular with artists that Julia Guillou, one of the local innkeepers who had made her fortune from the influx of artists, was opening a private art school of her own, known as the 'Académie Julia'.

Not much art remains in the village but the Musée de Pont-Aven, established in 1885, is building up a small collection and also shows photographs, documents and temporary exhibitions of Pont-Aven artists.

Selected artists: Cuno Amiet; Emile Bernard; Eugène Boudin; Frederick Bridgman; Benjamin Champney; Helen Corson; Arthur Wesley Dow; Paul Gauguin; Alexander Harrison; Birge Harrison; Thomas Hovenden; Hugh Bolton Jones; Peder Severin Kroyer; William Henry Lippincott; Amelie Lundahl; Maxime Mauría; Henry Moret; Roderic O'Conor; William Lamb Picknell; Marianne Preindlsberger-Stokes; Howard Roberts; Helene Schjerfbeck; Paul Sérausier; Edward Simmons; Clement Nye Swift; Henry Jones Thaddeus; Helen Mabel Trevor; Jan Verkade; Julian Alden Weir; Maria Wilk; Jens Ferdinand Willumsen; Robert Wythe.

Key reading: Appelberg, Helene Schjerfbeck; Blackburn, 'Pont-Aven and Douarnenez'; Blackburn, Breton Folk; Delouche, Les Peintres de la Bretagne; Delouche, 'Pont-Aven avant Gauguin'; Delouche, Les Peintres et le paysan breton; Delouche, Pont-Aven; Delouche, Artistes étrangers; Goater, 'A summer'; Harrison, 'Quaint artist haunts'; Jacobs, Good and Simple Life, ch. 3; Le Paul, Gauguin; Meithes, Correspondance de Paul Gauguin; Sellin, Americans.

St Ives

Artists, including veterans of Concarneau, Pont-Aven and Grez, began to arrive in substantial numbers in the fishing port of St Ives in the north of Cornwall from 1886. They were attracted primarily by the sea view from the curving harbour and the picturesque ness of the steep lanes, fishing cottages and local 'salts'. By 1887, the colony had become quite international, and artists were so numerous that 'it was difficult to have the room to oneself' (Emma Latham, Anders Zorn's wife, quoted in Jacobs). Fishing lofts were converted into studios, cricket matches played against the 'rivals' in nearby Newlyn, and an Arts Club was founded in 1888. The local merchant James Lanham sold artists' materials and exhibited paintings in a small gallery. Every March, there was an exhibition and open-studio day, and this Show Day became so popular that extra trains had to be scheduled.

In the 1920s and again in the 1940s and 1950s, new generations of modernist and abstract artists and potters moved to St Ives. Their work may be seen at the Barbara Hepworth Museum and the Tate Gallery St Ives. Few traces remain of the nineteenth-century pioneers except for paintings in the private homes of locals, though some work is shown at the Sims Gallery. St Ives also has a Museum and at least eight other commercial galleries, most showing modern and contemporary art and craft.

Selected artists: Howard Russell Butler; Emanuel Phillips Fox; Louis Grier; Alexander Harrison; Emma Lowstadt-Chadwick; Mary McCrossan; Henry Moore (not to be confused with the modernist sculptor); Julius Olsson; Marianne Preindlsberger-Stokes; Helene Schjerfbeck; Edward Simmons; Adrian Stokes (not to be confused with the art critic); William Holt Yates Titchomb; Anders Zorn.

Key reading: Bartlett, 'Summer time'; Jacobs, Good and Simple Life, ch. 8; Simmons, From Seven to Seventy; Whytwow, St Ives 1883–1993; Wortley, British Impressionism.

Stint-Martens-Latem (in French: Laethem-Saint-Martin)

Stint-Martens-Latem is situated on the winding Leie River (or Lys) in the Flemish part of Belgium. In 1874, the village mayor, Albijn Sint-Martens-Latem (in French: Laethem-Saint-Martin) was the first to settle permanently in Latem in 1898, followed by the sculptor George Minne, the critic Maurice Niekerk, the writer Karel van de Woestijne and his brother, the painter Gustave, as well as a growing number of painters, mostly from art schools in Ghent. Most of the artists had or started large families in the village, and cultural life was permeated with religious crises and revived devotion, focused around the former Catholic pastor Van Wambeke and the monk Pater Jerom, and exemplified by Gustave's donation of an altarpiece to the local church in 1905 (Our Lady Presents Saint Dominic with a Rosary, still in situ today). In 1902, Karel founded the artistic circle 'Open Wegen' (Open Paths) whose members met in the inn 'In den velouch' (Cycling club) where they kept books and magazines in a special room and regularly invited guest speakers on topics ranging from Mutterlink to microbes. During and after the First World War, a new generation of Expressionist painters settled in Latem.

A collection of paintings is on view at the Gemeenschuis near Latem's church, and there are also some works at the Galeri Oscar De Vos.
Skagen

Skagen is situated amongst sand dunes at the northernmost tip of the Danish peninsula, 'where the waves of the North Sea lap over your own foot, and the waves of the Kattegat over the other' (Andersen). Individual artists had visited the Skaw since the 1830s, but the life of Skagen as a community of painters began in 1872 when five Danish and Norwegian painters stayed there. The word spread by the usual word of mouth; the artists related enthusiastic descriptions to their fellow students and colleagues in Copenhagen during the winter months. The result was a growing influx of painters to Skagen over the following years, until it turned into a veritable stream of tourists in the mid-1890s. Skagen's appeal reached beyond the boundaries of Denmark, especially to Norway and Sweden, but it became a focus for a lively social life, including masquerades and parties, often organized by the painter Peder Severin Krøyer. The innkeeper's family became very involved with artistic life in Skagen, with three Brøndum women becoming painters themselves and marrying other painters.

The foremost place to see Skagen art is in the Skagens Museum which incorporates Brøndum's inn with its dining room decorated by artists. Anna and Michael Ancher's house and Drachmann's house are also open to the public. Further works may be seen in Copenhagen, especially at the Hirschsprung Collection.

Recorded: 39 artists. 5 per cent women. 97 per cent Belgian, 2 other nationalities.

Selected artists: Albert Van den Abeele; George Minne; Serafien De Rijcke; Valerius De Saedeleer; Gustave Van de Woestijne; Karel Van de Woestijne (writer).

Key reading: Byens, Flemish Art; De eerste groep; Haesarts, Laechom-Saint-Martin; Het Latemse landschap voor 1918, Latemse kunstenaars rond 1900; Serafien De Rijcke.

Staithes

The artists' community in the fishing village of Staithes on the North Yorkshire coast flourished between 1894 and 1909. Among the first artists were Laura and Harold Knight who came there from Nottingham and (with intervals in Laren) stayed for over ten years before moving to Newlyn. Not all of the artists involved with the Staithes group actually lived in the village; Fred Jackson, for example, stayed at and eventually married into nearby Hindervell. Artists were charmed by the combination of landscape, seascape and steep village, 'unspoilt by summer visitors' (Knight). Models were easily recruited, both from among the fishing population and the mining community at the top of the village. In 1901, the Staithes Art Club was founded, and at least seven annual exhibitions were held in the Fishermen's Institute and in nearby Whitby.

The Panet Art Gallery in nearby Whitby has some paintings but most are dispersed into public and private collections across England. The commercial gallery of Phillips & Sons in Cookham, Berkshire, has shown works by Staithes artists.

Recorded: 44 artists. 9 per cent women. 100 per cent British.

Selected artists: Ernest Dade; Arthur Friedensohn; Frederic William Jackson; Robert Jobling; Harold Knight; Laura Knight; Ernest Higgins Rigg.

Key reading: Knight, Oil Paint; Lübren, 'The Tolners'; Phillips, Staithes Group; Wortley, British Impressionism.

Volendam

The fishing village of Volendam, situated just south of Edam on the coast of the former Dutch inland sea of Zuiderzee (now the IJsselmeer), began to attract artists in the 1880s and 1890s. By 1900, the number of (primarily American and English) annual visitors had swollen to 50–60. Artists were mainly enchanted by the quaint red-roofed timber cottages and by the local costume. Indeed, images of Volendamers in wing-tipped hats and baggy trousers became so prevalent in the Western world that the indigenous costume was soon identified with Dutchness per se. All artists stayed at Leendert Spaander's hotel. Spaander proved to be one of the most successful of Europe's innkeeper-entrepreneurs, expanding his establishment to cater for ever-growing numbers of painters and, in their wake, tourists. On the eve of World War One, 'droves' of foreigners were already cousing 'to do Volendam' on day-trips, (Tussenbroek) always having lunch at Spaander's, and the stream of tourists continues unabated to this day.

Works may be seen at Volendams Museum and at the Zuiderzee Museum in Enkhuizen. The walls of Hotel Spaander's several dining rooms and bar are still adorned with paintings and murals, and the rooms fitted up by Spaander as Volendam cottage interiors for the use of artists have been turned into special period suites with all the mod-cons.

Recorded: 36 artists. 15 per cent women. 30 per cent American, 15 per cent British, 28 per cent Dutch, 10 per cent German, 8 other nationalities.

Selected artists: Franz Althaus; Hans von Bartels; Cecilia Beaux; Tina Blau; Henry Cassiers; George Clausen; Elizabeth Armstrong Forbes; Stanhope Forbes; Johannes Gabrielse; Augustin Manicotte; Carl Jacoby; Robert Jobling; Rudolf Jordan; Nico Jungman; Leopold von Kalckreuth; Friedrich Kallmorgen; Vassily Kandinsky; Walter Langley; Elizabeth Nourse; Bernard Partridge; Edward Penfield; Evert Pieters; Paul Rink; Paul Signac; Willy Slatter; Marcia Woodbury.

Willingshausen

The first artist to paint in the village of Willingshausen in the Schwalm region of Hesse in Germany was Gerhardt von Reutern, a frequent guest of the local aristocratic family from 1814 onward. From the 1840s, the number of artists in Willingshausen increased considerably. Many of them were students of Carl Bantzer who followed their teacher to the countryside during the summer vacation. Only one painter, Wilhelm Thielmann, settled permanently. The rest found lodgings with locals or stayed at Haase’s inn which became the focus of artistic social life. A small collection of paintings and a painted door may be seen in the Willingshäuser Malerstübchen, the former artists’ inn.

Recorded: 205 artists. 4 per cent women. Virtually 100 per cent German.

Selected artists: Carl Bantzer; Jakob Becker; Anton Burger; Jakob Fürchtegott Dielmann; Caroline von der Embde; Heinrich Giebel; Dora Hitz; Bernhard Klapp; Ludwig Knaus; Adolf Lins; Theodor Matthei; Hugo Mühlig; Heinrich Otto; Karl Raupp; Otto Strützel; Wilhelm Thielmann; Otto Ubbelohde; Hans von Vollmann; Martha Wenzel.


Worpswede

In 1884, Fritz Mackensen, a student of art at the Düsseldorf Art Academy, was invited to spend the summer vacation in Worpswede, in the north of Germany near Bremen. Mackensen was delighted with the village and surrounding countryside. He spent the next three summers there, and in 1889 he encouraged his classmates Otto Modersohn, Hans am Ende and Otto Ubbelohde to join him there. The painters talked a lot about their growing disillusionment with the style of teaching offered at the Academy. In a momentary burst of enthusiasm, Mackensen, Modersohn and am Ende decided to stay in Worpswede over the winter months and longer, emulating the model of Barbizon. Over the next few years, they were joined by a growing number of other German artists. All of them rented rooms from villagers which they used as studios and lodgings, and some built their own houses. The painters’ first joint exhibition at the annual international art show in Munich in 1895 was a tremendous success and advertised Worpswede throughout Germany, bringing yet more artists and tourists to the village. Around 1900, there were at least twenty artists living and working there, including Paula Modersohn-Becker and the poet Rainer Maria Rilke. Worpswede continued to be an artistically active and growing village until the late 1920s, and the buildings erected by Heinrich Vogeler and Bernhard Hoetger after the First World War still dominate the look of the village today.

The best collections of paintings are in the Worpsweder Kunsthalle Friedrich Netzel, the Große Kunstschau Worpswede, the Museum am Otto-Modersohn-Haus (collection Bernhard Kaufmann), the Galerie Cohrs-Zirus and the Haus im Schluh. Further sights in Worpswede include the Barkenhoff (Vogeler’s house) and Bernhard Hoetger’s expressionist First World War memorial, the Niedersachsenstein. In nearby Bremen, the Kunsthalle Bremen and the Paula Modersohn-Becker-Museum have good collections, and in Fischerhude there is the Otto-Modersohn-Museum.

Recorded: 68 artists. 38 per cent women. Virtually 100 per cent German, 1 Romanian.

Selected artists: Walter Bertelsmann; Marie Bock; Hans am Ende; Karl Krummacher; Fritz Mackensen; Emmy Meyer; Otto Modersohn; Paula Modersohn-Becker; Fritz Overbeck; Hermine Overbeck-Rohde; Otilie Reylaender; Rainer Maria Rilke (poet); Clara Rilke-Westhoff (sculptor); Otto Ubbelohde; Heinrich Vogeler; Sophie Wencke.