

ART-RELATED ARCHIVAL MATERIALS
IN THE CHICAGO AREA

Betty Blum

Archives of American Art

American Art-Portrait Gallery Building
Smithsonian Institution
8th and G Streets, N.W.
Washington, D.C. 20560

1991

TRUSTEES

Chairman Emeritus
Mrs. Otto L. Spaeth

President
Richard J. Schwartz

Vice-Presidents
Mrs. Keith S. Wellin
Mrs. Robert F. Shapiro
Max N. Berry

Treasurer
Mrs. Abbott K. Schlain

Secretary to the Board
Mrs. Dana M. Raymond

honorary Officers
Mrs. Francis de Marneffe
Miss Julienne M. Michel

Members

Charles Blitzer
Eli Broad
Gerald E. Buck
Ms. Gabriella de Ferrari
Gilbert S. Edelson
Mrs. Ahmet M. Ertegun
Mrs. Arthur A. Feder
Miles Q. Fiterman
Mrs. Daniel Fraad
Mrs. Eugenio Garza Laguera
Hugh Halff, Jr.
John K. Howat
Dr. Helen Jessup
Mrs. Dwight M. Kendall
Gilbert H. Kinney
Alan D. Levy
Meredith J. Long
Richard Manney

Richard A. Manoogian
Mrs. Meyer P. Potamkin
Mrs. Richard Roob
Mrs. John N. Rosekrans, Jr.
Alan E. Schwartz
A. Alfred Taubman
John Wilmerding
R. Frederick Woolworth

HONORARY TRUSTEES

Dr. Irving R. Burton
Howard W. Lipman
Russell Lynes
Mrs. William L. Richards

FOUNDING TRUSTEES

Lawrence A. Fleischman
Edgar P. Richardson (deceased)
Mrs. Edsel B. Ford (deceased)

EX-OFFICIO TRUSTEES

Robert McCormick Adams
Tom L. Freudenheim
Marc J. Pachter

ARCHIVES STAFF

Richard J. Wattenmaker, Director
Susan Hamilton, Deputy Director
James B. Byers, Assistant Director for
Archival Programs
Elizabeth S. Kirwin, Southeast Regional
Collector
Arthur J. Breton, Curator of Manuscripts
Judith E. Throm, Reference Archivist
Robert F. Brown, New England Regional
Center
Judith A. Gustafson, Midwest Regional
Center
Paul J. Karlstrom, West Coast Regional
Center

CONTENTS

Acknowledgments ii

Preface iii

Frontispiece v

Section I: Institutional holdings

Art Institute of Chicago Archives 1

Art Institute - Personal Papers and Manuscripts 6

Art Institute - Ryerson and Burnham Libraries 9

Aurora University 13

Chicago Historical Society 14

Chicago Public Library 19

DuSable Museum African American History 20

Elmhurst Historical Museum 21

Field Museum of Natural History 21

Illinois Institute of Technology 23

Lake Forest College 23

Morton Arboretum 23

Municipal Reference Library 24

Museum of Contemporary Art 24

Newberry Library 25

North Shore Art League 29

Northwestern Memorial Hospital Archives 30

Northwestern University 30

Mary and Leigh Block Gallery 31

Our Lady of Sorrows Basilica 31

Spertus College of Judaica 32

Union League Club of Chicago 32

University of Chicago 33

University of Illinois at Chicago Circle 35

John H. Vanderpoel Art Association 37

Frank Lloyd Wright Home and Studio Foundation Research Center 38

Section II: Collections Privately Owned or Donated to the Archives of American Art 39

Index 64

SPECIAL ACKNOWLEDGMENTS

The Chicago Documentation Project, begun in 1985, could not have been accomplished without the assistance and support of a number of people. From the outset, the Archives of American Art had the honor and the privilege of an Advisory Committee representative of Chicago institutions and the American art community in the city. Chairman of the Committee was Neil Harris of the University of Chicago. Dr. Harris also chairs the Smithsonian Institution's academic council. Other members of the Committee included Dennis Adrian, Don Baum, Jack Brown, Courtney Donnell, Robert Evans, Richard Gray, Diana Haskell, Mary Jane Jacob, Judith Kirshner, Katherine Lee, Maureen McKenna, Archibald Motley, Franz Schulze, David Sokol, James Wells, Wim de Wit, and John Zukowsky. The Archives is especially grateful for the time, energy, thoughtful advice, and enthusiasm that the members of the Advisory Committee contributed to the Chicago Documentation Project.

In addition, Chicago foundations, corporations, and individuals, among others, rallied to provide matching financial support for the Project. The Archives most appreciates the generosity and valued participation of the John D. and Catherine T. MacArthur Foundation, the Henry Luce Foundation, Inc., the Peterborough Foundation, the Barker Welfare Foundation, the Ruth and Vernon Taylor Foundation, the Chicago Community Trust, the Graham Foundation for Advanced Studies in the Fine Arts, the Illinois Arts Council, Illinois Bell, Brooks and Hope McCormick, Gaylord Donnelley, Charles Schwartz, and Mrs. Robert B. Mayer.

The following Guide is a compendium of the Archives endeavors in the Chicago area from 1985 through 1990. We are pleased with the work accomplished by the Chicago Documentation Project and hope that awareness of the importance of primary source materials to research will continue to grow.

Susan Hamilton
Deputy Director
Archives of American Art

PREFACE

A history of art in Chicago has never been written, and for good reason. Original source material for the city's artists, art organizations, and art-related events is not readily available. With this in mind, the Archives of American Art, a bureau of the Smithsonian Institution, that documents the visual arts in America, undertook the Chicago Documentation Project in September 1985. The project had a twofold purpose: to identify art-related collections in Chicago-area institutions and to locate similar papers still in private hands. The findings of this research are compiled in this guide to archival collections in the Chicago area.

An institutional survey was conducted in which more than 80 Chicago-area institutions participated. Staffs in public and private libraries, museums, historical societies, universities, art leagues, and community centers cooperatively shared their expertise and made collections in their care available for purposes of this study. Findings show that of 83 institutions surveyed, only 23 have material relevant to the interests of art historians. Constraints of time may have led to omissions of smaller or less well known institutions and organizations, corporate or club collections, and suburban historical societies.

For ease of reference, sources have been grouped into 2 sections. Section I lists institutions holding art-related collections, with each collection described, and section II lists collections in private hands that have been either donated or loaned for microfilming to the Archives of American Art, as well as oral histories. For papers that span an entire career or come from places too numerous to list, the location given for these collection will be the one most closely associated with the creator. An index of institutions, collections, and persons is provided at the end of this guide. For papers that have been microfilmed, microfilm roll numbers are included. Because this is an ongoing project microfilming will continue. Collections on microfilm are available at all branch offices of the Archives of American Art and through interlibrary loan and will soon be available at Ryerson and Burnham Libraries at the Art Institute of Chicago. Users of this guide will find additional Chicago-related material that was in the Archives of American Art prior to 1985 described in *The Card Catalog of the Manuscript Collections of the Archives of American Art*, 10 volumes (1980) and 1 supplement (1981-1984), and *The Card Catalog of the Oral History Collections of the Archives of American Art* (1984), (cited in the text as CCAAA).

The largest collection of documentation about American art in the Chicago area is held by the Art Institute of Chicago. For the most part the Institute's records have been kept and outside papers accepted since the Institute was founded in the late 19th century. The Art Institute has recently organized an archives for its holdings of departmental and administrative records and the records of the School of the Art Institute as well as papers of individuals with a strong connection with the Institute. Users are advised to check with the archives regarding the availability of specific records.

This survey shows that collections antedating the great Chicago fire in 1871 are rare and that late 19th- and early 20th-century collections are all too precious. Scarcity would lead one to believe that much material is either still unlocated or has been lost. It is also clear that, over the years, Chicago-area institutions have not followed a systematic collecting policy, not even for papers of important individuals, or records of organizations or pivotal events in the development of art in Chicago. Material generated by an important national event, such as the World's Columbian Exposition held in Chicago in 1893, is scattered among several institutions, and significant gaps exist in the documentation.

Architectural records *are* often among papers in institutional collections. This guide notes architectural papers that are of a personal nature or business records not noted in *Architectural Records in Chicago* (Kathleen Roy Cummings, 1981). For a comprehensive picture of the records, in both art and architecture, this guide should be used in conjunction with *Architectural Records in Chicago*.

Without the cooperation of the staff of every institution I contacted, this guide would not be as extensive as it is. Among those whose expertise and suggestions have been invaluable are Diana Haskell, Lloyd Lewis Curator of Modern Manuscripts at the Newberry Library; Archie Motley, Curator of Archives and Manuscripts at the Chicago Historical Society; Pat Quinn, University Archivist at Northwestern University; Cathy Stover and Jane Kenamore, former Archivists at the Art Institute of Chicago, John Smith, Archivist at the Art Institute of Chicago; and Mary Woolever, Architectural Archivist at the Art Institute of Chicago. To Sue Ann Kendall, former Director of the Midwest Center of the Archives of American Art, whose vision and determination brought the Archives of American Art to Chicago and who has been a constant source of support; to advisers to the Chicago Documentation Project whose advice and interest has been encouraging and welcome; to Jack Brown, Director, and his able staff at Ryerson and Burnham Libraries at the Art Institute of Chicago; and to the Art Institute of Chicago, host institution of the Chicago office of the Archives of American Art, I offer a sincere thank you. Leslie Bidlack, an able and conscientious assistant, deserves thanks for her assistance in many aspects of the preparation of this guide. Lastly, I am grateful to John Fleckner and Susan Hamilton, Acting Directors of the Archives of American Art, under whose directions this document has come to fruition; to Arthur Breton, Curator of Manuscripts at the Archives of American Art, and Ann Hofstra Grogg, our editor, whose experience and skills have guided and shaped the final form of this guide; and to all those unnamed in Chicago and in the Archives of American Art offices whose help goes unmentioned but not unappreciated.

Betty Blum, Coordinator
Chicago Documentation Project
October 1990



South Side Community Art Center, Chicago, personnel, ca. 1940-1941. Standing, left to right: Peter Pollack, first director; Vernon Winslow, assistant director; Joseph Kersey, sculptor and teacher; unidentified woman; unidentified woman; Pauline Kigh Reed, second director; Robert Davis (also known as Davis Roberts), poet, journalist, and actor; Henry Avery, artist; George Johnson, artist; Charles White, artist; unidentified woman; Julia Jackson Ferguson, educational and program director. Seated, left to right; unidentified woman; unidentified woman; Mrs. Gonzelle Motts, member of the board of directors; Dr. Margaret Goss Burroughs, secretary of the South Side Art Center Association, member of the board of directors, and artist; Pauline Jackson Lawrence, member of the board of directors; unidentified woman. Courtesy of George J. Mavigliano.

SECTION I: Institutional Holdings

Collections listed in section I are located in Chicago-area institutions. In many entries the art-related material has been selected and may be scattered in a larger collection.

ART INSTITUTE OF CHICAGO ARCHIVES
Michigan Ave. at Adams St.
Chicago, Ill. 60603
(312) 443-4777
John Smith, Archivist

Established in 1985, the Archives of the Art Institute is the repository for the administrative and curatorial records of the museum, the administrative records of the School of the Art Institute of Chicago, and the records of their predecessor organization, the Chicago Academy of Fine Arts. Holdings also include the personal papers of staff, major donors and trustees, photographs, and the records of related organizations and support groups, such as the Chicago Water Color Club, the Antiquarian Society, and the Society for Contemporary Art. An inventory of the archives as well as folder-level inventories of individual record groups have been processed. Unprocessed records are not open to the public, although the archivist will respond to inquiries about such material. The processed records are as follows:

WILLIAM McCORMICK BLAIR (1884-1982)
President of the Board of Trustees, 1958-1966

Records, 1958-1960 (1 ft.), including correspondence with donors, art dealers, architects, and lawyers concerning routine museum business such as membership, exhibitions, building construction, and renovation.

BOARD OF TRUSTEES

Minutes of the Board of Trustees and of trustee committee meetings, 1879-1978 (5.5 ft.). Generally the minutes specify the purpose of the meeting, persons present, texts of resolutions, actions taken. They also include reports, correspondence, lists of securities purchased, lists of objects purchased or offered as gifts, etc.

BOARD OF TRUSTEES SCHOOL COMMITTEE

Minutes of the School Committee, 1914-1944 (5 in.), which formulated policy, planned curriculum, and oversaw routine administration for the School of the Art Institute. Minutes include reports, transcripts of letters, lists of faculty

appointments, texts of petitions, proposals for reorganization of the curriculum, and abstracts of interviews with instructors concerning their opinions of teaching practices at the School. Minutes after 1944 are bound with regular board and committee minutes.

CHARLES C. CUNNINGHAM, JR. (1910-1979)

Director, 1966-1972

Records, 1966-1972 (9 ft.), mainly routine correspondence with museums, galleries, donors, artists, and curatorial departments.

GEORGE W. EGGERS (1883-1954)

Director, 1916-1921

Records, 1918-1921 (ca. 1 ft.), mainly correspondence with donors, scholars, and institutions, 1918, and exhibition files, 1918-1921.

BE. FERGUSON MONUMENT FUND

Records, 1906-1931 (ca. 2 ft.). Money from the fund is spent at the discretion of the Board of Trustees of the Art Institute to erect and maintain public monuments in Chicago to commemorate individuals and historic events. Records include minutes, 1906-1931, financial papers, correspondence, and project files, which contain such materials as correspondence with sculptors, architects, contractors; contracts; sketches; scripts of speeches; programs of dedication ceremonies; clippings; and notes on inscriptions.

WILLIAM M.R. FRENCH (1843-1914)

Director, 1882-1914

Travel diary, 1889 (120 pp.), and 35 letterpress books, 1889-1894 (8 ft.). The "French Diary" contains notes about a journey to Europe with Mr. and Mrs. Charles L. Hutchinson, as well as sketches, a list of names and addresses of students in Paris, and records of purchases of books and portfolios for the Art Institute. The letterpress books contain copies of letters sent and received. Correspondents include William Merritt Chase, Frank Duveneck, Daniel Chester French (his brother), Sara Hallowell, Augustus St. Gaudens, Lorado Taft, et al.

ROBERT B. HARSHE (1879-1938)

Director, 1921-1938

Records, 1921-1938 (6 ft.), mainly routine administrative correspondence, 1921-1922, about art objects offered to the museum and activities of the Extension Department. There are also exhibition files, including the Century of Progress International Exposition art exhibitions of 1933 and 1934, which Harshe

curated. Of special interest are letters solicited in 1922 from former students of the School of the Art Institute, containing reminiscences of student days.

CHARLES L. HUTCHINSON (1854-1924)
President of the Board of Trustees, 1882-1924

Records, 1885-1924 (3 in.), documenting the formative years of the Art Institute and its collection. Included is correspondence with Daniel Chester French, 1893-1924, regarding French's statue of George Washington, as well as art matters in Chicago. Other correspondents include Sara Hallowell, Robert Harshe, Halsey C. Ives, et al.

JOHN MOORE MAXON (1916-1977)
Director of Fine Arts, Associate Director, Vice-President for Collections and Exhibitions, 1959-1977

Records, 1959-1977 (10 ft.), including exhibition records, general office files, and files on individual museum departments.

MEMBERSHIP/DEVELOPMENT DEPARTMENTS

Records, 1879-1970 (6 ft.), including registers of members, statistics, monthly reports, sample certificates, etc.

MUSEUM SERVICES

Records, 1919-1983 (9 ft.), including those of the Exhibition Sales Department, 1919-1959; the Extension Department, 1919-1943; the Ryerson and Burnham Libraries, 1887-1983; and the Museum Registrar, 1879-ca. 1960.

PHOTOGRAPHS

Photographs, ca. 1885-1985 (18 ft.), of gallery installations, exhibitions, interior and exterior views of the building, trustees, donors, visiting celebrities, artists, staff, events, loan collections works withdrawn from the collection, children's activities, school department;, student exhibitions, and student activities.

PUBLIC AFFAIRS DEPARTMENT

Records, 1937-1944 (2 ft.), including clippings, news releases, and correspondence pertaining to major exhibitions.

REGISTRAR'S RECORDS

Collection records, 1894-1983 (9 ft.), including those of donors such as Edwin Bergman, Edward Butler, Arthur J. Eddy, William O. Goodman, Frank J. Logan,

Georgia O'Keeffe, Potter Palmer, Julius Rosenwald, Martin Ryerson, and Joseph Shapiro. Files may contain letters, bills of sales, research and bibliographic material, gifts and loans, bequests, collection lists and catalogs.

DANIEL CATTON RICH (1904-1958)
Director of Fine Arts, 1938-1958

Records, 1938-1958 (32 ft.). Office files, 1944-1958, include correspondence with donors, dealers, other institutions, Art Institute staff, trustees, scholars, and artists, as well as records of board presidents Chauncey McCormick and Everett Graff. Rich's records also contain all correspondence conducted by research staff members, notably Hans Huth and Waltraut Mies van der Rohe, as well as much of that conducted by curators Frederick Sweet and Katharine Kuh. In addition there are exhibition records for the period and records that date from Rich's years as associate curator, notably research material for his 1935 study of Seurat's painting *La Grande Jane*.

SCHOOL OF THE ART INSTITUTE OF CHICAGO

The School of the Art institute traces its origin back to 1866 when the Chicago Academy of Design was founded. That artists' organization spawned the Chicago Academy of Fine Arts in 1879, an organization run by civic-minded businessmen whose purpose it was to maintain schools of art and design, to form and exhibit objects of art, and to cultivate and extend the arts of design by appropriate means. In 1882 the Academy's name was changed to the Art Institute of Chicago and the school operated by the Academy became the School of the Art Institute of Chicago.

Records, 1879-1990 (73 ft.), including printed material such as incomplete runs of publications, catalogs, and other material produced by the various departments of the School, as well as student-produced publications and ephemera relating to student activities. Included are files of faculty and staff such as those of Dean Roger Gilmore.

SECRETARY'S RECORDS

Records, 1894-1943 (5 ft.), including those of Charles H. Burkholder, Newton H. Carpenter, and William F. Tuttle. The records pertain to routine museum business and include correspondence with a variety of community organizations, artists' associations, and individual artists as well as arrangements for the Century of Progress International Exposition, 1933-1934. Also included are American Federation of Arts records, 1909-1914, reflecting Carpenter's involvement as treasurer of that organization.

SECRETARY'S SCRAPBOOKS

Eighteen volumes compiled by the Office of the Secretary, 1890-1937. They are organized chronologically and contain invitations, announcements, programs, clippings, and miscellaneous printed material regarding art organizations and events in Chicago.

A. JAMES SPEYER (1913-1986)

Curator of the 20th-Century Painting and Sculpture Department, 1961-1986

Records, 1961-1986 (12.5 ft.), including routine correspondence regarding exhibitions, loans, and gifts with correspondents such as Alexander Calder, Richard Hunt, Katherine Kull, Ludwig Mies van der Rohe, Claes Oldenburg, and his sister Darthea Speyer; scrapbook, 1966-1969, with clippings and exhibition reviews; personal note and day books, 1963-1982; and an audiotape with Ludwig Mies van der Rohe.

20TH-CENTURY PAINTING AND SCULPTURE DEPARTMENT

Records, 1939-1976 (21.5 ft.), including artists' biographical data sheets filled out by the artists themselves, probably in connection with the various exhibitions handled by the department. Exhibition files of the "Annual Exhibition of the Artists of Chicago and Vicinity" (later known as the "Exhibition of Artists of Chicago and Vicinity") first held in 1897 to provide opportunities for local artists, and the "Annual Exhibition of American Oil Painting and Sculpture" (later known as the 'American Exhibition') first held in 1888. Exhibition records prior to 1939 are located in the appropriate director's records. Files may contain correspondence with artists and jurors, printed matter, and information on installations, sales, and prizes.

ANTIQUARIAN SOCIETY

Records, 1896-1984 (9 ft.). The Society was founded in 1877 as the Chicago Society of Decorative Arts to create an interest in decorative work of all kinds done by women and, since 11;91, has provided funds to purchase decorative artwork for the collection of the Art Institute. The Society's name was changed in 1894 to the Antiquarians of the Art Institute and again in 1908 to its present name. Records include minutes, membership and financial papers, correspondence, documents involving the acquisition of artwork, and other papers pertaining to the activities, events, and business of the Society. Access requires permission from the Society's president.

FRIENDS OF AMERICAN ART

Records, 1910-1945 (ca. 6 in.). This organization was founded in 1910 to encourage the development of American art by purchasing the work of American

artists and donating it to the Art Institute. Included are minutes of the Board of Directors, 1910-1945; a ledger, 1910-1914; membership lists; financial records, 1910-1934; and published yearbooks, 1910-1916.

SOCIETY FOR CONTEMPORARY ART

Records, 1940-1980 (ca. 9 ft.). This organization was founded in 1940 as the Society for Contemporary American Art by a small group of Chicagoans who wanted to strengthen the Art Institute's collection of contemporary American art and raise the level of interest among collectors. Records include correspondence, minutes, financial papers, exhibition-related material, clippings, etc. In 1967 its membership voted to include work from all nations. Access requires permission from the president of the Board of the Society.

WOMAN'S BOARD -- ART RENTAL AND SALES GALLERY

Records, 1954-1986 (29 ft.). Files on artists represented by the Gallery contain contracts, receipts, sales and rental records, and correspondence. In addition there are ledgers, scrapbooks, color slides of rental collections, minutes, exhibition files, and jury records. Access requires permission from the Woman's Board president.

PERSONAL, PAPERS AND MANUSCRIPTS

ANONYMOUS

Scrapbook kept by an unidentified person, presumably a former student, ca. 1895, containing clippings about art, the Art Institute, the School of the Art Institute, and the instructors. Most of the clippings are from Chicago newspapers, but some are from Georgia publications.

FREDERICK CLAY BARTLETT (1873-1953)

Collector, Chicago, Ill.

Four letters praising his collection of Impressionist paintings, 1927-1928.

MARGARET DAY BLAKE (1875-1971)

Patron, donor, Chicago, Ill.

Scrapbook, 1952-1964, containing photographs and memorabilia relating to the execution and dedication of murals she commissioned for the Margaret Blake Library, Skowhegan School of Painting and Sculpture, Skowhegan, Me., and for South Solon Free Meeting House, South Solon, Me.

HELEN GARDNER (1878-1946)

Educator, author, Chicago, Ill.

Papers, ca. 1934 (6 in.), including course outlines, college diplomas, time line, and miscellaneous items.

WHITNEY HALSTEAD (1926-1979)

Painter, educator, writer, Chicago, Ill.

Manuscript of his unpublished biography of naive artist Joseph E. Yoakum (1886-1972) (2.5 in.), including many personal reminiscences and observations by the author, a general discussion of naive art, and a description and analysis of Yoakum's work. In addition there are several drafts and corrected copies of individual chapters, miscellaneous notes, copies of 3 letters from Yoakum to Jim Nutt and his wife Gladys Nilsson, 1969-1970, and a list of Yoakum's drawings owned by Halstead.

GEORGE F. HARDING (1868-1939)

Politician, collector, Chicago, Ill.

Twenty-six scrapbooks, 1906-1936, containing clippings, photographs, and memorabilia, mostly about Ms political career, but including a small portion, dated in the 1930s, about the Harding collection of arms and armor now in the Art Institute.

CARL O. SCHNIEWIND (1900-1957)

Curator of the Prints and Drawings Department, 1940-1957

Papers, 1918-1965 (5 in.), mostly personal, including education records, transcripts, certificates, letters of recommendation, passports, visas, and other legal documents. Also included are printed matter and correspondence with Le Corbusier and his wife Yvonne, and James Johnson Sweeney about arranging exhibitions and lectures in Chicago in 1935, 1944, and 1965, and with Max Weber regarding an exhibition at the Art Institute in 1942.

LORADO TAFT (1860-193E)

Sculptor, teacher, Chicago, Ill.

Letters, 1902-1954 (6 items). One letter to Hamilton Gibson, 1902, about the painting *Solitude of the Soul*, and correspondence between Gibson and the Art Institute about donation of the latter, In a letter to Mrs. Humphries, 1933, Taft thanks her for providing music for his play *The Gates of Paradise* (4 items).

ALICE KELLOGG TYLER (1862-1900)
Painter, Chicago, Ill.

Papers, 1882-1895 (8 items), including a letter from the School of the Art Institute instructors, 1888; 6 photographs, including a portrait of Tyler, 1 of her Art Institute classmates, and exterior views of her home; and a 1-p. biographical sketch prepared in 1982 by the donor (8 items).

WALTER UFER (1876-1936)
Painter, Chicago, Ill.

Letter to Gertrude Herdle, director of the Memorial Art Gallery, Rochester, N.Y., 1928, with biographical information and comments on his painting *The Solemn Pledge*.

CAROLINE D. WADE (1857-1947)
Painter, teacher. Chicago, Ill.

Scrapbook, 1893-1908, with newspaper clippings, photographs, and memorabilia documenting her career as a marine and portrait painter. A sketchbook, 1904, contains sketches with notes on color.

CHICAGO ACADEMY OF DESIGN

Two minute books, 1871-1907, documenting this organization's efforts to support the development of art in Chicago by sponsoring exhibitions, lectures, and art instruction. It was organized in 1866 by local artists L.C. Earle, Charles Peck, F.W. Peck, Enoch Root, L.W. Volk, et al.

CHICAGO WATER COLOR CLUB

Papers, 1909-1914 (3 in.). The Club was established in 1907 by a group of artists to encourage watercolor painting by organizing traveling exhibitions. Included are correspondence, bylaws, membership lists, exhibition catalogs, and miscellaneous papers.

COMMISSION FOR THE ENCOURAGEMENT OF LOCAL ART

Records, 1914-1945 (1 ft.). The commission was established by city ordinance to develop a collection of works by local artists for exhibition at various public sites. Included are letters notifying artists that their work had been selected for purchase, biographical forms, and a list of works purchased. Artists whose work was bought include Frederick C. Bartlett, Karl A. Buehr, Oliver Dennett Grover, Wilson Irvine, Pauline Palmer, Emil R. Zettler, et al.

MAYOR DEVER'S COMMITTEE OF 75 TO PURCHASE GILBERT STUART'S PORTRAIT OF GEORGE WASHINGTON

Records, 1924 (ca. 4 in.), documenting the fund-raising activities of this committee.

MUNICIPAL ART LEAGUE OF CHICAGO

Records, 1901-1922 (4 in.). The organization was founded in 1901 "to promote civic art, the fine arts, art craftsmanship, and stimulate pride in the care and improvement of public and private property." Supporters included Daniel Burnham, Ralph Clarkson, Charles L. Hutchinson, Louis Sullivan, Lorado Taft, et al. Included is the secretary's journal, 1901-1922, membership lists, records of contributions and dues, and correspondence, A-Z.

THE RYERSON AND BURNHAM LIBRARIES

(312) 443-7292

Mary Woolever, Architectural Archivist

IVAN LE LORRAINE ALBRIGHT (1897-1983)

Painter, Chicago, Ill.

Fifty-two notebooks, 1913-1982, containing travel notes and sketches; art notes that show the development of painting; children's stories; notes for *The Portrait of Dorian Gray*, observations on painting by Cezanne, Cimabue, El Greco, Raphael, Van Eyck, and other artists; musical notations; poetry; notes on movement, shells, the human figure, water in nature, sound, color, death, etc.; personal notations; watercolor drawings. In addition there are 3 photographs of Albright, and 1 of his hands, and 3 oversize scrapbooks with clippings about his career, 1918-1983.

ARCHITECTS' AND DESIGNERS' CORRESPONDENCE

An aggregate group of 5 letters from architects and designers, 1767-1983. The collection includes letters from Thomas Chippendale, John Mead Howells, William Keck, and Irving K. Pond.

ARTISTS' CORRESPONDENCE

An aggregate group of 38 letters from a number of very small collections as well as individual letters by artists, 1864-1930. The collection includes single letters from Paul Cezanne, Marc Chagall, and Edwin Landseer. Lawrence Carmichael Earle and William Nicholson are represented in small series.

FREDERICK CLAY BARTLETT (1873-1953)

Painter, collector, Chicago, Ill.

Three scrapbooks, 1903-1928, containing clippings, correspondence, and photographs documenting his career and personal life.

DANIEL H. BURNHAM (1846-1912)

Architect, Chicago, Ill

Personal and professional papers, 1863-1908 (ca. 1 ft.), including clippings about his involvement with the 1893 World's Columbian Exposition and his role in the community, plus brochures on art and family correspondence.

SERGE CHERMAYEFF (h. 1900)

Architect, Director of the Institute of Design, 1947-1952, Chicago, Ill.

Transcript of an interview conducted by Betty Blum for the Chicago Architects Oral History Program, Art Institute of Chicago, May 23, 24, 1985 (132 pp.). Chermayeff speaks about learning about how to teach from Laszlo Moholy-Nagy; how he was selected to succeed Moholy-Nagy as director of the Institute of Design; Moholy-Nagy's philosophy; differences between the Institute of Design and the Illinois Institute of Technology; Chermayeff's interest in painting; merger of the Institute of Design and the Illinois Institute of Technology; Frank Lloyd Wright; urban concerns; and colleagues.

GEORGE GRANT ELMSLIE (1871-1952)

Architect, Minneapolis, Minn.

Undated letter and poem with sketch addressed to "Betty B."

ROGER GILMORE (b. 1932)

Dean of the School of the Art Institute of Chicago, 1963-1989

Transcript of an interview conducted by Betty Blum for the Art Institute of Chicago, June 19, 21, 22, 1989 (361 pp.). Gilmore speaks about his 26 years on the staff of the School of the Art Institute of Chicago beginning with his family background, early education at Dartmouth, job at the University of Chicago Divinity School, the Art Institute of Chicago and the School, Norman Boothby, the Ox-Bow Summer School of Painting, a teachers' strike in 1965, teachers Boris Anisfeld and Paul Wieghardt, conditions at the School, restructuring the School, Whitney Halstead, minority students, outreach programs and new initiatives, grades/no-grades issue, new space, evaluations, departure from the School, and vision of the future.

LUDWIG KARL HILBERSEIMER (1885-1967)

Author, educator, city planner, architect, Chicago, Ill

Papers, 1906-1967 (39 ft.), including papers relating to his faculty years at the Bauhaus, Dessau, Germany and the Illinois Institute of Technology, his architectural and planning projects, and those of Ludwig Mies van der Rohe, with whom he occasionally collaborated. Also included are photographs, drawings, manuscripts, and printed articles.

ILLINOIS ARTISTS, ART INSTITUTE QUESTIONNAIRES, 1918, and
ILLINOIS ACADEMY OF FINE ARTS BIOGRAPHICAL DATA, 1929

Four volumes containing artists' biographical forms solicited by the Art Institute of Chicago in preparation for a bibliography of Illinois artists that was never published. Scattered throughout the volumes are handwritten addenda listing additional biographical details. Among the artists included are Karl A. Buehr, E.A. Burbank, Oliver Dennett Grover, Allen Erskine Philbrick, Increase Robinson, Locale Taft, and Rudolph Weisenborn.

ALFRED JUERGENS (1866-1934)

Painter, Chicago, Ill.

One sketchbook containing loose pencil and ink sketches, names and addresses, and a list of sketches signed and dated by Juergens, 1897.

FAZLUR R. KHAN (1929-1982)

Structural engineer, Chicago Ill.

Papers, ca. 1979-1982 (10 ft.), documenting his projects with Skidmore, Owings & Merrill, his faculty position at the Illinois Institute of Technology, and his activities with engineering and architectural committees such as the Council on Tall Buildings and Urban Habitat.

LUDWIG MIES VAN DER ROHE (1886-1969)

Architect, Chicago, Ill.

Papers, 1941-1967 (10 in.), including correspondence with Serge Chermayeff, Charles Eames, Sigfried Giedion, Walter Gropius, Richard J. Neutra, and Paul Rudolph.

BERTHA HONORE PALMER (1849-1918)

Art collector, civic leader, Chicago, Ill.

Correspondence, 1891-1899 (127 items), much of it generated by her association with the Board of *Lady* Managers of the World's Columbian Exposition of 1893. These supplement similar papers in the Chicago Historical Society.

Correspondents include Mary Cassatt, architect Ernest Graham, Sara Hallowell, and Mary Fairchild MacMonnies. The 61 personal letters are arranged alphabetically and include 9 letters from William M.R. French and 13 from Sara Hallowell.

JOHN SINGER SARGENT (1865-1925)

Painter, Boston, Mass., and London, England

Sixteen letters to collector Charles Deering from cities in Europe and the United States, 1877-1923; 1 letter from John T. Coolidge to Deering, 1922; and a page of Deering's will regarding the bequest of a Sargent painting.

SCRAPBOOKS OF ART AND ARCHITECTURE OF CHICAGO AND VICINITY

Fifty-four microfilm rolls of scrapbooks, 1869 to date, recording the history of art, artists, and architecture of the Chicago area. Many scrapbooks are indexed, either partially or completely.

ALFRED SHAW (1895-1970)

Architect, Chicago, Ill.

Two undated letters from Alexander Calder from Roxbury, Conn.

HOWARD VAN DOREN SHAW (1869-1926)

Architect, Chicago and Lake Forest, Ill.

Papers, ca. 1913-1917 (ca. 4 in.), including travel notebooks with sketches, 1913-1917, notebook remnants, scrapbook of sketches, a list of works, biographical material, reprints of articles, and additional material on microfilm.

SOCIETY FOR THE ADVANCEMENT OF TRUTH IN ART

One volume of handwritten minutes of meetings, January 27, 1863-February 1865 (57 pp.). The purpose of the Society was to encourage the cause of truth in art and to devise a systematic course of action. Members included Thomas C. Farrer, Eugene Gardner, James F. Gardner, Clarence R. King, Charles H. Moore, James E. Munson, Russell Sturgis, and P.B. Wight. In addition there is a volume of *The New Path* (1864), a publication of the Society.

LOUIS HENRY SULLIVAN (1856-1924)

Architect, Chicago, Ill.

Papers, 1874-1965 (1.5 ft.), including letters to his last draftsman A.D. Budina, 1917-1918; photographs of Sullivan, his winter home, his family, buildings he designed; a typescript of chapters of *Autobiography of an Idea* (1924) by Sullivan; testimony and memoirs from friends regarding Sullivan's last days and

possessions; typescripts of various other writings by him; a letter to Daniel H. Burnham, November 11, 1893, describing Dankmar Adler's and Sullivan's ideas and intentions for the Transportation Building at the World's Columbian Exposition, etc.

VERTICAL FILE

Art exhibition catalogs, pamphlets, brochures, and other ephemeral materials from artists, galleries, the Art Institute of Chicago, other Chicago-area art organizations, and national associations, some of which are the only known extant copies (200 ft.). Included are catalogs of the Interstate Industrial Exhibition, 1873-1890, and related material.

NELLIE V. WALKER (1874-1973)
Sculptor, Chicago, Ill.

Correspondence, business papers, and 58 photographs documenting ca. 30 of her sculptures, 1901-1973 (120 items). Thirty-four letters document the Scott Stratton monument in Colorado Springs, Colo.

WORKS PROGRESS ADMINISTRATION, FEDERAL ART PROJECT, ILLINOIS

Photographs of paintings and sculpture exhibited in the Federal Art Gallery in Chicago (390 items), including works by Gertrude Abercrombie, Aaron Bohrod, Edgar Britton, Julio de Diego, Freeman Schoolcraft, William Schwartz, Charles Sebree, Raphael Sayer, Rufino Tamayo, Julia Thecla, et al. Included are 3 photographs of the South Side Community Art Center.

AURORA UNIVERSITY
Doris King Colby Memorial Archives
347 South Gladstone Ave.
Aurora, Ill. 60506
(708) 844-6431
Kenneth Van Andel, Archivist

ETHELYNDE SMITH (1888-1978)
Botanical watercolorist, Aurora, Ill.

Uncataloged papers and paintings, 1891-1978 (4 ft.), including an unpublished biography by Evelyn Swenson, "From Arias to Irises — The Life of Ethelynde Smith, Concert Singer and Botanical Artist" (175 pp.). Although mainly devoted to information about the Smith family and Smith's operatic career, ca. 50 pp. relate to her career in art, to which she turned later in life, concentrating on

painting botanical watercolors, which were exhibited in art galleries and museums.

CHICAGO HISTORICAL SOCIETY
Clark St. at North Ave.
Chicago, Ill. 60614
(312) 642-4600
Archie Motley, Curator of Archives and Manuscripts

MAY ARMSTRONG (1875-1881)
China painter, Chicago, Ill.

Autograph album containing signatures and sketches by students and teachers at the Chicago Academy of Design, as well as poems and inspirational messages from friends and family. Included is a pencil sketch by Daniel F. Bigelow, a scene of Venice by Enoch Root, a pen and ink landscape by Frank Russell Greene, landscapes by J.T. Murphy and George W. Platt, a figure by I. Ray Robertson, an unsigned pencil sketch of a dog by Lawrence Carmichael Earle, et al.

ISAAC NEWTON ARNOLD (1815-1884)
Congressman, historian, Chicago, Ill.

Correspondence, 1872-1873 (3 items), with George P.A. Healy, Louise Healy, and William T. Sherman about a life-size historical painting called *Peacemakers*.

PIERRE G.T. BEAUREGARD (1818-1893)
Confederate general, Charleston, S.C.

Letter to George P.A. Healy, April 1, 1861.

DWIGHT BENTON (b. 1834)
Painter, Rome, Italy

Five letters to Albert D. Hager and others, 1884 (78 pp.), offering to sell, to the Chicago Historical Society, a painting of Fort Dearborn, painted from sketches made in Chicago in 1854 by American-born Benton.

THOMAS BARBOUR BRYAN (1828-1906)
Attorney, Chicago, Ill.

Two letters to his parents about a painting by George P.A. Healy, 1859-1860.

CHICAGO WOMEN'S CLUB

Scrapbook, 1927 (ca. 50 pp.), documenting an exhibition of African art presented during Negro Week to improve understanding between the races. The exhibition included paintings by Charles Clarence Dawson, Aaron Douglass, William A. Farrow, Henry O. Tanner, Hale Woodruff, et al. Included in the scrapbook are photographs, invitations, a catalog, programs, and correspondence soliciting support and sponsorship from such prominent individuals as Jane Addams, Robert B. Harshe, and Lorado and Ada Taft.

THOMAS COLE (1800-1848)

Landscape painter, Catskill, N.Y.

Letter to J.T. Norton, Albany, N.Y., April 25, 1834, about sale terms for Cole's painting *Angels Appearing to the Shepherds*. Cole writes about the exhibition of the painting and the desired relationship between art and society, particularly the "sordid" society of that time.

RICHARD HENRY DANA (1815-1882)

Poet, attorney, Boston, Mass.

Letter to George P.A. Healy, February 26, 1876, asking when Healy will be ready to begin working on a portrait.

ALICE GERSTENBERG (1885-1972)

Actress, playwright, Chicago, Ill.

Unpublished autobiography (696 pp.), written in 1962, providing an overview of the arts in Chicago during the early *years* of the 20th century as experienced by a socially prominent woman with a flair for the avant-garde. Three chapters are devoted exclusively to art matters in Chicago. One chapter about the Armory Show includes comments about the society portraitist, Neal Ordayne, and the women painters who founded the Cordon Club. Another chapter is devoted to the Arts Club and its activities, and another to artist Harriet Blackstone. This autobiography is in the Julia Gerstenberg Papers.

MRS. JOHN J. GLESSNER (1848-1932)

Civic leader, Chicago, Ill.

Journals, 1872-1921 (53 vols.), recording the daily activities of a prominent Chicago civic and cultural leader. Of particular interest are a few entries that record her experience with architects Henry Hobson Richardson and Isaac Scott, with whom the Glessners worked to design, build, and furnish their landmark home in 1884, and their contact with sculptor John Quincy Adams Ward, Mrs. Glessner's cousin, from whom they purchased several bronzes in 1885 and 1894.

HAROLD HAYDON (b. 1909)
Painter, critic, teacher, Chicago, Ill.

Correspondence and papers, ca. 1918-1980s (60 ft.), documenting his involvement with Chicago art organizations and art and his career as an artist. Haydon was art critic for the *Chicago Sun-Times* beginning in 1963; educator at the University of Chicago; director of the Midway Studios at the University of Chicago, 1963-1975; president of Artists Equity; director of the Renaissance Society at the University of Chicago; president of the Chicago Society of Artists; and a practicing artist.

The collection is organized in the following series: personal and professional correspondence, ca. 1918-1980s, with people such as Barbara Ablin, H.H. Arnason, Addis Osborne, Daniel Catton Rich, Freeman Schoolcraft, and Ada Taft (8 ft.); Artists Equity Association correspondence and records (8 ft.); University of Chicago, including correspondence, class records, and notes; papers relating to Haydon's directorship of the Renaissance Society and the Midway Studios (7 ft.); typescripts of Haydon's writings (5 ft.); Art Institute of Chicago, including press releases, reviews, photographs, and clippings (2 ft.); and miscellany, 1960-1977, including gallery and museum exhibition material, photographs, journals, newsletters, and newspaper clippings of art critic Frank Holland's writings (30 ft.).

GEORGE PETER ALEXANDER HEALY (1813-1894)
Portrait and historical painter, Chicago, Ill.

Correspondence, 1839-ca. 1889 (ca. 50 items), with Isaac N. Arnold, President Chester A. Arthur, William W. Corcoran, Thomas Couture, Healy's daughter Edith Healy Hill, Eastman Johnson, Bertha Honore Palmer, William T. Sherman, et al., about such matters as portrait commissions, Healy's working methods, etc. In addition there is a list of 82 of Healy's paintings owned by the Chicago Historical Society.

FRANK HOLLAND (1902-1972)
Art critic, *Chicago Sun-Times*, Chicago, Ill.

Holland family papers (7 ft.), including art-related material (1 ft.) such as transcripts of newspaper articles written by Holland, 1943-1962; printed articles written by other art critics; 6 notebooks with art notes and sketches taken while studying art at the Courtauld Institute, September 1936, and while traveling in France, England, and Italy; lists of artists' addresses; greeting cards; and 15 sketches.

JEWISH COMMUNITY CENTERS OF CHICAGO

Thirteen scrapbooks documenting the Centers' art program, 1923-1950. The purpose of the program was to "uplift" the lives of Jews in Chicago. Included are

announcements of art classes and exhibitions and catalogs of the First Exhibition of Acquisitions of the Jewish Museum Association of Chicago, 1928, of works by Jewish artists at the Jewish Women's Art Club, December 1928 (exhibiting artists included Emil Armin, Leon Garland, Todros Geller, and A. Raymond Katz), of the 3d Annual Exhibition of the Lilien Sketch Club, 1929, with works by Aaron Bohrod, Mitchell Siporin, Oscar Van Young, et al. The scrapbooks are organized under the headings: classes, exhibits, and newspaper clippings.

SYLVIA SHAW JUDSON (1897-1978)
Sculptor, Lake Forest, Ill.

Correspondence and papers, 1920-1978 (1 ft.), documenting aspects of her personal and professional life, particularly from 1950. Travel diaries include one Judson kept while studying at the Academie de la Grande Chaumiere in Paris and inscribed "Memories of feelings-sights-and smells of this most wonderful year 1920-1921." Another diary was kept when she taught art in Egypt in 1963. Also included are manuscripts of talks and published essays; handwritten and published material about her devotion to Quakerism; photographs of models, Judson, and her family; sketches and watercolors; teaching notes; business records; and published material. This material is an addition to the Judson Papers filmed by the Archives of American Art in 1978 (see *CCAAA*). Microfilm rolls 4189-4190. Related papers are in the Shaw-Wells Family Papers.

MRS. CLAY KELLY
Wife of artist Clay Kelly, Chicago, Ill.

Typescript of her recollections of the 57th Street Art Colony in Chicago, 1927-1937, when the Kellys were living there, probably written in 1943 (11 pp.). In "A Half Block of Boulevard," Mrs. Kelly recounts life and events in the enclave, which included writers Sherwood Anderson, Floyd Dell, Theodore Dreiser, James Farrell, and Ben Hecht; and artists Charles Biesel, Ethel Crouch Brown, Tud Kempf, Sam Ostrowsky, and Nan Rice.

ROBERT TODD LINCOLN (1843-1926)
Attorney, Chicago, Ill.

Undated letter to William D. Washburn regarding *Peacemakers*, a painting by George P.A. Healy. He calls it the "Best portrait of my father I've seen yet."

ANNA MORGAN (1851-1936)
Drama instructor, Chicago, Ill.

Undated letter from John Alden Carpenter about the Arts Club.

ARCHIBALD JOHN MOTLEY (1891-1981)
Painter, Chicago, Ill.

Correspondence and papers, 1914-1988 (3.5 ft), including Harmon Foundation files, 1928-1949; Guggenheim Foundation files, 1927-1953; tape recordings of Elaine Woodall's interviews with Motley; work statements; a sketchbook; a notebook; correspondence with friends, dealers, and institutions; personal and family photographs; and miscellany.

WALTER LOOMIS NEWBERRY (1804-1868)
Philanthropist, Chicago, Ill.

Letter to George P.A. Healy from Newberry and other leading citizens of Chicago, June 15, 1867, on the eve of Healy's departure, thanking him for his influence in refining and elevating people in the "North West."

REMBRANDT PEALE (1778-1860)
Painter, Philadelphia, Pa.

Letter to Charles Edward Lester, March 3, 1846, about the delay in writing an autobiographical sketch. Also a letter to His Excellency J. Penner in Providence, N.H., January 26, 1826, offering to reproduce a portrait of George Washington for the state of New Hampshire.

GEORGE F. RUMSEY (1820-1881)
Businessman, Chicago, Ill.

Letter from Walter Newberry, June 20, 1859, with proceedings of a meeting about contributions to the fine arts exhibition, including a resolution to commission sculptor L.W. Volk to produce a work to be placed in the Chicago Historical Society.

LORADO TAFT (1860-1936)
Sculptor, teacher, Chicago, Ill.

Correspondence, 1889-1939 (ca. 200 items), with family, aspiring students, other artists, writers, administrators, etc., including letters from architect Daniel Burnham, who writes about medals to be presented to artists and architects at the 1893 World's Columbian Exposition and about the design of Taft's sculpture; from University of Chicago president William S. Harper about a commission; from painter-teacher John F. Weir asking Taft to consider a professorship at Yale University; as well as letters from Jane Addams, William M.R. French, author Henry Blake Fuller, Hamlin Garland, and Taft's letters to Jules Guerin, Frank Gunsaulus of the Armour Institute, Carter H. Harrison, Sadakichi Hartmann, Nicholas Vachel Lindsay, President William H. Taft, and Frances Willard, president of the Woman's Christian Temperance Union.

WORLD'S COLUMBIAN EXPOSITION
Chicago, Ill.

Records of the Board of Lady Managers, Bertha Honore Palmer, president, 1890-1905 (54 vols. and 2.5 ft.), documenting the work of the Board which was charged with appointing one or more women to committees that awarded prizes to exhibits produced by female labor and the erecting a women's pavilion exhibiting the progress of women throughout the world over 400 years. Included are 10 letterpress books containing copies of letters sent, executive committee minutes, minutes of the committees on awards and ceremonies, membership lists, minutes of the Board of Directors and of the council of administration, and a small group of letters received. Included are letters to Daniel Burnham, Mary Cassatt (including a report to her about women artists), Sara Hallowell, Sophia Hayden, Augustus St. Gaudens, and Tiffany Studio. A detailed guide to the records is available in the Department of Special Collections, Chicago Historical Society.

CHICAGO PUBLIC LIBRARY
78 East Washington St.
Chicago, Ill. 60602
(312) 269-2900
Laura Linard, Curator, Special Collections

MRS. HARLAND WARD COOLEY COLLECTION OF WOMEN IN THE
CENTURY OF PROGRESS INTERNATIONAL EXPOSITION, 1933-1934

Papers, ca. 1932-1934 (6 in.), accumulated by Cooley as head of the Century of Progress International Exposition Committee, formed by the Chicago Women's Club to sponsor a series of lectures entitled "Women in Civilization." Included is a typescript (28 pp.) of "Women in the Fine Arts" by Eva Watson Schutze, 1933, plus printed guides to and pamphlets about paintings and sculpture at the Exposition and a pamphlet by David Laurence Chambers entitled *Indiana -- A Hoosier History*, based on mural paintings by Thomas Hart Benton (50 pp.).

JAMES WILLIAM ELLSWORTH (1849-1925)
Collector, art patron, Chicago, Ill.

Papers, 1888-1906 (ca. 5 ft.), relating to the World's Columbian Exposition of 1893. Ellsworth was a member of the Board of Directors and served on the committees of awards, finance, fine arts, foreign exhibits, and music. He traveled in Europe and Russia to persuade major museums to lend their art masterpieces to the Exposition, purchased Lorenzo Lotto's *Portrait of Columbus* and donated it to the Exposition, and served as principal contact with the U.S. Mint for the design of the Columbian half dollar. His correspondence frequently reveals

behind-the-scenes controversies such as disagreement over where artists and architects should appear in the program. Correspondents include architect Daniel Burnham; Halsey C. Ives, chief of the Department of Fine Arts; Bertha Honore Palmer, president of the Board of Lady Managers; et al. An annotated inventory of the collection is available in the Library.

WORKS PROGRESS ADMINISTRATION, FEDERAL ART PROJECT, ILLINOIS

Ca. 150 photographs and ca. 50 lists of artists and projects, 1930s. The photographs are of works of art, the WPA Art Gallery, and artists at work on projects. Subject categories include murals, furniture, easel painting, and sculpture. Included is work by Frances Badger, Roff Beman, Charles Biesel, Aaron Bohrod, Edgar Britton, Julio de Diego, William Schwartz, Mitchell Siporin, Ethel Spears, Rudolph Weisenborn, et al.

DUSABLE MUSEUM OF AFRICAN AMERICAN HISTORY
740 East 56th Pl.
Chicago, Ill. 60637
(312) 947-0600
Ramon Price, Chief Curator

MARGARET T. BURROUGHS (b. 1915)

Painter, poet, founder of DuSable Museum of African American History, civic leader, Chicago, Ill.

Correspondence, newspaper clippings, exhibition catalogs, announcements, etc., ca. 1931-1984 (ca. 10 ft.), documenting the founding of the DuSable Museum, exhibitions, and her multifaceted career as artist, author, collector, and curator. The papers reflect her familiarity with art circles in Chicago and nationally. Included are 10 letters from artist Charles White who, writing from New York, discusses artists who were important in his development as a social realist and his interest in wanting to be kept informed about the Congress of Negro Artists' struggle with the Art Institute of Chicago over hiring a Negro instructor. There are also 37 personal letters from artist Bernard Goss, whom Burroughs later married.

CHARLES CLARENCE DAWSON (1889-ca. 1980)

Painter, Chicago, Ill.

Autobiography, correspondence, business and financial records, printed matter, writings, and photographs, 1912-1980 (ca. 1 ft.). In Dawson's 536-pp. autobiography, recounting his life and career, 1910-1964, he writes of his experience when he enrolled in the Art Students *League*, New York, in 1907, as

the first black student; his employment as a waiter at the Cliff Dwellers Club ("an invisible man" in a light coat tending the needs of men in the arts); his pleasure when another black man, painter Henry Ossawa Tanner, was honored by members Charles Francis Browne and Oliver Dennett Grover; his study at the Art Institute of Chicago under Karl A. Buehr, Albert Krehbiel, and visiting professor Charles Hawthorne. The manuscript is an account of Dawson's experiences set in the context of social, political, and cultural history in Chicago. Microfilm rolls 4191-4192.

SOUTH SIDE COMMUNITY ART CENTER

"Minutes of Meeting[s] of Interested People Regarding the South Side's Proposed Community Art Center," October 25, 1938-November 27, 1939, and miscellaneous papers (1 in.). The Center was established under the WPA to provide an arts education for talented young blacks.

ELMHURST HISTORICAL MUSEUM

120 East Park Ave.
Elmhurst, Ill. 60126
(708) 833-1457
Virginia Stewart, Director

A small collection of miscellany, including recollections of artists who lived in Elmhurst, such as muralist Julius Baumer, George P.A. Healy, and Caroline Wade, and some material about artists Eleanor King Hookam, Lee Sturges, and Miles Sater.

FIELD MUSEUM OF NATURAL HISTORY

1200 South Lake Shore Dr.
Chicago, Ill. 60605
(312) 922-9410
Mary Ann Johnson, Archivist

GEORGE CATLIN (1796-1872)

Portrait painter, Indian painter

Museum accession file #192 (ca. 20 items), documenting the Museum's collection of Catlin paintings, including correspondence, 1837-1894, about the acquisition, authentication, and provenance of the paintings and a letter, 1837, from him from New York to Gov. William Clark of Missouri, the original owner of the paintings.

LOUIS AGASSIZ FUERTES (1874-1927)

Ornithologist, artist, Ithaca, N.Y.

Correspondence between him and curator of zoology Wilfred Osgood, 1909-1941 (ca. 100 letters), about commissions and work for the plates for *Birds of New York* (1916). Another 2 letters concern arrangements for Fuertes to accompany the Field Museum's Abyssinian Expedition of 1926. The Museum owns 115 watercolors of birds by Fuertes.

MALVINA HOFFMAN (1885-1966)

Sculptor, New York, N.Y., and Paris, France

Correspondence and papers, 1928-1985 (ca. 1 ft.). In 1928 Hoffman was commissioned by Stanley Field to create approximately 100 bronze busts, individual heads and full figures depicting the races of man for the Museum's Hall of Man. She traveled around the world for 2 years gathering material, then worked on the sculptures in her Paris studio. The Museum has 19 folders of papers generated by this project. These include correspondence, photographs, newspaper clippings, statements of expenditures, notes about preparing the models for exhibition, and papers about the sale of bronzes, copyright, proposals to syndicate photographs of the sculptures, etc. In addition the Museum has an audio cassette and 19 reels of 16mm film that were intended to be a working tool, equivalent to an artist's sketchbook. The Photography Department has ca. 15 photographs (ca. 1 ft.) of Hoffman at work in her studio, as well as publicity photographs and photographs of the bronzes.

CHARLES ROBERT KNIGHT (1877-1953)

Painter, sculptor, New York, N.Y.

Papers, 1926-1981 (ca. 1 in.), mostly generated by his commission to paint murals for the Ernest Graham Hall in the Museum. Working in his New York studio, Knight painted the murals on canvas, which he sent to Chicago to be installed. The papers include the contract, record of payments, correspondence regarding the progress of the work, and newspaper clippings about Knight and his family.

PHOTOGRAPHS OF ARTISTS AT WORK

Ca. 150 photographs in the Photography Department, including photographs of muralist Charles Abel Corwin; sculptors Carl Akeley, Frederick A. Blaschke, Malvina Hoffman, George Marchand, John G. Prasuhn; and painters Gustav O. Dalstrom, Louis Agassiz Fuertes, Julius Moessel, Charles R. Knight, Arthur George Rueckert, et al.

ILLINOIS INSTITUTE OF TECHNOLOGY
Paul V. Galvin Library, IIT Center
Chicago, Ill . 60616
(312) 567-3355
Anita Anderson, Special Collections Librarian

INSTITUTE OF DESIGN

Two scrapbooks and miscellaneous material, 1936-1949 (1 ft.), relating to the early years of the Institute of Design, which was founded as the New Bauhaus and the American School of Design in 1937 to train designers. Around 1940 the name was changed to the Institute of Design, and in 1951 it became associated with the Illinois Institute of Technology. The scrapbooks contain newspaper and magazine clippings, the first catalog of the Institute of Design, Walter Gropius's letter, April 18, 1937, recommending Laszlo Moholy-Nagy for the position of director, publicity releases, announcements, and promotional brochures. In addition there is loose material similar to the above, as well as Institute of Design catalogs, a typescript of "History of the Institute of Design " by George Fred Keck, 1955, and a box of photographs. Records of some faculty members are now at the University of Illinois, Chicago.

LAKE FOREST COLLEGE
Donnelly Library
Lake Forest, Ill. 60045
(708) 234-3100
Arthur Miller, Director

One letter from Frederick Remington, n.d., and 1 from sculptor Vinnie Ream, 1869.

MORTON ARBORETUM
Sterling Morton Library
Route 53
Lisle, Ill. 60432
(708) 968-0074
Carol Doty, Archivist

JENS JENSEN (1860-1951)
Landscape architect, Ravinia, Ill., and Ellison Bay, Wis.

Papers relating to 40 landscape projects, 1910-1951 (ca. 2 ft.), including site plans, blueprints, photographs, and correspondence with clients such as William Deknatel, Edsel Ford, Henry Ford, and Herbert Kurth. Architects with whom

Jensen worked and corresponded include Alfred Caldwell, Hugh Garden, Earl Reed, and Bertram Weber. In addition there are ca. 35 photographs of sites and of Jensen, scrapbooks of photographs, and newspaper clippings.

MUNICIPAL REFERENCE LIBRARY

121 North LaSalle St.
Chicago, Ill. 60602
(312) 744-4992
Joyce Malden, Director

COMMISSION FOR THE ENCOURAGEMENT OF LOCAL ART

Records, 1915-1978 (ca. 100 pp.). The Commission was created in 1915 to purchase works of art for City of Chicago buildings. Commissioners were delegates of prominent art societies. Records include correspondence, a list of paintings, a report of their location, 1939-1978, and yearbooks for 1915 and 1925.

NEWSPAPER CLIPPINGS FILE

Clippings, 1956-1990 (ca. 1 ft.), in subject headings including Monuments and Statues, names of specific monuments such as Miro's *Chicago* and the *Chicago Picasso*, War Memorials, Arts-Law and Legislation, Prison Art, Art Collectors, Art Dealers, Art Fairs, Mural Painting, Art in Business and Industry, Artists A-Z, Artist Colonies, Art Education, and Art Resources in Education. Artists' files contain material such as photocopies of newspaper articles, art reviews, obituaries, and biographical information. Clipping files are kept for the most recent 5 years with earlier years on microfiche.

MUSEUM OF CONTEMPORARY ART

237 East Ontario St.
Chicago, Ill. 60611
(312) 280-2660
Bruce Guenther, Chief Curator

ARCHIVES

Correspondence, 1967-1977 (ca. 5 ft.), with artists, plus posters, drawings by Christo, photographs of works of art (1968), postcards, and memorabilia. Included are letters, some illustrated, from Robert Arneson, Dan Flavin, Leon Golub, Philip Hanson, Gordon Matta-Clark, Jim Nutt, William Wegman, Horace C. Westerman, and Karl Wirsum.

ART LIBRARY

Vertical file material on contemporary artists (48 drawers), including catalogs, clippings, photographs, posters, exhibition announcements, and, occasionally, letters taken from the official records of the Museum.

EXHIBITION FILES

Correspondence and related papers concerning exhibitions organized by the Museum, 1971-present (28 file drawers). Included are files on artists Christo, Dan Flavin, Leon Golub, Laszlo Moholy-Nagy, George Segal, Tom Wesselman; and exhibitions "Chicago Imagist Art" and "Abstract Art in Chicago," etc. There is also an extensive file (2 ft.) on "Alternative Spaces," an exhibition examining the history of Chicago's exhibition spaces other than that of the Art Institute of Chicago from 1919 to 1984.

NEWBERRY LIBRARY

60 West Walton St.
Chicago, Ill. 60610
(312) 943-9090

Diana Haskell, Lloyd Lewis Curator of Modern Manuscripts

DANKMAR ADLER (1844-1900)
Architect, Chicago, Ill.

Thirty-five family letters, 1865-1897.

SHERWOOD ANDERSON (1876-1941)
Novelist, Marion, Va.

Papers, ca. 1920-1942, including ca. 650 letters to and from artists such as Jerome Blum, Charles Bockler, Arthur Dove, J.J. Lankes, Georgia O'Keeffe, Angel Rifka, Alfred Stieglitz, Roy W. Stryker, and 1 or 2 with John Farrar, Juliana R. Force, Marguerite Storrs, James Johnson Sweeney, Margaret Bourke White, and Carl Zigrosser. Also included are Tennessee Mitchell Anderson's unfinished biography, ca. 1928 (111 pp.), and 15 letters, 1855-1929, from her to Bernadine Szold Fritz and Sherwood Anderson about art matters, some written from MacDowell Colony, Peterborough, N.H.

ARTS CLUB OF CHICAGO

Records, 1916 to date (ea. 57 ft.). This organization was founded in 1916 in the wake of the Armory Show to encourage high standards of art, foster the mutual acquaintance of artists and art lovers, and provide exhibition facilities in a

clubhouse in Chicago. The records document the Club's leadership in promoting exhibitions of avant-garde artists and art forms, not only painting and sculpture but also literature, architecture, and the performing arts.

Art exhibition records, 1916-1947, and 1951-1982 (ca. 50 ft.), the largest single series, contain correspondence with artists, galleries, and museum people, entry forms, biographical data, lists of members, shipping invoices, catalogs, publicity, etc.

Other record series are account books; lecture series (speakers included Marsden Hartley, Sidney Janis, Sherman Lee, Walter Pach, Erwin Panofsky, Daniel Catton Rich, et al.; membership series; 59 bound volumes of minutes; photographs; scrapbooks; clippings; publicity; catalogs; film series (often about an artist's finished work or methodology, such as *Leger in America--His New Realism* and *Mire Makes a Color Print*); historical series (the history of the Arts Club, including photographs, clippings, blueprints and plans for the Club's new quarters, designed by Ludwig Mies van der Rohe). In addition there is a small correspondence series that includes correspondence with Alexander Calder, Marcel Duchamp, Walt Kuhn, John Marin, Joan Miro, Joseph Stella, James McNeill Whistler, et al. A detailed inventory is available at the Library.

ADELINE LOEBDELL ATWATER (ca. 1887-1975)

Novelist, art dealer, Chicago, Ill.

Typescripts of her unpublished autobiography (320 pp.) and a diary for April-August 1932. These accounts, written by a Chicago socialite, are particularly rich in information about events and personalities of the 1920s and 1930s in Chicago and New York art circles. In the 1920s Atwater was codirector of the New Gallery in New York when it was the only gallery promoting modern art. She reports incidents such as when the Metropolitan Museum of Art turned down a painting by Van Gogh in 1923 because it was "not true to life--the head is outlined in red." Atwater organized the Grant Park Art Fair in 1932, Chicago's first open-air art fair, in an effort to give the city a continental flavor. Throughout her writings she mentions visits to and events at the Arts Club of Chicago, artists Increase Robinson and Rudolph Weisenborn, the Russian craze in the early 1920s, and plans for the Century of Progress International Exposition, 1933-1934.

EDWARD EVERETT AYER COLLECTION ON THE NORTH AMERICAN INDIAN

Books, manuscripts, and other specialized materials, primarily 19th century, about Indian life in the Americas (ca. 1,300 items). The collection includes diaries and sketchbooks of Frank Blackwell Mayer, 1851; 346 letters from Elbridge Ayer Burbank to his uncle E.E. Ayer (1841-1924) about life in Indian villages of the West and Southwest, 1897-1914; journals, diaries, and notes of William Bollaert, 1837-1849; diaries, journals, and a note of Jean Frederic

Maximilian Waldeck, 1829-1860; 3 letters from George Catlin, 1827-1840; and miscellaneous papers of William Alexander, Karl Bodmer, Seth Eastman, et al.

MALCOLM COWLEY (1898-1989)

Literary historian, Sherman, Conn.

Correspondence, 1920s and 1930s (15 letters), with Peter Blume, Alexander Calder, Samuel Rogers, Ben Shahn, et al. The letters recreate the literary atmosphere of the period.

HENRY BLAKE FULLER (1857-1929)

Novelist, Chicago, Ill.

Papers, 1893-1929, including 26 letters from artists Charles F. Browne, 1917-1919; Arthur J. Eddy, 1893; sculptor Lorado Taft, 1904-1928; Mark Turbyfill, 1923-1929; et al.

FREDERICK W. GOOKIN (1853-1936)

Far Eastern art specialist, Chicago, Ill.

Correspondence, 1911-1917 (ca. 100 letters). Gookin acted as adviser and cataloger of the Buckingham Collection of Japanese Prints at the Art Institute of Chicago. Letters between him and his wife, Marie, from New York, Detroit, and Boston, describe his duties as consultant and agent for Charles and Maud Buckingham, for whom he bought art at auction, cataloged the collection, and had contact with other collectors in New York, including Charles Freer and Mrs. Henry O. Havemeyer.

CARTER HENRY HARRISON IV (1860-1953)

Collector, mayor of Chicago, Chicago, Ill.

Papers, 1915-1952 (ca. 50 items), provide information about official municipal participation and taste in art. Included is a list of objects purchased by the Commission for the Encouragement of Local Art, 1914-1931; yearbooks for 1915 and 1925; a list of paintings delivered to the Board of Education; 4 letters from Charles H. Burkholder; an exhibition catalog of the Harrison's collection of paintings; 3 letters from Daniel Catton Rich; 6 letters from Walter Ufer, etc. This material is a portion of a larger collection.

GEORGE PETER ALEXANDER HEALY (1813-1894)

Portrait and historical painter, Chicago, Ill.

Papers, 1903-1976 (ca. 130 items), relating to Healy and his work, including 28 lists of his paintings at the Newberry Library and elsewhere, 92 letters about his paintings, photographs of Healy, color prints of 5 of his paintings, and 23 newspaper clippings and notes about his work.

BEN HECHT (1894-1964)

Writer, journalist, Nyack, N.Y.

Ten letters by painter George Grosz, 1933-1958, written from Long Island, N.Y. are among the Hecht Papers.

CHARLES L. HUTCHINSON (1854-1924)

Philanthropist, Chicago, Ill.

Papers, 1883-1922 (70 items). Hutchinson was president of the Art Institute of Chicago, 1882-1924, and of the American Federation of Arts. Among his papers are letters from Frederick Clay Bartlett, Daniel Burnham, Edward B. Butler, Robert W. deForest, Frank Duveneck, James Ellsworth, Daniel Chester French, Isabella Stewart Gardner, Frederick W. Gookin, Laura L. Hawley, F.D. Millet, correspondence of the American Federation of Arts, and a typescript of a lecture on art by Hutchinson.

DALE KRAMER (b. 1936)

Writer, educator, Chicago, Ill.

Papers including his research material for *Chicago Renaissance: Literary Life in the Midwest, 1900-1930* (1966), among which are 15 items containing notes about artists such as Tennessee Mitchell Anderson, Raymond Jonson, Mark Turbyfill, and Rudolph Weisenborn; and art-related topics such as the Armory Show, the Cliff Dwellers Club, and the Little Room.

LITTLE ROOM

Records, 1893-1931 (3 in.), of this Chicago salon of visual and performing artists, writers, and patrons, including as a guest register and membership lists.

PALETTE AND CHISEL ACADEMY OF FINE ARTS

An organization of professional artists, founded in 1895 to provide quarters for classes and exhibitions, and social events for members and guests. Five logbooks, 1895-1976, containing clippings, photographs, autographs, color drawings, narratives of important events, and lists of members and guests; 2 guest registers, 1929-1945; and a scrapbook of the North Shore Art Guild, 1963-1966, an affiliate organization. Access requires permission from the Palette and Chisel Academy of Fine Arts.

JUNIUS SLOAN (1827-1900)
Painter, Chicago, IO.

Correspondence and papers, 1848-1900 (253 items), including 150 letters from his family, miscellaneous letters from various organizations and individuals, 4 cashbooks, 2 sketch-notebooks, 11 photographs, and miscellaneous papers. This material is in the Platt Roger Spencer Papers.

STONE AND KIMBALL PUBLISHING COMPANY

Partial archives, ca. 1889-1965 (ca. 5 ft.), of this firm that published *The Chap-Book*. Included are original illustrations by Aubrey Beardsley, Max Beerbohm, Will Bradley, Claude Bragdon, Edward Gordon Craig, and Frank Hazenplug, as well as original manuscripts and correspondence with authors, and a few letters from artists regarding their work for the magazine.

THOMAS EDDY TALLMADGE (1876-1940)
Architect, Chicago, Ill.

Papers, 1862-1950 (5 in.), including a travel diary, Europe, 1891; articles by Tallmadge; photographs; newspaper clippings; book reviews; and Tallmadge family papers.

LAMBERT TREE (1832-1910)
Jurist, philanthropist, Chicago, Ill.

Nine letters from George P.A. Healy, 1858-1892.

NORTH SHORE ART LEAGUE
620 Lincoln Ave.
Winnetka, Ill. 60093
(708) 446-2870
Helen Roberson, Director

Records, 1924 to date (21 scrapbooks, 2 file drawers, 1 box), documenting the activities of the League, which was organized in 1924 "to cultivate a higher appreciation of art by means of exhibits, lectures, and social activities within the North Shore towns." It currently offers a well-developed program of art classes and sponsors several local exhibitions annually. Papers include an account of the formation of the League, constitutions, reports of meetings, minutes of the Board of Directors, photographs, minutes of general meetings, committee reports, newspaper clippings, exhibition catalogs, financial reports, files on artists, newsletters, etc.

NORTHWESTERN MEMORIAL HOSPITAL ARCHIVES

516 West 36th St.
Chicago, Ill. 60609
(312) 908-3090
Ira Berlin, Archivist

Letters (3 folders), including correspondence with Franklin McMahon, an artist commissioned to record interiors and hospital life in the early 1970s, plus a sketchbook, sketches, and lithographs; with artist John H. DeRosen, who painted a mural in the hospital in 1942; and with Norman Laliberte about banners he designed for the hospital.

NORTHWESTERN UNIVERSITY

University Archives
Evanston, Ill. 60201
(708) 491-3354
Patrick Quinn, University Archivist

JAMES D. BRECKENRIDGE (1926-1982)

Art historian, Evanston and Chicago, Ill.

Papers, 1924-1983 (ca. 10 ft.), documenting his career at the Corcoran Gallery of Art, Baltimore Museum of Art, Goucher College, Johns Hopkins University, University of Pittsburgh, and Northwestern University, as well as his work for or participation in the Art Institute of Chicago, the Chicago Arts Festival, Colgate University, the Evanston Art Center, the Evanston Municipal Art Commission, and the Midwest Art History Society. Included are correspondence, teaching files, organization files, speeches and papers delivered, biographical material, and research and consulting files.

BAKER BROWNELL (1887-1965)

Journalist, lecturer, Evanston and Chicago, Ill.

Papers, 1931-1937 (129 letters and 23 folders), including records of his collaboration with Frank Lloyd Wright on *Architecture and Modern Life* (1937), letters between them, as well as drafts, proofs, and folders on subjects such as Arts and Community, Arts and Modern Life, and Art Is Action. This material is a portion of a larger collection.

CHARLES DEERING (1852-1927)

Collector, patron, connoisseur, Chicago, Ill.

Deering family papers, 1895-1929, including 3 letters to Charles Deering from Charles Dana Gibson, Frank Millet, and Emily Sargent.

UNIVERSITY GUILD

Records, 1892-1962 (ca. 10 ft.). This organization was founded in 1892 by 11 women in the home of Emma W. Rogers, wife of Henry Wade Rogers, president of Northwestern University, to advance the development and appreciation of the fine arts in the University and in Evanston by collecting and exhibiting objects of art, building an art collection, and sponsoring seminars, tours, and recitals. The art-related material includes correspondence; a typescript of the "University Guild Records and Reports," 1892-1913 (38 pp.); reports of the Art Committee; exhibition schedules; yearbooks; a history of the collection; receipts for purchases of works of art from exhibitors at the 1893 World's Columbian Exposition; a list of engravings sold by Albert Roullier Gallery, 1940; receipts for cleaning and restoring paintings; catalogs; announcements of exhibitions; minutes of the art seminar, 1941-1950; 7 scrapbooks of clippings, 1933-1976; publicity; etc.

MARY and LEIGH BLOCK GALLERY
Northwestern University
Evanston, Ill. 60201
(708) 491-4000
David Mickenberg, Director

Records (3 ft.) relating to the University art collection, including files on donors, painters, sculptors, and lists of works of art with their campus locations. The Block Gallery is the caretaker of the University's collection of more than 900 objects. Painting and sculpture files contain material such as research notes; in-house correspondence, ca. 1970-1980; loan requests; insurance and appraisal information; catalogs; donor information; biographical information; shipping invoices; photographs and slides; correspondence about sculpture commissions; sitings of on-campus sculpture, etc. Artists include Robert Arneson, Roger Brown, Karl Buehr, Harry Butain, Lyonel Feininger, Virginio Ferrari, Richard Hunt, Abbott Pattison, John Singer Sargent, Ben Shahn, Moses Soyer, Lorado Taft, Bruce White, Anders Zorn, et al.

OUR LADY OF SORROWS BASILICA
3121 West Jackson Blvd.
Chicago, Ill. 60612
(312) 638-5800
Father Paul Gins, Archivist

Correspondence and papers, 1917-1984 (15 items), including correspondence with artist Richard Schmid (b. 1934), who painted two murals in the Basilica and with the son of Basilica muralist Henry C. Balink, telling about his father's life and work including photographs of sketches of people who appear in the murals.

SPERTUS COLLEGE OF JUDAICA
618 South Michigan Ave.
Chicago, Ill. 60605
(312) 922-9012
Olga Weiss, Curator and Registrar

TODROS GELLER (ca. 1887-1948)
Artist, Chicago, Ill.

Papers, ca. 1928-1948 (6 ft.), documenting many phases of his career: his interest in establishing a Jewish museum in Chicago in 1928; WPA Federal Art Project work; participation in Artists Equity and the American Federation of Arts; teaching art to the Jewish community; improving visibility of and conditions for Jewish artists; commissions for stained glass windows from synagogues in Omaha, Fort Worth, Dayton, Stanford, Conn., and Chicago Heights, Ill. Ca. 2 ft. of records are manuscripts. The remainder are photographs, sketchbooks, original artwork, and memorabilia. The manuscript material includes typescripts of articles; papers relating to the American Artists Congress, 1937-1938; correspondence with Raymond Katz, Beatrice Levy, Archibald Motley, Increase Robinson, and Carl Zigrosser; correspondence about miscellaneous artists and art organizations;
etc.

BENJAMIN KROHN (1904-1957)
Collector, dealer, patron, Chicago, Ill.

Seven letters, some illustrated, 1938-1948, from Jewish artists working in Paris, who ask about selling their paintings in his Benjamin Gallery. Letters are from Jacques Chapiro, Michel Kikoine, Pinchus Kremegne, Jacques Pailes, and Kostia Terechkovitch.

UNION LEAGUE CLUB OF CHICAGO
65 West Jackson Blvd.
Chicago, Ill. 60604
(312) 427-7800
Dennis Loy, Curator

Records of the Club's collection of 19th- and 20th-century American paintings (2 file drawers), including mostly printed material such as biographical data and clippings. There are also exhibition checklists, photographs, routine correspondence, a 1957 letter from Louis Betts, 3 letters from Aaron Bohrod, and 12 folders of forms with biographical information supplied by the artists.

UNIVERSITY OF CHICAGO
Joseph Regenstein Library
Special Collections
1100 East 57th St.
Chicago, Ill. 60637
(312) 702-8705
Daniel Meyer, Acting Curator

IVAN LE LORRAINE ALBRIGHT (1897-1983)

Painter, Chicago, Ill.

Two sketchbooks containing more than 46 of his medical watercolor drawings, 1918-1919.

WILLIAM BENTON (1900-1973)

Collector, publisher, Chicago, Ill.

Papers, including 1,140 letters, 1933-1973, with carbons of letters sent, that document his activities as a private collector, his efforts to build a collection of American paintings for the *Encyclopaedia Britannica* (he was chairman of the board), and his friendship and patronage of former Yale classmate, painter Reginald Marsh. Correspondents include Koren der Harootian, Milton Hebard, Joseph and Felicia Hirsch, Rockwell Kent, Reginald and Felicia Marsh, Henry Varnum Poor, Norman Sasowsky, Frank Lloyd and Olgivanna Wright. This is a portion of a larger collection.

THOMAS CHROWDER CHAMBERLIN (1848-1928)

Geologist, author, Chicago, Ill.

Correspondence with Lorado Taft, 1919 (8 items).

JOEL TANNER HART (1810-1877)

Sculptor, Lexington, Ky., and Florence, Italy

Correspondence, 1823-1876, and a diary, 1845-1848 (ca. 4.5 ft.), documenting his activities as a sculptor in Kentucky and his trip to Philadelphia, Washington, Baltimore, Richmond, and New York during 1845-1848, when he visited collectors and museums in order to expand his knowledge of his craft. He moved to Florence, Italy, where he set up a studio in 1849 and executed commissions for Americans. Except for a short stay in the United States, he remained in Italy until his death in 1877. Correspondents include Bostonian Edward Everett, E.K.

Frazer, George P.A. Healy, J.R. Lambdin, Jervis McEntee, publisher Charles Merriam, Hiram Powers, Thomas Buchanan Read, and Thomas Sully. In his diary he describes Baltimore collector Robert Gilmore's art collection, George P.A. Healy's paintings, a Frazer sculpture, and his meeting with C.E. Lester. The Hart Papers are a subcollection in the Reuben T. Durrett Papers.

ELINOR CASTLE NEF (1894-1953)

Artist, Chicago, Ill.

Correspondence, drafts, and notes (ca. 900 items) for her book on art and artists, *Letters and Notes* (1963), published after her death by her husband, University of Chicago scholar John U. Nef. Included is correspondence, 1930-1952, with Fred and Frances Biesel; Marc Chagall, 1946; Sigfried Giedion; Fernand Leger; Laszlo Moholy-Nagy; Laura van Pappelendam; and notes on Cezanne, Eakins, Matisse, Sargent, etc. The main body of Nef Papers is substantially larger than this art-related group.

JOHN ULRIC NEF, JR. (1899-1987)

Scholar, University of Chicago, Chicago, Ill.

Papers, 1943-1981 (870 items), including art-related material and correspondence with Josef and Anni Albers, 1943-1945; Joseph and Madeline Albright, 1963-1964; Ivan and Jo Albright, 1957-1969; Art Institute of Chicago, 1953-1963; Arts Club, 1953-1957, including typescripts of lectures; Fred and Frances Biesel, 1945-1953; Ida Meyer Chagall, 1959-1960; papers relating to Marc and Valentine Chagall, 1951-1972, including a typescript of a lecture, newspaper clippings, and a photograph and negative; Vava Chagall, 1973-1981; Earle Ludgin, 1955-1957; Ludwig Mies van der Rohe, 1944-1946; and Laura van Pappelendam, 1948-1963.

PRESIDENT'S PAPERS, UNIVERSITY OF CHICAGO

Records, 1899-1945 (17 folders, each containing no more than 30 items), including folders on the following subjects: Architects for University Buildings; Art Institute of Chicago; Municipal Art League; Expositions, 1892; Commission on Extra Mural Work, 1923; Federal WPA Cultural Projects, 1941; Fine Art at the University; Moholy-Nagy, 1937-1942; Municipal Art League of Chicago, 1915; National Academy of Design, New York City, 1917; Portraits, Paintings, Sculpture at the University of Chicago; Public Art League of the United States; Renaissance Society correspondence, 1915-1920; Renaissance Society, 1936-1938; Lorado Taft correspondence, 1896-1925; Lorado Taft, 1926. This is a portion of a larger collection.

EVA WATSON SCHUTZE (1867-1935)
Photographer, Chicago, Ill.

One hundred seventeen prints of her work, including photographs of Jane Addams, John Dewey and family, Elinor Castle Nef, John U. Nef, et al.

LORADO TAFT -- MIDWAY STUDIOS PAPERS

Papers, 1962-1975 (ca. 4 in.) relating to the renovation of these official fine arts studios of the Art Department and of the 1962 exhibition of clay models of his sculptures. Taft founded the Midway Studios as an independent atelier in 1906. They were used by students so much that they became a quasi-official extension of the Art Department. Harold Haydon was director of the studios, 1963-1975. Included in the papers are correspondence, photographs, and clippings.

UNIVERSITY OF ILLINOIS AT CHICAGO
Library -Special Collections
(University Archives)
801 South Morgan St.
Chicago, Ill. 60607
(312) 996-2742
Gretchen Lagana, Special Collections librarian

EDGAR BRITTON (1901-1979)
Artist, Chicago, Ill., and Colorado

Correspondence and papers. ca. 1930-1986 (40 ft.), documenting his personal and professional life. Included is a large series of correspondence with John and Jano Walley regarding projects that they planned, such as the redesign of the Colorado Art Center. Business records include correspondence, contracts, bills of sale, estimates, and cost of materials lists. Other papers include photographs, diaries, scrapbooks, and printed matter.

CENTURY OF PROGRESS INTERNATIONAL EXPOSITION, 1933-1934

Official records of the Exposition (555 ft.). The purpose of the Exposition was to commemorate the incorporation of Chicago in 1833 and to dramatize the progress of civilization during the preceding 100 years. Muralists, painters, and sculptors were employed to decorate the buildings, inside and out. The following files contain art-related matter: records of the Art Committee and the Architectural Committee; Art Institute of Chicago files (450 items), relating to the Institute's installation of a loan exhibition, "A Century of Progress in American Collecting," including correspondence with Rufus C. Dawes, Robert B. Harshe, Charles Faben Kelly, and W.H. Raymond; correspondence (200 items) of Chauncey McCormick, chairman of the Art Exhibit; correspondence of Max

Epstein, member of the Art Committee (100 items); correspondence with Alexander Archipenko, Daniel Burnham, Alfonso Iannelli, Raoul Josset, Gaston Lachaise, Lee Lawrie, John Norton, John Paulding, John Storrs, Lorado Taft, Dudley Crafts Watson, Emil Robert Zettler, et al. A guide to the collection is available in Special Collections.

JUDY CHICAGO (Judy Cohen, b. 1939)
Artist, Chicago, Ill.

Records of "The Dinner Party" exhibition, 1979-1982, mainly the Chicago showing (35 ft.). Included are catalogs, press releases, photographs, a film, mailing lists, guest lists, opening night addresses, publicity, financial committee papers, agreements, job descriptions, attendance records, correspondence with volunteers, slides, etc.

CHICAGO PUBLIC SCHOOL ART SOCIETY

Records, 1894 to date (ca. 10 ft.). The organization was founded by Ellen Gates Starr to enrich the lives of schoolchildren by introducing them to art and bringing art instructors and materials into the public schools. Included are minutes, publicity, newspaper clippings, an account book, a typed history of the Society (17 pp.), catalogs, brochures, student records, scholarship records, photographs, board minutes, papers about Art Institute of Chicago affiliation, fund-raising programs, papers of the Woman's Board, membership lists, papers about membership and extension lecturer's trips, etc. This collection is cataloged as Art Resources in Teaching.

DEPARTMENT OF ART AND ARCHITECTURE
College of Engineering

Records, 1949-1965 (ca. 1.5 ft.), organized into administrative Files and exhibition records, with such folder headings as Art Exhibition Momentum 1950; Art Faculty Show, 1959; Department of Art and Architecture Committee Minutes; Faculty Meeting Minutes; Howard T. Fisher, Architect; Henry Russell Hitchcock; Navy Pier Festival of Arts, 1956; Luigi Nervi; Richard Neutra; Proposed Curricula; Slides; University Art Gallery Files; John E. Walley Correspondence; etc.

INSTITUTE OF DESIGN

Correspondence and records, 1939-1970 (5.5 ft.), including minutes of meetings and agenda of the Board of Directors, Executive Committee, and faculty; bylaws; financial papers; articles of dissolution; photographs; texts of lectures; application forms of faculty and students; class schedules and course descriptions; narrative reports by various members of the faculty; clippings; etc. Correspondents include Alexander Archipenko, Serge Chermayeff, R. Buckminster Fuller, Walter

Gropius, George Fred Keck, Nathan Lerner, Ludwig Mies van der Rohe, Laszlo Moholy-Nagy, and Walter Paepcke. The papers pertain to the establishment of the Institute of Design, financial backing by Chicago's industrial community, the plan of study at the Institute, Fuller's theories and art, prefabrication, the philosophy and teachings of the Bauhaus, the work and contributions of Bauhaus artists, the merger of the Institute with the Illinois Institute of Technology, etc. A detailed inventory for a portion of the collection is available at the Library; however, some of the papers are unprocessed and undescribed.

ROBERT HUNTER MIDDLETON DESIGN COLLECTION

Collection organized in 1986 as a major archives of design and repository for the representative work of design organizations and individual designers (64 ft. plus oversize items). Included are the papers of Bruce Beck, Norman Forgue, John Massey, Robert Hunter Middleton, Herbert Pinzke, Bert Ray, Phillip Reed, David Root, Robert Vogeles, the Twenty Seven Chicago Designers, the journal *Design Issues*, and the International Design Conference in Aspen, Colo.

JOHN WALLEY (1910-1974)
Architect, educator, Chicago, Ill.

Papers, 1938-1972 (ca. 25 ft.), documenting his activities and interests as an instructor at the Institute of Design and professor of architecture at the University of Illinois, especially his interest in commercial and industrial design. Papers include information on his design theory, the Bauhaus in Chicago, art and architecture at the University of Illinois, the Arnold Maremont art collection, WPA design workshops, the Illinois arts and crafts program, the American Index of Design, and development of the South Side Community Art Center. Also included are photographs, published articles, notebooks, reports, personal correspondence, course materials, lecture notes, drafts of articles on the Artists Union of Chicago, etc.

JOHN H. VANDERPOEL ART ASSOCIATION
(now John H. Vanderpoel Memorial Art Gallery)
1625 West 104th St.
Chicago, Ill. 60643
(312) 445-9616
Helen J. Wyatt, Curator

Records and correspondence, 1914-1930s (4 vols.). The association was formed after the death of Vanderpoel (1857-1914) in 1914 by friends to honor the memory of this much-respected artist and teacher. Its art collection developed from donations of works of art from fellow artists and former students. Records include correspondence from John A. Campbell seeking contributions of works

of art from artists such as Charles Francis Browne, Karl Buehr, Ralph Clarkson, Oliver Dennett Grover, Jules Guerin, Maxfield Parrish, Dudley Crafts Watson, and others. Access to Association records requires approval of the Board.

FRANK LLOYD WRIGHT HOME AND STUDIO
FOUNDATION RESEARCH CENTER

951 Chicago Ave.
Oak Park, Ill. 60302
(708) 848-1976

Sandra Wilcoxon, Executive Director of the Home and Studio Restoration

The Foundation was founded in 1974 to restore the home and studio, educate the public by conducting tours, and establish a research center. Papers, ca. 1889-1990 (6 ft.), including Wright family correspondence; scrapbooks containing letters, newspaper clippings, photographs and drawings; loose photographs of Wright and his family, Alfonso Iannelli sculpture, and miscellaneous buildings and projects.

SECTION II: Collections Privately Owned or Donated to the Archives of American Art

Papers and oral histories listed in section II are privately held materials that have been donated or loaned to the Archives of American Art for microfilming since 1985. Some entries are additions to papers donated to the Archives prior to 1985. For papers of Chicago-area artists and organizations in the Archives' collection prior to 1985, published catalogs should be consulted.

GERTRUDE ABERCROMBIE (1909-1977)
Painter, Chicago, Ill.

Files (4 in.), containing correspondence, photographs, and business records pertaining to the settling of her estate and the whereabouts of her paintings. This material is an addition to the Abercrombie Papers donated in 1978 (see *CCAAA*).

IVAN LE LORRAINE ALBRIGHT (1897-1983)
Painter, Warrenville and Chicago, Ill.

Letters and newspaper clippings, 1942-1983 (15 items), including 7 letters from him in Hollywood to his friend Irene Cantine, 1942-1944, telling her about Hollywood, various personalities, and the process involved in making the painting used in the movie *The Portrait of Dorian Gray*. There are also 8 newspaper clippings about Albright, 1941-1983. Microfilm roll 3960.

ROBERT AMFT (b. 1916)
Painter, photographer, Chicago, Ill.

Correspondence, photographs, and photo essays, 1961-1985 (254 items), generated by his personal interest in the work of 2 naive artists: Jack Ellsworth's rock garden in Minnesota and Fred Smith's concrete park in Wisconsin. The Ellsworth material includes a draft of an unpublished photo essay by Amft and correspondence related to research and publication of the essay. The Smith material includes 9 letters from Smith that were dictated by him and written by a relative or friend; photographs taken before and after storm damage in 1977; drafts of an unpublished essay; press releases; and published material. Originals owned by the Archives of American Art. The Archives of American Art also has duplicates of 438 of Amft's slides, prints, and transparencies of these 2 sites. Originals privately owned.

ANTHONY ANGAROLA (1893-1929)
Painter, teacher, Chicago, Ill.

Correspondence and papers, 1915-1987 (20 in.), providing an overview of his career and ideas. Correspondence with family, friends, and colleagues (12 in.)

includes letters to and from Dewey Ablinson, Belle Baranceanu, Albert Bloch, and William Schwartz, late 1920s, in which Angarola discusses ideas about art, modern art, artists, art critics, and exhibitions in both Paris and Chicago. The papers include information about a Guggenheim Fellowship; exhibitions; teaching at the Kansas City Art Institute, the Art Institute of Chicago, and the St. Paul School of Art. They also contain business records; catalogs; a scrapbook and loose clippings, 1913-1929; a typescript of a talk entitled "Inspiration of Chicago" (8 pp.); photographs; lists of paintings and lithographs; sketches; and handmade Christmas cards.

BETH ARIENT (b.1946) and JAMES ARIENT (b.1946)
Collectors, Naperville, Ill.

Collection of materials relating to their collecting the art of self-taught artists, 1979-1988 (153 items). Letters from Howard and Pauline Finster include photographs of paintings that Finster was offering for sale. Photographs taken by the Arients are of artists in their homes, at work, and with the Arients, and include William Dawson, Sam Doyle, Howard Finster, Jesse Howard, James Harold Jennings, S.L. Jones, Carl McKenzie, Elijah Pierce, James ("Son") Thomas, Derek Webster, and Luster Willis, et al. Microfilm roll 4189. Originals privately owned.

Four tape recordings include 2 cassettes recorded by Howard Finster for "brother and sister Arient" in 1981, in which Finster plays his guitar, sings, and speaks about his ideas. Two cassettes record informal interviews with Finster conducted by James Arient, 1981-1982, about topics such as Finster's life, visitors, his visions, how he began to paint, his ideas about art training, his journeys out of his earthly body into space, and visions of Elvis Presley, Henry Ford and the horseless chariot, and of heavenly worlds. Donated to the Archives of American Art by the Arients.

In a transcript of an interview conducted by Betty Blum for the Archives of American Art, April 27, 29, 1988 (213 pp.), the Arients speak about their early interest and commitment to collecting and their taste in art, which eventually led them to the work of self-taught artists. They recount their many collecting trips, during which they visited artists in their homes. James describes one trip, "We drove down South with an empty car and our pockets filled with money. When our car was filled and our pockets empty, we came home." They speak about the passing of a generation of artists; changes in artists' situations as their work became popular; friendship with various artists; stories related to works of art they own; why the work of self-taught artists appeals to them; dealers and collectors; market changes; and their opinion of the future for this art form.

EMIL ARMIN (1881-1971)

Painter, printmaker, teacher, Chicago, Ill.

Papers, 1916-1977 (230 items), including 50 letters and greeting cards, 1926-1958; a notebook, 1937-1971, containing a few poems, copies of letters, notes on painting techniques, and biographical data; price lists; lists of his oil paintings, watercolors, prints, and carvings, 1914-1971; 2 sketchbooks, 1916 and 1919; a scrapbook with clippings from the 1920s; loose clippings, 1920-1967; printed exhibition material, 1931-1977; photographs; and the last chapter of a doctoral dissertation by Ethel Joyce Hammer, "Attitudes Toward Art in the Nineteen Twenties in Chicago" (1975). Microfilm rolls 3769-3770.

FLORENCE ARQUIN (1900-1974)

Painter, educator, photographer, writer, Chicago, Ill., and Mexico

Papers and correspondence, 1929-1984 (9 ft.), relating to her multifaceted career in art, education, and photography and to the work of Diego Rivera, about whom she wrote a book. Correspondence, 1940-1984, including a series of letters to her husband from Mexico and other countries in Central and South America where she traveled to study, to photograph the art and architecture, and to deliver numerous slide lectures as an American ambassador of goodwill. Highlights among these letters are her impressions of and experiences with Diego Rivera and his wife Frida Kahlo, with whom she developed a lifelong friendship. Also included is routine business correspondence. Four scrapbooks document Arquin's work for the WPA Illinois Federal Art Project, 1935-1939; an experimental museum project at the Art Institute to study how museum exhibitions can facilitate general learning and art appreciation for secondary school students, 1939-1942; an exhibition of her paintings in Mexico City in 1943; and lecture tours in Latin America, 1945-1951. The collection also includes a typescript of *Diego Rivera: The Shaping of an Artist, 1898-1921* (1971); study and research notes; travel diaries; and newspaper clippings in English and Spanish. Photographs include Diego's paintings and murals, Diego at work, Frida Kahlo's paintings, and Diego and Frida at home; Kodachrome Slide Project texts and reports; biographical material; and printed matter.

MACENA BARTON (1901-1986)

Painter, Chicago, Ill.

Papers and memorabilia, 1914-1980 (1,000 items). The scrapbooks contain clippings, 1927-1952; photographs of Macena and Clarence Bulliet, of Macena at work, and of her paintings. Other material includes pamphlets and brochures; greeting cards; business correspondence, 1927-1980; and memorabilia such as an address book, high school report cards, and check registers. Microfilm roll 4079.

DON BAUM (b. 1922)
Painter, educator, Chicago, Ill.

Transcript of an interview conducted by Sue Ann Kendall for the Archives of American Art, January 31, May 13, 1986 (108 pp.). Baum speaks about his childhood in Michigan; interests during his college years at Michigan State; classes at the School of the Art Institute of Chicago; friendship with artists such as Miyoko Ito and Ethel Spears; the Institute of Design and Laszlo Moholy-Nagy; faculty and classes at the University of Chicago; jam sessions at Gertrude Abercrombie's home; teaching at Roosevelt University; the influence of travel; June Leaf; Leon Golub; psychoanalysis and its influence on Baum's work; collage making; the Hyde Park Art Center; writing and writers; objects with a magical aura; dolls; the relationship of self to art; outsider art; transformation; Joseph Cornell; the Hairy Who artists; collectors; the Museum of Contemporary Art; the Illinois Arts Council; Chicago art and artists; and travel in Indonesia.

WILLIAM BENTON (1900-1973)
Collector, publisher of *Encyclopaedia Britannica*, Chicago, Ill.

Correspondence, photographs, and 4 sketchbooks, 1940-1972 (7 in.). documenting his art collection, known as the Encyclopaedia Britannica Collection of Contemporary American Art. Eighty-four letters pertain to the purchase of paintings and sculpture by such artists as Ivan Albright, 1963-1972; Thomas Hart Benton, 1957-1972; Milton Hebard, 1963; Joseph Hirsch, 1966-1972; Rockwell Kent, 1957-1959; Jack Levin, 1963-1970; Reginald Marsh, 1940-1947; Nan Wood Graham writes about her portrait painted by her brother, Grant Wood, 1944. Three sketchbooks, with notes and colored drawings, were kept by Ivan Albright, and 1 by Reginald Marsh. Microfilm roll 4073. Part of the collection privately owned, the remainder a gift to the Archives of American Art.

EDWIN BERGMAN (1917-1986)
Collector, Chicago, Ill.

Transcript of an interview conducted by Patricia Erens for the Chicago Chapter of the American Jewish Committee Oral History Program, September 1984 (76 pp.). Bergman speaks about his youth and family background; attending the University of Chicago; meeting Lindy, his future wife; business during World War II; awareness of the plight of the Jews in Europe during World War II; the urge to collect in his youth; the Basic Program at the University of Chicago; becoming aware of art and the art scene in Chicago; Joe Shapiro and other Chicago collectors; art dealers; Wilfredo Lam; Paris; Bill Copley; Roland Penrose; Surrealists; meeting Joseph Cornell and acquiring Cornell boxes; Surrealist emphasis in Bergman's collection; friendship with artists; Bergman's compulsion to collect; the founding and early years of the Museum of Contemporary Art in Chicago; change at the Museum of Contemporary Art under Bergman's

leadership; the Society of Contemporary Art at the Art Institute of Chicago; his appointment to the Board of Trustees of the Art Institute; observations about change at the Art Institute; Jewish collectors and their collections; art as an investment; civic activities; Bergman's children and their involvement in art; his home in Lake Geneva; the South Shore community; the University of Chicago and the Jews; religious education; artists Man Ray and Matta; the Israel Museum in Jerusalem. Original tape recording owned by the American Jewish Committee.



"The Ten" Opening Reception at Marshall Fields' Art Sales Gallery, 1929. Opera singer Cyrena Van Gordon pours tea for artists (from left) Charles Biesel, Mark Turbyfill, Col. T. A. Siqueland, Gustav Dalstrom, Virginia Rosecrans, Emil Armin, and V. Al. S. Hannell. Biesel Family Papers, Archives of American Art.

BIESEL FAMILY

Chicago, Ill.

Correspondence and papers of the Biesel family, 1876-1963 (10 ft.), documenting the careers of Charles (1865-1945), his son Fred (1893-1954), and Fred's wife Frances Strain (1898-1962). The papers relating to Charles, who was known as the Dean of Chicago Art, include a scrapbook of newspaper clippings, 1915-1923; photographs, one of which is of Charles in his 57th Street studio; and a sketchbook with marine sketches by Charles's teacher, William T. Richards, inscribed "Sketches William T. Richards, Newport 1876-1878, Charles Biesel -- Newport, R.I. 1907." Papers relating to Fred's career include letters, 1940s, when he was director of the WPA Illinois Art and Craft Project, Federal Art Project, and with Dolly and John Sloan; photographs, 1935-1943, 1 of a costume party in John Sloan's studio in New York and 1 of an opening reception of "The Ten

drafts of lectures; minutes of a conference, ca. 1942; exhibition catalogs of "The Ten," and No-Jury Society of Artists, 1922-1934; loose sketches and a sketchbook; and newspaper clippings. Material relating to Frances Strain's career includes papers generated when she was director of the Renaissance Society at the University of Chicago, such as board meeting minutes and letters of routine business; financial records; catalogs, 1936-1957; bulletins, 1930-1931, announcements, 1950-1962. Also included are exhibition catalogs of the Increase Robinson Studio Gallery and the 1020 Art Center; sketchbooks, including 1 kept when Frances was in Paris in 1928 and others from the 1920s and 1930s; a notebook listing paintings, patrons, and prices, 1932-1952; Christmas cards; and 2 scrapbooks. Microfilm rolls 4207-4209.

KATHLEEN BLACKSHEAR (1897-1988)

Educator, painter, Chicago, Ill., and Navasota, Tex.

Papers, 1917-1980 (11 ft.), including those of her colleague and companion Ethel Spears (1903-1974). Blackshear began her 35-year career teaching at the School of the Art Institute as Helen Gardner's (1878-1946) assistant in 1926. Correspondents include Emil Armin, Jack Beal, Helen Gardner, Whitney Halstead, Carl Hoeckner, Increase Robinson, Nelli Bar and Paul Wiegardt, Rudolph Weisenborn, and Ray Yoshida. Also included are course books, Ethel Spears's travel notes to Europe, 1956, photographs, newspaper clippings, WPA material, handmade greeting cards, and printed matter.

HARRIET BLACKSTONE (1864-1939)

Painter, writer, lecturer, Chicago, Galesburg, and Glencoe, Ill.

Papers, ca. 1940-1980 (1.5 ft.), including correspondence; writings, notes, and talks; photographs of her, her work, and other artists; research notes and a draft of an unpublished manuscript entitled "Harriet Blackstone/American Artist," by Esther Morgan McCullough, 1941 (256 pp.); and a draft of a "Catalogue of Works by Harriet Blackstone," with 427 entries compiled by Richard P. Wunder, ca. 1978, intended to be a companion to McCullough's biography.

DOROTHY ODENHEIMER BRIDAHAM (1915-1987)

Historian, art critic, Chicago, Ill.

Two scrapbooks, 1938-1963, containing newspaper clippings about art history and art criticism that she wrote when she was the fine arts editor of the *Chicago Sun Times*, and 35 letters she received in response to reviews (1 ft.). Microfilm rolls 4190-4191.

LESTER BURBANK BRIDAHAM (b. 1899)

Painter, photographer, writer, museum administrator, Chicago, Ill., and New York, N.Y.

Papers, 1900-1987 (7 ft.), relating to his study of art and several careers in the field. Included are correspondence, 1921-1986, with Julio de Diego, Mamie Harmon, Kimon Nicolaidis, et al.; 2 extensive files of research material on Julio de Diego, 1900-1979, and Kimon Nicolaidis, 1891-1932, about whom Bridaham had prepared drafts of books he hoped to publish; a notebook containing Bridaham's student notes on the teaching methods of Kenneth Hayes Miller and Kimon Nicolaidis, 1930-1932; 3 scrapbooks, including one entitled "Chicago Scrapbook 1928-1962"; original artwork; printed material, 1937-1961; publicity and business records that Bridaham generated at the Art Institute of Chicago; drafts of lectures; and photographs, 1931-1949.

FRITZI BROD (1900-1952)

Painter, Chicago, Ill.

Scrapbook, 1932-1977, of clippings about her career; the Little Gallery, an important agency for exhibiting new talent until 1933; and Chicago's first open-air art fair in Grant Park in 1932, an exhibition that caused much heated controversy. Microfilm roll 4190.

KARL ALBERT BUEHR (1866-1952)

Painter, teacher, Giverny, France, and Chicago, Ill.

Correspondence and papers, 1880-1978 (7 in.), relating to his career in Chicago; his study of art in France, 1912-1914, the Buehr family's stay in Laren, Holland, 1899-1902; and biographical information about the family. The letters, 1898-1940, include a series between Karl and his wife Mary Hess when Buehr lived in a house next to Monet in Giverny, 1912-1914. There are also a biographical sketch and a 71- pp. manuscript entitled "The Hess Family" written by Mary Hess; a biographical sketch by Kathleen Buehr Granger; an illustrated manuscript by William Hess; 2 notebooks with art notes, 1928 and undated; contracts for portraits, 1930s; 115 photographs; newspaper clippings; 34 pen and ink drawings by Kathleen Buehr Granger; and exhibition announcements.

CLARENCE BULLIET (1883-1952)

Art critic, writer, Chicago, Ill.

Papers and photographic research files, ca. 1915-1952 (30 ft.), documenting his career as author and art critic in Chicago from 1924 until his death in 1952, and the art scene in Chicago, as well as the larger issues in American art. Subject files include material such as photographs, articles, letters, greeting cards, exhibition catalogs, notes, book manuscripts, and works of art such as etchings, prints, and watercolors. Included are letters from Albert Barnes, who writes about the

scandalous WPA situation in Philadelphia; from Walter Pach, who writes on behalf of Marcel Duchamp, asking Bulliet to offer to sell paintings by Picasso, Ribera, and Rubens to the Art Institute of Chicago; from artist Salcia Bahnc, who writes about the difficult art scene in Paris in 1934 and the growing power of fascism; and from Peyton Boswell, Jr., who thanks Bulliet for his support of Peyton's expose of corruption in the American Artists Congress, 1940.

MARGARET TAYLOR GOSS BURROUGHS (b. 1915)

Painter, poet, founder of the DuSable Museum of African American History, civic leader, Chicago, Ill.

Transcript of an interview conducted by Anna M. Tyler for the African American Artists in Chicago Oral History Project, Archives of American Art, November 11, December 5, 1988 (87 pp.). Burroughs speaks about her childhood and family; study at Chicago Normal College to become a teacher; study of art at the Art Institute of Chicago; the Grant Park Art Fair in 1932; George Neal studio; exhibitions in the 1930s; the South Side Community Art Center; Artists and Models Balls; Burroughs's writings; the newsletter *Life with Margaret*; World War II years; the McCarthy era; sabbatical year in Mexico; travel in Europe; founding the DuSable Museum of African American History; the Emancipation Centennial Exposition; African American Visual Roundtable; honors and awards.

LETTERIO CALAPAI (b. 1902)

Artist, printmaker, educator, Glencoe, Ill.

VHS videocassette, *Letterio Calapai, Master Artist*, produced in 1989 by the Highland Park Public Library, Highland Park, Ill., for cable television (26 min.) and filmed in Calapai's studio. He speaks about his decision to become an artist, his work, his ideas about art in general, the obligation an artist has to his talent, and his methodology, while he demonstrates inking and printing a plate. Interspersed throughout are shots of Calapai's work and old photographs illustrating his early life and work in Stanley William Hayter's Atelier 17 in New York in 1946. The original is owned by the Highland Park Public Library.

EDGAR SPIER CAMERON (1862-1944) and MARIE GELON CAMERON (1872-1953)

Painters, Chicago, Ill., and France

Autobiography and papers, 1899-1947 (5 in.). Edgar Cameron's 372-pp. unpublished autobiography, "The Cusp of Gemini," written in 1940, details his student days at the Art League in New York in 1882 and at the Academic Julian, Atelier Cabanel, Academie Colarossi, Ecole des Beaux-Arts, and Ecole des Arts Decoratifs in Paris, 1883-1886. He recounts how he and Marie, a French art student, met and later eloped; masters with whom they studied; methods of instruction; exhibitions they entered and visited; places where art students lived

and gathered to socialize; sketching excursions in the French countryside near Paris, in Brittany, Venice, and Flanders. He writes about expositions and his participation in them: the Exposition Universelle Internationale de 1889, and his amazement and interest in the tower built by Eiffel; the World's Columbian Exposition, 1893, where he worked as an assistant to several painters; the Exposition Universelle Internationale in 1900, when he was a member of the International Jury of Awards; and the Century of Progress International Exposition in Chicago, 1933-1934. Further he writes about his experience as an art critic for the *Chicago Tribune*, 1890-1900; the founding of the Cliff Dwellers, a club for men in the arts; his reaction to modern art in the Armory Show in 1913; an exhibition of French soldier-artist paintings in Chicago, 1918; his experience as an instructor at Ox-Bow Summer School of Painting in 1921; and work for the WPA Federal Art Project. The collection also includes a few letters regarding family matters, 1918-1947; a scrapbook of clippings about exhibitions, 1899-1922; handwritten lists and index cards of paintings offered for sale with title, size, and price; photographs of paintings; 4 annotated crayon sketches; and published material.

Another group of Cameron papers, 1882-1968 (3 ft.), supplements the above. This collection contains correspondence of Edgar and Marie, family, and others, 1882-1944; oil sketches for murals; 2 pen and ink sketches; 9 pencil sketches; Edgar's sketchbook when he was a student at the Art League, 1882-1883; 4 scrapbooks and loose clippings, 1897-1968; handwritten notes for lectures and articles; photographs; and printed matter. The photographs and letters provide contemporary documentation for events that Edgar writes about in his autobiography.

WILLIAM CARTER (b. 1909)
Painter, Chicago, Ill.

Transcript of an interview conducted by Toni Costonie for the African American Artists in Chicago Oral History Project, Archives of American Art, October 27, November 3, 1988 (127 pp.). Carter speaks about his early years in St. Louis; moving to Chicago's South Side; study at the Art Institute of Chicago; the depression years; study at the University of Illinois, Champaign-Urbana; the Easel Project, WPA; colleagues; the South Side Community Art Center; his career in teaching; galleries, art fairs, and collectors; black artists and writers; Artists Equity; and the influence of travel.

FRANCIS CHAPIN (1899-1965)
Painter, teacher, Chicago, Ill

Correspondence and papers, 1931-1979 (18 in.). Letters between Chapin and fellow artist David McCosh document their lifelong friendship, 1931-1959, and letters between Chapin and his wife record his experience as artist-in-residence at

the University of Georgia, 1952. Other material includes loose clippings and in scrapbooks, 1933-1979; 3 sketchbooks; photographs; and memorabilia. Another collection of 12 items donated by a former student of Chapin's includes 2 sketchbooks, 1937-1938; 6 lithographs; 3 pen and ink drawings; and 12-sided painting. Most items are undated, but the donor dates them 1937-1948.

CHICAGO SOCIETY OF ARTISTS

Chicago, Ill.

This organization was founded in 1888 as a society for professional artists to hold exhibitions in various galleries, public places, and the Art Institute of Chicago. Records, 1940-1967 (175 items), donated by Louise Dunn Yochim, president of the Society, 1973-1979. They include applications for membership containing biographical data; letters pertaining to membership and resignations; and forms listing members' work on display or for sale at the Society's gallery.

CHARLES WILLIAM DAHLGREEN (1864-1955)

Painter, printmaker, teacher, Oak Park, Ill.

Correspondence, an autobiography, and papers, 1886-1955 (19 in.), providing an overview of his wide-ranging interests, experiences, travels, and career as a painter and etcher. Dahlgreen's handwritten 337-pp. autobiography recounts his student days studying art in Dusseldorf in 1886-1888, at the Art Institute of Chicago, and in Europe in 1909-1910, where he studied Old Master paintings in Amsterdam, became interested in architecture in Brussels, discovered the charm of sculpture in Florence, and exhibited in the Salon in 1910 in Paris. He reports his reaction to modern art in Paris where "paintings looked like the work of insane people"; his success as an etcher; the "studio on wheels" that he designed and had custom built; sketching trips with colleagues to Yosemite National Park and Taos, New Mexico; Brown County, Ind., artists; patrons such as William M.R. French, Carter H. Harrison, and Charles L. Hutchinson; exhibitions; recollections of the 1871 Chicago fire and the 1893 World's Columbian Exposition. Among the letters, 1905-1955, are several that Dahlgreen wrote to the United States government in 1917 outlining a peace plan and including a drawing for a device he invented to catch torpedoes. He received letters from such correspondents as Walt Disney, 1950; John C. Johansen, 1905, about the summer school at Saugatuck, Mich.; and fellow artist Leon Makielski in Paris, 1912, who wrote news of artists and exhibitions. Other material includes 40 pencil sketches, 1906-1910; 10 sketchbooks, 1886-1910; 8 record books, 1924-1943, one of which is *a ledger*, ca. 1924, of the little-known Association of Chicago Painters and Sculptors, listing member information; several loose pages from a photograph album and 11 photographs, 1 of Dahlgreen in his "studio on wheels"; and clippings. Microfilm rolls 3953-3954. Part of the collection privately owned, the remainder a gift to the Archives of American Art.

FRANCES FOY DALSTROM and GUSTAF OSCAR DALSTROM

Frances Foy Dalstrom (1890- 1963), painter, etcher, Chicago, Ill.

Gustaf Dalstrom (1893-1971), painter, etcher, Chicago, Ill.

Correspondence, WPA material, business records, 1928-1958 (12 in.), relating to the careers of Frances Foy and her husband Gustaf Oscar Dalstrom. Letters, mostly about routine business matters, are from galleries, artists' organizations, and artists such as Tud Kempf, Angel Rifka, and Eva Watson Schutze. WPA material includes contracts for commissions, original oil sketches, photographs, and related papers, 1934-194); and business records from Marshall Fields' Art Sales Gallery, 1931-1949. Microfilm rolls 4077-4078.

HENRY DARGER (1892-1972)

Self-taught visionary painter, Chicago, Ill.

Autobiography in 2 handwritten volumes (2,631 pp.) begun in 1966 by Darger, an eccentric recluse whose writings are illustrated with traced comic book images. In the first 41 pp. of his autobiography, he gives "descriptions from the Holy Bible" and continues with "My Life History." The first portion is written in a relatively straightforward manner, recounting events in his life from as early as 1894. The next portion is written in a more imaginative style, in which Darger assumes invented roles and engages in fantastic situations. Also included are 2 partially filled handwritten diaries (34 pp.) written in 1968 and in 1969-1972, in which Darger records daily events. Because of their fragile condition, the Archives of American Art has filmed only a portion of Darger's papers. Microfilm rolls 4181-4182. Originals privately owned.

WILLIAM DAWSON (1901-1990)

Transcript of an interview conducted by Betty Blum for the Archives of American Art, April 11, 23, 1990 (173 pp.). Dawson speaks about his childhood in Alabama, marriage and moving to Chicago in 1923, religion and his belief in the value of the church, sources of inspiration, work for E.E. Aron Co. at the South Water Street wholesale produce market, beginning to work as an artist, ceramics, finding discarded materials, how his forms emerge, personal preferences, first exhibition at a public library, collectors and what they admire about his work, advice from Roger Brown, the Phyllis Kind Gallery, African influence, how he was discovered, Jim and Beth Arient, from carving to painting, Corcoran Gallery exhibition, 1982, personal philosophy, guidance from God, inspiration and ideas.

LILLIAN DESOW-FISHBEIN (b. 1921)

Painter, printmaker, Chicago, Ill.

Transcript of an interview conducted by Blossom Levin for the Chicago Chapter of the American Jewish Committee Oral History Program, August 1984 (60 pp.).

Desow-Fishbein speaks about her family background; a scholarship to Cranbrook Academy; Jewish subject matter in her work; working as a fashion illustrator and layout artist; her philosophy of teaching art; family influences; studio and teaching technique; travel; art dealers and galleries; exhibitions; volunteer work; feminist art; Jewish art; an anti-semitic incident; her opinion about the future of the Jewish community. Original tape recording owned by the American Jewish Committee.

FITZHUGH DINKINS (b. 1919)

Painter, Chicago, Ill.

Transcript of interviews conducted by Randson Boykin on February 10, 1989, and by Anna M. Tyler on July 12, 1989, for the African American Artists in Chicago Oral History Project, Archives of American Art (192 pp.). Dinkins speaks about his family background and early education; an apprenticeship with William McVey in Houston; study and instructors at Howard University; study of art at the Art Institute of Chicago, 1940; military service; study at the Institute of Design in Chicago, 1946-1951; the McCarthy era; Johnson Publishing Company; partnership in Winbush and Associates; free-lance work; the CETA program; and the South Side Community Art Center.

DOROTHY DOW (1897-1989)

Poet, Chicago, Ill.

Papers, undated but said to be earlier than 1923 (50 items), including 13 illustrated letters from her friend, painter John Warner Norton, plus 2 of Norton's ink sketches of Chicago scenes. The letters are personal in nature and include Norton's reaction to Edgar Lee Masters's invitation to accompany him to Italy as his secretary. Microfilm roll 4074. Originals privately owned.

EAGLES NEST ART COLONY

Oregon, Ill.

Thirty-seven photographs of Eagles Nest Art Colony, 1897-1937, originally owned by Lorado Taft and retained by the Taft family. There are photographs of colony members such as Ralph Clarkson, Oliver Dennett Grover, and Lorado Taft; the cabins of Charles Francis Browne, Taft, and Clarkson; common houses in the compound; and groups of costumed participants in pageants and processions. These photographs are a portion of a larger collection of photographs. Microfilm roll 4180. Originals owned by Northern Illinois University, Oregon, Ill.

Another group of photographs and a photograph album of Eagles Nest Art Colony, ca. 1900-1927 (19 items), was compiled and donated to the Archives of American Art by a niece of Ralph Clarkson. Photographs include Charles Francis Browne, Clarkson, J. Spencer Dickerson, Horace Spencer Fiske, Oliver

Dennett Grover, Lorado Taft, et al.; costume pageants and artists' cabins; scenic views of the Rock River; and the colony's swimming pool. Microfilm roll 3990.

RICHARD E. FILIPOWSKI (b. 1923)

Sculptor, educator, Chicago, Ill., and Cambridge, Mass.

Correspondence, teaching material, sketches, photographs, and newspaper clippings, 1942-1989 (300 hens), documenting his dual career as sculptor and teacher of innovative design fundamentals. Teaching material includes his files when he taught at the Institute of Design in Chicago, 1946-1950, and at the Graduate School of Design, Harvard University, 1950-1952; and slides and photographs of the work of students at Harvard and MIT, 1949-1970s. Correspondents include architects Pietro Belluschi, Walter Gropius, and William Wurster.

PAULA GERARD (b. 1907) and **HELEN GERARD** (1861-1938)

Chicago, Ill., and Italy

Papers, 1903-1988 (ca. 6 ft.), documenting Paula's training and career in art in Europe and the United States, and her mother Helen's articles written from Italy for several American and British art journals, and her work in Italy for the American Federation of Art, 1923-1935. Correspondents include Italian artists Vittorio Borriello, Guido Cadorin, and Emilio Mazzoni-Zarini; French writer Andre Maurel; Claude Bentley, Mary Berenson, Leila Mechlin, and Homer St. Gaudens. Also included are photographs; a scrapbook of Paula's exhibitions, 1930-1983; sketchbooks and loose sketches; an audio cassette of Harry Bouras reviewing an exhibition of Paula's work, 1980; and an unpublished manuscript "Drawings as a Means of Expression with a Survey of the Education, Work, and Teaching of Paula Gerard" by John Draves (32 pp.).

NANCY COONSMAN HAHN (1887-1974)

Sculptor, St. Louis, Mo., and Chicago, Ill.

Papers, 1910-1966 (10 in.). Included are scrapbook and loose clippings, 1910-1964, documenting her career and highlighting her winning competition design of the monument, erected in 1921 by the state of Missouri in the Argonne forest in France, in memory of Missourians who died there during World War I. There are also 150 photographs of Hahn at work in her studio and of her work, 65 pencil sketches and printed matter.

WHITNEY HALSTEAD (1926-1979)

Educator, painter, writer, Chicago, Ill.

Papers, 1920-1982 (8 ft.), documenting his teaching career, scholarship, and artwork and providing information about art in Chicago from the late 1950s

through the mid 1970s. Included are correspondence; travel diaries kept on trips to South America in 1971, Guatemala in 1977, and Europe; drafts of writings; scrapbooks, including 1 that documents the teachers' strike at the School of the Art Institute in 1965; photographs; class lecture notes; newspaper clippings; bibliographies; sketchbooks and sketches; Art Institute of Chicago records and catalogs; and published material. Also included is anthropological material Halstead collected and used to develop the first courses on primitive art at the Art Institute, the influence of which is reflected in the work of his students such as Roger Brown, Gladys Nilsson, Jim Nun, and other Chicago Imagists.

HAZEL HANNELL (b. 1895)
Painter, Chicago, Ill., and Chesterton, Ind.

Calendars, photographs, newsclippings, 1933-1985 (22 in.). Included are 46 calendars compiled by the Chicago Society of Artists, 1933-1985, each illustrated with woodblock prints designed by members of the Society; 11 photographs, some of which are of interiors of the Victor Vienna Cafe designed by Hannell and her husband, V.M.S. Hannell, at the Century of Progress International Exposition, 1933-1934; and newspaper clippings, 1934-1978.

HAROLD HAYDON (b. 1909)
Painter, educator, critic, Chicago, Ill.

Transcript of an interview conducted by Franz Schulze for the Archives of American Art, October 10, 1988 (102 pp.). Haydon speaks about his early an education at the Art Institute of Chicago, 1932; the art scene in Chicago during the 1920s and 1930s; commercial galleries and artists societies; art critics and criticism; the WPA; Laszlo Moholy-Nagy and the Institute of Design; the No-Jury and Momentum exhibitions; the 57th Street Art Colony; the post-World War art scene; Artists Equity Society and the Artists Union; the litigation brought against the trustees of the Ferguson Monument Fund; Midway Studios at the University of Chicago; Haydon's art, exhibitions, writings, and influences.

NATALIE HENRY (h.1907) and ROWENA FRY (1901-1990)
Painters, Chicago, Ill.

Papers, 1927-1979 (100 items), including autobiographical writings by Henry; correspondence about Henry's mural for the post office in Springdale, Ark., 1939-1940; clippings and printed matter pertaining to Hubert Ropp, dean of the School of the Art Institute, 1942-1959; photographs; handmade Christmas cards; exhibition catalogs; and other printed or photocopied material.

HENRY HENSCH (b. 190:)
Painter, teacher, Provincetown, Mass.

Typescript of his manuscript "The Art of Seeing and Painting" (172 pp.), plus correspondence with Chicago collector Frederick Wackerle, 1973-1975 (7 items), whom Hensch asked to help get the manuscript published.

MAGDA HEUERMAN (1858-1962)
Miniaturist, lecturer, Chicago, Ill.

Papers, 1872-1962 (5 in.), including photographs of her and of her paintings; her father's diary, written in German while he was in Germany with her when she was studying art there, 1890-1892; undated typescript of a lecture, "Renaissance of a Miniature Portrait" (5 pp.); family scrapbook, 1899-1956; clippings, 1950-1962; letters received, 4 of which are in German, 1909, 1949-1962; and printed material. Microfilm roll 4076.

CARL HOECKNER (1883-1972)
Painter, printmaker, illustrator, Chicago, Ill.

Correspondence and papers, 1906-1984 (4 in.). Included are letters from such correspondents as Norman Bel Geddes, Robert B. Harshe, Augustus John, and Nicholas Roerich, who acknowledged Hoeckner's election as honorary president of Cor Ardens for England; an album of photographs of Hoeckner and family, 1906-1972; exhibition catalogs; newspaper clippings; a few pencil sketches; and trial lithographs. Microfilm roll 4048. Originals privately owned.

THORVALD ARNST HOYER (1872-1949)
Painter, Chicago, Ill.

Papers, 1925-1982 (6 in.), including 4 notebooks with notes about the techniques of well-known painters such as Seurat and Henri Rousseau, whose style Hoyer sought to emulate; 6 photographs of Hoyer at the Grant Park Art Fair, 1932, and of his paintings; clippings, 1936-1960s; exhibition catalogs, 1936-1968; correspondence, 1938-1982, including some letters written by the family after Hoyer's death; a scrapbook with clippings and letters, 1936-1960; and 1 pencil sketch, 1925.

EMMANUEL JACOBSON (b. 1907)
Painter, educator, Chicago, Ill.

Papers relating to his work on the Works Progress Administration in Illinois, 1936-1941 (28 items), including 15 photographs of murals and artists at work on projects; 8 newspaper clippings of the Federal Art Project Exhibition in Chicago, 1938; an 11-pp. typewritten list of Illinois Federal Art Project exhibitions, compiled in January 1941, identifying paintings, artists, and locations; a list of

works in the Illinois Federal Art Project Exhibition at the New York World's Fair, 1940; and printed material.



57th Street Art Colony by Albert Pearson, WPA Project, undated. Biesel Family Papery, Archives of American art.

JACOB Z. JACOBSON (1900-1970)
Writer, critic, Chicago, Ill.

Papers, 1925-1981 (6 in.), including letters from Emil Armin, Samuel Putnam, John Sloan, Julia Thecla, and Forbes Watson; photographs; drafts of published and unpublished manuscripts, such as biographical sketches of artists and articles about Jewish art in the 57th Street Art Colony and Louis Sullivan; newspaper clippings; exhibition catalogs; and the guestbook from the studio of Charles Biesel, containing sketches and greetings, 1925-1945, from visitors such as Gertrude Abercrombie, Emil Armin, Holger Cahill, Julio de Diego, John Sloan, et al.

ELEANOR JEWETT (1892-1968)
Art critic, Chicago, Ill.

Letters received and scrapbooks, 1918-1955 (2 ft.), relating to her art reviews and letters they generated. Correspondents include Mayor Carter H. Harrison, 1935-1936; *New York Times* art critic Edward Alden Jewell, 1938; Josephine Hancock Logan, 1937; Lorado Taft, 1936; Robert C. Vose, 1933-1934; and artists Adam Emory Albright; Ralph Clarkson; Charles Dahlgreen; A. Raymond Katz, 1930-1935; Louis Kronberg; and Albin Polasek. Nine scrapbooks contain

Jewett's art reviews, arranged chronologically from 1918 until 1940. Microfilm rolls 4062-4065.

JOHN C. JOHANSEN (1876-1964) and JEAN MACLANE JOHANSEN (1878-1964)

Painters, Chicago, Ill.

Papers, 1896-1964 (1 ft.), relating to the careers of John and his wife, Jean MacLane Johansen, including correspondence, 1898-1964, with 6 letters from Norman Rockwell, 1954-1956; photographs, including 1 of a girls' life class at the Art Institute of Chicago, 1896-1897; and several of the Johansens' studio in Paris, 1907-1908; scrapbooks containing reviews of both artists' work; exhibition catalogs; reviews of their work in French newspapers, 1907-1908; and several sketches and watercolors.

FREDERICK D. JONES (b. 1913)

Painter, Chicago, Ill.

Transcript of an interview conducted by Arlene E. Williams for the African American Artists in Chicago Oral History Project, Archives of American Art, November 8, 9, 1988 (80 pp.). Jones speaks about his early life and art training; his mentors, Hale Woodruff, Louis Ritman, and Eldzier Cortor; his approach to the black struggle; the South Side Community Art Center; the exhibition and sale of paintings; influences on his work; "blackness" in art; art schools in Chicago and New York; work on murals; post-World War II changes in the art scene; Mayor Richard Daley and the black community; black art and the civil rights movement; colleagues; and awards.

EDWARD KEMEYS (1843-1907)

Sculptor, Chicago, Ill., and Washington, D.C.

Twelve letters, some illustrated, 1896-ca. 1902, written to family friend Edith Hibbard. Mostly personal, the letters also contain scattered bits of information about Kemeys's commissions and colleagues. Ten were written by Kemeys, 1 was dictated by him, and 1 was written by his niece Emily.

GYORGY KEPES (b. 1906)

Designer, painter, photographer, teacher, Chicago Ill., and Cambridge, Mass.

Papers, 1920s-1980s (1 ft.), including correspondence, photographs, drawings, printed material, announcements of exhibitions and of a course on camouflage Kepes taught at the Institute of Design, 1937-1943.

Transcript of an interview conducted by Robert Brown for the Archives of American Art, March 7, August 30, 1972, and January 11, 1973 (30 pp.). Kepes

speaks about his early experiences that led to a career in the arts; his search for meaning between life and art; art education at the Academy in Budapest; admiration for the courage of Bela Bartok and other individuals protesting oppression; making experimental films in Berlin; the impact on Kepes's thinking when he met scientists in London; scientists' constructive attitude toward life; drawings prompted by the Spanish Civil War; Kepes's decision to come to the United States to teach in Chicago at the invitation of Laszlo Moholy-Nagy; Kepes's impression of Chicago when he first arrived; purposes of the Chicago Bauhaus (later the Institute of Design); students and staff at the school; teaching visual design; attempts by trustees to change the director and philosophical direction of the Chicago Bauhaus; Moholy's idea of the purpose of and implementation for the school; independent courses Kepes taught; writing *Language of Vision* (1944); course on visual fundamentals Kepes taught at the Art Directors Club; attempts to understand the question of perception; the individual and relationship to society; friends in Chicago; designing exhibitions at the Art Institute of Chicago; Ludwig Mies van der Rohe; William Wurster and teaching at MIT; the Center for Advanced Visual Studies.

VERA KLEMENT (b. 1929)

Painter, printmaker, educator, Chicago, Ill.

Papers, 1952-1985 (8 in.), relating to her works of art and writings. Included are letters, 1968-1969, a few of which are between Klement and art critic Franz Schulze; 8 sketch-notebooks recording Klement's development of specific themes in her paintings; loose sketches and etchings; several manuscripts; photographs; and exhibition catalogs, some of which contain essays by Klement.

ALBERT HENRY KREHBIEL (1873-1945)

Painter, muralist, teacher, Chicago, Ill.

Correspondence and papers, 1893-1985 (18 in.), giving an overview of his career and training as well as that of his wife, Dulah Marie Evans. The letters, many profusely illustrated, are grouped in several series. The earliest, written to a friend in 1893, reveal Krehbiel's youthful and timely interest in the wheel"; another series, written to his sister Linda, begins with a "travel log" compiled while he was sailing to Paris to study art at the Academie Julian under Jean-Paul Laurens and continues through his travel in Europe to Holland and Spain, 1903-1906. In another series, written to his future wife, Dulah Marie Evans, during the same period, Krehbiel recounts, in detail, his experiences as an American art student in a French atelier, methods of instruction, fellow students, exhibitions, and his travels. A fourth series were written to Krehbiel's son during the 1940s. Krehbiel offers his opinion about modern art, teaching conditions at the Art Institute and at the Illinois Institute of Technology, changes in the political and social scene, and events at the Cliff Dwellers Club. Also included are financial records, 1931-1945; notes, sketches, and diary notations, 1938-1941; proposal for a mural competition for the supreme and appellate courtrooms in

Springfield, Ill.; photographs newspaper clippings; 9 sketchbooks with notes, ca. 1930-1945; and Dulah's sketches, 1924-1941. Microfilm rolls 4074-4075. Originals privately owned.

BEATRICE LEVY (1892-1974)

Painter, etcher, Chicago, Ill, and La Jolla, Calif.

Papers, 1910-1974 (11 in.), including a few letters received; newspaper clippings of reviews of her work and about art events in Chicago, 1915-1950, and in California, 1950-1967; photographs of her at work and in costume in the Renaissance pageant at the Art Institute in 1910; exhibition brochures; 17 etchings, watercolors, and ink sketches by Levy and 1 charcoal drawing by Rudolph Weisenborn. Microfilm roll 4190. The collection represents 2 gifts to the Archives of American Art.

MARY LUDGIN (1894-1962) and EARLE LUDGIN (1898-1981)

Collectors, Chicago, Ill.

Papers, 1930-1979 (32 in.), pertaining to the collecting and exhibiting of their collection of contemporary American art. Included is correspondence with museum directors, curators, galleries, and artists, many of whom became friends. These include Ivan Albright, 1938-1979; Forrest Bess, 1947-1950; Copeland Burg, 1943-1945; Abraham Rattner, 1946-1975; Kurt Seligmann, 1939-1959; and Ben Shahn, 1953-1963. Also in the papers is Earle Ludgin's essay "With Both Eyes Open," written in 1954 (28 pp.), in which he recounts his experiences as a collector; business records; newspaper clippings; exhibition catalogs; photographs and slides. Microfilm rolls 3821-3824.

WILLIAM MCBRIDE (h. 1912)

Painter, Chicago, Ill.

Transcript of an interview conducted by Carol Adams for the African American Artists in Chicago Oral History Project, Archives of American Art, October 30, 31, 1988 (148 pp.). McBride speaks about his early years; classes with George Neal at the South Side Community Art Center; the Artists and Models Balls; the social role of a black artist; work at Goldblatt Brothers store; study at the Art Institute of Chicago; collecting and selling art; the impact of the civil rights movement on black art; the influence of African art on black art; and the DuSable Museum of African American History.

MURIEL KALLIS NEWMAN (b. 1914)

Patron, collector, Chicago, Ill., and New York, N.Y.

Correspondence, ca. 1951-1983 (5 in.), including letters from artists, galleries, and museums, and newspaper clippings that document her friendship with

contemporary artists such as Robert Rauschenberg and Abbott Patti son, whose work she collected, and her involvement with the art communities in Chicago and New York. The letters also reveal Newman's important role in the controversy over the authenticity of the calyx crater by Euphronia at the Metropolitan Museum of Art, 1972. Microfilm roll 3684. Originals privately owned.

JOHN WARNER NORTON (1876-1934)

Painter, muralist, Chicago, Ill.

Papers, 1893-1934 (32 items), including correspondence, photographs, and a 5-pp. typescript, mostly about his travels in Arizona and elsewhere, 1905. Of 12 illustrated letters, 6 are to his family, giving his impressions as he traveled in Michigan and Wisconsin in his new Dodge automobile, camped in Canyon de Chelly, sailed to Europe and visited Paris, and cruised in the Caribbean. One letter from John's brother Ed Norton recounts events in John's early life. Some letters are incomplete. Also included are 19 photographs, 1 of Norton in his studio and another of the interior of his cottage in Saugatuck, Mich., where he taught painting at the Ox-Bow Summer School of Painting. Microfilm roll 4074. Originals privately owned.

O'BRIEN'S ART EMPORIUM

Chicago, Ill.

Correspondence, business records, and personal papers, 1857-1970 (18 in.). O'Brien's was Chicago's first art gallery, founded in 1855, and the oldest family owned and operated gallery in the United States. There is correspondence with artists, patrons, and others, 1888-1952, including a group of 8 letters from Winslow Homer, 1898-1902, in which the artist writes about *The O'Brien*, a painting commissioned by the gallery. It had taken so long to complete that Homer writes, "I hope the original member of your family is still alive, after all these tedious years of waiting, and that he will be on hand to greet *The O'Brien*." The records include financial and legal documents, 1857-1941; corporation meeting minutes, 1901-1941; an oil painting register, 1898-1933; a print register, 1911-1954; an "Old Chicago mailing list," 1933; a 24-pp. list of "etchings purchased since January 1929"; a rare copy of *Art*, "a monthly journal for art lovers," 1912, published by O'Brien's; newspaper clippings, 1900-1970; an oversize scrapbook with brochures, advertisements, etc., 1873-1958; a photograph album and photographs of portraits by Louis Betts; catalogs from as early as 1866; O'Brien family photographs; and writings. Microfilm rolls 41804181, 4193. Part of the collection privately owned, the remainder a gift to the Archives of American Art.

+ + 1 . r r +

O'BRIEN'S
EMFORIUM!

51 State St., CHICAGO,

CAROMOS & PICTURE FRAMES
Steel Engravings.

~ ~ 'AN . : IA1R r? . + . Tall, A IA", 11 T'IA

ARTISTS' MATERIALS.

Pinar* Cara and Maas. Wall sraci tt and Pocket

Advertisement for O'Brien's Art Emporium, Chicago's oldest art gallery, ca. 1868. O'Brien's Art Emporium Papers, Archives of American Art.

PALETTE AND CHISEL ACADEMY OF FINE ARTS
Chicago, Ill.

Palette and Chisel Academy publications retained by member Alfred Muenzenthaler, 1896-1932 (9 in.), providing an overview of the personalities and events of the Academy. Included are the monthly publication *The Cow Bell*, 1915, and scattered issues, 1921-1924; and *Palette and Chisel*, 1924-1932. Each issue contains news of current art events and an in-depth profile of a member. Also included are 3 Palette and Chisel handbooks listing officers and members, 1896-1902. Microfilm roll 3825. Part of the collection privately owned, the remainder a gift to the Archives of American Art.

RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO
Chicago,

Records of the Society, 1922-1981 (3 ft.), including membership and financial records; minutes of meetings of the Board of Directors; annual reports; photographs; newspaper clippings; programs; exhibition brochures and announcements; press releases; and routine business correspondence, 1924-1981. This material supplements the Society's donation of exhibition and special events files in 1979 (see CCAA). Microfilm rolls 4055-4057.

INCREASE ROBINSON (1890-1981)

Painter, gallery owner, arts administrator, Chicago, Ill., and Sacramento, Calif.

Nine photographs and 1 page of a high school annual, 1909-1920. The photographs are of several generations of her family, all Chicago artists: her great-grandfather, Baron Eustace Wyszynski (1810-1884); her grandmother, Julia Wyszynski Lemos (1824-1923); her mother, Julia Lemos Reichmann (1864-1938); and her first husband, Philip Increase Robinson, whose name she took after he died. Microfilm roll 4283.

SEYMOUR ROSOFSKY (1924-1981)

Painter, educator, Chicago, Ill.

Letters received and papers, late 1940s-1981 (30 in.), relating to his dual careers as a painter and teacher. Included are letters of sympathy from colleagues, art historians, collectors, dealers, and friends when Rosofsky died. Also included are business records; gallery and exhibition matters; a proposal for a program intended to raise the quality of art teaching in the Chicago Junior College system; and printed material. Microfilm roll 4189.

Another group of 42 sketches, 60 sketchbooks, and 2 undated lithographs (104 items) span Rosofsky's career and range from cursory drawings to fully developed watercolor compositions. They are mostly figure studies, but also included are animal studies, outdoor views, and still lifes. Several sketches reveal Rosofsky's step-by-step development of a painting. Microfilm rolls 41834188. Originals privately owned.

JOSEPH RANDALL SHAPIRO (b. 1905)

Collector, Oak Park, Ill.

Correspondence, papers, and 4 scrapbooks, 1940-1985 (3 in.), relating to his activities as an art collector and early advocate of contemporary art, the founding of the Museum of Contemporary Art in 1967, art events in Chicago, Chicago collectors, and art collections. Correspondents include dealers, museum curators, art historians, art organizations, clubs, and such artists as Aaron Bohrod, Miyoko Ito, Ellen Lanyon, Irving Petlin, and Abraham Rattner. There are also lecture notes; material about "Art To Live With," a lending program initiated by Shapiro at the University of Chicago; newspaper clippings; and scrapbooks, 1943-1974. Microfilm roll 3759. Part of the collection privately owned, the remainder a gift to the Archives of American Art.

GEORGE KENNETH SHOPEN (1902-1967)

Painter, teacher, art critic, Chicago, Ill.

Papers, 1933-1962 (4 ft.), including letters to his wife; business records; notes and writings; and a scrapbook, 1953-1956, containing his reviews of art exhibitions for

the *Chicago Daily News* and general news about the art scene; 2 sketchbooks; photographs; and printed matter.

SOCIETY FOR SANITY IN ART, INC.
Chicago Ill.

Founded in 1938 by Josephine Hancock Logan to promote representational art. Papers of the Society, 1939-1974 (1 in.), retained by Gloria K. Chanenson, who had worked for Josephine Hancock Logan. Included are newspaper clippings, 1967-1974; exhibition and auction catalogs, 1939-1945; a Society for Sanity in Art handbook; a 10-pp. mailing list, ca. 1942; and a photograph of Logan. Microfilm roll 4183.

JOHN HENRY BRADLEY STORRS (1885-1956)
Sculptor, Chicago, Ill., and France

Correspondence and papers, 1895-1980 (6 ft.), documenting his personal and professional life, set in the cultural, political, and social context of both the United States and France, where he lived and worked. The correspondence is mostly personal, written by several generations of the Storrs family: between John and his parents, describing his experiences when he was an art student in Paris, 1906-1913; among John, his wife, and their daughter during World War H, giving an almost daily account of their experiences, one of which was John's internment in a concentration camp after being charged with aiding the Allies (during which time his chateau was occupied and stripped by the Germans); between John and the executors of his father's estate regarding a stipulation in the will that John must live in the United States for at least 6 months each year to obtain his inheritance. The papers also include French and American art journals, some rare, 1898-1948; photographs; newspaper clippings; legal and financial records; a scrapbook of student drawings, 1895-1900; an account book, 1946-1953; 7 pocket hooks; 2 address books; material relating to exhibitions planned during Storrs's lifetime and after his death; lists of works of art; and published material. This material is an addition to the Storrs Papers (*see CCAAA*).

IRWIN ST. JOHN TUCKER (1886-1982)
Priest, author, Chicago, Ill.

Seventeen-page original typescript of *Sculpture in Illinois* (1932), by Tucker; a 13-pp. list of Illinois sculptors, with biographical information; and 2 letters, 1931, relating to the manuscript. Microfilm roll 4283.

ALICE KELLOGG TYLER (1862-1900)
Painter, Paris, France, and Chicago, Ill.

Correspondence and papers, 1875-1900 (390 items), providing a detailed account of her years of study in Paris, an overview of her career, and, in sketches and

sketchbooks, a representative sampling of the work of her husband Orno James Tyler (1853-1917). In 93 letters, some illustrated, to her family and friends, 1887-1889, she writes of her experiences as a student at the Academic Julian and Academie Colarossi, acceptance of her works in the Salon and Internationale in 1889, French instructors and their ateliers, her acute awareness of the less serious role that was accorded women in art, fellow students, her many female friends and what she saw as the wild bohemian decadence of French society. Also included are 44 photographs of Tyler in her studio and of her paintings; sketches and notes; and 2 sketchbooks and 100 sketches by Orno James Tyler. Microfilm rolls 4182-4183. Part of the collection privately owned, the remainder a gift to the Archives of American Art.

RUTH VAN SICKLE FORD (1897-1989)

Painter, educator, arts administrator, Chicago, Ill.

Papers, 1926-1986 (19 in.), including a few letters received; photographs; sketches; 5 notebooks with photographs and notations on the loan and sale of paintings; curriculum material from the Academy of Fine Arts, when she was the director; newspaper clippings; 3 scrapbooks; 1 drawing by Claude Buck, 1924; handmade Christmas cards; and printed matter. Microfilm rolls 3955-3956. Part of the collection privately owned, the remainder a gift to the Archives of American Art.

LEONARD WELLS VOLK (1828-1895)

Sculptor, founder of the Chicago Academy of Design, Chicago, Ill.

Papers, 1845-1957 (2 in.), including correspondence among Volk family members, photographs of Volk and his work, and newspaper clippings, mostly 1845-1892. Microfilm roll 4280. Originals owned by the George Arents Research Library, Syracuse University, Syracuse, N.Y.

NELLI BAR WIEGHARDT (b. 1904)

Sculptor, Chicago, Ill.

Transcript of an interview conducted by Marina Pacini for the Archives of American Art, July 9, 1987, April 27, 1989 (100 pp.). Nelli speaks about her own and her husband Paul's career. Highlights include their early art educations, Paul with Klee at the Bauhaus and Nelli with Maillol; Paris in the 1930s; their arrival in the United States in 1940 and early years as refugee artists; aid they received from several Quaker groups dedicated to helping refugees become integrated into American life; Paul's teaching at the Art Institute of Chicago, 1946-1969; their employment opportunities and approach to art.

PAUL WIEGHARDT (1897-1969)
Painter, educator, Chicago, Ill.

Correspondence and papers, ca. 1925-1987 (1.5 ft.), relating to the careers of Paul and his wife Nelli Bar Wieghardt. Letters from Nelli to Francis Bosworth describe their struggles as refugee artists after arriving in the United States in 1940; 2 volumes of Wieghardt's writings on art history and class notes for courses he taught at the Art Institute of Chicago, 1946-1969; newspaper clippings, 1930s-1983, which document work he exhibited in Paris in the 1930s, their first exhibition in New York in the 1940s, and a retrospective of Paul's work at the Art Institute of Chicago, 1974; printed material; and photographs. Microfilm roll 3904-3905. Originals privately owned.

RUDOLPH WEISENBORN (1881-1971)
Painter, teacher, Chicago, Ill.

Papers, ca. 1919-1977 (16 in. plus oversize items), giving an overview of his professional and personal life. Papers include correspondence; biographical sketches; a manuscript "Weisenborn and the American Vision" by John Thwaites (119 pp.); address books; financial records such as checking account statements, income tax returns, and insurance policies; newspaper clippings; exhibition announcements and catalogs; photographs of Weisenborn's family, friends, and works of art; printed material; and 5 scrapbooks. This material is an addition to the Weisenborn Papers (see *CCAAA*).

CARL N. WERNTZ (1874-1944)
Painter, illustrator, Chicago, Ill.

Papers, ca. 1926-1949 (600 items), including biographical sketches; an illustrated letter, 1929; lists of works of art; price lists; albums of photographs of Werntz, his family, and his work; printed material; illustrations for articles by his wife, Millicent Werntz; and newspaper clippings.

LEROY WINBUSH (b. 1915)
Designer, Chicago, Ill.

Transcript of an interview conducted by Frank DeBose for the African American Artists in Chicago Oral History Project, Archives of American Art, November 5, 8, 1988 (127 pp.). Winbush speaks about his family and education; the WPA; working at Goldblatt Brothers store and Johnson Publishing Company; Winbush and Associates; the Art Directors Club of Chicago; editorial, display, and exhibit design; the South Side Community Art Center; black artists and the community; racism; the International Design Conference at Aspen, Colo.; the Art Institute of Chicago; and awards he received.

INDEX

- Abercrombie, Gertrude, 13, 39, 42, 54
Ablin, Barbara, 16
Ablinson, Dewey, 40
Abyssinian Expedition, 22
Academie Colarossi, 46, 62
Academie de la Grand Chaumiere, 17
Academic Julian, 46, 56, 62
Academy of Fine Arts, 62
Adams, Carol, 57
Addams, Jane, 15, 18, 35
Adler, Dankmar, 13, 25
African American Artists in Chicago
 Oral History Project, 46, 47,
 50, 55, 63
African American Visual
 Roundtable, 46
Akeley, Carl, 22
Albers, Anni, 34
Albers, Josef, 34
Albert Roullier Gallery, 31
Albright, Adam Emory, 54
Albright, Ivan Le Lorraine, 9, 33, 34,
 39, 42, 57
Albright, Jo, 34
Albright, Joseph, 34
Albright, Madeline, 34
Alexander, William, 27
American Artists Congress, 32, 46
American Federation of Arts, 4, 28,
 32, 51
American Index of Design, 37
American Jewish Committee, 42, 49
Amft, Robert, 39
Anderson, Sherwood, 17, 25
Anderson, Tennessee Mitchell, 25, 28
Angarola, Anthony, 39
Anisfeld, Boris, 10
Antiquarian Society, 1, 5
Archipenko, Alexander, 36 (2)
Arient, Beth, 40, 49
Arient, James, 40, 49
Armin, Emil, 17, 41, 43, 44, 54
Armory Show, 28, 47
Armstrong, May, 14
Arnason, H.H., 16
Arneson, Robert, 24, 31
Arnold, Isaac Newton, 14, 16
Arquin, Florence, 41
Art, 58
Art Directors Club of Chicago, 56, 63
Art Institute of Chicago, 1-6, 7, 10, 11,
 13, 16, 20, 21, 27, 30, 34 (2), 35, 36, 40,
 41, 43, 45, 46 (2), 47, 48 (2), 50, 52 (2),
 55, 56 (2), 57, 62, 63
Art Institute of Chicago Archives, 1-6
"Art to Live With", 60
Art Students League, 20, 46
Arthur, Chester A., 16
Artists and Models Balls, 46, 57
Artists Equity, 16, 32, 47, 52
Artists Union, 37, 52
Arts Club of Chicago, 15, 17, 25-26,
 34
Association of Chicago Painters and
 Sculptors, 48
Atelier Cabanel, 46
Atelier 17, 46
Atwater, Adeline Loebdell, 26
Aurora University, 13
Avery, Henry, v
Ayer, Edward Everett, 26-27

B.F. Ferguson Monument Fund, 2
Badger, Frances, 20
Bahnc, Salcia, 46
Balink, Henry C., 31
Baltimore Museum of Art, 30
Baranceanu, Belle, 40
Barnes, Albert, 45
Bartlett, Frederick Clay, 6, 8, 10, 28
Bartok, Bela, 56
Barton, Macena, 41
Bauhaus, Germany, 11, 37, 62. See also
 New Bauhaus, Chicago
Baum, Don, 42
Baumer, Julius, 21

Beal, Jack, 44
 Beardsley, Aubrey, 29
 Beauregard, Pierre G.T., 14
 Beck, Bruce, 37
 Beerbohm, Max, 29
 Belluschi, Pietro, 51
 Beman, Roff, 20
 Bentley, Claude, 51
 Benton, Dwight, 14
 Benton, Thomas Hart, 19, 42
 Benton, William, 33, 42
 Berenson, Mary, 51
 Bergman, Edwin, 3, 42-43
 Bergman, Lindy, 42
 Bess, Forrest, 57
 Betts, Louis, 32, 58
 B.F. Ferguson Monument Fund, 2
 Biesel, Charles, 17, 20, 43,
 54 Biesel, Frances, 34 (2), 43, 44
 Biesel, Fred, 34 (2), 43-44
 Bigelow, Daniel F., 14
 Birds of New York, 22
 Blackshear, Kathleen, 44
 Blackstone, Harriet, 15, 44
 Blair, William McCormick, 1
 Blake, Margaret Day, 6
 Blaschke, Frederick A., 22
 Bloch, Albert, 40
 Block Gallery, 31
 Blum, Betty, 10, 40, 49
 Blum, Jerome, 25
 Blume, Peter, 27
 Bockler, Charles, 25
 Bodmer, Karl, 27
 Bohrod, Aaron, 13, 17, 20, 32, 60
 Bollaert, William, 26
 Boothby, Norman, 10
 Borriello, Vittorio, 51
 Boswell, Peyton, Jr., 46
 Bosworth, Francis, 63
 Bouras, Harry, 51
 Boykin, Randson, 50
 Bragdon, Claude, 29
 Breckenridge, James D., 30
 Bridaham, Dorothy Odenheimer, 44
 Bridaham, Lester Burbank, 45
 Britton, Edgar, 13, 20, 35
 Brod, Fritz, 45
 Brown, Ethel Crouch, 17
 Brown, Robert, 55, 31, 49, 52
 Browne, Charles Francis, 21, 27, 38,
 50
 Brownell, Baker, 30
 Bryan, Thomas Barbour, 14
 Buck, Claude, 62
 Buckingham, Charles, 27
 Buckingham, Maud, 27
 Budapest Academy, 56
 Budina, A.D., 12
 Buehr, Karl, 8, 11, 21, 31, 38, 45
 Bulliet, Clarence, 41, 45-46
 Burbank, Elbridge A., 11, 26
 Burg, Copeland, 57
 Burkholder, Charles H., 4, 27
 Burnham, Daniel, 10, 13, 18, 19, 20,
 28, 36
 Burroughs, Margaret Taylor Goss, v,
 20, 46
 Butain, Harry, 31
 Butler, Edward B., 3, 28
 Cadorin, Guido, 51
 Cahill, Bolger, 54
 Calapai, Letterio, 46
 Calder, Alexander, 5, 12, 26, 27
 Caldwell, Alfred, 24
 Cameron, Edgar Spier, 46-47
 Cameron, Marie Gelon, 46-47
 Campbell, John A., 37
 Cantine, Irene, 39
 Carpenter, John Alden, 17
 Carpenter, Newton H., 4
 Carter, William, 47
 Cassatt, Mary, 12, 19
 Catlin, George, 21, 27
 Center for Advanced Visual Studies, 56
 Central America, 41
 Century of Progress International
 Exposition, 2, 4, 19, 26, 35-36, 47,
 52
 CETA Program, 50
 Cezanne, Paul, 9 (2), 34

Chagall, Ida Meyer, 34
 Chagall, Marc, 9, 34 (2)
 Chagall, Valentine, 34
 Chagall, Vava, 34
 Chamberlain, Thomas Chrowder, 33
 Chambers, David Laurence, 19
 Chanenson, Gloria K., 61
 Chapin, Francis, 47-48
 Chap-Book, The, 29
 Chapiro, Jacques, 32
 Chase, William Merritt, 2
 Chermayeff, Serge, 10, 11, 36
 Chicago Academy of Design, 8, 14
 Chicago Academy of Fine Arts, 1
 Chicago Architects Oral History
 Program, 10
 Chicago Arts Festival, 30
 Chicago Historical Society, 14
 Chicago, Judy, 36
 Chicago Junior College, 60
 Chicago Normal College, 46
 Chicago Public Library, 19
 Chicago Public School Art Society, 36
 Chicago Society of Artists, 16, 48, 52
 Chicago Society of Decorative Arts, 5
 Chicago Sun Times, 44, 16
 Chicago Tribune, 47
 Chicago Water Color Club, 1, 8
 Chicago Women's Club, 15, 19
 Chippendale, Thomas, 9
 Christo, 25
 Cimabue, Giovanni, 9
 Clark, William, 21
 Clarkson, Ralph, 38, 50, 54
 Cliff Dwellers Club, 21, 28, 47, 56
 Cohen, Judy, 36
 Cole, Thomas, 15
 Colgate University, 30
 Colorado Art Center, 35
 Colorado Springs, Colo, 13
 Commission for the Encouragement
 of Local Art, 8, 24, 27
 Commission on Extra Mural Work, 34
 Congress of Negro Artists, 20
 Cooley, Mrs. Harland Ward, 19
 Coolidge, John T., 12
 Copley, Bill, 42
 Corcoran Gallery of Art, 30, 49
 Corcoran, William W., 16
 Cordon Club, 15
 Cornell, Joseph, 42 (2)
 Cortor, Eldzier, 55
 Corwin, Charles Abel, 22
 Costonie, Toni, 47
 Council on Tall Buildings, 11
 Courtauld Institute, 16
 Couture, Thomas, 16
 Cow Bell, 59
 Cowley, Malcolm, 27
 Craig, Edward Gordon, 29
 Cranbrook Academy, 50
 Cunningham, Charles C., Jr., 2
 Dahlgreen, Charles William, 48, 54
 Daley, Richard, 55
 Dalstrom, Frances Foy, 49
 Dalstrom, Gustaf Oscar, 22, 43, 49
 Dana, Richard Henry, 15
 Darger, Henry, 49
 Dartmouth College, 10
 Davis, Robert, v
 Dawes, Rufus C., 35
 Dawson, Charles Clarence, 15, 20
 Dawson, William, 40, 49
 de Diego, Julio, 13, 20, 45, 54
 DeBose, Frank, 63
 Deering, Charles, 12, 30
 deForest, Robert W., 28
 Deknatel, William, 23
 Dell, Floyd, 17
 DeRosen, John H., 30
 Design Issues, 37
 Desow-Fishbein, Lillian, 49-50
 Dewey, John, 35
 Dickerson, J. Spencer, 50
 Dinkins, Fitzhugh, 50
 Disney, Walt, 48
 Douglass, Aaron, 15
 Dove, Arthur, 25
 Dow, Dorothy, 50
 Doyle, Sam, 40
 Dreiser, Theodore, 17

Duchamp, Marcel, 26, 46
 Durrett, Reuben T., 34
 DuSable Museum of African
 American History, 20, 46, 57
 Duveneck, Frank, 2, 28

 Eagles Nest Art Colony, 50-51
 Eakins, Thomas, 44
 Eames, Charles, 11
 Earle, Lawrence Carmichael, 8, 9, 14
 Eastman, Seth, 27
 Ecole des Arts Decoratifs, 46
 Ecole des Beaux-Arts, 46
 Eddy, Arthur J., 3, 27
 E.E. Aron Co., 49
 Eggers, George W., 2
 Egypt, artists in, 17
 Eiffel Tower, 47
 Ellsworth, Jack, 39
 Ellsworth, James William, 19-20, 28
 Elmhurst Historical Museum, 21
 Elmslie, George Grant, 10
 Emancipation Centennial Exposition,
 46
 England, artists in, 16
 Epstein, Max, 36
 Erens, Patricia, 42
 Europe, 19, 29, 44, 46, 48, 51, 52, 56,
 58
 Evans, Dulah Marie, 56, 57
 Evanston Art Center, 30
 Evanston Municipal Art
 Commission, 30
 Everett, Edward, 33
 Exposition Universelle
 Internationale (1900), 47

 Farrar, John, 25
 Farrell, James, 17
 Farrer, Thomas C., 12
 Farrow, William A., 15
 Federal Art Project, 53. See also
 Works Progress Administra-
 tion.
 Feininger, Lyonel, 31
 Ferguson, Julia Jackson, v
 Ferguson Monument Fund, 52
 Ferrari, Virginio, 31
 Field Museum of Natural History, 21
 Field, Stanley, 22
 57th Street Art Colony, 17, 43,
 52, 54
 Filipowski, Richard E., 51
 Finster, Howard, 40
 Finster, Pauline, 40
 Fisher, Howard T., 36
 Fiske, Horace Spencer, 50
 Flanders, 47
 Flavin, Dan, 24, 25
 Force, Juliana R., 25
 Ford, Edsel, 23
 Ford, Henry, 23, 40
 Ford, Ruth Van Sickle, 62
 Forgue, Norman, 37
 Fort Dearborn, 14
 France, 16, 45, 51, 61, 62. See also
 Paris.
 Frank Lloyd Wright Home, 38
 Frazee, E.K., 34
 Freer, Charles, 27
 French, Daniel Chester, 2, 3, 28
 French, William M.R., 2, 12, 18, 48
 Friends of American Art, 5
 Fritz, Bernadine Szold, 25
 Fry, Rowena, 52
 Fuertes, Louis Agassiz, 22 (2)
 Fuller, Henry Blake, 18, 27
 Fuller, R. Buckminster, 36

 Garden, Hugh, 24
 Gardner, Eugene, 12
 Gardner, Helen, 7, 44
 Gardner, Isabella Stewart, 28
 Gardner, James F., 12
 Garland, Hamlin, 18
 Garland, Leon, 17
 Geddes, Norman Bel, 53
 Geller, Todros, 17, 32
 Gerard, Helen, 51
 Gerard, Paula, 51
 Germany, 48, 53
 Gerstenberg, Alice, 15

Gibson, Charles Dana, 30
 Gibson, Hamilton, 7
 Giedion, Sigfried, 11, 34
 Gilmor, Robert, 34
 Gilmore, Roger, 4, 10
 Glessner, Mrs. John J., 15
 Goldblatt Brothers, 57, 63
 Golub, Leon, 24, 25, 42
 Goodman, William O., 3
 Gookin, Frederick W., 27, 28
 Gookin, Marie, 27
 Goss, Bernard, 20
 Goucher College, 30
 Graff, Everett, 4
 Graham, Ernest, 12
 Graham, Nan Wood, 42
 Granger, Kathleen Buehr, 45
 Grant Park Art Fair (1932), 26, 45,
 46, 53
 Greco, El, 9
 Greene, Frank Russell, 14
 Gropius, Walter, 2, 11, 37, 51
 Grosz, George, 28
 Grover, Oliver Dennett, 8, 11, 21, 28,
 50
 Guatemala, 52
 Guerin, Jules, 18, 38
 Guggenheim Foundation, 18
 Gunsaulus, Frank, 18

 Hager, Albert, 14
 Hahn, Nancy Coonsman, 51
 Hairy Who artists, 42
 Hallowell, Sara, 2, 3, 12, 19
 Halstead, Whitney, 7, 10, 44, 51-52
 Hammer, Ethel Joyce, 41
 Hannell, Hazel, 52
 Hannell, V.M.S., 43, 52
 Hanson, Philip, 24
 Harding, George F., 7
 Harmon Foundation, 18
 Harootian, Koren der, 33
 Harper, William S., 18
 Harrison, Carter Henry, 18, 27, 48, 54
 Harshe, Robert B., 2, 3, 15, 35, 53
 Hart, Joel Tanner, 33-34

 Hartley, Marsden, 26
 Hartmann, Sadakichi, 18
 Harvard University, 51
 Havemeyer, Mrs. Henry O., 27
 Hawley, Laura L., 28
 Hawthorne, Charles, 21
 Hayden, Sophia, 19
 Haydon, Harold, 16, 35, 52
 Hayter, Stanley William, 46
 Hazenplug, Frank, 29
 Healy, George Peter Alexander, 14
 (3), 15, 16, 17, 18, 21, 27, 29,
 34
 Healy, Louise, 14
 Hebald, Milton, 33, 42
 Hecht, Ben, 17, 28
 Henry, Natalie, 52
 Henschel, Henry, 53
 Herdic, Gertrude, 8
 Hess, Mary, 45
 Hess, William, 45
 Hibbard, Edith, 55
 Highland Park Public Library, 46
 Hilberseimer, Ludwig Karl, 11
 Hill, Edith Healy, 16
 Hirsch, Felicia, 33
 Hirsch, Joseph, 33, 42
 Hitchcock, Henry Russell, 36
 Hoeckner, Carl, 44, 53
 Hoffman, Malvina, 22 (2)
 Holland, 45, 56
 Holland, Frank, 16 (2)
 Homer, Winslow, 58
 Hookam, Eleanor King, 21
 Howard, Jesse, 40
 Howard University, 50
 Howells, John Mead, 9
 Hoyer, Thorvald Arnst, 53
 Hunt, Richard, 5, 31
 Hutchinson, Charles L., 2, 3, 28, 48
 Hutchinson, Mrs. Charles L., 2
 Huth, Hans, 4
 Hyde Park Art Center, 42

 Iannelli, Alfonso, 36, 38
 Illinois Academy of Fine Arts, 11

Illinois Arts Council, 42
 Illinois Institute of Technology, 10, 11, 23, 37, 56
 Imagists, 52
 Increase Robinson Studio Gallery, 44
 Indiana, 19, 48
 Indians, North American, 26
 Indonesia, 42
 Institute of Design, 10, 23, 36-37, 42, 50, 51, 52, 55
 International Design Conference, Aspen, Colo, 37, 63
 Interstate Industrial Exhibition, 13
 Irvine, Wilson, 8
 Israel Museum, 43
 Italy, 16, 33, 47, 48, 51
 Ito, Miyoko, 42, 60
 Ives, Halsey, 3, 20

 Jacobson, Emmanuel, 53-54
 Jacobson, Jacob Z., 54
 Janis, Sidney, 26
 Jennings, James Harold, 40
 Jensen, Jens, 23-24
 Jewell, Edward Alden, 54
 Jewett, Eleanor, 54-55
 Jewish Community Centers
 Chicago, 16-17
 Jewish Museum Association of
 Chicago, 17
 Jewish Women's Art Club, 17
 Johansen, Jean MacLane, 55
 Johansen, John C., 48, 55
 John, Augustus, 53
 John H. Vanderpoel Art
 Association, 37-38
 Johns Hopkins University, 30
 Johnson, Eastman, 16
 Johnson, George, v
 Johnson Publishing Company, 50, 63
 Jones, Frederick D, 55
 Jones, S.L., 40
 Jonson, Raymond, 28
 Josset, Raoul, 36
 Judson, Sylvia Shaw, 17
 Juergens, Alfred, 11
 Kahlo, Frida, 41
 Kansas City An Institute, 40
 Katz, A. Raymond, 17, 32, 54
 Keck, George Fred, 23, 37
 Keck, William, 9
 Kelly, Charles Faben, 35
 Kelly, Mrs. Clay, 17
 Kemeys, Edward, 55
 Kempf, Tud, 17, 49
 Kendall, Sue Ann, 42
 Kent, Rockwell, 33, 42
 Kepes, Gyorgy, 55-56
 Kersey, Joseph, v
 Khan, Fazlur R., 11
 Kikoine, Michel, 32
 King, Clarence R., 12
 Klee, Paul, 62
 Klement, Vera, 56
 Knight, Charles Robert, 22 (2)
 Kramer, Dale, 28
 Krehbiel, Albert, 21, 56-57
 Krehbiel, Linda, 56
 Kremegne, Pinchus, 32
 Krohn, Benjamin, 32
 Kronberg, Louis, 55
 Kuh, Katharine, 4, 5
 Kuhn, Walt, 26
 Kurth, Herbert, 23

 Lachaise, Gaston, 36
 Lake Forest College, 23
 Lam, Wilfredo, 42
 Lambdin, J.R., 34
 Landseer, Edwin, 9
 Lankes, J.J., 25
 Lanyon, Ellen, 60
 Laurens, Jean-Paul, 56
 Lawrence, Pauline Jackson, v
 Lawrie, Lee, 36
 Le Corbusier, 7
 Leaf, June, 42
 Lee, Sherman, 26
 Leger, Fernand, 34
 Lemos, Julia Wyszynski, 60
 Lerner, Nathan, 37

Lester, C. Edward, 18, 34
 Levin, Blossom, 49
 Levin, Jack, 42
 Levy, Beatrice, 32, 57
 Lilien Sketch Club, 17
 Lincoln, Robert Todd, 17
 Lindsay, Nicholas Vachel, 18
 Little Gallery, 45
 Little Room, 28 (2)
 Logan, Frank J., 3
 Logan, Josephine Hancock, 54, 61
 London, 56
 Lotto, Lorenzo, 19
 Ludgin, Earle, 34, 57
 Ludgin, Mary, 57

 MacMonnies, Mary Fairchild, 12
 Maillol, Aristide, 62
 Makielski, Leon, 48
 Marchand, George, 22
 Maremont, Arnold, 37
 Margaret Blake Library, 6
 Marin, John, 20
 Marsh, Felicia, 33
 Marsh, Reginald, 33, 42
 Marshall Fields, 43, 49
 Mary and Leigh Block Gallery, 31
 Massachusetts Institute of
 Technology, 51, 56
 Massey, John, 37
 Masters, Edgar Lee, 50
 Matisse, Henri, 34
 Matta (Roberto Matta Echarren), 43
 Matta-Clark, Gordon, 24
 Maurel, Andre, 51
 Maxon, John Moore, 3
 Mayer, Frank Blackwell, 26
 Mayor Dever's Committee of 75, 9
 Mazzoni-Zarini, Emilio, 51
 McBride, William, 57
 McCarthy era, 46, 50
 McCormick, Chauncey, 35, 4
 McCosh, David, 47
 McCullough, Esther Morgan, 44
 McEntee, Jervis, 34
 McKenzie, Carl, 40

 McMahon, Franklin, 30
 McVey, William, 50
 Mechlin, Leila, 51
 Merriam, Charles, 34
 Metropolitan Museum of Art, 26, 58
 Mexico, 41, 46
 Michigan, 42, 58
 Middleton, Robert Hunter, 37
 Midway Studios, 16, 35, 52
 Midwest Art History Society, 30
 Mies van der Rohe, Ludwig, 5, 11, 26,
 34, 37, 56
 Mies van der Rohe, Waltraut, 4
 Miller, Kenneth Hayes, 45
 Millet, Frank D., 28, 30
 Miro, Joan, 26 (2)
 Missouri World War I Monument, 51
 Moessel, Julius, 22
 Moholy-Nagy, Laszlo, 10, 23, 25, 34 (2),
 37, 42, 52, 56
 Momentum exhibitions, 52
 Monet, Claude, 45
 Moore, Charles H., 12
 Morgan, Anna, 17
 Morton Arboretum, 23
 Motley, Archibald John, 18, 32
 Motts, Mrs. Gonzelle, v
 Municipal Art League of Chicago, 9, 34
 Municipal Reference Library, 24
 Munson, James E., 12
 Murals, 22, 31, 52, 56-57
 Murphy, J.T., 14
 Museum of Contemporary Art, 24, 42
 (2), 60

 National Academy of Design, 34
 Navy Pier Festival of Arts, 36
 Neal, George, 46, 57
 Nef, Elinor Castle, 34, 35
 Nef, John U., 34 (2), 35
 Negro Week, 15
 Nervi, Luigi, 36
 Neutra, Richard J., 11, 36
 New Bauhaus (Chicago) and American
 School of Design, 23, 37, 56
 New Gallery, 26

New Mexico, 48
 Newberry Library, 25
 Newberry, Walter Loomis, 18 (2)
 Newman, Muriel Kallis, 57
 Nicholson, William, 9
 Nicolaidis, Kimon, 45
 Nilsson, Gladys, 52
 No-Jury Society of Artists, 44, 52
 North Shore Art Guild, 28
 North Shore Art League, 29
 Northwestern Memorial Hospital
 Archives, 30
 Northwestern University, 30
 Norton, J.T., 15
 Norton, John Warner, 36, 50, 58
 Nutt, James (Jim), 7, 24, 52
 Nutt, Mrs. Jim, 7

 O'Brien's Art Emporium, 58, 59
 O'Keefe, Georgia, 4, 25
 Oldenburg, Claes, 5
 Orlayne, Neal
 Osborne, Addis, 16
 Osgood, Wilfred, 22
 Ostrowsky, Sam, 17
 Our Lady of Sorrows Basilica, 31-32
 Ox-Bow Summer School of Painting,
 10, 47, 58
 Pach, Walter, 26, 46
 Pacini, Marina, 62
 Paepcke, Walter, 37
 Pailes, Jacques, 32
 Palette and Chisel Academy of Fine
 Arts, 28, 59
 Palmer, Bertha Honore, 11-12, 16, 19,
 20
 Palmer, Pauline, 8
 Palmer, Potter, 4
 Panofsky, Erwin, 26
 Pappelendam, Laura van, 34 (2)
 Paris, 17, 2, 22, 40, 42, 44, 46 (2), 48, 55,
 56, 58, 61 (2), 62 (2)
 Parrish, Maxfield, 38
 Pattison, Abbott, 31, 58
 Paulding, John, 36
 Peale, Rembrandt, 18

 Pearson, Albert, 54
 Peck, Charles, 8
 Peck, F.W., 8
 Penner, J., 18
 Penrose, Roland, 42
 Petlin, Irving, 60
 Philbrick, Allen Erskine, 11
 Phyllis Kind Gallery, 49
 Picasso, Pablo, 46
 Pierce, Elijah, 40
 Pinzke, Herbert, 37
 Platt, George W., 14
 Polasek, Albin, 55
 Pollack, Peter, v
 Pond, Irving K., 9
 Poor, Henry Varnum, 33
 Powers, Hiram, 34
 Prasuhn, John G., 22
 Presley, Elvis, 40
 Public Art League of the United
 States, 34
 Putnam, Samuel, 54

 Quakerism, 17
 Quakers, 62

 Raphael, 9
 Rattner, Abraham, 57, 60
 Rauschenberg, Robert, 58
 Ray, Bert, 37
 Ray, Man, 43
 Raymond, W.H., 35
 Read, Thomas Buchanan, 34
 Ream, Vinnie, 23
 Reed, Earl, 24
 Reed, Pauline Kigh, v
 Reed, Phillip, 37
 Reichmann, Julia Lemos, 60
 Remington, Frederick, 23
 Renaissance Society, 16, 34, 44, 59
 Ribera, Jose, 46
 Rice, Nan, 17
 Rich, Daniel Catton, 4, 16, 26, 27
 Richards, William T., 43
 Richardson, Henry Hobson, 15
 Rifka, Angel, 25, 49

Ritman, Louis, 55
 Rivera, Diego, 41
 Robertson, I. Ray, 14
 Robinson, Increase, II, 26, 32, 44, 60
 Robinson, Philip Increase, 60
 Rockwell, Norman, 55
 Roerich, Nicholas, 53
 Rogers, Emma W., 31
 Rogers, Henry Wade, 31
 Rogers, Samuel, 27
 Roosevelt University, 42
 Root, David, 37
 Root, Enoch, 8, 14
 Ropp, Hubert, 52
 Rosecrans, Virginia, 43
 Rosenwald, Julius, 4
 Rosofsky, Seymour,
 Roullier Gallery, 31
 Rousseau, Henri, 53
 Rubens, Peter Paul, 46
 Rudolph, Paul, 11
 Rueckert, Arthur George, 22
 Rumsey, George F., 18
 Russia, 19
 Ryerson and Burnham Libraries, 9
 Ryerson, Martin, 4

 Sargent, Emily, 30
 Sargent, John Singer, 12, 31, 34
 Sasowsky, Norman, 33
 Sater, Miles, 21
 Schmid, Richard, 31
 Schniewind, Carl O, 7
 School of the Art Institute of
 Chicago, 4, 10, 42, 44, 52 (2)
 Schoolcraft, Freeman, 13, 16
 Schulze, Franz, 52, 56
 Schutze, Eva Watson, 19, 35, 49
 Schwartz, William, 13, 20, 40
 Scott, Isaac, 15
 Sebree, Charles, 13
 Segal, George, 25
 Seligmann, Kurt, 57
 Seurat, Georges, 4, 53
 Shahn, Ben, 27, 31, 57
 Shapiro, Joseph Randall, 4, 42, 60

 Shaw, Alfred, 12
 Shaw, Howard Van Doren, 12
 Sherman, William T., 14, 16
 Shopen, George Kenneth, 60-61
 Siporin, Mitchell, 17, 20
 Siqueland, T.A., 43
 Skidmore, Owings & Merrill, 11
 Skowhegan School of Painting and
 Sculpture, 6
 Sloan, Dolly, 43
 Sloan, John, 43, 44, 54
 Sloan, Junius, 29
 Smith, Ethelynde, 13
 Smith, Fred, 39
 Society for the Advancement of Truth in
 Art, 12
 Society for Contemporary Art, 1, 6, 43
 Society for Sanity in Art, Inc., 61
 South America, 41, 52
 South Side Art Center Association, 5
 South Side Community Art Center, v,
 13, 21, 37, 46, 47, 50, 55, 57, 63
 South Solon Free Meeting House, 6
 Sayer, Moses, 31
 Soyer, Raphael, 13
 Spanish Civil War, 56
 Spears, Ethel, 20, 42
 Spencer, Platt Roger, 29
 Spertus College of Judaica, 32
 Speyer, A. James, 5
 Speyer, Darthea, 5
 Springdale, Ark., Post Office, 52
 Springfield, Ill., courtrooms, 57
 St. Gaudens, Augustus, 2, 19
 St. Gaudens, Homer, 51
 St. Paul School of Art, 40
 Stained glass, 32
 Starr, Ellen Gates, 36
 Stella, Joseph, 26
 Stieglitz, Alfred, 25
 Stone and Kimball Publishing
 Company, 29
 Storrs, John Henry Bradley, 36, 61
 Storrs, Marguerite, 25
 Stryker, Roy W., 25
 Sturges, Lee, 21

Sturgis, Russell, 12
 Sullivan, Louis Henry, 12-13, 54
 Sully, Thomas, 34
 Surrealists, 42
 Sweeney, James Johnson, 7, 25
 Sweet, Frederick, 4
 Swenson, Evelyn, 13

 Taft, Ada, 15, 16
 Taft, Lorado, 2, 7, 11, 15, 18, 27, 31,
 33, 34 (2), 35, 36, 50, 54
 Taft, William H., 18
 Tallmadge, Thomas Eddy, 29
 Tamayo, Rufino, 13
 Tanner, Henry Ossawa, 15, 21
 Taos, New Mexico, 48
 "Ten, The", 43, 44
 1020 Art Center, 44
 Terechkovitch, Kostia, 32
 Thecla, Julia, 13, 54
 Thomas, James ("Son"), 40
 Thwaites, John, 63
 Tiffany Studio, 19
 Tree, Lambert, 29
 Tucker, Irwin St. John, 61
 Turbyfill, Mark, 27, 28, 43
 Tuttle, William F., 4
 Twenty-Seven Chicago Designers, 37
 Tyler, Alice Kellogg, 8, 61-62
 Tyler, Anna M., 46, 50
 Tyler, Orno James, 62

 Lifer, Walter, 8, 27
 Union League Club of Chicago, 32
 University Guild,
 University of Chicago, 16, 33, 42 (2),
 60
 University of Chicago Divinity
 School, 10
 University of Georgia, 48
 University of Illinois, Chicago
 Circle, 35
 University of Illinois,
 Champaign-Urbana, 47
 University of Pittsburgh, 30
 Urban Habitat, 11

 U.S. Mint, 19

 Van Eyck, Jan, 9
 Van Gogh, Vincent, 26
 Van Gordon, Cyrena, 43
 Van Young, Oscar, 17
 Vanderpoel, John H., 37-38
 Victor Vienna Café, 52
 Vogeles, Robert, 37
 Volk, Leonard Wells, 8, 18, 62
 Vose, Robert C., 54

 Wackerle, Frederick, 53
 Wade, Caroline D., 8, 21
 Waldeck, Jean Frederic 27
 Walker, Nellie V., 13
 Walley, Jano, 35
 Walley, John E., 35, 36, 37
 Ward, John Quincy Adams, 15
 Washburn, William D., 17
 Watson, Dudley Crafts, 36, 38
 Watson, Forbes, 54
 Weber, Bertram, 24
 Weber, Max, 7
 Webster, Derek, 40
 Wegman, William, 24
 Weir, John F., 18
 Weisenborn, Rudolph, 11, 20, 26, 28,
 44, 57, 63
 Werntz, Carl N., 63
 Werntz, Millicent, 63
 Wesselman, Tom, 25
 Westerman, Horace C., 24
 Whistler, James McNeill, 26
 White, Bruce, 31
 White, Charles, v, 20
 White, Margaret Bourke, 25
 Wiegardt, Nelli Bar, 44, 62-63
 Wiegardt, Paul, 10, 44, 62-63
 Wight, P.B., 12
 Willard, Frances, 18
 Williams, Arlene E., 55
 Willis, Luster, 40
 Winbush and Associates, 50, 63
 Winbush, Leroy, 63
 Winslow, Vernon, v

Wirsum, Karl, 24
Wisconsin, 58
Wood, Grant, 42
Woodall, Elaine, 18
Woodruff, Hale, 15, 55
Works Progress Administration (WPA),
 art projects, 13, 20, 32, 34, 37, 41,
 43, 44, 47, 49, 52, 53-54, 63
World War I, 51
World War II, 42, 46, 61
World's Columbian Exposition, 10

 , 11, 13, 18, 19, (2), 31, 47, 48 *World's Fair, New York, 54*
Wright, Frank Lloyd, 10, 30, 33, 38
Wright, Olgivanna, 33
Wunder, Richard P., 44
Wurster, William, 51, 56
Wyszynski, Eustace, 60

Yoakum, Joseph E., 7
Yosemite National Park, 48
Yoshida, Ray, 44

Zettler, Emil Robert, 8, 36
Zigrosser, Carl, 25, 32
Zorn, Anders, 31

THE ARCHIVES OF AMERICAN ART, founded in 1954, has assembled the world's largest collection of records documenting the history of the visual arts in the United States. More than ten million items of original source material are available for study to scholars, students, writers, and other researchers. A bureau of the Smithsonian Institution since 1970, the Archives preserves its original documents in Washington, D.C. The most actively used collections are microfilmed and microfilm copies are deposited at the Archives' centers in Washington, New York, Boston, Detroit, San Francisco and San Marino, California. The original material is thus protected from loss or destruction while copies are readily accessible to scholars in the centers or through inter-library loan. The Archives has not only the records of American painters, sculptors, craftsmen, collectors, and dealers, but also those of critics, historians, curators, museums, societies, and other institutions concerned with art in America.

Affiliation with the Smithsonian Institution makes the Archives of American Art part of one of the world's greatest research centers in the arts and sciences. However, the Institution's support does not cover all of the Archives' operating costs. The Archives' Trustees raise a substantial portion of the annual budget through private gifts. Such funding underwrites approximately half of the staff, supports national collecting, and enables the Archives to publish its quarterly "Journal" and other contributions to scholarship.

OFFICES OF THE ARCHIVES OF AMERICAN ART SMITHSONIAN INSTITUTION

8th and G Streets, NW, Washington, DC 20560 (202) 357-2781
1285 Avenue of the Americas, New York, NY 10019 (212) 399-5015
5200 Woodward Avenue, Detroit, MI 48202 (313) 226-7544
87 Mount Vernon Street, Boston, MA 02108 (617) 565-8444
M.H. de Young Memorial Museum, San Francisco, CA 94118 (415) 556-2530
Huntington Library, 1151 Oxford Road, San Marino, CA 91108 (818) 405-7847

INTER-LIBRARY LOAN OF MICROFILMS

All Archives microfilm that has not been restricted can be borrowed through regular inter-library loan procedures, eight rolls at a time, for a period of one month, renewable depending on demand. Address all loan requests to the Detroit office of the Archives at the above address.

Library of Congress Catalog Card Number: 91-072971
ISBN Number: 1-880193-00-0