A Finding Aid to the Max Bohm Papers, 1873-1970, bulk 1880-1959, in the Archives of American Art

Jean Fitzgerald and Rihoko Ueno

Funding for the digitization of this collection was provided by The Walton Family Foundation and the Terra Foundation for American Art.

March 2008
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Collection Overview

Repository: Archives of American Art
Title: Max Bohm papers
Identifier: AAA.bohmmmax
Date: 1873-1970
(bulk 1880-1959)
Extent: 5.6 Linear feet
Creator: Bohm, Max, 1868-1923
Language: Multiple languages
Collection is in English, German, and French.

Summary: The papers of painter Max Bohm measure 5.6 linear feet and date from 1873-1970, with the bulk of the material dating from 1880-1959. Biographical material includes a file concerning the Provincetown artist's club The Beachcombers. Also found is detailed family correspondence, as well as general correspondence that includes exchanges with patron Mary Beecher Longyear and dealer William Macbeth. The papers contain scattered business records; five diaries written by Bohm's wife Zella; other notes and writings; art work including fifteen sketchbooks, loose drawings, and oil paintings; printed material; and photographs of Bohm, his family, and colleagues including artists attending a Salmagundi dinner. There is also a motion picture film *Six Foot Art, in Which Max Bohm, Member of the National Academy Tells How He Does It.*

Administrative Information

Acquisition Information
Kathryn Esther Locke and Elizabeth Schwarz, the artist's daughters, lent the material on microfilm reels 420-421 and donated papers in 1972.

Separated Materials
The Archives of American Art also holds microfilm of material lent for microfilming (reels 420-421) including biographical material, scattered letters, notes and writings, drawings, clippings, exhibition catalogs, booklets, a scrapbooks, and photographs of Bohm, his family, colleagues, and residences. Loaned materials were returned to the lender and are not described in the collection container inventory.

The original *Six Foot Art* film was also transferred to 16mm and 35mm film reels in the 1970s, but is not in the collection.
Available Formats
The bulk of the collection was digitized in 2017 and is available on the Archives of American Art's website. Materials which have not been scanned include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

Material lent for microfilming are available on 35 mm microfilm reels 420-421 at the Archives of American Art offices and for interlibrary loan.

Processing Information
The Max Bohm papers were processed in March 2008 by Jean Fitzgerald. The collection was prepared for digitization by Rihoko Ueno in 2016 with funding provided by The Walton Family Foundation and the Terra Foundation for American Art.

Motion picture film reels were inspected and re-housed in 2016-2017 with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Restrictions
Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

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

Biographical / Historical
Max Bohm was born on January 21, 1868, in Cleveland, Ohio, the son of Henry and Emilie Bohm. Bohm began his study of art in 1887 when he accompanied his aunt, Anna Stuhr, on the first of several voyages to France. He studied in artist communities in Brittany and in Paris at the Académie Julian with Boulanger, Lefebvre, and Benjamin Constant. He also traveled to Belgium, The Netherlands, and Germany.

In 1895, Bohm attended an open school of painting in Etaples on the coast of France, and during the winter months he taught painting at a school in London, England. His painting En Mer was awarded the Gold Medal by the Paris Salon of 1897.

While teaching in Etaples in 1898, Bohm married one of his pupils, Zella Newcomb, an art teacher from Carlton College in Minnesota. In 1900, the Bohms traveled to Italy for several months before returning to Minneapolis, Minnesota, where Bohm established a studio. After trying to find affordable studio and living space in New York City, Bohm moved his family back to France in 1902. Bohm established a studio in
Paris for two years and during the summer months his wife and children moved to the less expensive and cooler coastal towns of France. Bohm continued to display his work in the annual Paris Salons.

From 1905 until the summer of 1908, the Bohm family lived primarily in England. In 1909, Bohm entered and won the Cleveland Court House mural competition, prompting the family to return to the United States for several months. They returned to Paris the following year, where Bohm established a studio and worked on the Cleveland Court House mural. Again, Bohm's wife and children would live in French coastal towns, while Bohm was on extended visits to Paris, London, or the United States.

Sometime around 1911, Bohm became acquainted with Mrs. Mary Beecher Longyear, a wealthy follower of Mary Baker Eddy and Christian Science. Over the next decade, Mrs. Longyear commissioned many works by Bohm and supported his career. In May of 1912 Bohm's mural, First New England Town Meeting, was installed in the new Cleveland Court House and arrangements were made with Macbeth Galleries to exhibit Bohm's work. Late in 1913, Bohm became involved with the Pan-Pacific International Exposition where his painting Promenade won the Gold Medal in 1915.

During World War I, the Bohm family fled France and temporarily settled in Tuckahoe, New York, and Bohm made frequent visits to his patron, Mrs. Longyear, in Boston. In 1916, the Knoedler Gallery exhibited Bohm's murals for Mrs. Longyear's music room. Also during this time, the family enjoyed spending summers in Provincetown, where Bohm joined The Beachcombers, an organization of artists.

In 1919, the Bohms built a house in Bronxville, New York, for easy access to New York City, while simultaneously purchasing a cottage in Provincetown. While the house was being constructed, Zella and the children became boarders in the home of painter Spencer Nichols, who also lived in Bronxville. During this year, Max Bohm, Jr., entered Harvard University while Mrs. Longyear continued to provide commissions for Max Bohm's art work.

Between 1922 and 1923, Bohm had exhibitions in Greenwich, Connecticut, Washington, D.C., and at the Grand Central Galleries, with his painting En Mer being exhibited at the National Academy of Design.

Max Bohm died on September 19, 1923 in Provincetown, Massachusetts.

Scope and Contents

The papers of painter Max Bohm measure 5.6 linear feet and date from 1873-1970, with the bulk of the material dating from 1880-1959. Biographical material includes a file concerning the Provincetown artist's club The Beachcombers. Also found within the papers is detailed family correspondence, as well as general correspondence that includes exchanges with patron Mary Beecher Longyear and dealer William Macbeth. Also found are scattered business records; five diaries written by Bohm's wife Zella; other notes and writings; art work including sketchbooks, loose drawings, and oil paintings; printed material; and photographs of Bohm, his family, and colleagues including artists attending a Salmagundi dinner. There is also a motion picture film Six Foot Art, in Which Max Bohm, Member of the National Academy Tells How He Does It.

Family correspondence consists of letters exchanged between various Bohm family members during their long periods of separation. Decades of almost daily exchanges of letters offer detailed descriptions of Bohm's activities in pursuit of notoriety as an artist including his frequent travels in Europe and the United States, attendance of art-related and other cultural events, and his thoughts about art, philosophy, and his strong opposition to German aggression in World War I. The often affectionate letters from Bohm's wife Zella describe her concerns over finances and raising the children during Bohm's frequent absences, but also include descriptions of their summers in coastal France.
Professional correspondence consists of scattered letters discussing art-related business with colleagues including Bohm's longtime patron and Christian Science advocate, Mary Beecher Longyear, and Macbeth Gallery owners Robert and William Macbeth.

Scattered business records include price lists for art work, banking records, and miscellaneous receipts.

Five diaries and loose diary pages written by Bohm's wife Zella contain detailed descriptions of daily activities and her observations and thoughts, some drawings, notes, and financial notations. Some of the diaries contain annotations by her daughter, Esther.

Notes and writings include notebooks containing original short stories and miscellaneous sketches by Bohm, lists of art work, miscellaneous notes including several written by Esther Bohm, and miscellaneous writings by and about Bohm including his typescript "An Artist's Philosophy."

Art work consists of fifteen sketchbooks, miscellaneous drawings including a self-portrait, and oil paintings on board and on unstretched canvases including Bohm's studies of works by Titian and Van Dyke, and a painting of a young Esther Bohm looking at the sea. Works by others include a batik design on silk by Zella Bohm, a watercolor by Bohm's aunt, Anna Stuhr Weitz, and an oil portrait of Zella by her granddaughter.

Printed material primarily consists of clippings generated by Bohm's participation in the Paris Salons, in addition to several exhibition announcements and catalogs for Bohm and for others, and reproductions of art work by Bohm and others. There are also 2 copies of a silent, black and white Pathé newsreel titled *Six Foot Art, in Which Max Bohm, Member of the National Academy Tells How He Does It* on 16mm and 35mm film reels.

Photographs are of Bohm and his family, colleagues including Clyde du Vernet Hunt in his studio and a Salmagundi Club "Get Together" dinner, views of the town of Etaples, France, and of works of art by Bohm and others.

**Arrangement**

The papers have been organized into 8 series.

- Series 1: Biographical Material, 1898-1970 (0.1 linear feet; Box 1, OV 8)
- Series 2: Correspondence, 1880-1955 (3.3 linear feet; Boxes 1-4, 7)
- Series 3: Business Records, 1910-1930 (0.2 linear feet; Box 4)
- Series 4: Diaries, 1887-1916 (0.2 linear feet; Box 4)
- Series 5: Notes and Writings, 1882-circa 1970 (0.2 linear feet; Boxes 4, 7)
- Series 6: Art Work, 1873-1951 (0.6 linear feet; Boxes 4-5, 7, OVs 8-10)
- Series 7: Printed Material and Motion Picture Film, 1886-1957 (0.8 linear feet; Boxes 5-7, FC 11-12)
- Series 8: Photographs, 1886-1959 (0.2 linear feet; Boxes 6-7)

**Names and Subject Terms**

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Art -- Philosophy
Christian Scientists
Painters -- Massachusetts -- Provincetown
Painting, American -- Massachusetts -- Provincetown
World War, 1914-1918

Types of Materials:
Diaries
Drawings
Motion pictures (visual works)
Paintings
Photographs
Sketchbooks
Sketches

Names:
Beachcombers (Organization)
Bohm, Zella Newcomb
Hunt, Clyde du Vernet
Locke, Esther Bohm, d. 1913
Longyear, Mary Beecher, 1851-1931
Macbeth, Robert W. (Robert Walker), 1884-1940
Macbeth, William, 1851-1917
Salmagundi Club

Geographic Names:
France -- description and travel
Container Listing

Series 1: Biographical Material, 1898-1970

0.1 Linear feet (Box 1, OV 8)

Biographical material consists of calling cards for Max Bohm, biographical accounts, professional files, and award certificates from the Société des Artistes Français Salon of 1898, Exposition Universelle de Médaille d'Argent, the Pan-American Exposition in Buffalo, the Universal Exposition of St. Louis, and the Panama-Pacific International Exposition. A file concerning the art club/association The Beachcombers contains the organization's constitution and by-laws, an etching of a party invitation, a booklet of their history, notes and writings, clippings, miscellaneous printed material, and photographs of members participating in costumed events.

The bulk of this series has been scanned. Duplicates of papers and printed material have not been scanned.

Box 1, Folder 1  Calling Cards, Biographical Accounts and Award Certificates, circa 1898-1915

Image(s)

Oversized certificates housed in OV 8.

Box 1  Files Concerning The Beachcombers

Box 1, Folder 2  Constitution and By-Laws, circa 1923

Image(s): Constitution and By-Laws: circa 1923

Box 1, Folder 3  Notes on Songs and Poems, 1918-circa 1955

Image(s): Notes on Songs and Poems: 1918-circa 1955

Box 1, Folder 4  Printed Material, 1917-1970

Image(s): Printed Material: 1917-1970

Box 1, Folder 5  Photographs, 1917-1921

Image(s): Photographs: 1917-1921

Box OV 8  5 Oversized Award Certificates scanned with material from Box 1, Folder 1, circa 1898-1915

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Series 2: Correspondence, 1880-1955

3.3 Linear feet (Boxes 1-4, 7)

This series contains correspondence with family members such as Max Bohm’s wife Zella and his daughter Esther, as well as professional correspondence with art patron Mary Beecher Longyear and various art dealers.

This series is arranged as 2 subseries.

- 2.1: Family correspondence, 1880-1955
- 2.2: Professional Correspondence, 1895-1931

2.1: Family Correspondence, 1880-1955

Family correspondence consists of letters exchanged between various Bohm family members during their long periods of separation. The letters describe Bohm’s activities in the studio, his wife’s worries about finances and raising the children, and the family’s increasing interest in Christian Science. Zella’s expressed worries about finances are interspersed with descriptions of the children’s idyllic summer days living primarily in French coastal towns, and the family’s increasing interest in Christian Science. Several letters have annotations written by Bohm’s daughter Esther. Approximately one fourth of the Family Correspondence is written in German, with a few letters in French, and there are some typed English translations of a few of the letters scattered throughout. In addition to correspondence with Zella, there is also correspondence with Max Bohm’s aunt, Anna Stuhr; his brothers, Henry and Gustave; his parents, especially his mother Emilie; and his children, Esther and Max, Jr.

This subseries has been scanned in its entirety. Some of the letters in the series were pasted together along the sides or corners and could not be separated without damaging the documents, as a result portions of some letters might be partially obscured by another page along the edges.

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<th>Box 1, Folder 6</th>
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Box 1, Folder 14  Family Correspondence, 1887 May
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Box 1, Folder 15  Family Correspondence, 1887 June
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Box 1, Folder 16  Family Correspondence, 1887 July
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Box 1, Folder 17  Family Correspondence, 1887 August
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Box 1, Folder 19  Family Correspondence, 1887 October-November
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Box 1, Folder 30  Family Correspondence, 1889 May-June
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Box 1, Folder 31  Family Correspondence, 1889 July
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Box 1, Folder 32  Family Correspondence, 1889 September-November
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Box 1, Folder 33  Family Correspondence, 1889 December
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Box 1, Folder 34  Family Correspondence, 1890 January-March
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<tr>
<td>70</td>
<td>Family Correspondence, 1914 December</td>
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<td>71</td>
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<td>72</td>
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<td>73</td>
<td>Family Correspondence, 1915 February</td>
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<td>74</td>
<td>Family Correspondence, 1915 March</td>
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<td>75</td>
<td>Family Correspondence, 1915 April</td>
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Box 2, Folder 76  Family Correspondence, 1915 May-June
Image(s)

Box 2, Folder 77  Family Correspondence, 1915 July
Image(s)

Box 2, Folder 78  Family Correspondence, 1915 July
Image(s)

Box 2, Folder 79  Family Correspondence, 1915 July
Image(s)

Box 2, Folder 80  Family Correspondence, 1915 August
Image(s)

Box 2, Folder 81  Family Correspondence, 1915 September
Image(s)

Box 2, Folder 82  Family Correspondence, 1915 October-November
Image(s)

Box 2, Folder 83  Family Correspondence, 1915 December
Image(s)

Box 2, Folder 84  Family Correspondence, 1916 January
Image(s)

Box 2, Folder 85  Family Correspondence, 1916 February-March
Image(s)

Box 2, Folder 86  Family Correspondence, 1916 April
Image(s)

Box 2, Folder 87  Family Correspondence, 1916 May
Image(s)

Box 2, Folder 88  Family Correspondence, 1916 May
Image(s)

Box 2, Folder 89  Family Correspondence, 1916 May
Image(s)

Box 3, Folder 1  Family Correspondence, 1916 July
<table>
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<th>Box 3, Folder 2</th>
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<td>Box 3, Folder 9</td>
<td>Family Correspondence, 1916 October</td>
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<td>Box 3, Folder 10</td>
<td>Family Correspondence, 1916 October</td>
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<td>Box 3, Folder 11</td>
<td>Family Correspondence, 1916 November</td>
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<td>Box 3, Folder 12</td>
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<td>Box 3, Folder 13</td>
<td>Family Correspondence, 1917 January-February</td>
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<td>Box 3, Folder 14</td>
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<td>Family Correspondence, 1917 April</td>
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<td>Box 3, Folder 16</td>
<td>Family Correspondence, 1917 April</td>
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Image(s)

Box 3, Folder 17  Family Correspondence, 1917 May
   Image(s)

Box 3, Folder 18  Family Correspondence, 1917 June
   Image(s)

Box 3, Folder 19  Family Correspondence, 1917 July-August
   Image(s)

Box 3, Folder 20  Family Correspondence, 1917 September-December
   Image(s)

Box 3, Folder 21  Family Correspondence, 1918 January
   Image(s)

Box 3, Folder 22  Family Correspondence, 1918 January
   Image(s)

Box 3, Folder 23  Family Correspondence, 1918 February
   Image(s)

Box 3, Folder 24  Family Correspondence, 1918 March
   Image(s)

Box 3, Folder 25  Family Correspondence, 1918 April
   Image(s)

Box 3, Folder 26  Family Correspondence, 1918 May
   Image(s)

Box 3, Folder 27  Family Correspondence, 1918 June
   Image(s)

Box 3, Folder 28  Family Correspondence, 1918 July-August
   Image(s)

Box 3, Folder 29  Family Correspondence, 1918 September
   Image(s)

Box 3, Folder 30  Family Correspondence, 1918 October
   Image(s)

Box 3, Folder 31  Family Correspondence, 1918 October
Box 3, Folder 32  Family Correspondence, 1918 November
Image(s)

Box 3, Folder 33  Family Correspondence, 1918 December
Image(s)

Box 3, Folder 34  Family Correspondence, 1919 January
Image(s)

Box 3, Folder 35  Family Correspondence, 1919 February
Image(s)

Box 3, Folder 36  Family Correspondence, 1919 March
Image(s)

Box 3, Folder 37  Family Correspondence, 1919 April
Image(s)

Box 3, Folder 38  Family Correspondence, 1919 April
Image(s)

Box 3, Folder 39  Family Correspondence, 1919 April
Image(s)

Box 3, Folder 40  Family Correspondence, 1919 May
Image(s)

Box 3, Folder 41  Family Correspondence, 1919 May
Image(s)

Box 3, Folder 42  Family Correspondence, 1919 May
Image(s)

Box 3, Folder 43  Family Correspondence, 1919 May
Image(s)

Box 3, Folder 44  Family Correspondence, 1919 June
Image(s)

Box 3, Folder 45  Family Correspondence, 1919 June
Image(s)

Box 3, Folder 46  Family Correspondence, 1919 June
Box 3, Folder 47  Family Correspondence, 1919 June
Image(s)

Box 3, Folder 48  Family Correspondence, 1919 July
Image(s)

Box 3, Folder 49  Family Correspondence, 1919 July
Image(s)

Box 3, Folder 50  Family Correspondence, 1919 August-September
Image(s)

Box 3, Folder 51  Family Correspondence, 1919 October
Image(s)

Box 3, Folder 52  Family Correspondence, 1919 October
Image(s)

Box 3, Folder 53  Family Correspondence, 1919 November
Image(s)

Box 3, Folder 54  Family Correspondence, 1919 November
Image(s)

Box 3, Folder 55  Family Correspondence, 1919 November
Image(s)

Box 3, Folder 56  Family Correspondence, 1919 November
Image(s)

Box 3, Folder 57  Family Correspondence, 1919 December
Image(s)

Box 3, Folder 58  Family Correspondence, 1919 December
Image(s)

Box 3, Folder 59  Family Correspondence, 1919 December
Image(s)

Box 3, Folder 60  Family Correspondence, 1920 January
Image(s)

Box 3, Folder 61  Family Correspondence, 1920 February
Box 3, Folder 62  Family Correspondence, 1920 March-April
Image(s)

Box 3, Folder 63  Family Correspondence, 1920 May-September
Image(s)

Box 3, Folder 64  Family Correspondence, 1920 October-November
Image(s)

Box 3, Folder 65  Family Correspondence, 1920 December
Image(s)

Box 3, Folder 66  Family Correspondence, 1921 January
Image(s)

Box 3, Folder 67  Family Correspondence, 1921 January
Image(s)

Box 3, Folder 68  Family Correspondence, 1921 January
Image(s)

Box 3, Folder 69  Family Correspondence, 1921 January
Image(s)

Box 3, Folder 70  Family Correspondence, 1921 February
Image(s)

Box 3, Folder 71  Family Correspondence, 1921 February
Image(s)

Box 3, Folder 72  Family Correspondence, 1921 February
Image(s)

Box 3, Folder 73  Family Correspondence, 1921 February
Image(s)

Box 3, Folder 74  Family Correspondence, 1921 March
Image(s)

Box 3, Folder 75  Family Correspondence, 1921 April
Image(s)

Box 3, Folder 76  Family Correspondence, 1921 May
2.2: Professional Correspondence, 1895-1931

Professional correspondence consists of letters discussing art-related business with patron and friend Mary Beecher Longyear, and art dealers Robert and William Macbeth, among others.
Correspondents with more than 3 letters were separated into folders and arranged alphabetically and placed at the beginning of the subseries. The rest of the professional correspondence is arranged chronologically.

This subseries has been scanned in its entirety.

Box 4, Folder 12  Cleveland Museum of Art, 1930
   Image(s): Cleveland Museum of Art: 1930

Box 4, Folder 13  Gage, George E., 1930
   Image(s): Gage, George E.: 1930

Box 4, Folder 14  Longyear, Mary Bucher, 1910-1915
   Image(s): Longyear, Mary Bucher: 1910-1915

Box 4, Folder 15  Longyear, Mary Bucher, 1919-1923
   Image(s)

Box 4, Folder 16  Macbeth, William and Robert, 1912-1930
   Image(s): Macbeth, William and Robert: 1912-1930

Box 4, Folder 17  Undated Professional Correspondence, circa 1895-circa 1931
   Image(s): Undated Professional Correspondence: circa 1895-circa 1931

Box 4, Folder 18  Professional Correspondence, 1895-1909
   Image(s): Professional Correspondence: 1895-1909

Box 4, Folder 19  Professional Correspondence, 1910
   Image(s)
   Oversized letters housed in Box 7, Folder 2.

Box 4, Folder 20  Professional Correspondence, 1911-1912
   Image(s)

Box 4, Folder 21  Professional Correspondence, 1913
   Image(s)

Box 4, Folder 22  Professional Correspondence, 1914
   Image(s)

Box 4, Folder 23  Professional Correspondence, 1914
   Image(s)

Box 4, Folder 24  Professional Correspondence, 1915
Box 4, Folder 25  Professional Correspondence, 1916-1919
Image(s)

Box 4, Folder 26  Professional Correspondence, 1920-1921
Image(s)

Box 4, Folder 27  Professional Correspondence, 1923
Image(s)

Box 4, Folder 28  Professional Correspondence, 1923
Image(s)

Box 4, Folder 29  Professional Correspondence, 1924-1929
Image(s)

Box 4, Folder 30  Professional Correspondence, 1930
Image(s)

Box 4, Folder 31  Professional Correspondence, 1931
Image(s)

Box 7, Folder 2  2 Oversized Letters Scanned with Material from Box 4, Folder 19, 1910

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Series 3: Business Records, 1910-1930

0.2 Linear feet (Box 4)

Scattered business records include a statement by Max Bohm granting short-term power of attorney to his brother Gustave, price lists concerning real estate, price lists for art work, and miscellaneous tax and banking records, and receipts.

The bulk of this series has been scanned. Blank pages of check registers have not been scanned.

Box 4, Folder 32  Power of Attorney, 1922  [Image(s)]
Box 4, Folder 33  Income Tax Return, 1922  [Image(s)]
Box 4, Folder 34  Real Estate Price Lists, circa 1910-circa 1930  [Image(s)]
Box 4, Folder 35  Undated Price Lists for Art Work, circa 1924-circa 1930  [Image(s)]
Box 4, Folder 36  Price Lists for Art Work, 1924-1930  [Image(s)]
Box 4, Folder 37  Lists of Art Work, circa 1930  [Image(s)]
Box 4, Folder 38  Check Registers, 1921-1922  [Image(s)]
Box 4, Folder 39  Check Registers, 1922-1923  [Image(s)]
Box 4, Folder 40  Check Registers, 1923  [Image(s)]
Box 4, Folder 41  Check Registers, 1926  [Image(s)]
Box 4, Folder 42  Miscellaneous Receipts, 1910-1919  [Image(s)]
Box 4, Folder 43  Miscellaneous Receipts, 1920-1930  [Image(s)]

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Series 4: Diaries, 1887-1916

0.2 Linear feet (Box 4)

Five diaries and loose diary entries were written by Zella Bohm and contain detailed descriptions of activities and thoughts, some drawings, notes, and financial notations, as well as annotations by her daughter, Esther. One diary was transcribed prior to donation.

The bulk of this series has been scanned. Blank pages of diaries have not been scanned.

Box 4, Folder 44 Loose Diary Pages, circa 1887-1916
Image(s)

Box 4, Folder 45 Diary, 1887
Image(s)

Box 4, Folder 46 Diary, 1897 October-1898 May
Image(s)

Box 4, Folder 47 Diary, 1898 May-September
Image(s)

Box 4, Folder 48 Typescript of Diary, 1905 February-July
Image(s)

Box 4, Folder 49 Loose Diary Pages, 1905 September-December
Image(s)

Box 4, Folder 50 Diary, 1905-1915
Image(s)

Box 4, Folder 51 Diary, 1916
Image(s)
Series 5: Notes and Writings, 1882-circa 1970

0.2 Linear feet (Boxes 4, 7)

Notes and writings include notebooks containing original short stories and miscellaneous sketches by Bohm, miscellaneous notes including several written by Bohm's daughter Esther, and miscellaneous writings by and about Bohm. Also included is a souvenir map of an Atlantic voyage annotated with the location of the Titanic's sinking.

The bulk of this series has been scanned. Blank pages of notebooks are not scanned.

Box 4, Folder 52  Notebook 1, 1882
Image(s)

Box 4, Folder 53  Notebook 2, 1884
Image(s)

Box 4, Folder 54  Miscellaneous Notes by and about Max Bohm, circa 1912-circa 1920
Image(s)
Oversized map housed in Box 7, Folder 2.

Box 4, Folder 55  Miscellaneous Notes by Esther Bohm Locke, circa 1970
Image(s)

Box 4, Folder 56  Illustrated Manuscript "A Trip to Mt. Marcy" by Max Bohm, circa 1890-circa 1915
Image(s)

Box 4, Folder 57  Typescript, "An Artist's Philosophy" by Max Bohm, circa 1910-circa 1923
Image(s)

Box 4, Folder 58  Typescript, "A Souvenir of Max Bohm" by Louis K. Anspacher, 1945
Image(s)

Box 4, Folder 59  Miscellaneous Writings by Bohm Family Members, 1909-circa 1930
Image(s)

Box 4, Folder 60  Miscellaneous Writings about Max Bohm by Others, circa 1900-circa 1920
Image(s)

Box 7, Folder 2  Oversized Route Map of S. S. Rochambeau Voyage with Annotation about the Titanic scanned with material from Box 4, Folder 54, 1912

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Series 6: Artwork, 1873-1951

31 Folders (Boxes 4-5, 7, OVs 8-10)

Art work consists of fifteen sketchbooks, drawings including a self-portrait, oil paintings on board and on unstretched canvases, and works by others including a batik design on silk by Zella Bohm, a watercolor by Bohm’s aunt, Anna Stuhr Weitz, and an oil portrait of Zella by her granddaughter.

The bulk of this series has been scanned. Blank pages of sketchbooks were not scanned.

Box 4, Folder 61  Undated Sketchbook 1, circa 1878-circa 1880
  Image(s)

Box 4, Folder 62  Undated Sketchbook 2, circa 1878-circa 1880
  Image(s)

Box 4, Folder 63  Undated Sketchbook 3, circa 1878-circa 1880
  Image(s)

Box 4, Folder 64  Undated Sketchbook 4, circa 1880
  Image(s)
Oversized notebook housed in Box 7, Folder 3.

Box 4, Folder 65  Undated Sketchbook 5, circa 1887-circa 1890
  Image(s)

Box 4, Folder 66  Sketchbook 6, 1873
  Image(s)

Box 4, Folder 67  Sketchbook 7, 1874
  Image(s)

Box 4, Folder 68  Sketchbook 8, 1876
  Image(s)

Box 4, Folder 69  Sketchbook 9, 1880
  Image(s)
Oversized sketchbook housed in Box 7, Folder 3.

Box 4, Folder 70  Sketchbook 10, 1884
  Image(s)

Box 4, Folder 71  Sketchbook 11, 1884
  Image(s)

Box 4, Folder 72  Sketchbook 12, 1889
Box 4, Folder 73  Sketchbook 13, 1910  Image(s)

Box 4, Folder 74  Sketchbook 14, 1912  Image(s)

Box 4, Folder 75  Sketchbook 15, 1914  Image(s)
Oversized sketchbook housed in Box 7, Folder 3.

Box 5, Folder 1  Undated Drawings, circa 1874- circa 1914  Image(s)
10 Oversized drawings from Folder 1 housed in Box 7, Folder 4.

Box 5, Folder 2  Undated Drawings, circa 1874- circa 1914  Image(s)

Box 5, Folder 3  Undated Drawings, circa 1874- circa 1914  Image(s)

Box 5, Folder 4  Undated Drawings, circa 1874- circa 1914  Image(s)

Box 5, Folder 5  Drawings, 1874-1878  Image(s)

Box 5, Folder 6  Drawings, 1880-1881  Image(s)
Oversized drawing from Folder 6 housed in Box 7, Folder 4.

Box 5, Folder 7  Drawings, 1883-1914  Image(s)
3 Oversized drawings housed in Box 7, Folder 4.

Box 5, Folder 8  Drawings by Others, 1879-1916  Image(s)

Box 5, Folder 9  Paintings, circa 1905-circa 1920  Image(s)

Box 5, Folder 10  Paintings, circa 1905-circa 1920
9 Oversized paintings from Box 5, Folder 10 housed in Box 7, Folder 5 and OV 9-10.

Box 5, Folder 11  Painting and Batik Design on Silk by Zella Bohm, circa 1900-circa 1920

Oversized batik painting housed in OV 8.

Box 5, Folder 12  Watercolor by Anna Stuhr Weitz, 1896

Box 5, Folder 13  Painting of Zella Bohm by Anne Locke, 1951

Box 7, Folder 3  Oversized Sketchbooks 4, 9, 15 Scanned with Box 4, Folder 64, 69, 75, circa 1880-1914

Box 7, Folder 4  14 Oversized Undated Drawings Scanned with Material from Box 5, Folder 1, 6, 7, circa 1874-1914

Box 7, Folder 5  3 Oversized Oil Paintings on Unstretched Canvases Scanned with Material from Box 5, Folder 10, circa 1905-circa 1920

Box OV 8  Oversized Batik Design on Silk by Zella Bohm Scanned with Material from Box 5, Folder 11, circa 1900-circa 1920

Box OV 9  3 Oversized Oil Paintings on Unstretched Canvases Scanned with Material from Box 5, Folder 10, circa 1905-circa 1920

Box OV 10  3 Oversized Oil Paintings on Unstretched Canvases Scanned with Material from Box 5, Folder 10, circa 1905-circa 1920

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Series 7: Printed Material and Motion Picture Film, 1886-1957

0.8 Linear feet (Boxes 5-7, FC 11-12)

Printed material includes clippings of reviews for exhibitions which Max Bohm participated in, as well as exhibition announcements and catalogs for Bohm and for others, and reproductions of art work by Bohm and others. There is also a 16mm (positive) copy and a 35mm (negative) copy of a silent black and white Pathé newsreel titled *Six Foot Art, in Which Max Bohm, Member of the National Academy Tells How He Does It* showing Max Bohm describing his method of preparing mentally and physically to create a painting.

The bulk of this series has been scanned. Duplicates of clippings and the backs of clippings have not been scanned. Only the cover, title page, and relevant pages were scanned in magazines with content about Max Bohm. The 2 film reels of *Six Foot Art* were not scanned for digitization.

**Box 5, Folder 14**
Undated Clippings, circa 1888-circa 1923
*Image(s)*

**Box 5, Folder 15**
Undated Clippings, circa 1888-circa 1923
*Image(s)*

**Box 5, Folder 16**
Clippings, 1888-1896
*Image(s)*
Oversized newspaper and magazine housed in Box 7, Folders 6-7.

**Box 5, Folder 17**
Clippings, 1897
*Image(s)*
Oversized magazine housed in Box 7, Folder 7.

**Box 5, Folder 18**
Clippings, 1898-1899
*Image(s)*

**Box 5, Folder 19**
Clippings, 1900-1909
*Image(s)*
Oversized clipping housed in Box 7, Folder 7.

**Box 5, Folder 20**
Clippings, 1910
*Image(s)*
Oversized magazine housed in Box 7, Folder 7.

**Box 5, Folder 21**
Clippings, 1911
*Image(s)*

**Box 5, Folder 22**
Clippings, 1912
*Image(s)*

**Box 5, Folder 23**
Clippings, 1912
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<th>Box 5, Folder 24</th>
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<td>Box 5, Folder 25</td>
<td>Clippings, 1914</td>
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<td>Image(s)</td>
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<td>Box 5, Folder 26</td>
<td>Clippings, 1915</td>
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<td>Image(s)</td>
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<tr>
<td>Box 5, Folder 27</td>
<td>Clippings, 1916</td>
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<td>Image(s)</td>
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<tr>
<td>Box 5, Folder 28</td>
<td>Clippings, 1916</td>
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<td>Image(s)</td>
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<td>Box 5, Folder 29</td>
<td>Clippings, 1916</td>
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<td>Image(s)</td>
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<td>Box 5, Folder 30</td>
<td>Clippings, 1917</td>
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Oversized magazine housed in Box 7, Folder 7.

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<th>Box 6, Folder 1</th>
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Oversized magazine housed in Box 7, Folder 7.

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Oversized magazine housed in Box 7, Folder 7.

<table>
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<th>Box 6, Folder 5</th>
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<th>Clippings, 1928-1957</th>
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Box 6, Folder 8  Exhibition Announcements and Catalogs, circa 1916-1932

Box 6, Folder 9  *Catalogue Illustré du Salon*, 1886

Box 6, Folder 10  *Catalogue Illustré du Salon*, 1886

Box 6, Folder 11  Reproductions of Art Work for YMCA Publications, circa 1909-circa 1915

Box 6, Folder 12  Miscellaneous Reproductions of Art Work by Others, circa 1910-circa 1923

Box 6, Folder 13  Miscellaneous Printed Material, 1891-circa 1907

Box 6, Folder 14  *Six Foot Art, in Which Max Bohm, Member of the National Academy Tells How He Does It*, 1924

Box 7, Folder 6  Oversized Newspaper Scanned with Material from Box 5, Folder 16, 1891

Box 7, Folder 7  Oversized Magazines Scanned with Material from Box 5, Folder 16-17, 19-20, 23, 30; Box 6, Folders 1, 4, 1895-1925

Item FC 11  Motion Picture Film Reel of *Six Foot Art* from Box 6, Folder 14, 1924

Item FC 12  Motion Picture Film Reel of *Six Foot Art* from Box 6, Folder 14, 1924

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Series 8: Photographs, 1886-1959

0.2 Linear feet (Boxes 6-7)

Photographs are of Bohm, his family, colleagues including Clyde du Vernet Hunt in his studio and a Salmagundi Club dinner, views of the town of Etaples, France, where Bohm spent his early career, and of works of art by Bohm and others.

The bulk of this series has been scanned. Blank sides of photographs were not scanned. Transparencies and slides that were developed into photographic prints found in the same folder were not scanned.

Box 6, Folder 15
Photographs of Max Bohm, 1886-1899
Image(s)

Box 6, Folder 16
Photographs of the Bohm Family and Colleagues, 1860-1922
Image(s)
Oversized photographs housed in Box 7, Folder 8.

Box 6, Folder 17
Photographs of Etaples, France, circa 1898
Image(s)

Box 6, Folder 18
Photographs of Views of Pension Gloanee and Esther Bohm Locke in Pont-Aven, France, 1959
Image(s)

Box 6, Folder 19
Photographs of Art Work, circa 1899-circa 1918
Image(s)
Oversized photograph housed in Box 7, Folder 8.

Box 6, Folder 20
Photographs of Art Work by Clyde du Vernet Hunt, 1897
Image(s)

Box 7, Folder 8
Oversized Photographs of Bohm's Grandparents and Other Relatives, Clyde du Vernet Hunt in His Studio, and a Salmagundi Club Dinner Scanned with Material from Box 6, Folder 16, 1860-1922

Box 7, Folder 8
Oversized Photograph of Art Work Scanned with Material from Box 6, Folder 19, 1918

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