



# Guide to the Doris Lee Papers 1924-1987

Archives and Special Collections  
Library and Research Center  
National Museum of Women in the Arts

Re-processed by Patrick Brown  
August 2006  
17 linear feet; 27 containers

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## Biography

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Doris Lee, née Doris Elizabeth Emrick, was born on February 1, 1905 in Aledo, Illinois. Her father, E.E. Emrick, was a merchant and banker. Her mother, Nancy Emrick, was a schoolteacher. The fourth of six daughters, Lee grew up amid an extended family that included her two great-grandmothers, grandmothers, aunts, uncles and cousins. In a note written in 1945, Lee recalls how these relatives nurtured her interest in art. “[They] were always making things...painting pictures...carving frames, quilting, building furniture and nursing a great variety of plants and flowers.”

In 1927, Lee graduated from Rockford College in Wake Forest, Illinois, majoring in art and philosophy. Upon graduation, she married Russell Werner Lee, an engineer who later became a noted photographer with the Farm Security Administration. Lee studied painting during their honeymoon year abroad in Italy and France. She enrolled in the Kansas City Arts Institute in 1929 to study painting under Ernest Lawson. The following year, she studied under Arnold Blanch at the San Francisco School of Art. Blanch would become Lee's second husband after she divorced Russell Lee in 1939.

During the 1930s, Lee worked in her New York studio on East 14th Street. She also spent time in Woodstock, New York, where she soon settled permanently. In 1935, her painting *Thanksgiving* won the prestigious Logan Prize at the Chicago Art Institute. The award brought immediate and controversial attention. While many critics found the painting's subject provincial and cartoon-like, it was hugely popular with the public. A Depression-era audience responded to *Thanksgiving's* nostalgic depiction of simpler, happier times.

Only days after receiving the Logan Prize, Lee was awarded a commission from the United States Department of the Treasury to paint two murals for the General Post Office in Washington, D.C. (now the Ariel Rios Federal Building, which houses the Environmental Protection Agency). As part of the Works Projects Administration, Lee also painted a mural for the Post Office in Summerville, Georgia. In the years following, Lee's paintings of rural America were included in annual exhibitions at the Carnegie Institute. Her painting *Catastrophe* was purchased by the Metropolitan Museum of Art in 1937. The artist also exhibited regularly at the Walker Gallery in New York.

During the late 1940s and early 1950s, Lee undertook several commissions for *Life* magazine, including travel articles and illustrations that took her to such faraway locales as North Africa, Cuba and Mexico. The sketchbooks from these trips are part of this collection. Trips to Hollywood in 1944 and 1945 for *Life* resulted in a series of paintings for two movies: *The Harvey Girls*, and *Oklahoma*. Lee also did illustrations for other magazines, including those published by Standard Oil and Abbott Laboratories, a pharmaceutical company. Lee also undertook several book projects at this time including illustrations for *The Rodgers and Hart Songbook* and children's books such as James Thurber's *The Great Quillow*. Greeting cards, calendars, menus, pottery and fabric design also featured Lee's work.

Together, Lee and Arnold Blanch devoted many years to teaching at colleges and universities around the nation such as the Colorado Springs Fine Arts Center and the University of Hawaii. In 1955,

the couple published their own book, *Painting for Enjoyment*.

In 1968, Lee was diagnosed with Alzheimer's disease. Over the next fifteen years, she continued to produce art although her health steadily declined. She died on June 16, 1983. One year after her death, the Woodstock Art Association mounted a retrospective exhibition of Lee's work.

## Chronology

- 1905**            *February 1.* Born Doris Emrick in Aledo, Illinois.
- 1927**            A.B., Rockford College.
- 1928**            Studied art in Paris and Munich.
- 1929**            Studied at the Kansas City Art Institute with Ernest Lawson.
- 1930-31**        Studied in Italy and in Paris with Andre Lhote; studied at the California School of Fine Arts, San Francisco with Arnold Blanch.
- Made permanent home in Woodstock, New York.
- 1935**            Logan Prize for *Thanksgiving*, Art Institute of Chicago.
- Solo exhibition, Duncan Phillips Studio House, Washington, D.C.
- Awarded commission for murals on rural delivery, Post Office Department, Washington D.C. by the Treasury Section of Painting and Sculpture.
- 1936**            Solo exhibition, Walker Art Galleries, New York.
- "The Art of Today" Albright Art Gallery, Buffalo.
- Signer of Call for an American Artists' Congress.
- Addressed American Artists' Congress on "Art Colonies."
- 1936-44**        Guest artists, Colorado Springs Fine Arts Center and Michigan State College.
- 1937**            First Annual Membership Exhibition, American Artists' Congress, Rockefeller Center.
- Painting *Catastrophe* was purchased by the Metropolitan Museum of Art.
- 1938**            Second Prize, "American Painters Today," Worcester Art Museum, Massachusetts.
- 1939**            Exhibited at New York World's Fair and San Francisco Exposition.
- Married Arnold Blanch.
- 1944**            Sesnan Prize for *Shore Leave*, Pennsylvania Academy of Fine Arts, Philadelphia.
- Third Prize for *Siesta*, "Painting in the the United States," Carnegie Institute, Pittsburgh.
- 1947**            Lee traveled through Cuba and Mexico painting her impressions for *Life* magazine.

- 1948 Received L.L.D. from Rockford College.
- 1955 Lee and husband, Arnold Blanch, published their own book, *Painting for Enjoyment*.
- 1957 Received Gold Medal of the Art Directors' Club.
- Guest artist at the University of Hawaii.
- 1968 Lee diagnosed with Alzheimer's disease.
- 1983 *June 16*. Lee dies.

## Scope and Content

The Doris Lee Papers consist of a great variety of materials. Personal objects such as photographs, correspondence, awards, and financial and legal documents make up a large portion of the collection. Ephemera such as periodicals, clippings, calendars, postcards, exhibition catalogs are included in the collection. The collection also contains original work by Lee, which is made up of figural sketches, sketchbooks, and drafts for commissioned work. A unique part of the collection is the series called Work Notes, which consists of clippings and photographs of people, animals, and places used by Lee as visual references.

The objects have been divided into nine series. The series in the collection are Photographs; Periodicals and Clippings; Printed Matter; Sketches; Book Projects; Work Notes; Correspondence; and Awards, Financial and Legal Documents and Notes. Materials in the collection range in date from 1924 to 1984, with the majority of the materials dating from the years 1935 to 1968.

The first series, Photographs, includes 1023 prints and 514 slides (an earlier container list mentions an additional sleeve of slides, which appears to be missing). About half of the prints are photos of Lee, her family, and friends. Other photos are reproductions of Lee's artwork and a few photographs Lee used for reference, including pictures of farms, cows, and people. The photographs have been arranged in sub-series, which are: Family, Doris Lee, Russell Lee, Arnold Blanch, Vacations, Social and Work Occasions, Woodstock, Hollywood, Unidentified People, Reproductions of Work, Reference Material, and Slides.

The second series contains periodicals and clippings of periodicals that feature Lee's work. Lee appeared in numerous national and international publications including *Life*, *Charm*, *Lamp*, and *Famous Artists Magazine*. Both illustrations by Lee and features on Lee can be found in this series. Often in this series both copies of the articles and illustrations appear as clippings and in their original bound context. Reproductions of Lee's work also appeared on everyday items such as calendars and playing cards. Those types of objects, along with exhibition programs and other ephemera are kept in the Printed Matter series.

Original work by Lee is housed in the fourth and fifth series: Sketches and Book Projects. The Sketches appear on loose papers, in sketchbooks, on tracing paper, on thicker acetate-like translucent plastic sheets, and on illustration board. Figural studies, sketches from travels, drafts for magazine illustrations and other non-book commissions make up most of the subject matter of the sketches.

The Book Projects series contains materials related to the books Lee worked on and several published copies of the books. Papers sent from the publisher, such as mock-ups of the books and copies of the text Lee was to illustrate, are also included. Original work by Lee in this series includes sketches, color drafts, and tracings for transfers of the illustrations. Although the collection includes only a few copies of books illustrated by Lee in final published form, several of these books are available in the library of the National Museum of Women in the Arts.

The Work Notes series consists of hundreds of clippings, postcards, photographs, and textiles Lee gathered for reference in her work. 1741 objects comprise this series. Clippings of people, animals, and places were taken from many sources, including popular magazines, specialized journals for livestock, and hundreds of postcards. Included in the Work Notes are twenty-two handkerchiefs. Although when the collection was reprocessed the handkerchiefs found among Work Notes, several of the handkerchiefs are embroidered with "Doris Lee," suggesting these were used as the personal handkerchiefs of Doris Lee and not necessarily used for reference.

The Correspondence series includes both personal and professional letters, postcards, and holiday cards sent to Lee and Arnold Blanch. Friends and family sent 203 postcards to Lee from all parts of the globe. The letters in this series are both personal and professional and are arranged by the correspondent.

Awards series consists of honorary degrees and other awards of distinction given to Lee between 1943 and 1977.

The last series, Financial and Legal Documents and Notes, contains a variety of personal material from Lee. Royalty statements for book illustrations, bills, checks, and investment statements make up the bulk of the series. Personal financial records concentrate on the year 1968. Other personal documents such as an identity card, two passports, and the Mexican divorce papers for Lee's 1939 divorce from Russell Lee are included. Biographical sketches, a commencement speech, and a few other writings by Lee are included in this series. Also in this series are address books and guest books.

This collection is divided into nine series:

- Series I:            Photographs, c. 1905 - c. 1970 and undated
  - Sub-series 1, Family
  - Sub-series 2, Doris Lee
  - Sub-series 3, Russell Lee
  - Sub-series 4, Arnold Blanch
  - Sub-series 5, Vacations
  - Sub-series 6, Social and Work Occasions
  - Sub-series 7, Woodstock
  - Sub-series 8, Hollywood
  - Sub-series 9, Unidentified People
  - Sub-series 10, Reproductions of Work
  - Sub-series 11, Reference Material
  - Sub-series 12, Slides
- Series II:           Periodicals and Clippings, 1926 - 1987 and undated
- Series III:          Printed Matter, 1926 - 1984
- Series IV:          Sketches, undated
- Series V:            Book Projects, c. 1938 - c. 1960
- Series VI:           Work Notes, undated
- Series VII:          Correspondence, 1924-1985
- Series VIII:        Awards, 1943-1977
- Series IX:          Financial and Legal Documents and Notes, 1939-1968

## Provenance

The Doris Lee Collection was donated by the Doris Lee Estate in care of D. Wigmore Fine Arts, Inc. The donation is described in correspondence dated November 9, 1991, and May 6, 1997 between Krystyna Wasserman, director of the Library and Research Center at the National Museum of Women in the Arts, William P. Emrick, executor of the Doris Lee Estate, and Deedee Wigmore and Katherine

Baumgartner of D. Wigmore Fine Arts, Inc. The first portion of the collection was donated to the Library and Research Center in 1991, and the remaining materials were donated in 1995 and 1997.

## Series Descriptions

### Series I: Photograph

This series includes 1023 prints and 514 slides (an earlier container list mentions an additional sleeve of slides, which appears to be missing). About half of the prints are photos of Lee, her family, and friends. Other photos are reproductions of Lee's artwork and a few photographs Lee used for reference, including pictures of farms, cows, and people. The photographs have been arranged in sub-series, which are: Family, Doris Lee, Russell Lee, Arnold Blanch, Vacations, Social and Work Occasions, Woodstock, Hollywood, Unidentified People, Reproductions of Work, Reference Material, and Slides.

### Series II: Periodicals and Clippings

This series contains periodicals and clippings of periodicals that feature Lee's work. Lee appeared in numerous national and international publications including *Life*, *Charm*, *Lamp*, and *Famous Artists Magazine*. Both illustrations by Lee and features on Lee can be found in this series. Often in this series both copies of the articles and illustrations appear as clippings and in their original bound context.

### Series III: Printed Matter

Reproductions of Lee's work also appeared on everyday items such as calendars and playing cards. Those types of objects, along with exhibition programs and other ephemera are kept in the Printed Matter series.

### Series IV: Sketches

This series consists of sketches on loose papers, in sketchbooks, on tracing paper, on thicker acetate-like translucent plastic sheets, and on illustration board. Figural studies, sketches from travels, drafts for magazine illustrations and other non-book commissions make up most of the subject matter of the sketches.

### Series V: Book Projects

This series contains materials related to the books Lee worked on and several published copies of the books. Papers sent from the publisher, such as mock-ups of the books and copies of the text Lee was to illustrate, are also included. Original work by Lee in this series includes sketches, color drafts, and tracings for transfers of the illustrations. Although the collection includes only a few copies of books illustrated by Lee in final published form, several of these books are available in the library of the National Museum of Women in the Arts.

### Series VI: Work Notes

The Work Notes series consists of hundreds of clippings, postcards, photographs, and textiles Lee gathered for reference in her work. 1741 objects comprise this series. Clippings of people, animals, and places were taken from many sources, including popular magazines, specialized journals for livestock, and hundreds of postcards. Included in the Work Notes are twenty-two handkerchiefs. Although when the collection was reprocessed the handkerchiefs found among Work Notes, several of the handkerchiefs are embroidered with "Doris Lee," suggesting these were used as the personal handkerchiefs of Doris Lee and not necessarily used for reference.

### Series VII: Correspondence

This series includes both personal and professional letters, postcards, and holiday cards sent to Lee and Arnold Blanch. Friends and family sent 203 postcards to Lee from all parts of the globe. The letters in this series are both personal and professional and are arranged by the correspondent.

### Series VIII: Awards

This series consists of honorary degrees and other awards of distinction given to Lee between 1943 and 1977.

### Series IX: Financial and Legal Documents and Notes

The last series, Financial and Legal Documents and Notes, contains a variety of personal material from Lee. Royalty statements for book illustrations, bills, checks, and investment statements make up the bulk of the series. Personal financial records concentrate on the year 1968. Other personal documents such as an identity card, two passports, and the Mexican divorce papers for Lee's 1939 divorce from Russell Lee are included. Biographical sketches, a commencement speech, and a few other writings by Lee are included in this series. Also in this series are address books and guest books.

## Processing

The collection is in generally good condition. Many of the clippings are brittle and frail; however, photocopies of most are available. Some of Lee's drawings are on tracing paper, which has become brittle. Most of the other original works are in good condition, with the exception of some tape damage. The handkerchiefs have water staining. While many of the photographs are kept in protective sleeves, some photos are loose and the handler should take extra care with these photos.

The collection is contained in twenty-seven boxes, which are located in the Library and Research Center. An inventory of the first portion of the collection was prepared by Jennifer Meagher on January 22, 1991. The collection was processed and a finding aid was created in 1998 by Deborah Phillips, Lindsay King, and Barbara Scheuermann. In 2006 the collection was reprocessed and the finding aid was edited and rewritten to conform to DACS standard. The collection was separated into nine series and re-housed in appropriately sized acid-free folders. Patrick Brown constructed protective enclosures for the flat materials.

## Related Materials

The Archives on Women Artists in the Library and Research Center maintains a vertical file on Doris Lee, which includes articles and other secondary research material. The National Archives houses materials related to Doris Lee's work with the WPA mural projects.

The following sources for further reading on Doris Lee are available in the Library and Research Center at the National Museum of Women in the Arts:

Beckham, Sue Bridwell. *Depression Post Office Murals and Southern Culture: A Gentle Renconstruction*, Baton Rouge and London: Louisiana State University Press, 1989.

"Doris Lee," monograph number 16, American Artists Group: New York, 1946.

Henkes, Robert. *American Women Painters of the 1930s and 1940s: the Lives and Work of Ten Artists*, Jefferson: McFarland and Co., 1991.

Johnson, Deborah J. *Whistler to Weidenaar: American Prints 1870-1950*, Rhode Island Providence: School of Design, 1987.

Marling, Karal Ann. *Wall-to-Wall America: A Cultural History of Post-Office Murals in the Great Depression*, Minneapolis: University of Minnesota Press, 1982.

Mecklenburg, Virginia. *The Public as Patron*, College Park: University of Maryland, Department of Art, 1979.

Park, Marlene and Gerald E. Markowitz. *Democratic Vistas: Post Offices and Public in the New Deal*, Philadelphia: Temple University Press, 1984.

The following books were illustrated by Lee:

Cabell, James Branch and Alfred Jackson Hanna. *The St. Johns, A Parade of Diversities* (Rivers of America series). NP: Farrar and Rinehart, 1943.

Koch, Dorothy. *Gone Is My Goose*. NP: Holiday House, 1956.

Lee, Doris and Arnold Blanch. *Painting for Enjoyment* (also listed as *It's Fun to Paint*). New York: Tudor, 1947.

Luthin, Herbert W., ed. *The Abbott Christmas Book*. Garden City, NY: Doubleday and Co., Inc., 1947.

Morrison, Lillian. *Touch Blue (Your Wish Will Come True)*. New York: Thomas Y. Crowell, 1958.

Rodgers, Richard and Lorenz Hart. Edited by Richard Rodgers. *The Rodgers and Hart Song Book*. New York: Simon and Schuster, 1951.

Stong, Phil. *The Hired Man's Elephant*. New York: Dodd, Mead and Company, 1939.

Thurber, James. *The Great Quillow*. New York: Harcourt Brace Jovanovich, 1944.

## **Box Inventory**

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### **SERIES I: PHOTOGRAPHS**

#### **Box 1**

Childhood, Relatives, c. 1890-1947  
Childhood, c. 1905-1912  
Childhood / Early Adulthood / Friends, c. 1912- c.1920  
Portraits, c. 1935-1937  
Portraits, c. 1935-1939  
Informal Portraits, c. 1930- c. 1935  
Portraits, c. 1940  
Mexican Blouse Portrait, c. 1940  
Portraits, c. 1940  
Portraits, c. 1945- c.1955

#### **Box 2**

Portraits, c. 1955- c. 1980  
Doris and Russell Lee, c. 1925-1931  
Arnold Blanch and Doris Lee, c. 1940-1957  
Ship, Key West, c.1940-1948  
Key West, 1947- c. 1950  
Work & Social Occasions, 1941-1971  
Woodstock Art College, c. 1940  
Lee with Friends, c. 1940- c. 1949  
First Woodstock Home, c. 1940

Carnegie Institute Ptg. Exhibition, c.1940 -1949

**Box 3**

Stills from the Harvey Girls, 1945  
Unidentified People, c. 1930 -c. 1940  
Doris Lee's Work, c. 1930 -c. 1940  
Doris Lee's Work, c. 1940  
Doris Lee's Work, c. 1950 -1955  
Doris Lee's Work, c. 1955  
Doris Lee's Work, c. 1950  
Blanch's Work, 1928-1955  
Russell Lee, Diego Rivera, and unidentified artist, c. 1930  
People, c. 1930  
Barns, Rural, Towns, and Homes, c. 1930 - c. 1940

**Box 4**

Farm Life, c. 1930  
Industrial / Urban, c. 1930  
Rural Landscape, c. 1930  
Horses, c. 1930  
Horses, c. 1940  
Animals, c. 1940  
Southern Homes, c. 1940  
Florida Scenery, c. 1940-1949  
Woodstock, c. 1947  
Travels in South, c. 1947  
For Life Magazine articles, 1950  
Reproductions of Lee and Blanch's Art, c. 1960

**Box 22**

Reproductions of Lee painting, oversized photo, n.d.  
Portraits, c.1930  
Family in front of home, c. 1900  
Naval Officer, n.d.  
Shoe Repair, c.1945  
Playing on a Boat, c.1950  
Ajudicating, 1957

**SERIES II: PERIODICALS AND CLIPPINGS**

**Box 5**

*Charm*, 1957  
*Lamp*, 1952  
*Lamp*, 1956  
*Christian Home and School*, 1972  
*The Instructor*, 1946  
*American Bar Association Journal*, 1972  
*Country Living*, 1987  
*What's New*, 1946  
*What's New*, 1949  
*What's New*, 1949  
*What's New*, 1950  
*Home and Highway*, 1956  
*Voice of America*, 1951

*Famous Artists Magazine*, 1956  
*Famous Artists Magazine*, 1971  
*The Business of Farming*, 1948  
*Famous Artists Magazine*, 1954  
*Town and Country*, 1936  
*The Literary Digest*, 1936  
*The Art Digest*, 1944  
*Junior League*, 1939  
*American Artist*, 1955  
*U.S.A. una Revista Americana*, 1945

**Box 6**

"Healthful Living," 1951  
Rockford College, 1926  
Clippings, 1933-1936  
Clippings: "Thanksgiving", 1935  
Clippings, 1936-39  
Clippings, 1940-45  
Clippings, 1945-47  
Clippings, 1950-54  
Clippings, 1955-58  
Clippings, 1960-84  
Clippings: Family, n.d.  
Field's add in Chicago Daily News, n.d.  
Photocopies of Lee and Blanch book illustrations, n.d.

**Box 7**

Clippings: Artwork by Lee, n.d.  
Clippings: Artwork by Lee, n.d.  
Clippings: Artwork by Blanch, 1951

**Box 20**

Clippings, c. 1933- c. 1936

**Box 21**

Clippings, c. 1935 - c. 1950  
Clippings: Artwork by Lee, c. 1945- c. 1955  
Clippings: Artwork by Lee, n.d.  
Clippings of Lee's Work, c. 1935

**Box 22**

*Life*, 1938  
*Life*, 1937  
Clippings, 1958  
*Life*, 1940

**Box 24**

GE Calendar, October, c. 1953  
*Lamp* "Progressive Proofs," n.d.  
Lee clippings pasted on green construction paper, n.d.  
*Lamp* mock-up, n.d.  
Cover of *Westvaco*, n.d.

## SERIES III: PRINTED MATTER

### Box 7

Group exhibitions, 1940-1984  
*Painting in the United States*, 1945  
*Encyclopedia Britannica Collection of Contemporary American Painting*  
catalogs, 1945-1946  
*Contemporary American Painting* catalog, 1952  
Brochures and Catalogs, 1957  
Lee Solo Exhibitions, 1934-1984  
Art school brochures, 1941 – 1972  
Arnold Blanch, 1970  
Holiday Cards, n.d.  
Calendars, 1943-1952  
Connecticut Mutual Calendar, 1947  
Postcards, n.d.  
Commercial Ephemera, n.d.  
Menus, n.d.

### Box 18

Rockford College ephemera, 1926-44  
Calendar, 1947  
Wedding invitations, 1927

## SERIES IV: SKETCHES

### Box 8

Figure studies, n.d.  
Figure studies, n.d.  
Figure studies, n.d.  
Loose, n.d.  
Loose, n.d.  
Loose, n.d.  
Spiralbound, n.d.  
Spiralbound, n.d.  
Spiralbound, n.d.  
Spiralbound, n.d.  
Spiralbound, n.d.  
"Album a Dessin," n.d.  
Marbleized Cover Sketchbook, n.d.  
Grey Sketchbook, n.d.

### Box 9

2 Sketchbooks, n.d.  
"Ideal Drawing Book," n.d.  
2 Spiralbound, n.d.  
Marbleized Cover, n.d.  
Marbleized Cover, n.d.  
Sketchbook, n.d.  
Sketchbook, n.d.

### Box 12

"Ever Try Shunpiking?" Sketches, c. 1952  
Sketchbook for *Lamp*, n.d.

Sketchbook of Mexico, n.d.  
Sketchbook for *Life*, n.d.  
Sketchbook of North Africa, n.d.  
Sketchbook, Tropics, n.d.  
Sketchbook, Tropics, n.d.  
Sketchbook, Mexico, n.d.  
Sketchbook, Hollywood, n.d.

**Box 21**

Paintings on illustration board, n.d.  
Loose, n.d.  
Bound, n.d.  
Spiralbound, n.d.  
Sketch for *the Dove*, n.d.  
Ceramic designs, n.d.  
Ceramic designs, n.d.

**Box 23**

Loose, horses, n.d.  
Loose, n.d.  
Loose, n.d.  
Loose, Landscapes, n.d.  
Ceramic and fabric designs, n.d.  
Figure studies, n.d.  
Bound, figure studies, n.d.

**Box 25**

Figure studies, n.d.

**SERIES V: BOOK PROJECTS**

**Box 10**

*The Hired Man's Elephant*, c. 1938  
*The Great Quillow*, c. 1944  
*The Great Quillow*, c. 1944  
*The Great Quillow*, c. 1944  
*Touch Blue*, c. 1958  
*Touch Blue*, c. 1958  
*Touch Blue*, c. 1958  
*Touch Blue*, c. 1958  
*Touch Blue*, c. 1958  
Text: *Horace the Seahorse*, *Tutankhamen's Treasure*, *Halfway House*, n.d.  
Untitled Anthology p. i-2, n.d.  
Untitled Anthology p. 3-18, n.d.  
Untitled Anthology p. 19-34, n.d.  
Untitled Anthology p.35-50, n.d.  
Untitled Anthology p. 51-66, n.d.  
Untitled Anthology p. 67-82, n.d.  
Untitled Anthology p. 83-98, n.d.  
Untitled Anthology p. 99-114, n.d.  
Untitled Anthology p. 115-130, n.d.  
Untitled Anthology p. 131-146, n.d.  
Untitled Anthology loose, n.d.

**Box 11**

Cover illustration: *Read to Me Again*, n.d.  
Cover illustration: *Gone Is My Goose*, c. 1956  
Sketches and illustrations: *Gone Is My Goose*, c. 1956  
Sketches and illustrations: *Gone Is My Goose*, c. 1956  
Sketches and notes: *Gone Is My Goose*, c. 1956  
Sketches and notes: *Gone Is My Goose*, c. 1956  
Cover illustration: *Painting for Enjoyment*, c. 1947  
Advertisement: *Rodgers and Hart Song Book*, c. 1951

**Box 20**

American Artists Group monograph, 1946  
*Abbott Christmas Book*, 1960  
*Painting for Enjoyment*, 1947  
*Rodgers and Hart Song Book*, 1951

**Box 21**

Sketch: *The Hired Man's Elephant*, c. 1938

**Box 22**

*Touch Blue* cover background sketch, c. 1958

**Box 23**

Sketches: *Rodgers and Hart Song Book*, c. 1951

**Box 24**

Proof for *Touch Blue* cover, c. 1958

**SERIES VI: WORK NOTES**

**Box 13**

Clippings: People, c. 1930- c. 1940  
Clippings: Planes and trains, n.d.  
Clippings: Boats, n.d.  
Clippings: Buildings, c. 1935  
Clippings: Trees, n.d.  
Clippings: Fishing, n.d.  
Clippings, c. 1940 - c. 1960  
Clippings: Horses, n.d.  
Clippings: Horses, n.d.  
Clippings: Horses, n.d.

**Box 14**

Clippings: Cats and dogs, n.d.  
Clippings: Cows, n.d.  
Clippings: farm animals, n.d.  
Clippings: North American wildlife  
Clippings: Wildlife  
Clippings: Birds, n.d.  
Clippings: 19th century European art and American folk art, n.d.  
Valentines, c. 1902  
Matisse: Jazz, n.d.  
Photographs: Portrait paintings, n.d.

**Box 15**

Photographs: Monumental Art, n.d.  
Photographs: Renaissance Fresco, 19th and 20th Century Painting, n.d.  
Postcards: Art, n.d.  
Postcards: Art, n.d.  
Postcards: Art, n.d.  
Postcards: Art, n.d.

**Box 16**

Postcards: Art, n.d.  
Postcards: Travel  
Postcards: Travel  
Postcards: Travel  
Postcards: Booklets  
Postcards: Booklets  
Postcards: Booklets

**Box 22**

Clippings: Ancient art, n.d.  
Bound Publications, 1926-1948  
Clippings: Art, n.d.  
Clippings: 18th, 19th, and 20th century European art, n.d.  
Clippings: Gothic to Renaissance art, n.d.

**Box 26**

Fabric samples, n.d.

**Box 27**

Fabric samples, n.d.

**SERIES VII: CORRESPONDENCE****Box 17**

Ambassade de France, 1952, signed Roland d'All  
*American Artist*, 1955 Mary Worley Johnson  
American Artists Group, Inc., 1944-1968, signed Allen P. Golden  
Associated American Artists Galleries, 1951-1953  
Associated American Artists, Inc., 1944, signed Estelle Mandel  
The Arts Fund, Inc., 1971, signed Walter A. Weiss  
Baker Greeting Card Company, 1954, signed Alvin Barker  
Berenda, Dr. Ruth W., 1968  
Bernstein, Joseph F., 1960  
C.E. Unterberg, Towbin Co., 1961  
Calow, Richard, 1965  
Carnegie Institute, 1944-1948, signed John O'Connor, Jr.  
Cedar Rapids Public Library, 1961, signed Evelyn Zerzanek  
Cohn, Lillian, n.d.  
Dodd, Mead, & Co, Inc., 1939-1955  
Doubleday & Company, Inc., 1955, signed Clara Claasen  
Dundee Designs, 1955, signed Robert C. Young  
Edie, 1964  
Egan, John E., 1961  
Elmira College, 1955, signed J. Ralph Murray  
Emily, 1965

Emmerich, Andre, n.d.  
 Famous Artists Schools, 1953, signed Albert Dorne  
*Farrar & Rinehart*, 1943, signed Ruth Anderson  
 Forman, Joseph, 1955  
 Gitlin, Zachary, 1965  
 Gloechner, A, 1964  
 Golden, Bill, n.d.  
 Harcourt, Brace, and Company, Inc., n.d.  
 Harvey, Byron, Jr., 1947  
 Holiday House, 1955  
 The Horn Book, Inc., n.d.  
 Howie, 1965  
 Howland, Richard H., 1965  
 Howley, Tina Leser, 1965, signed Tina and Jim  
 Hubbell, Grace, 1963  
 Huntington Galleries, 1958, signed Fred J. Triplett  
 Investment Companies Services Corporation, 1969  
 Julia, 1964  
 The Kansas City Art Institute, 1955, signed W.M. Symon  
 Kirkland, Alexander, 1961  
 Kwiatkowski, Gordon, 1965  
 Lewenthal, Reeves, 1950-1953  
*Life*, 1945-1951, signed Wilson Hicks; Marguerite Taylor; Maitland Edey  
 Longboat Key Art Center, Inc., 1962, signed Paul C. Dietz  
 Mandel, Estelle, 1965-1974  
 Marsh, Mabel, 1965  
 Martello Gallery and Museum, 1972, signed Louise V. White  
 Mayalum, n.d., signed Janne  
 McCann-Erickson, 1953, signed Dan Keefe  
 Mid-Peninsula Library Federation, 1971, signed Ralph W. Secord  
 Modern Art Foundry, Inc., 1969  
 Monmouth College, 1955, signed Thomas H. Hamilton  
 Moore Institute of Art, 1960-1961, sign Harold R. Rice; Vivienne Stevens  
 Moscowitz, Alvin, 1969  
 Mount Holyoke College, 1961-1962, signed Jean C. Harris  
 National Academy of Design, 1974  
 Nordness, Lee, 1957  
 Parsons, Bob, n.d.  
 Penfold, Glenda, 1961  
 Plagemen, Elaine, n.d.  
 Potts, Abbie Findlay, 1947  
 R, Peter, n.d.  
 Rae, Edwin, 1954  
 Ralph M. Pearson's Design Workshop, 1954  
 Rayner, Mindi, 1985  
 Riggs, Lynn, 1947  
 Roach, Ellie, n.d.  
 Rockford College, 1947-1954, signed Mary Adhby Cheek; Pottsey; Abbie  
 Findlay Potts  
 Russell Sage College, 1948-1953, signed Doris L. Crockett, Lewis A. Froman  
 Sam, 1971  
*The Saturday Evening Post*, 1946, signed Kenneth Stuart  
 Saturday Gallery, 1953, signed Armand G. Winfield  
 Schweitzer, Gertude, 1964  
 Shoudy, Tudie Wilson, 1963

Smerling, Flo, 1948  
Society of Illustrators, 1961, signed Leonard Jossel  
Speyer, Mrs Alexander Crail, n.d.  
Swift & Company, 1942, signed Ray Weber  
Tennessee Fine Arts Center, 1964, signed Harry Lowe  
The Hampton Day School, 1970, signed Natalie Hahn  
Thomas Y. Crowell Company, 1957- 1960, signed Elizabeth M. Riley  
Tina Leser International, 1965, signed Tina  
Tirca Karlis Gallery, 1962, signed Tirca Karlis  
Treat, Jessica, 1965  
TRW, 1969, signed J.D. Wright  
UNICEF, 1959, signed Miriam Millar  
Unidentified, 1947-1965  
United States Information Agency, 1967, signed Robert Sivard  
University of Hawaii, 1955, signed Ben Norris; Gregg M. Sinclair  
Wesleyan College, 1955, Thomas F. Gossett  
Wight, Betty, n.d.  
Wilson, Caroline, 1965  
Greeting Cards, n.d.

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Awards, 1977

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Honorary degree, 1961

**SERIES IX: FINANCIAL AND LEGAL DOCUMENTS AND NOTES**

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Speeches, biographical information, and miscellaneous notes, c.1945-65  
Lists of works, consignments, and other notes, c.1940-50  
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American Artists Group royalty statements and agreements, 1948-1968  
Woodstock Artists Association, Inc statements, n.d.  
*Gone Is My Goose*, royalty statements, 1955-68  
*Rodgers and Hart Songbook* royalty statements, 1950-68  
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Tax records, 1968  
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Insurance policy, 1963  
Telephone bills, 1968  
Separation agreement and divorce papers, 1939  
Spiralbound ruled notebook, n.d.  
Identification card and passports, 1927-51  
Address books, n.d.  
Address book, n.d.  
Guestbook, Feb-65  
Desk calendar, 1968