



Smithsonian
Archives of American Art

**A Finding Aid to the Julian E. Levi Papers,
1846-1981, in the Archives of American Art**

by Catherine S. Gaines

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Collection Overview

Repository:	Archives of American Art
Creator:	Levi, Julian E. (Julian Edwin), 1900-1982
Title:	Julian E. Levi papers
Dates:	1846-1981
Quantity:	6.6 linear feet
Abstract:	The papers of painter and teacher Julian E. (Edwin) Levi date from 1846 to 1981, and comprise 6.6 linear feet. They include biographical information and extensive correspondence with museums and galleries, as well as letters written to his family, circa 1927, while Levi was living in Paris. Also found within the papers are scattered drawings and sketches by Levi, writings and notes, financial records, two scrapbooks, printed material, miscellaneous records and photographs that document Levi's professional career and personal life.

Administrative Information

Provenance

The papers were a gift received in several accessions between 1969-1982 from Julian E. Levi and his estate (Herman Englander, executor). Portions of the collection were microfilmed upon receipt.

Alternative Forms Available

Portions of the collection are available on microfilm reels 483-486 and 3244-3248 at AAA offices and through interlibrary loan. The current arrangement of the collection does not match the filmed arrangement.

Processing Information

Material received between 1969-1972 was microfilmed upon receipt on reels 483-486. Material donated 1973-1982 was microfilmed on reels 1817-1818. The papers were processed by Catherine S. Gaines in 2005, merging all previously filmed and unfiled materials according to archival standards. The arrangement of the collection does not match the microfilmed order of the papers.

Preferred Citation

Julian E. Levi papers, 1846-1981. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The collection is open for research. Use requires an appointment and is limited to the Washington, D.C. office.

Ownership and Literary Rights

The Julian E. Levi papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

Julian Edwin Levi was born in New York in 1900, and his family relocated to Philadelphia six years later. At age 17, Levi enrolled in the Pennsylvania Academy of the Fine Arts where he studied under Henry McCarter and Arthur B. Carles. Upon completing his studies at the Academy in 1919, Levi was awarded one of the Pennsylvania Academy's Cresson Traveling Scholarship which enabled him to travel to Italy during the summer of 1920.

Levi then headed to Paris where he spent the next four years. During this time he became fluent in French, looked at a wide variety of art that influenced him to experiment with abstraction, and had paintings accepted for exhibition the Salon d'Automne of 1921 and 1922. He met many artists in Paris, and developed a close friendship with Jules Pascin. He returned for a second stay in Paris during 1926 and 1927.

Upon his return to Philadelphia in 1924, Levi and several other modern artists in the city (including his former instructors Carles and McCarter) began exhibiting together under the name "31." The group's work was not well-received. For the remainder of his time in Philadelphia, he continued to paint and on several occasions was able to see Albert Barnes' collection that normally was not open to the public. Levi moved to New York City in 1932 and was attracted to the support and cooperation offered by various artists' organizations. He became a member of An American Group, Inc., in 1933, and was active in the American Artists' Congress beginning around 1937. Later, Levi was elected to the National Institute of Arts and Letters, an Associate Artist of the National Academy of Design, and a member of the Century Association.

The sea, beaches, dunes, and shores served as inspiration for many of Levi's paintings. He studied his subjects closely, amassing a wide knowledge of boats, fishing, and related equipment; he even learned professional fishing and sailing techniques in order to better understand his subjects. Levi also focused on painting people, and his wife often served as his model. Paintings by Levi are in many museums, among them: Albright-Knox Art Gallery, Art Institute of Chicago, Butler Institute of American Art, Cranbrook Academy of Art, Des Moines Art Center, Detroit Institute of Arts, Guild Hall, Museum of Modern Art, Metropolitan Museum of Art, Newark Museum, Norton Simon Museum, Santa Barbara Museum, Springfield Museum of Art, Toledo Museum, University of Illinois, and the Whitney Museum of American Art.

Many of the paintings Levi produced while employed by the Federal Art Project, 1936-1938, served as the nucleus of his first one-man show held in 1940 at Downtown Gallery. He remained with Downtown Gallery for more than a decade. Later, he was associated with the Alan Gallery, Frank K. M. Rehn Galleries, and Nordness Gallery, each of which staged frequent solo exhibitions of Levi's work. He participated in most of the major national exhibitions and in the Venice Biennale, winning prizes awarded by the Art Institute of Chicago, Carnegie Institute, National Academy of Design, University of Illinois, Guild Hall, and the Pennsylvania Academy of the Fine Arts. A large retrospective exhibition of his work was organized by Boston University in 1962, and a small retrospective was held in 1971 at Wake Forest University, Winston-Salem, North Carolina.

A highly respected and much loved teacher, Levi emphasized the importance of drawing and provided individualized instruction. He considered himself a "coach" and viewed his students as less experienced artists (all were encouraged to call him Julian instead of Mr. Levi). His teaching career, which lasted for more than three decades, began in 1946 with his appointments as a painting instructor at the Art Students League and the New School for Social Research in New York City (later the New School appointed him director of its Art Workshop). In 1964 he began making weekly trips to the Pennsylvania Academy of the Fine Arts in Philadelphia, where he taught painting; at the start of the 1977 academic year, he reduced his schedule to once a month and acted as a general critic. During the 1967-68 academic year, Levi was on sabbatical leave while artist-in-residence at the American Academy in Rome. In addition, he taught summer courses at Columbia University in the early 1950s and occasionally served as a guest instructor at other summer programs over the years.

Julian Levi died in New York City, February 28, 1982, after a brief illness.

Scope and Content Note

The papers of painter and teacher Julian E. Levi date from 1846 to 1981, and comprise 6.6 linear feet. They consist of biographical information, correspondence, artwork, writings and notes, financial records, scrapbooks, printed material, miscellaneous records and photographs that document Levi's professional career and personal life.

Biographical information includes French documents regarding his trips to Paris in 1920 and 1926-1927. Julian E. Levi's Correspondence, 1914-1981, and undated, concerns professional and personal matters and consists primarily of incoming letters from friends and colleagues, arts organizations, museums, schools, and galleries. Also found are approximately sixty letters he wrote to his family circa 1927, while living in Paris. In addition, a small number of Henderson Family letters, 1846-1886, are included with the Julian E. Levi papers; their relationship to Levi is unclear. Found within the correspondence are illustrated letters and original artwork in the form of greeting cards. Additional Artwork consists mainly of pencil drawings and sketches by Levi, including a large number of stage costume designs.

Writings by Levi consist of brief statements concerning his work and other artists, brief reminiscences of friends, a poem, and the text of a speech. Notes contain miscellaneous jottings, lists of paintings, addresses and telephone information, and address books. Among the writings by others are catalog introductions for Levi exhibitions by unknown authors, and by Lewis Mumford and Archibald MacLeish for An American Group, Inc.

Financial Records concern both business and personal transactions and document art sales, commissions, consignments, and gallery expenses. Also included are receipts, a small number of banking and tax records, and scattered documentation of purchases, appraisals, and sales of antiques in his collection.

Scrapbooks (2 disbound volumes) contain clippings, other printed items, and a few photographs documenting Levi's exhibitions. There are a substantial number of exhibition catalogs and announcements. Miscellaneous printed material includes brochures, newsletters and publications, clippings, invitations, announcements of meetings, blank postcards, travel brochures and printed souvenirs. Also found is a copy of his book, *Modern Art: An Introduction*, and one of the articles he published in the American expatriate periodical *Gargoyle*.

Items of note among the Miscellaneous Records pertain to the American Artists' Congress, An American Group, Inc., Downtown Gallery, and New York City Council for Art Week. Other items of interest are a blueprint of plans for Levi's studio at his home in Easthampton, New York, and records regarding the New School for Social Research where Levi taught for many years.

Photographs of artwork include a disbound album of Levi's work and exhibition installation views that show paintings by Levi. Pictures of Levi include some taken when he was a young child, along with many views of him in his studio, with students, and others. Many views of places probably were used as reference for paintings. Other places recorded in photographs include Downtown Gallery, Stuart Davis's grave, and studios he occupied while in Paris, circa 1926-1927 and at the American Academy in Rome, 1967-1968. Of particular note are copies of Resettlement Administration and Farm Security Administration photographs.

Arrangement

The collection is organized into 9 series. Correspondence and Scrapbooks are arranged chronologically. Other series are further categorized by record type or broad topic, with material in each folder arranged chronologically or alphabetically, as noted in the series descriptions.

Series 1: Biographical Information, circa 1906-1980 (Box 1; 14 folders)

Series 2: Correspondence, circa 1846-1981 (Boxes 1-3, OV 9; 2.3 linear ft.)

Series 3: Artwork, circa 1922-1972 (Box 3; 8 folders)

Series 4: Writings and Notes, circa 1938-1978 (Box 3; 11 folders)

Series 5: Financial Records, 1920s-1980 (Box 3; 0.4 linear ft.)

Series 6: Scrapbooks, 1921-1940 (Box 4; 2 folders)

Series 7: Printed Material, circa 1922-1981 (Boxes 4-6 and OV 10; 2.3 linear ft.)

Series 8: Miscellaneous Records, circa 1940-1974 (Box 6 and OV 9; 0.2 linear ft.)

Series 9: Photographs, circa 1902-1974 (Boxes 6-8 and OV 11; 1.1 linear ft.)

Names and Subject Terms

This collection is indexed in the online catalog of the Archives of American Art under the following terms:

Subjects:

Art--Economic aspects
Artists' studios
Art--Study and teaching
Painters
Painting, Modern--20th century--New York (State)--New York

Types of Materials:

Drawings
Illustrated letters--Local
Interviews
Photographs
Scrapbooks
Sketches
Works of art

Names:

American Artists' Congress.
An American Group (Organization).
Downtown Gallery (New York, N.Y.)
New School for Social Research . (New York, N.Y.) -- Faculty

Series Descriptions/Container Listing

Series 1: Biographical Information, circa 1906-1980

(Box 1; 14 folders)

This series is arranged into 2 subseries:

1.1: Julian E. Levi, 1906-1980, undated

1.2: Jean Laurent Levi (wife), 1949-1980

1.1: Julian E. Levi, 1906-1980, undated

Box	Folder	
1	1	Automobile Registration and Drivers' License, 1932-1973
1	2	Awards and Certificates, 1919-1980
1	3	Biographical Notes, circa 1933-circa 1975
1	4	Draft Registration and Notices of Classification Status, 1918, 1942-1945, undated
1	5	Educational Records, 1914-1920
1	6	Exhibitor's Tickets, 1939-1942
1	7	French Identity Card, Admissions Cards, and Legal Summons, 1920-1927
1	8	Marriage Certificate and Divorce Papers (first wife, Beatrice Graitcer), 1930-1935
1	9	Membership Cards (A-Z, by organization), 1924-1973
1	10	Miscellaneous Items, 1906-1947
1	11	Passports, 1920-1971

1.2: Jean Laurent Levi, 1949-1980

Box	Folder	
1	12	Dog Obedience Training (course information, rosters, and certificates), 1952
1	13	Membership Cards, 1949-1980
1	14	Passports, 1965-1971

Series 2: Correspondence, circa 1846-1981

(Boxes 1-3, OV 9; 2.3 linear ft.)

This series is arranged as 2 subseries:

2.1: Julian E. Levi, circa 1914-1981

2.2: Henderson Family Letters, 1846-1886

2.1: Julian E. Levi, 1914-1981

Julian E. Levi's correspondence concerns professional and personal matters. It consists primarily of incoming letters (a few of which are addressed to his wife, Jean Laurent Levi) with a small number of drafts and carbon copies of letters written by Levi. There are a number of illustrated letters and greeting cards (primarily Christmas cards) with original artwork by Levi and others. Among his correspondents are museums and galleries including: Alan

Gallery, Carnegie Institute, Corcoran Gallery of Art, Downtown Gallery and Edith Halpert, Guild Hall, National Academy of Design, Lee Nordness Gallery, Frank K. M. Rehn Inc., Whitney Museum of American Art and Juliana Force; the art schools where he taught: Art Students' League, New School for Social Research, and Pennsylvania Academy of the Fine Arts; art organizations such as: the American Academy in Rome, American Artists' Congress, An American Group, Inc., National Institute of Arts and Letters, and United American Artists; and friends and colleagues including: Leonard Baskin, George Biddle, Marc Blitzstein, Peter and Ebie Blume, Louis Bouché, Robert Coates, Ralston Crawford, Stuart and Roselle Davis, Marcel Duchamp, Philip Evergood, Alfred Frankenstein, C. Hartley Grattan, Hilaire Hiler, Joseph Hirsch, Leon Kelly, Patricia Kelly, Yasuo and Sara Kuniyoshi, Anthony Lauck, Jacob Lawrence, Dolores Milmoie, Arthur Moss, Gregorio Prestopino, Walter Quirt, Abraham Rattner, Man Ray, Ione Robinson, Francis Speight, Hervé Télémaque, Franklin C. and Ida Watkins, Max Weber, and Russell Wright.

Approximately 60 letters Levi wrote to his family from Paris circa 1927, survive. They comment on the activities of Franklin Watkins, Marc Blitzstein, and Hilaire Hiler; his own paintings and commissions, particularly for the nightclub, Chez Mister Finney; and his associations with other artists and writers including Ludwig Lewisohn, Roy Sheldon, Maruice Speiser, collector Otto Kahn, and Ford Madox Ford.

Additional correspondence, 1938-1939, concerning the Estate of Rosa Gomprecht (Julian Levi was a beneficiary) is filed with Financial Records (Series 5).

See Index for a List of Selected Correspondents from Series 2.1

Box	Folder	
1	15	Correspondence, 1914- 1926
1	16	Letters to his Family from Paris, circa 1927
1	17-46	Correspondence, 1927-1961

Box	Folder	
2	1-26	Correspondence, 1962-1981

Box	Folder	
3	1-8	Correspondence, undated <i>(alphabetical; See also: OV 9; 8 folders)</i>

Box		
OV 9		Oversize Correspondence (2 illustrated letters from Levi to his wife Valentine and Washington's Birthday, water colors; and Bon Voyage Card - calligraphy - from Students), undated

2.2: Henderson Family Letters, 1846-1886

The Julian Levi Papers contain Henderson family letters, 1846-1886, that consist of a letter from S.N.B. Henderson of Covington, Ind. to her parents, Dr. and Mrs. J. L. Richmond, Indianapolis, Ind.; and postcards from Mrs. A. Henderson to her children in Lafayette, Ind. The relationship to Levi is unclear.

Box	Folder	
3	9	Letters, 1846-1886

Series 3: Artwork, circa 1922-1972

(Box 3; 8 folders)

Artwork by Levi consists of mainly of pencil drawings and sketches. Included are a large number of stage costume designs, some annotated, and a few with fabric samples attached.

Additional artwork, in the form of illustrated letters and greeting cards by Levi and other artists, is filed with Correspondence (Series 2).

This series is organized into 2 subseries:

3.1: By Levi, 1922, 1950, undated

3.2: By Other Artists, 1942, 1972, undated

3.1: By Levi

Box	Folder	
3	10	Drawings and Sketches, 1922, 1950, undated <i>(pencil; loose sheets and a small pad with 14 sketches)</i>
3	11-12	Drawings of Stage Costumes, undated
3	13	Painting (oil on canvas), undated
3	14	Sketchbook (pencil sketches and 1 pastel drawing; spiral bound, some loose pages), undated

3.2: By Other Artists, 1942, 1972, undated

Box	Folder	
3	15	Davidson, Lawrence (etching and gouache); Davis, Stuart (silkscreen); Houser, Alonzo (ink painting); Lippert, Margaret (illustrated resumé); and Unknown (pen and ink drawing), 1972, undated
3	16	Drawings by Children (Tommy Coates and unknown), 1942, undated
3	17	Monoprint (color), undated

Series 4: Writings and Notes, circa 1938-1982

(Box 3; 11 folders)

Writings by Levi consist of brief statements concerning his work, other artists (possibly recommendations in support of fellowship applications or short introductions to exhibition catalogs), reminiscences (eulogies?) of deceased artist friends, a poem, and the text of a speech. Also included are notes consisting of miscellaneous jottings, lists of paintings, addresses and telephone information, and address books.

Writings by others include catalog introductions by for Levi exhibitions by unknown authors, and by Lewis Mumford and Archibald MacLeish for An American Group exhibitions. Also included are poems, an article about Gandy Brodie by Meyer Schapiro, and the text of J. Bronowski's Blashfield Address delivered to the American Academy of Arts and Letters.

Other notes by Levi (in a folder titled "Teaching") and additional items such as artists' statements and various reports are filed with Miscellaneous Records (Series 8).

This series is arranged into 2 subseries:

4.1: By Levi, circa 1940-1978,

4.2: By Other Authors, circa 1938-1982

4.1: By Levi, circa 1940-1978, undated

Box	Folder	
3	18	Address Books, undated (2 disbound vols. with loose notes)
3	19-20	Addresses and Telephone Numbers, undated
3	21	Layout for Modern Art: An Introduction by Julian Levi, [circa 1961]
3	22	Lists of Artwork and Photographs of Artwork (with negative numbers), undated
3	23	Miscellaneous Notes, undated
3	24	Teaching Notes, undated
3	25	Writings, circa 1940-1978, undated

4.2: By Other Authors, 1938-1982, undated

Box	Folder	
3	26	Writings About Levi, 1961, undated
3	27	An American Group, Inc. Catalog Introductions (Lewis Mumford and Archibald MacLeish), 1938-1943, undated
3	28	Miscellaneous Writings by Others, 1966-1982, undated

Series 5: Financial Records, 1920s-1980,

(Box 3; 0.4 linear ft.)

Financial records concern both business and personal transactions. Business records document art sales, commissions, consignments, and related expenses, arranged by gallery. Receipts and invoices record expenditures for art supplies, framing, insurance, photography, shipping, etc. Financial records relating to Levi's personal expenses document his appraisals, purchases, and sales of antiques in his collection, along with banking and investment records, and receipts and invoices for personal and household expenses.

Box	Folder	
3	29	Appraisals of Antiques, 1959-circa 1970, undated Art Sales, Commissions, Consignments; Gallery Expenses; Art Received/Returned
3	30	Alan Gallery, 1953-1958
3	31	Associated American Artists, 1940-1972, undated
3	32	Downtown Gallery, 1936-1958, undated
3	33	Nordness Gallery
3	34	Rehn Gallery
3	35	Miscellaneous Galleries (A-Z, unidentified), 1960-1980, undated
3	36	Miscellaneous Commissions, 1928-1964, undated
3	37	Amalgamated Bank of New York, 1941

3	38	First National City Bank, 1938-1972
3	39	Estate of Rosa Gomprecht (J. Levi a beneficiary), 1938-1939
3	40	Julian E. and Jean L. Levi Investments, 1942-1975
3	41	Elsie Levi [sister] Investments, 1958-1964
3	42	Loan, undated
3	43	Pay Stubs (teaching, lecturing, writing), 1940-1972, undated
3	44	Real Estate Records, 1926-1970, undated
		Receipts and Invoices
3	45	Antique Collection (purchases and sales), 1938-1975, undated
3	46	Art Supplies, 1927-1963, undated
3	47	Business Expenses, Miscellaneous, 192[?], 1941-1981, undated
3	48	Contributions, 1940-1966
3	49	Framing, 1940-1977
3	50	Household, Construction and Repairs, 1947-1972, undated
3	51	Household, General, 1934-1974, undated
3	52	Insurance, 1942-1972, undated
3	53	Personal Expenses, 1927-1981, undated
3	54	Photography, 1940-1970, undated
3	55	Shipping, 1940-1973
3	56	Travel, 1920s-1968, undated
3	57	Royalty Statements, 1950-1980, undated
		Taxes
3	58	Local Property Tax (East Hampton, N.Y.), 1956-1971
3	59	Federal Income Tax (returns and related items), 1945-1969

Series 6: Scrapbooks, 1921-1940

(Box 4; 2 folders)

Two disbound volumes contain printed material such as clippings, exhibition catalogs and announcements that document Levi's career. Vol. 1, in addition to printed material, contains 4 photographs of artwork by Levi and one strip of 3 contact prints of large groups of people that include Levi.

Box	Folder	
4	1-2	Vol. 1, 2, 1921-1940

Series 7: Printed Material, 1897-1981,

(Boxes 4-6, OV 10; 2.2 linear ft.)

This series is arranged into 4 subseries:

7.1: Printed Material By Levi, 1922, circa 1961

7.2: Printed Material About/Mentioning Levi, circa 1934-1980

7.3: Exhibition Printed Material, circa 1930-1981

7.4: Miscellaneous Printed Material, circa 1897-1981

7.1: Printed Material By Levi, 1922, circa 1961

Box	Folder	
4	3	Article, "Clive Bell and the Artistic Problem" in Gargoyle, June, 1922
4	4	Book, Modern Art: An Introduction, circa 1961

7.2: Printed Material About/Mentioning Levi, circa 1934-1980

Box	Folder	
4	5	Book Prospectuses and Advertisements, 1945-1961, undated
4	6-11	Clippings About/Mentioning Levi or containing Reproductions of his Work, 1934-1980, undated
4	12	Events and Programs (Levi an honoree or sponsor), 1942-1969, undated
4	13	Fundraising Auctions and Raffles (Levi a contributor), 1942-1953, undated
4	14	Lecture Notices, undated
4	15	Miscellaneous Items, 1942-1968, undated
4	16	Press Releases, 1941-1964, undated
4	17	Reproductions of Work by Levi, undated
4	18	Teaching (school catalogs, course descriptions, etc.), 1949-1968

7.3: Exhibitions, 1930-1981, undated

Box	Folder	
4	19-29	Exhibition Catalogs, Announcements, and Invitations, 1930-1965

Box	Folder	
5	1-2	Exhibition Catalogs, Announcements, and Invitations, 1966-1976, undated
5	3	Exhibition Catalogs, Announcements, and Prospectuses (Levi on Jury or Committee), 1947-1977, undated
5	4-11	Exhibition Catalogs, Announcements, and Invitations (Other Artists), 1934-1981, undated
5	12	Exhibition Posters and Announcements (Other Artists; see: OV 10), 1951-1975, undated
5	13	Exhibition Prospectuses, circa 1935-1962, undated
5	14	Student Exhibition Catalogs (New School for Social Research), 1963-1977

Box	
OV 10	Oversized Exhibition Posters and Announcements (Other Artists), 1951-1975, undated

7.4: Miscellaneous Printed Material, 1897-1981, undated

Box	Folder
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5	15	Auction Catalogs, 1941-1943
5	16	Book Prospectuses, undated
5	17	Books (The Oasis by Mary McCarthy; Poems by the Peninsula Poets), 1949, 1975
5	18	Brochures about Art Services, Galleries, etc., 1972, undated
5	19	Brochures about Art Supplies, undated
		Clippings
5	20-27	Art Related (not mentioning Levi), 1930-1981, undated
5	28	Baseball, 1959-1969, undated
5	29	Birds, 1972, undated
5	30	Dogs, 1941-1962, undated
5	31	Football, 1959-1979
5	32-33	Miscellaneous Topics, 1937-1981, undated
5	34-35	Illustrations, 1897-1900, undated
5	36	Investment Information, 1949-1976, undated

Box	Folder	
6	1-2	Invitations, 1917-1981, undated
		Miscellaneous Items
6	3	Art Related, circa 1938-1951, undated
6	4	Not Art Related, 1956-1979, undated
6	5	Newsletters and Other Periodicals, 1939-1981
6	6	Conference, Lecture and Meeting Notices, circa 1940-1949, undated
6	7	Political Leaflets and Related Items, circa 1932-1971
6	8	Blank Post Cards, undated
6	9	Programs (play, concert), 1945-1954, undated
		Publications (not exhibition catalogs)
6	10	Art Organizations, 1971-1979, undated
6	11	Museums, 1920-1981, undated
6	12	Other Organizations, 1964-1974
6	13	Reproductions of Art by Other Artists, undated
6	14	Travel Brochures and Printed Souvenirs 1926-1967, undated

Series 8: Miscellaneous Records, circa 1936-1974

(Box 6, OV 9; 0.2 linear ft.)

Of particular interest are items pertaining to the American Artists' Congress, An American Group, Inc., Downtown Gallery, and New York City Council for Art Week. Other items of note are a blueprint of plans for Levi's studio at his home in Easthampton, New York, records regarding the New School for Social Research where Levi taught for many years.

Box	Folder	
6	15	American Artists' Congress (Outline of Program held at the New School; Agenda for Exhibition Committee Meeting), 1936, 1940 An American Group, Inc.
6	16	Constitution and By-Laws, 1941
6	17	Membership Lists, 1942, undated
6	18	Miscellaneous Records and Fragments, 1941, undated
6	19	Notes of Meeting, March 29, undated
6	20	Raffle Winners (lists and ticket stubs), undated
6	21	Copper Etching Plate (<i>Winnie the Pooh</i> illustration) and Half-Tone Printing Plate (portrait of Julian Levi), undated Downtown Gallery
6	22	Artists' Statements, undated
6	23	Minutes of Artists' Meetings, 1946-1953
6	24	Minutes of Board of Directors, Edith Halpert Foundation, Inc. (Julian Levi on Board), 1950-1964
6	25	Guestbook from Julian Levi Exhibition at Rehn Gallery, 1974
6	26	Joint Artists-Museums Committee, 1955
6	27-28	New School for Social Research, 1954-1964, undated
6	29	New York City Council for Art Week - Minutes, 1940-1941
6	30	Postage Stamp honoring Stuart Davis, 1964
6	31	Stationery Samples, undated
6	32	Survey of the Economic Position of the Graphic Arts (tentative memorandum and proposal), 1940
Box		
OV 9		Blueprint of Plans for Levi's Studio in East Hampton, N.Y. (Herman Neumann, architect), 1956

Series 9: Photographs, circa 1902-1974

(Boxes 6-8, OV 11; 1.1 linear ft)

Photographs of artwork include a disbound album of Levi's work and exhibition installation views that show paintings by Levi. The collection contains pictures of Levi at various ages, including some taken when he was a child. Will Barnet, Isabel Bishop, Louis Bouché, Byron Browne, Edwin Dickinson, Frank DuMond, Robert Hale, Chris and John Hovannes, Morris Kantor, Norman Kent, Stewart Klonis, Yasuo Kuniyoshi, Jack Levine, Reginald Marsh, Kenneth H. Miller, Walter Pach, and William Zorach are among the individuals identified in group pictures.

Many photographs of places (specifically beach scenes and seascapes) probably were used as reference for paintings. Photographs of other places of interest include Downtown Gallery, Stuart Davis's grave, and studios he occupied while in Paris, circa 1926-1927 and at the American Academy in Rome, 1967-1968. Pictures of the interior and exterior of Levi's home in Easthampton, New York, show some of his antique collection as well as his studio.

Miscellaneous subjects consist mainly of pets. Of particular note are copies of Resettlement Administration and Farm Security Administration photographs. Levi may have acquired these while employed in the W. P. A. Federal Art Project.

Additional photographs of works of art and people enclosed with letters, and original photographs that serve as Christmas cards, are filed with Correspondence. Also, there are a small number of photographs in Vol. 1 of the Scrapbooks.

This series is arranged into 5 subseries:

- 9.1: Artwork, circa 1926-1965
- 9.2: People, circa 1902-1974
- 9.3: Places, 1926-1969
- 9.4: Miscellaneous Subjects, 1930s-1940s
- 9.5: Negatives, Slides, and Transparencies, 1961-1971, undated

9.1: Artwork, 1926-1965, undated

Box	Folder	
		Artwork by Levi
6	33	Album of Paintings by Levi (disbound), 1926-1945
6	34	Exhibition Installation, Art Students' League, undated
6	35	Exhibition Installation, Brookhaven National Laboratory, 1960
6	36	Exhibition Installations, Carnegie Institute, 1941-1948
6	37	Exhibition Installation, Rehn Gallery, undated
6	38	Exhibition Installation, Unidentified Parisian Restaurant and Bar, circa 1926-1927
6	39	Exhibition Installations, Unidentified, undated
6	40	Paintings, 1939-1965, undated
6	41	Paintings (duplicates), undated
6	42-45	By Other Artists, undated

9.2: People, circa 1902-1974, undated

Box	Folder	
		Levi
6	46	Julian E. (as a boy; siblings included in all but one view), circa 1902-circa 1910
6	47	Julian E. (as a young and middle aged man; see also OV 11), circa 1920s-1950s
6	48	Julian E. (as an older man), circa 1960s-1970s
6	49	Julian E. in his Studio, 1920s-1966, undated
6	50	Julian E. with Dogs, undated
6	51	Julian E. with Groups (see also OV 11), 1920s - circa 1970, undated
6	52	Julian E. with Others (Louis Bouché, Yasuo Kinyoski, Jack Levine, Norman Kent, and unidentified), 1954-1969, undated
6	53	Julian E. with Students, 1973, undated

6 54 Julian E. and Beatrice Graitcer (first wife), circa 1930-1935

6 55 Julian E. and Jean Laurent (wife), 1952, undated

Box Folder
7 1-2 Jean Laurent, 1952, undated

Box Folder
7 3-7 Family, Friends, and Colleagues (includes one of Yasuo Kuniyoshi), circa 1919, 1956-1974, undated

Box
OV 11 Julian E. Levi (as a young and middle aged man), circa 1920s-1950s

OV 11 Julian E. Levi with Groups, undated

9.3: Places, circa 1926-1969,

Box Folder
7 8 Beaches, undated

Box Folder
7 9 Beaches and Piers with Boats, undated

Box Folder
7 10 Buildings, undated

Box Folder
7 11 Cityscapes, undated

Box Folder
7 12 Diablo Dam, undated

Box Folder
7 13 Downtown Gallery (exterior, with sign announcing Levi's one-man show), 1940s

Box Folder
7 14 Grave of Stuart Davis in Green River Cemetery, Long Island, 1964

Box Folder
7 15 Landscapes, undated

7 16 Landscapes with Buildings, undated

Box Folder
7 17-19 Levi's Home, East Hampton, N.Y., 1947-1969, undated

Box	Folder	
7	20	Seascapes, undated

Box	Folder	
		Studios occupied by Levi

Box	Folder	
7	21	American Academy in Rome, 1967-1968
7	22	Paris (rue de Moulon-Vert, leased from William Hayter), 1926-1927
7	23	Miscellaneous Views, undated

9.4: Miscellaneous Subjects, 1930s-1940s

Box	Folder	
7	24	Cats and Dogs, undated

Box	Folder	
7	25	Dog (Vicki), undated

Box	Folder	
7	26	Resettlement Administration and Farm Security Administration, 1930s-1940s

9.5: Negatives, Slides, and Transparencies, circa 1961-1971

Box	Folder	
		Color Slides

Box	Folder	
8	1	Artwork (by Levi), 1961-1971, undated

Box	Folder	
8	2	People (Levi, Julian E. and with Others, including students), 1964, undated

Box	Folder	
8	3	Color Transparency, Artwork, undated

Box	Folder	
		Negatives

Box	Folder	
8	4	Artwork, undated

Box	Folder	
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8 5 People, undated

Box Folder

8 6 Places (buildings, Downtown Gallery exterior, cityscapes, landscapes, Levi Home in East Hampton, and seascapes), undated

Box Folder

8 7 Miscellaneous Subjects, undated

Index: List of Selected Correspondents from Series 2.1

Included among Julian Levi's correspondence with museums and galleries, art schools, art organizations, artists, and friends and colleagues are the following correspondents.

Abbott, Berenice (1929-1930)
Alan Gallery (1955)
American Academy in Rome (1948-1949, 1958-1960, 1962-1963, 1967-1971)
American Artists' Congress (1937, 1940-1941, undated)
American Federation of Arts (1940, 1942-1944, 1953)
An American Group, Inc. (1933-1934, 1937, 1939-1941, 1947, 1950-1951, undated)
Arms, John Taylor (1946, 1949)
Art Institute of Chicago (1934, 1937-1938, 1940-1941, 1943)
Art Students' League (1948-1949, 1954, 1957-1958, 1960, 1962, 1964-1966, 1968-1970, 1972, 1977-1978, 1981, undated)
Associated American Artists (1941, 1943-1945, 1966, 1972)
Baskin, Leonard (1952, 1962)
Bearden, Romare (1974)
Biddle, George (1969, undated)
Blitzstein, Marc (1928, 1930, 1934)
Blume, Peter and Ebie (1935-1938, 1940, 1949, 1958-1960, 1962, 1967, 1971, undated)
Borie, Adolphe (1927)
Boulevard (see: Moss, Arthur)
Calder, Alexander (1941, 1943, 1945, 1962)
Carnegie Institute (1940-1941, 1943-1950)
Century Association (1963-1967, 1970-1973, 1978-1981)
Coates, Robert (1927, 1937, 1941, 1949, 1951-1953, 1955, 1966, 1969, undated)
Cohen, Lewis and Norma (1969-1971, 1974)
Corcoran Gallery of Art (1941, 1945-1948, 1951, 1963, undated)
Crawford, Ralston and Peggy (1965, 1967, 1969-1970, 1978)
Crillon Galleries, Inc. (1933)
Davidson, Jo (1944)
Davis, Stuart and Roselle (1937, 1939, 1941-1943, 1946, 1953, 1961-1962, 1965, 1968)
Downtown Gallery/Edith Gregor Halpert (1939-1947, 1949, 1951-1955, 1957-1960, 1963)
Duchamp, Marcel (1960)
East River Gallery (1937-1939)
Evergood, Philip (1961-1962, 1964)
Ferguson, Robert (1949, 1952-1953, 1957, 1962)
Fiene, Ernest (1947)
Force, Juliana (see: Whitney Museum of American Art)
Ford Foundation (1958-1959, 1964, 1966-1967)
Frankenstein, Alfred V. (1947-1948, undated)
Gargoyle (see: Moss, Arthur)

Grattan, C. Hartley (1937-1938, 1940, 1942-1943, 1945-1946, 1951-1952, 1965, 1967, 1969, 1970-1973, 1977, undated)
Grosz, George (1922)
Gross, Chaim (1964)
Guerrero, Jose and Roxane (1966-1967)
Guild Hall (1949, 1952-1954, 1957-1962, 1964, 1966-1970, 1972, 1978, undated)
Guston, Philip (1946)
Gwathmey, Robert (1966, undated)
Halpert, Edith G. (see: Downtown Gallery)
Harari, Hananiah (1974)
Heli6n, Jean (1968)
Hiler, Hilaire (1922)
Hirsch, Joseph (1950, 1967, 1973, 1980, undated)
John Becker Modern Paintings and Facsimiles (1933, undated)
Kelly, Leon and Elizabeth (1927-1931, 1933, 1941, 1949, 1955, 1965-1966, undated)
Kelly, Patricia (1974-1975, 1977-1978, 1980-1981)
Kroll, Leon (1944, 1955)
Kuniyoshi, Isamu and Sara (1936-1937, 1941, 1945, 1951, 1979, undated)
Lauck, Anthony J. (1948-1949, 1953, 1959, 1964-1967, 1970, 1972, 1974, 1981)
Lawrence, Jacob (1970, undated)
Manso, Leo (1974, 1976, 1978-1979, 1981, undated)
Marin, John and Norma (1954, 1964)
Mathieu, Marion (1975, 1981)
McCarter, Henry (undated)
McCausland, Elizabeth (1945)
Metropolitan Museum of Art (1941, 1965)
Milmo6, Dolores (1973, 1977-1981)
Mitchell, Bruce (1956)
Morris, George L. K. (1965)
Moss, Arthur/Boulevard/Gargoyle (1922-1923, 1930)
Mumford, Lewis and Sophia (1937, 1939)
Munce, Howard (1947, 1976-1977, 1980)
Museum of Modern Art (1940-1945, 1954-1955, 1960, 1964, undated)
National Academy of Design (1945-1946, 1949, 1952-1953, 1956-1957, 1970, 1972, 1974-1978, 1980-1981, undated)
National Institute of Arts and Letters (1944, 1955, 1959-1961, 1963-1965, 1967-1975)
New School for Social Research (1954, 1958-1959, 1961-1972, 1975, 1977, 1979, undated)
New York World's Fair (1938-1939)
Newman, Arnold (1943, 1945)
Nivola, Constantino (1970-1971, 1980, undated)
Nordness Gallery (1957-1966, undated)
Pascin, Jules (undated)
Pearson, Ralph M. (1940)
Pennsylvania Academy of the Fine Arts (1916, 1927, 1929, 1939, 1943-1944, 1946, 1952, 1955, 1958, 1961-1963, 1965, 1966-1979)
Pittman, Hobson (undated)
Prestopino, Gregorio (1960, 1962-1963, 1965, 1967-1969, undated)
Prohaska, Ray (1970-1971, 1980)
Public Works of Art Project (1934, undated)
Quirt, Walter (1940)
Rattner, Abraham (1969, undated)
Ray, Man (1928-1929)
Rehn Gallery (1966)
Reiss, Lionel S. (1940)

Robinson, Ione (1936-1938)
Sabatini, Raphael (1973, 1976)
Speight, Francis (1936, 1966, 1969, 1976, undated)
Telemaque, Herve (1960-1961, 1966, 1971, undated)
Treasury Department, Section of Fine Arts (1943)
United American Artists (1940-1941)
Watkins, Franklin C. and Ida (1926, 1937, 1941, 1964-1965, 1969, undated)
Weber, Max (1939, 1942, 1949)
Whitney Museum of American Art/Juliana Force (1935, 1937-1938, 1940-1942, 1944-1945, 1953, 1974)
Works Progress Administration (1936-1937, 1939-1940)
Wright, Russell (1940-1941)
Zorach, William (1943)