"Enchanted spaces: shelters of Block Island"

Judith Watts

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"Enchanted Spaces: Shelters of Block Island"
Thesis by Judith Watts

Submitted in Partial Fulfillment of the Requirements for the Master of Fine Arts Degree

MFA Photography Program
School of Photographic Arts and Sciences
Rochester Institute of Technology
Rochester, N.Y.
December, 1986

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Motivation

This thesis project was initiated in an attempt to investigate and document a very special personal relationship to an environment; a relationship which had been important to me and my adolescent development some years ago, but had not until recently been fully experienced, analyzed, or photographically explored.

I set out to Block Island from Rochester in March of 1984, seeking an environment and accompanying subject that I could become passionate about. Solo travels and the resulting opportunities for exploration had always been some of my most personally rewarding endeavors, possibly due to the increased sensitivity and receptivity that solo travel seems to stimulate in me.

Rochester Institute of Technology had provided me with a very solid technical knowledge, and I wanted to immerse myself in and investigate a relationship to a less complicated, more personally meaningful surroundings, one that would stimulate a body of work representative of the personal vision and growth achieved. I felt that my work had become too dependent upon technique and design rather than simply enhanced by them, and felt that I needed to explore and experience a particular ideal more directly and first-hand. This I believed was vital to an artist, both emotionally and artistically, and was particularly appropriate at the time.

Almost immediately after arriving, a unique opportunity presented itself. A student grant was available to do architectural photography for a preservation oriented book to be published by the local Historical Society. This opportunity arose through a combination of good luck and a personal contact in the Society. I had been aware of and interested in architecture, especially as it presented a spatial environment; I jumped at the chance that this opportunity presented.

While the book was to be a more scholarly attempt to aid the Island in terms of historic preservation, I had decided my thesis would be a more personal and interpretive attempt to document what it was I found to be so special there, much of which I gradually and regrettably sensed was vanishing as real estate development thrives.

Through this project I had gained almost unlimited access to the truly private spaces: the old homes, hotels, and historic buildings, most of which were vacant at the time of photographing, some permanently. It was in and amongst these spaces that I hoped to communicate my feelings for the Island's fundamental ambience, especially as it related, and would come to relate to me.
Attraction

A great many of Block Island's buildings were built during the Victorian Era as summer cottages and hotels, and many of them remain surprisingly unchanged, other than from weathering by natural elements. This is partially due to the fact that for over half a century after its turn-of-the-century heyday, Block Island witnessed a great decline in both residential population and summer tourism, and many of its buildings were outright abandoned. Some have been revived due to the tourist trade, but the ones I was most attracted to emotionally and photographically were those most independent of commercial concerns and "modernization"...ones that were expressive of a time long past, and revealing a presence directly related to and dependent upon that time span.

Block Island's older buildings experience a very intimate and delicate relationship to the surrounding land and natural elements. There is a mutually enhancing coexistence between them. Unlike many of the newer buildings, these buildings neither dominate nor distract from the landscape.

Originally they were shaped largely by their natural environment in terms of their design, physical situation, and materials employed. And they continue to be shaped by nature's own powerful course, many of them on the verge of progression back to the land...vine covered, weathered, humanly neglected, and leaning in the direction nature influences them. Every Spring, with the warm weather, most buildings get inhabited for a short while, and then nature's own cycle begins again. It is during this quiet and yet very powerful cycle that I am attracted to the buildings.

Block Island's older buildings parallel qualities which I have always admired and respected: simplicity, endurance, maturity, harmony, and humility. Especially in context to the surrounding landscape, there is a certain raw natural sensuality about these buildings which I have come to love and find great beauty in. Together they seem to possess a strength of character that speaks of solitude, individuality, integrity and past ways of life.

These buildings, and what they have come to represent to me as well as what they bring out in me, stand in direct contrast to and as a reprieve from the complexities and impurities of modern day life. They are, to me, enlightening and worthy of attention before they vanish or are irreparably changed. I have learned much from knowing them in terms of myself, my values, and my perspective. This simple and direct environment and subject matter has provided a framework for me to explore my feelings which often tend to become submerged amongst too many complicated options, executions and deep-rooted defenses.
My days in the field were often very intimate and unstructured. I worked primarily alone and during the off-season. Rarely was there a set schedule; rather, much of my work was based on intuitive exploration. I would be very organized in regard to managing my rather cumbersome photographic equipment and supplies, and kept extensive records of building locations, permissions, lighting angles, and best overall potential for photographic opportunity. But, other than that, much of what I would record was based on experiences directly influenced by the environment and its effect on a combination of my senses. I was developing an awareness of my senses, and a refined receptivity as a result of them.

Block Island's environment is such that one is constantly confronted with natural phenomena and the associated feelings they bring. The senses cannot escape the warm sensual feeling of sunlight reflecting off the water or whitewashed interiors, the constant and often violent ocean wind, the look and feel of misty fog, the repetitious and mesmerizing sound of waves breaking, leaves rustling, or rain falling on the shingled roofs, nor the spectacular show of cloud formations, the changing light and seasons, and the slow but steady rhythm of celestial phenomena. In me, these produce great feelings of peace, solitude and natural energy....feelings which ultimately would become incorporated into my work.

Just as my senses were greatly influenced by nature, so too are Block Island's buildings. One cannot avoid noticing their weathered character, the windows positioned for an outdoor view, the dominant porches or the many doorways leading outward. Although built as protective shelters against the elements, one can feel nature's powerful presence inherent in these buildings, especially off-season. There is a mysterious awareness of being removed from, yet close to these dominating forces. This feeling is further heightened by the absence of people. There is a calm, frozen, energized, almost spiritual quality to the buildings that is suggestive of a higher power....that of nature. It was in the incredible stillness of these settings that I could sense a certain energy or animation....perhaps partially my own....almost like experiencing a calm before a storm.

When scouting, composing, and photographing in and amongst these spaces I could feel a similar calm, centered, recharging energy present in me which is as close as I would imagine I have come to a spiritual feeling. Many island residents go one step further in sensing and believing in supernatural powers; in fact, many people truly believe their houses to be haunted. Although I have lived and spent much time alone in these buildings and never experienced it as such, what I did experience was quite strong and moving, and decidedly tied to special powers of the environment that are so pervasively and influential there. I have tried to capture on film what it was I was seeing, experiencing and feeling.
Photographically I am attracted by a space's potential for simple visual and spatial harmony, quality of light, mood, and overall emotional and aesthetic impact, especially as it expresses a relationship of a building to the environment and to me. My composition tends to be simple, structured and formal... Hopefully reinforcing the expression of an ideal. The consideration and selection of photographic angles proved to be increasingly challenging, for I would constantly strive for those most "pure"...excluding such things as telephone wires, new houses and "modernizations", cars and people from the photographic frame.

Photographing has come to be a very instinctive process for me; all of a sudden I find myself taking a very specific kind of picture, almost unconsciously. Editing played an equally important role; certain images would instantly appeal to my sensibilities. Editing allowed time to reflect upon things felt, but not necessarily defined or analyzed. The toning, especially in combination with the photographic paper used, furthered the image's statement as one representative of a time and ideal past.

Use of the platinum process would be an ambitious but worthwhile step further towards this goal. I have started to use the process with old, glass-plate negatives of Block Island, and I intend to use it further with my own work as well. However, limitations in terms of the unrealistic amounts of time and money involved prevented me from utilizing the platinum process for this particular project.
Personal Challenge

Challenges I encountered during the course of this project were fairly constant and thorough, starting with the original change of direction and resulting proposal revision to include the ideal opportunity that the book project presented. Other challenges included the seemingly endless technical problems (discussed in the following chapter), equipment breakdowns, delays, self-doubt, physical isolation from the resources and distractions of the mainland, uncooperative homeowners, bad weather, snapping turtles and the like. Printing and print finishing presented further unexpected problems, and the installation and written thesis are not the last of my battles regarding this project, for the book still remains unpublished, and I suspect that compromises are in order before it is all over.

Personal and professional learning and advancement has proved to be a strengthening process stimulated by challenge and adversity. Each and every problem encountered and solved helped educate me not just in technical matters, but also in terms of my capacities and capabilities, many of which I had never relied upon or even knew existed. I learned to push myself to my limits and to depend upon others only when I had exhausted all options and resources myself.

Amongst the many things accomplished through this project I learned to be technically, mentally and artistically resourceful. I learned the importance of keeping things as simple, organized, and consistent as possible, the value of testing, prioritizing, patience, determination, and persistence even through the bad times. It was especially during the bad times that I learned to identify stress and work through it, not against it. For me, I found that running and music helped enormously, especially through the long stage of printing, while working alone in a small, New York City apartment. I learned the importance of a balance, varied life and pursuit of outside interests to keep me interested, learning and productive. Lastly, I learned to explore options, analyze resources, and to allow liberal time for delays and mistakes, as well as for opportunities and the pursuit of perfection.

On a more personal level, I realize that keeping a sense of humor and realism about oneself, ones imperfections, and about problems outside of ones control is imperative to a healthy productivity. During the course of this extended project I came to deal with myself and my shortcomings in a very direct and sympathetic way, thereby identifying and breaking down certain personal defenses which I had been habitually influenced and limited by. I learned to accept responsibility for my actions as well as my many mistakes, thereby feeling much more in control of my destiny rather than feeling propelled by it.
All of these lessons were interrelated and far reaching. They had definite impact on the depth and quality of my work there, as well as my ability to relate to others. And, they will continue to help me deal with more "modern" problems and challenges to come.

I found this to be a highly independent, resourceful, creative and productive period with very few restrictions and pressures imposed other than my own standards and goals. Along the way I have made so many mistakes and revisions that I might be considered "wise". There is no doubt in my mind that personal experience is the best teacher. I found it to be a highly educational environment in this way because it was my own...my own way of learning, feeling, and seeing things, all expressing themselves ultimately through life and the art of photography.
Technical Challenges

The first technical requirement of mine was one of perspective control and my first major problem stemmed from using a view camera lens with insufficient covering power required for architectural photography. This resulted in "fall off" occurring for the first few weeks. After struggling with unsatisfactory results and self-blame, a new lens was bought, and I borrowed an image-reverser and tall ladder, all of which made my life considerably easier now that I could see the world right-side-up from the comfort and perspective of my extended legs and fully adjustable lens.

The combination of the Island's heavy winds and my need for relatively dark filters to bring out the dominate clouds and sky required me to use a faster film than I normally would have. Most work was done with 400 ASA Tri-X, although some was with 125 ASA Plus-X.

As I progressed, I gradually did more and more interiors, and I soon realized that much of the interior's potential had to do with outside views. Ordinary quartz lighting that I had been using, even with 1,000 watt bulbs, often did not light the interior to the degree I wanted in order to balance with the outside light. I read and learned about "painting with light". In the early stages, I accomplished this with a Sun-Pack hand held flash unit, often flashed at full power as many as twenty times from various positions. During the later stages, I used Dyna-Lite strobes which were much faster, more powerful, and easier to bounce softly and effectively from one or two positions.

Some unique problems arose, specific to my work environments. The prevalence of dust on Block Island is well-known to its residents. I learned to use only those film-changing bags which were absolutely free of the dust, thus avoiding its presence on negatives during exposure. The dust often did not manifest itself until the image was enlarged. When printing in my city apartment, I needed to employ a surge protector to avoid uneven exposures, especially since my enlarger was on the same electrical circuit as the refrigerator.

I also learned the importance of keeping tools and spare bulbs on hand and of using the sturdiest and most rugged equipment. The preliminary experimenting and testing of any procedure until satisfactory results were achieved also proved its worth, saving time and the need for changes later.
Influence and Inspiration

Like the importance of a photographic subject that you admire, role models---especially from disciplines other than from one's own---have proven to be invaluable. I found that my acquaintances with several such people to broadened my somewhat narrowly focused horizons, and kept what I was doing in a healthier and broader perspective. Many Islanders, and the somewhat idealized light in which I held them, their natural qualities and lifestyle, proved to be of influence.

In addition, my own simple lifestyle was inspirational. There was a healthy balance to my life there that included involvement in community work, social life, and personal work and life....a mutually contributing balance and resulting perspective lacking for me during my school years. These components all worked together to help me gain perspective, set and accomplish my goals, and to new ones.

Working for and living at the Historical Society provided me with insight and involvement in the community and its people through the Society's activities, resources and struggles. I have developed a great fondness for and loyalty to the Historical Society, it's people, and the challenges they face. Their trust and confidence in me has helped me enormously to realize my sensitivities, capabilities and commitment.

I would also find great pleasure and satisfying amusement in such simple tasks as clamming, gardening, berrying, visiting families, stopping mid-road to chat, hanging out laundry, driving a Jeep over open land, or cooking food hunted by Island friends of mine. There was an increased awareness of the cycles of life, both in nature and in human life that made me less self-absorbed and more aware of life's broader picture. So, not only was there a healthy personal balance to life there, but also a sense of adventure and animation during the Island's off-season that made me very inquisitive and inspired.

Artistically I was aware of the Luminist School of painting, especially in relation to nearby Newport, Rhode Island, where many nineteenth century painters flocked, attracted by a similar combination of distinctive light, atmosphere, water, and simple coastal landscape. This school of painters employed a simple classic composition, with a stillness and silence of nature that explores a state of being and is expressive of Transcendentalism and Emersonian thought popular at the time1.

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I have also long admired the Japanese and their aesthetic, especially in relation to their architecture, landscape design, and painting. Their respect and incorporation of the transcendental and spiritual qualities of nature into their art, as well as the understated strength of simplicity in their design, execution, and presentation have long fascinated and inspired me.

Photographically, I have become increasingly aware of the past work of Wright Morris, Paul Strand, Ralf Stieyer, Berenice Abbott, and particularly Walker Evans, as well as other photographers for the Farm Security Administration. More contemporary photographers such as Phillip Trager, George Tice, Linda Butler, and Lilo Raymond, have all in some way documented the vanishing country architecture in a personal and passionate way. All have found great beauty and inspiration in the simplicity and stillness of old and historic country architecture and the surrounding landscape. Eugene Atget, Josef Sudek, and Frederick Evans had similar desires to experience and capture the solitude and beauty of the built environment in Europe, Evans being one of my all time favorites due to his images as well as the photographic process he employed.

The platinum process, itself, has been of inspiration and influence due to its subtle and extended tonal range, large format application, historic origin, inherent color, and the tactile quality of its paper base, all contributing to its quiet and contemplative mood. Although I have done limited work with my own negatives in this process, its qualities as well as the photographers who have used the process have been an influence on my work and my printing and toning procedure. Personal meetings with present day platinum printers (George Tice, Richard Benson and Allan Ludwig) furthered my enthusiasm for this medium and greatly enhanced my technical grasp of its requirements.
Thesis Show

It was my desire to exhibit my thesis project on Block Island, in an old town building that has been a well respected summer Art Gallery for the past twenty years. It provided me with the ideal space and ambience for the work, as well as the opportunity to share the work with the community that had become mine over the past two years.

The show ran from July 5-31, 1986, and the opening reception was well attended by over one hundred invited guests, attracting a broad cross-section of Block Island's inhabitants. Descendants of the island's earliest settlers mixed with the more "lately arrived" summer residents, many of them participants in this project.

The show consisted of forty-two framed, wall-mounted images, as well as a dozen more in a freestanding bin. While often not as controllable as I might have liked, the lighting was predominantly natural, and the mood it produced was ideal with sunlight reflecting off the nearby ocean through the many windows, and off the whitewashed walls and partitions of this quiet second floor gallery. Antiques that were actually for sale were dispersed throughout the gallery, giving the work a more homelike environment. Simple white flower arrangements stood near the windows, placed atop architectural pedestals. Ultimately, there were qualities and feelings to the space and light of the gallery common to the work, itself.

In addition to the photographic prints, I had eight reproduction "art cards", as well as the announcement poster for sale. By the end of the show surprisingly many of these had sold, as well as over thirty photographic prints. The show also generated some commercial work as well as a likely future show.
Conclusion

Block Island's simple, basic and direct environment appealed greatly to my sensibilities and has stimulated tremendous personal growth, creativity, and productivity. The combination and relationships of my surroundings have expanded my capacity to feel, thus providing me with a much greater mental and emotional awareness. Similarly, this project has refined my ability to express my personal aesthetic, thus providing me with a focused body of personal work. The Island's overall environment, as well as the buildings themselves, have come to represent to me a harboring "shelter", one which I will never forget and will most definitely continue to learn from.

Unfortunately, much of what I find so special there both architecturally and atmospherically is slowly vanishing as development and "modernization" thrives. These buildings and the spaces amongst them have become my home for most of the past two years. Like home, they have provided me a protective place in which to grow; but, they, themselves are not protected. Perhaps only through photography will preservation of such shelters be possible for me.
Acknowledgements

A warm and very special thanks to Dr. Gerald Abbott whose generosity, spirit and support were of phenomenal proportion, and from whose friendship and guidance I benefited immeasurably.

Thank you to Bob Downie of Block Island whose enthusiastic assistance and appropriately diverting spirit were as welcome and unfailing as his knowledge of Block Island and its history.

Special thanks to the Block Island Historical Society, the National Trust for Historic Preservation, and Yankee Magazine, all of which have made this project possible.

And thank you to all the residents of Block Island whose trust and participation in this project, and whose contributions to my life, have made the experience all the more invaluable for me.
Technical Data

Cameras: 4x5 Sinar Alpina Field Camera.
   Lenses: 90mm./180mm.

2 1/4 Rolliflex 6006.
   Lenses: 40mm./55mm. Perspective Control/80mm./350mm.

Film: Kodak Plus-x / Tri-x film.

Filters: Yellow #8 / Orange #15.

Light Meters: Gossen Luna-Pro with flash attachment; Minolta spot meter.

Exposure: Indoors generally 1 sec. or more.
   Outdoors generally 15th - 125th sec.

F-stop: Generally f.16 - f.22.

Lighting: Outdoors: natural, especially diffused or stormy.
   Interiors: diffused Quartz lights (Lowell tota-lights) for soft fill; occasional "painting" with strobe (Sun Pack) for window views; or bounced umbrella strobe (Dyna Lite).

Processing: Processed normally in D-76.

Enlarger: Durst Pro 4 X 5
   Lenses: 80mm, 150mm

Printing: Archival Procedure using Agfa Neutol Developer, with Agfa Portriga paper, 11"x14".

Toning: Kodak Selenium Toner diluted 1:10 water for 5 min.

Print Finishing: Archivally Mounted with Seal "Archival Mount". Matted with Miller Warm-White Museum Board.

Framing: Neilson #15 German Silver, 16"x20".


Reproduction Transparencies: Copied with tungsten Ektachrome 50 film.
Bibliography


Judith B. Watts

"Enchanted Spaces: Shelters of Block Island"

Revised Thesis Proposal

July, 1985

MFA Photography Program
School of Photographic Arts and Sciences
Rochester Institute of Technology
Rochester, New York
Thesis Board Committee

Weston Kemp, Chairperson
Associate Professor
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Rochester Institute of Technology

Howard LeVant
Assistant Professor
School of Photographic Arts and Sciences
Rochester Institute of Technology

Janet Borden
Director, Janet Borden Gallery
41 Fifth Avenue
New York City
Purpose:

I propose to explore, experience and photograph the seasonally uninhabited spaces of old Block Island buildings in their natural settings and interiors. It will be my aim to capture what I find to be the spirit and essence of the Island's unique environment as expressed by its architectural and physical space.
Background

My interest in photographing environments, especially those which are foreign or somehow different, has grown out of my lifelong fascination with travel, exploration, physical geography and psychology. My travels, often in solitude, and the resulting photography have been amongst my most rewarding personal accomplishments thus far. My shyness and natural hesitancy seem to disappear when I am in certain environments that invite exploration. I am increasingly aware of the power of an environment to affect a person emotionally.

More recently I have concerned myself with architectural environments. A graduate course, "History of Architecture", audited at R.I.T., heightened my awareness of the built environment. Exposure to the attempts of preservation of historic environments is being gained through the continuation of an internship sponsored by the National Trust for Historic Preservation and Yankee Magazine. This project entails photographing historic buildings of Block Island for a book on architecture to be published next year by the Island's Historical Society. A more technically oriented seminar, "Photography of Historic Structures", taught by the chief photographer of the Historic American Buildings Survey, was attended in Washington, D.C. in September. Assisting in New York City with a photographer of "interiors" has been of further architectural influence.

Past photographic work paralleling similar interests in such architectural environments was begun at R.I.T. with Bea Nettles where I combined travel images in the Van Dyke Brown process to create unusual environments, both architectural and natural, most often in combination with each other. I was then, as I am now, attracted to an environment's spatial and visual relationships, as well as its overall emotional impact.

Block Island has long been a special place for me, since my first summer job there "away from home" at age sixteen. Its simple, basic and direct environment has invited great personal growth within me, especially during the off-season when much time is spent alone. My somewhat frequent need to be alone, in an environment where I can feel comfortable and open, is met here consistently, as in no other place I have ever been. This has been of paramount importance to my creativity, productivity and well-being. Its environment to me has become something of a shelter in itself.
My work on the book project has gained me almost unlimited access to the truly "private" spaces and shelters of the Island; the old homes, hotels and historic buildings, most of which are vacant at the time of photographing, some permanently. It is in and amongst those spaces that I hope to communicate my feelings for the Island's fundamental ambience. These are spaces and buildings that are to me, shelters, even if they no longer serve as physical ones.

While the book will be a more scholarly attempt at historic architectural preservation, my own work will be a more personal attempt to document what it is I find to be so special there, much of which is slowly vanishing as development thrives. Block Island's buildings and the spaces amongst them have become my home for most of the past year. Like home, they have provided me a protective place in which to grow, only they are not protected themselves. Possibly only through photographs will this be possible for me.

Work that I have become increasingly aware of, especially in relation to this project, includes that of Walker Evans, Berenice Abbott, Philip Trauger, Wright Morris, David Plowden, and photographers for the Farm Security Administration. All have, in some way, documented the vanishing country architecture of America in a personal and passionate way. Atget, Sudek and Frederick Evans, it seems, had similar concerns in Europe. Photographic work compiled by Richard Pare for the Courthouse book and exhibit, documenting old courthouses across America, has been of interest and influence, as has been the work of the American luminist painters of the nineteenth century. I still have much related work to explore and investigate.
Procedure

It will be necessary for me to further scout locations and gain access, searching particularly for those buildings and spaces which reflect my basic viewpoint and aesthetic. Most photographic work will undoubtedly be conducted from land, with either a 4x5 view camera or 2 1/4 camera, but different perspectives will be explored, such as those seen from an airplane, from a boat, and through the lens of a Wide-lux camera, if and when appropriate. The quality of mood and lighting will be explored and ultimately achieved by the time of day, season, weather conditions, filters, and artificial lighting. After exposure, mood will be further explored in the darkroom through printing, toning or possibly selective hand coloring techniques which I am exploring.

Reading in related areas such as architecture and psychology as well as photography and design will continue. I still have much photographic work to look at, preferably original images that are available to me in New York and Boston. This work would include that of the Farm Security Administration Photographers, past and current preservation attempts, historic surveys, photography by the contributors of the Courthouse book, as well as that by those individual photographers mentioned previously. Discussions which have proved invaluable thus far with others in the fields of preservation, photography and architecture will continue as my list of references and resources gets larger and more varied. I am making every attempt to expose myself to a wide range of viewpoints, not just that of photography.
Ideas for my show include the possibility of incorporating simple Block Island elements, such as objects that might be in or around a building or home. I have been debating the idea of a show actually on Block Island in an old building; the Historical Society has a perfectly ideal exhibition space right in town. The above will remain open for discussion and approval.

Tentatively I have a show scheduled at R.I.T. February 14-21, 1986. The show, if on Block Island, would run from June through September, 1986. I intend to make this decision by October, 1985.
North Light, built in 1867.

framed prints: $150.
unframed: $120.
CHANTED SPACES: Shelters of Block Island

Photography by Judith B. Watts

William P. Card house (1878) from porch of Lemuel B. Dodge house.

Window and view, David Van Nostrand cottage ("Innisfail"), built in 1889.

View from porch, Trim's Pond and Tarpaulin Cove (ca. 1760).

Surdon A. Mill's Cottage, 1833.

Charles F. Fairhouse, built in 1819.

South side pond.

Joshua Chase Smith house, built pre-1850.

Verragansett Hotel porch and outbuildings (1912).

Window and beaded clapboard, Capt. Amazon N. Littlefield house (1889).

View from cupola, Surf Hotel.

View from porch, Everett D. Barlow Cottage, built in 1886.

View from dormer, William Crook Allen house, built in 1892.

Scotch Beach Tower, Barlow Cottage, built in 1886.

Outbuildings, Joshua Chase Smith house, built pre-1850.

John A. Mitchell house, built in 1889.

June, 1985, aerial view of Southeast Lighthouse, built in 1873.

Porch and view of Pebbly Beach.

Outbuildings, Capt. Nathaniel Willis homestead, built pre-1850.

Bedchamber, Irving M. Ball house, built in 1905.

Back door and fence, Thomas Mott house, built pre-1850.

Doorway and stone steps, John Hayes, Jr. house.

Nathaniel Littlefield farm, built ca. 1750.

North Light, built in 1867.

Framed Prints: $150.

Unframed: $120.
ENCHANTED SPACES: Shelters of Block Island
Photography by Judith B. Watts

2. Window and view, David Van Nostrand cottage ("Innisfail"), built in 1889.
3. View from porch, Maltby Cottage, built in 1904.
4. Trim's Pond and George W. Willis house (1887).
5. Gurdon A. Millikin farm ("Pilot Hill House"), built in 1882.
7. South side pond.
8. Joshua Chase Smith house and horse chestnut trees (built pre-1850).
11. View from cupola, Surf Hotel.
12. View from porch, Everett D. Barlow Cottage, built in 1886.
13. View from dormer, William Crook Allen house, built in 1892.
14. Scotch Beach
15. Tower, Barlow Cottage, built in 1886.
16. Outbuildings, Joshua Chase Smith house, built pre-1850.
18. June, 1985, aerial view of Southeast Lighthouse, built in 1873.
19. Porch and view of Pebbly Beach.
22. Back door and fence, Thomas Mott house, built pre-1850.
23. Doorway and stone steps, John Hayes, Jr. house.
25. North Light, built in 1867.

Framed Prints: $150
Unframed: $120.
27. Simon R. Ball, Jr. house, built in 1895.
28. Upstairs hallway, Irving M. Ball house, built in 1905.
29. Bedchamber, Dr. Charles H. Hadley house, built in 1893.
30. Silas Mott house, built ca. 1885.
31. Thaddeus B. Dunn house, built in 1893.
32. Small cottage, Lena M. Ball estate.
33. Porch, Almanza Littlefield house, built ca. 1880.
34. Bedchamber, Woonsocket House (Block Island Historical Society), built 1873.
38. Staircase and view into parlor, John G. Sheffield, Jr. house, built in 1880.
39. Rufus Augustus Willis house.
40. Beach, Mohegan Bluffs.
41. Spring House cottage, built in 1880.
42. Struts, Southeast Lighthouse, built in 1873.

Photographic prints, matted and framed by the artist: $150. each.

This exhibit is in partial fulfillment of the Master of Fine Arts Degree at The Rochester Institute of Technology.

The photographs in this exhibit, part of an extensive architectural survey of historic Block Island buildings, are to be published in book form by The Block Island Historical Society in the near future.

This project was supported in part by The National Trust for Historic Preservation-Yankee Magazine Intern program.

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Historical views of Block Island buildings, are to be published in book form by The Block Island Historical Society in the near future.
27. Simon R. Ball, Jr. house, built in 1895.
28. Upstairs hallway, Irving M. Ball house, built in 1905.
29. Bedchamber, Dr. Charles H. Hadley house, built in 1898.
27. Simon R. Ball, Jr. house, built in 1895.
28. Upstairs hallway, Irving M. Ball house, built in 1905.
Spring House cottage, built ca. 1880 • Block Island

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27. Simon R. Ball, Jr. house, built in 1893.
28. Upstairs hallway, Irving M. Ball house, built in 1905.
29. Bedchamber, Dr. Charles H. Hadley house, built in 1893.
Spring House cottage, built ca. 1880 · Block Island

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View from dormer, Wm. Crook Allen house, built 1892 · Block Island

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Rufus A. Willis house, built ca. 1890 · Block Island

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John G. Sheffield, Jr. house, built 1880 • Block Island

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Maltby cottage porch, built 1904 · Block Island

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Interior, Southeast Lighthouse, built 1873 · Block Island

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Capt. William P. Card house, built ca. 1880 • Block Island

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