
Jayna M. Hanson

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March 15, 2010
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Collection Overview

Repository: Archives of American Art
Title: James Britton papers
Date: circa 1905-1984
(bulk 1905-1935)
Identifier: AAA.britjame
Creator: Britton, James, 1878-1936
Extent: 4.5 Linear feet
Language: English
Summary: The papers of painter and writer James Britton measure 4.5 linear feet and date from circa 1905-1984, with the bulk of the material dating from circa 1905-1935. The bulk of the papers consist of 49 diaries dating from 1918-1935, plus notebooks of diary excerpts, that chronicle Britton's daily activities and include lists, illustrations, and drafts of correspondence. Additional papers include biographical information compiled by the Britton family; scattered business and financial records; correspondence, including copies of Britton's letters to the editors of the Hartford Courant and the Hartford Times; additional writings and notes that include drafts and manuscripts of an autobiography, drafts of articles for his publication Art Opus, and other writings; sketches and a woodcut print; printed materials, including clippings of his published writings for Art Review International, Book Notes, and Opus; and one photograph of Britton and of works of art.

Administrative Information

Provenance
Donated 1985 and 2020 by Barbara and Ursula Roberts Britton, granddaughters of James Britton. Additional material donated in 2022 by Barbara Britton.

Alternative Forms Available
This site provides access to the papers of James Britton in the Archives of American Art that were digitized in 2010, and total 6,872 images.
Materials that have not been digitized include photographs of works of art, duplicates, and some printed materials.

Processing Information
The James Britton papers were arranged and microfilmed shortly upon receipt on reels 3647-3651. In 2010, Jayna Hanson rearranged the papers and wrote a finding aid prior to digitization in 2010 with funding provided by the Terra Foundation for American Art. Later donations are unprocessed.
Biographical Note

James Britton (1878-1936) was a portrait painter and writer active in Connecticut and New York. Britton wrote extensively about American art and artists and was the editor of his own publications Art Review International and Opus. Also, he was a member of the group of New York painters and sculptors known as The Eclectics. Born in Hartford, Connecticut in 1878, James Britton began his career as an apprentice working under August Jaccaci at Scribner's Magazine in 1895. He studied under George de Forest Brush at the Art Students' League and under Walter Griffin and Charles Noel Flagg in Hartford. He exhibited and worked with many of the American artists associated with the Ash Can school and The Eclectics, a group of New York artists that included Theresa Bernstein, Guy Pene du Bois, Walter Griffin, Philip L. Hale, Eugene Higgins, George Luks, Jane Peterson, Maurice Prendergast, and Mahonri Young. Mainly, Britton worked as a portrait painter but produced many landscapes of Sag Harbor, Long Island, and of his homes in Connecticut. He was a founding member of the New Society of American Artists and the Connecticut Academy of Fine Arts. He exhibited at numerous New York City galleries including Ainslie Galleries, Arlington Galleries, Babcock Galleries, Dudensing Galleries, Folsom Galleries, and at the studio of sculptor Marie Apel.

A prolific writer on American art and artists, as well as an illustrator, Britton worked as staff artist for the Hartford Times and as an art critic for American Art News and the Hartford Courant. He also founded and edited Art Review International and Opus. Two of his published books include Copley, Painter of the Revolution and Artists of America. Britton was also interested in classical music and wrote on composers Haydn and Beethoven. Britton's extensive diaries found within his papers chronicle his daily life and commentary.

In 1914, Britton married Caroline Korner and settled mostly in Connecticut. They had three children, Jerome, Teresa, and Ruth. In 1928, a car struck Britton and left him disabled. Although he continued to paint, he suffered from ill-health as a result of the accident. He died in 1936.

James Britton's works are represented at the Wadsworth Atheneum, Mark Twain Memorial, Manchester Public Library and at St. Joseph's College.

Scope and Content Note

The papers of painter and writer James Britton measure 4.5 linear feet and date from circa 1905-1984, with the bulk of the material dating from circa 1905-1935. The bulk of the papers consist of 49 diaries dating from 1918-1935, plus notebooks of diary excerpts, that chronicle Britton's daily activities and include lists, illustrations, and drafts of correspondence. Additional papers include biographical information compiled by
the Britton family; scattered business and financial records; correspondence, including copies of Britton's letters to the editors of the Hartford Courant and the Hartford Times; additional writings and notes that include drafts and manuscripts of an autobiography, drafts of articles for his publication Art Opus, and other writings; sketches and a woodcut print; printed materials, including clippings of his published writings for Art Review International, Book Notes, and Opus; and one photograph of Britton and of works of art.

Biographical information consists of a file of photocopied materials prepared by the Britton Family. Scattered business and financial records include papers relating to Britton's auto accident, indexes of letters, illustrated indexes and lists of works of art, miscellaneous invoices and receipts, and file relating to Arlington Gallery.

Nine folders of correspondence include letters written to and by Britton along with posthumus materials to his widow, Caroline Britton. Correspondents include artists and friends Gertrude Fiske, Eugene Higgins, Kyonei Inukai, Andrew Kelly, Dewitt McClellan Lockman, Edwin Valentine Mitchell, Maurice Prendergast, Duncan Phillips, Alfred Stieglitz, Robert Vonnoh, and Robert C. Vose.

The bulk of the Britton papers consist of his extensive diaries - 49 volumes, plus notebooks of excerpts and detailed indexes. The diaries date from 1918-1935 and details Britton's daily activities and observations about art figures active in New York and Connecticut, classical music, the Great Depression, Prohibition, the Catholic Church, and politics. In addition, Britton talks of his relationships with his wife and children. The diaries served as a place for Britton to make lists of works of art, portrait subjects, potential clients, etc. Britton also created "Notebooks of Diary Excerpts" and a detailed index of many of the diaries.

Additional writings and notes include a handwritten and incomplete typescript of an autobiography, writings for Britton's publication Opus, and miscellaneous writings about art, music and plays. Writings by others include works by Duncan Scott Kent and Blackfield.

Artwork includes a print and sketches by Britton, and children's drawings.

Printed materials include issues of Britton's Art Review International, Opus, and other publications for which he wrote articles or provided illustration, clippings, exhibition catalogs, and programs.

Photographs include one photo of the artist with a painting and photos of works of art.

There is a 1.6 linear foot unprocessed addition to this collection donated 2020 and 2022 that includes correspondence, writings by Britton about art, printed material (some annotated), lists of works of art by Britton and others, sketches by Britton, Britton's original letterhead printed from woodcut plate, and transcriptions of composer Joseph Haydn's symphonies for piano and string quarter, exhibition checklists, and notes. Material dates from circa 1920-1934.

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Arrangement

The collection is arranged as 9 series:

Missing Title:
- Series 1: Biographical Information, 1970-1984 (Box 1; 1 folder)
- Series 2: Business and Financial Records, 1919-1933 (Box 1; 7 folders)
- Series 3: Correspondence, 1913-1945 (Box 1; 9 folders)
- Series 4: Diaries, 1918-1935 (Box 1-2; 1.5 linear feet)
- Series 5: Writings and Notes, circa 1910s-1931 (Box 2-3; 0.4 linear feet)
- Series 6: Artwork, circa 1920-1929 (Box 3; 5 folders)
- Series 7: Printed Material, 1910-1982 (Box 4; 0.4 linear feet)
- Series 8: Photographs, circa 1905-1930s (Box 4, OV 5; 3 folders)
- Series 9: Unprocessed Addition, circa 1920-1934 (Boxes 6-8; 1.6 linear feet)
Names and Subject Terms

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

Subjects:
- Art, Modern -- 20th century -- Connecticut
- Art, Modern -- 20th century -- New York (State) -- New York
- Painters -- New York (State) -- New York
- Painters -- New York (State) -- New York -- Diaries

Types of Materials:
- Diaries
- Drafts
- Illustrations
- Notebooks
- Photographs
- Prints
- Sketches

Names:
- Arlington Galleries (New York, N.Y.)
- Blackfield
- Fiske, Gertrude, 1878-1961
- Higgins, Eugene, 1874-1958
- Inukai, Kyohei, 1913-
- Kelly, Andrew J.
- Kent, Duncan Scott
- Mitchell, Edwin Valentine, 1890-1960
- Phillips, Duncan, 1886-1966
- Prendergast, Maurice Brazil, 1858-1924
- Stieglitz, Alfred, 1864-1946
- Vornoh, Robert William, 1858-1933
- Vose, Robert C. (Robert Churchill), 1911-1998

Occupations:
- Art critics
Container Listing

Series 1: Biographical Information, 1970-1984

1 Folder (Box 1)
Scope and Contents: A file of photocopied materials prepared by the Britton family includes correspondence concerning Britton, a list of articles by Britton, and excerpts from reviews written by Britton.
Available Formats: This series has been scanned in its entirety.

Box 1, Folder 1  Biographical Information Compiled by Britton Family, 1970-1984

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Series 2: Business and Financial Records, 1919-1933

7 Folders (Box 1)

Scope and Contents: There are scattered records relating to Britton's auto accident including a police report; a gallery tag from Arlington Galleries; an index of letters sent and an address book; illustrated indexes of works of art by Britton in which he drew small representative sketches of his portraits and landscapes; a list of works of art; and various receipts and invoices.

Available Formats: This series has been scanned in its entirety.

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Series 3: Correspondence, 1913-1945

9 Folders (Box 1)

Scope and Contents: This series consists of general correspondence between James Britton and artists and friends as well as correspondence regarding his publications *Art Review International* and *Opus*. Also found are copies of Britton's letters to the editors of the *Hartford Times* and the *Hartford Courant*. Of note is a draft of a letter written to President Calvin Coolidge urging for the creation of a Secretary of Fine Arts written on another letter dated August 20, 1933. Britton also wrote draft responses on incoming letters. Posthumous letters written to Britton's wife include condolence letters and letters from Katherine Day of the Mark Twain Memorial concerning a donation of Britton's painting of the author.


Available Formats: This series has been scanned in its entirety.

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Series 4: Diaries, 1918-1935

1.5 Linear feet (Box 1-2)

Scope and Contents: James Britton detailed his thoughts, work, and other activities in 49 diaries. He also created 10 notebooks of diary excerpts and a detailed index of subjects and names found in the diaries.

Available Formats: This series has been scanned in its entirety, except for one incomplete draft diary index created by Britton, which was superceded by a later index.

Arrangement: The Diaries series is arranged into 2 subseries:

- Subseries 4.1: Diaries, 1918-1935
- Subseries 4.2: Notebooks of Diary Excerpts, 1918-1934

4.1: Diaries, 1918-1935

Scope and Contents: Britton’s diaries cover a wide-range of subjects including current affairs and his thoughts about American art and artists, the art scene in New York and Connecticut, classical music, the Great Depression, Prohibition, the Catholic Church, politics, his artwork and writings, his professional associations, New York galleries and exhibitions, and his relationships with family and friends. The diaries also include lists and sketches, including sketches of paintings in his studio at the time of the diary entry. The diaries provide an intimate and descriptive perspective of the Great Depression and its effect on the American family. Hard economic times forced Britton to reuse his children's school composition notebooks as diaries, often writing in the margins or in between the original lines of writing. He describes the toll of the economy on his relationship with his family.

The diaries contain exhaustive detail about the New York art scene and his fellow artists. He writes about George Bellows, Childe Hassam, Ernest Blumenschein, among many others, and about visiting numerous galleries, museums, and exhibitions, such as Knoedler, Frank Rehn, and Kraushaar Galleries, as well as his membership in various clubs and associations, including the New Society of American Artists.

There are two numbered sets of diaries. The first set is numbered XXV-XL and the second set is numbered Miscellaneous Volumes 1-32. Britton also created a two-volume index of his diaries numbered XXV-XL. Most of the index was transcribed by the processing archivist and a partial list of relevant name/subject entries is found with the link to each individual diary. A more comprehensive list of entries from Britton’s index is also included as an addendum.

A Volume XXX B is referenced in Britton’s index which does not appear to be in the collection. It may be missing or perhaps the number was changed by Britton at a later date.

The narrative summaries and access points included with the Miscellaneous Volumes 1-32 were created by the processing archivist and should not be considered fully comprehensive.

See Appendix for a list of names and subjects for Diaries XXV-XL from Series 4.1.

Available Formats:

Appendix: List of Names and Subjects from Diary Volumes XXV-XL in Series 4.1: Adams, Herbert: XXVII, 88
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<tbody>
<tr>
<td>Notes:</td>
<td>(Apel, Marie: 40, 70; Bayley, Frank: 4-5, 59; Daniel, Charles: 39, 42; Dickinson, S.E.: 36, 40, 64, 70-1; DuBois, Guy Pene: 72; Duveneck, Frank: 57; Flagg, Charles Noel: 41, 54; Griffin, Walter: 58; Hassam, Childe: 55; Higgins, Eugene: 3-5, 12; Kent, Rockwell: 33, 43; Knoedlers: 115; Lawson, Ernest: 35-6, 56; Macbeth, Robert: 8-9; Marin, John: 39; Price, F. Newlin: 42, 72; Ray, Man: 57; Twachtman, John: 13, 16, 56-7, 61; Yeates, John B.: 65-6)</td>
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<th>Box 1, Folder 23</th>
<th>Volume XXX (See Addendum List of Names and Subjects for Content Information), 1919 June-August</th>
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<tr>
<td>Notes:</td>
<td>(Blakelock, R.A: 27, 42-3, 46; Borglum, Gutzon: 20; De Valera, Eamon: 1, 11; Dougherty, Paul: 3, 17; Hassam, Childe: 28; Little, Phillip: 3, 89; Young, Mahonri: 3, 17, 20, 28)</td>
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<td>Notes:</td>
<td>(Ainslie, George: 66, 94; Aitken, Robert J.: 38-40, 44, 46; Bellows, George: 52, 73; DuBois, Guy Pene: 62; Duveneck, Frank: 67; Flanagan, John: 38-9, 61-2; Groll, Albert: 61-2, 79; Hafner, Charles: 38, 80; Innes, George: 66; Kronberg, Louis: 3-4, 83; Milch Galleries: 3; Pennell, Joseph: 44; Prendergast, Maurice: 53; Reynolds, Sir Joshua: 15-6; Roosevelt, Theodore:</td>
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<td>Box 1, Folder 25</td>
<td>Volume XXXII (See Addendum List of Names and Subjects for Content Information), 1920 January-March</td>
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<td>Notes:</td>
<td>(Bartlett, Paul: 1, 34-5; Dickinson, S.E.: 5, 32-3; Dudensing: 40, 46; Flagg, Charles Noel: 41, 45; Granville, Smith W.: 4; Levy, John: 2, 43; Macbeth, Robert: 37; Palmer, Erastus: 10; Sloan, John: 46; Society of American Artists: 11-27; Vanderbilt, Gertrude: 4; Walcott, Albert: 94-6; Weir, J. Alden: 1, 4; Young, Howard: 33)</td>
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<th>Volume XXXIII, 1920 March-April</th>
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<tr>
<td>Notes:</td>
<td>(Art Review International; Beaux, Cecilia: 2; Bellows, George: 8; Bowdoin, W.G.: 2; Carroll, John: 20-4; Cortissoz, Royal: 9; Frazen, August: 33; Gay, Edward: 26, 31, 33; Groll, Albert: 8, 15; Henri, Robert: 25; Higgins, Eugene: 8, 23; Hunt, William Morris: 35, 37; Johnson, Eastman: 19; Laurens, Jean Paul: 21; McBride, Henry: 11; Murphy, J. Francis: 17-8, 33; Price, F. Newlin: 13; Rittenberg, Henry: 7; Robinson, Theodore: 1, 13, 15; Ringuis, Carl: 9; Vinton, F.P.: 1; Vonnob, Robert: 7; Weir, J. Alden: 2, 13)</td>
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<td>Notes:</td>
<td>(Barile, Xavier: 29; Bellows, George: 14; Brandegee, Robert B.: 24; Crews, Floyd: 22; Daniel, Charles: 16; Escobal: 42; Haverty, J.J.: 17-21; Higgins, Eugene: 14-5; Inukai, Kyohri: 16, 39, 42; Kronberg, Louis: 23; McCormick, William B.: 16-7; Myers, Jerome and Ethel: 14; Pennell, Joseph: 15; Ranger, Henry W.: 63; Stevenson, Gordon: 33; Vezin, Charles: 24)</td>
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<td>Notes:</td>
<td>(Ainslie, George: 9, 28, 33; Belcher, Hilda: 29; Burrows, Carlyle: 10, 31, 72; Chase, William M.: 3; Cheney, Russell: 18; Daniel, Charles: 3; Detweiller, F.: 14, 49, 52, 81, 88-9; Donohue, William Howard: 49; Dreier, Katherine: 89; Ennis, George Pearse: 9; Frazen, August: 36-40; Gaspard, Leon: 90-1; Granville-Smith, W.: 9; Gruppe, Charles P.: 40, 43; Hardie, Robert Gordon: 51; Hooker, J.: 105, 107; Inukai, Kyohri: 4, 8-9, 18, 20, 34-5, 40-1, 82, 88, 90-100; Judson, Alice: 9-90; Keller, Deane: 94, 103; Lawson, Ernest: 64; Luks, George: 4; Macbeth, Robert: 85; Manning, Rose: 54-9, 63; McBride, Henry: 93; McManus, James G.: 74, 105; Miller, Charles Townsend Abercrombie: 16; Morse, S.F.B.: 79; Nuni, Grove: 95; Pierpont, J.: 12, 20; Potter, Nathan D.: 20, 91, 101; Stuart, Gilbert: 50; Szopory, Baron Imre: 8, 83; Vose, Robert: 91; Young, Mahonri: 72, 92)</td>
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<td>Notes:</td>
<td>(Crews, Floyd: 1; Detweiller, F.: 5; Keller, Deane: 3; Muller, Michael: 3-4; Potter, Nathan D: 3-7)</td>
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<td>Notes:</td>
<td>(Coley, John Singleton: 1-2; Palmer, Erastus: 1; Shurtleff, Roswell M.: 1)</td>
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| Box 1, Folder 35 | James Britton's Draft Index to Diaries, XXV-XL, circa 1920s (not scanned) |

| Box 1, Folder 36 | James Britton's Final Index to Diaries, XXV-XL, circa 1930s |

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<th>Miscellaneous Volume 1, 1925 January-February, June</th>
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<tr>
<td>Notes:</td>
<td>(discusses George Bellows and Childe Hassam exhibiting at Macbeth Galleries; the death of George Bellows; visits Dwight William and Mrs. Tryon in New York City, discusses the Freer Gallery of Art at length; travels to Kraushaar Galleries to see paintings by Sloan and Bellows.)</td>
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<th>Box 1, Folder 38</th>
<th>Miscellaneous Volume 2, 1925 February-March</th>
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<tr>
<td>Notes:</td>
<td>(Britton participates in the First Exhibition of the Charter Members of the New Society of American Artists; list of members of the New York Portrait Society; exhibition at Babcock Galleries in April; New Society of Artists Committee meeting; list of portraits by year and sitter)</td>
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<tr>
<th>Box 1, Folder 39</th>
<th>Miscellaneous Volume 3, 1925 March-April</th>
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<tr>
<td>Notes:</td>
<td>(attends a meeting of the New Society of American Artists at the studio of George Lobens with George Pease Ennis, Bruce Crane of the Salmagundi Club who nominate Ernest Blumenschein to join the committee; discusses Kyokei Inukai; discusses Babcock Galleries' poor treatment of artists; meets Milton Avery; talks of Opus)</td>
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<th>Box 1, Folder 40</th>
<th>Miscellaneous Volume 4, 1925 October-1926 March</th>
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<tr>
<td>Notes:</td>
<td>(travels to Knoedler's and meets Jim Weiland; goes to Metropolitan Museum of Art with son Jerome; attends a George Bellows memorial exhibition; description of the New Britain Institute with a list of artists represented; visits James Goodwin McManus's studio; discusses &quot;The Chess Players&quot; by Robert Bolling Brandegee; talks with Frank Rehn; sees Frederick Detweiller; list of pictures over which to &quot;make a big ex&quot; (35); visits Louis Comfort Tiffany; list of portraits by others of which Britton wanted copies for inspiration and admiration (90-91) )</td>
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<th>Box 1, Folder 41</th>
<th>Miscellaneous Volume 5, circa 1925 October-1926 May</th>
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<tbody>
<tr>
<td>Notes:</td>
<td>(discusses industry versus art in America; a draft of &quot;Art and New Business&quot;); list of works of art in Waterbury, CT by Britton; second annual exhibition of the New Society of American Artists; discusses the Connecticut Academy; the relationship between painting and writing)</td>
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<th>Box 1, Folder 42</th>
<th>Miscellaneous Volume 6, 1926-1927</th>
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<tr>
<td>Notes:</td>
<td>(consists of notes on Copley and Haydn and Beethoven; list of Copley portraits of British and Americans painted in England; notes on Copley at the Royal Academy)</td>
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<tr>
<th>Box 1, Folder 43</th>
<th>Miscellaneous Volume 7, 1926 July-1928 January</th>
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<tr>
<td>Notes:</td>
<td>(&quot;notes on the literature of American Art&quot;; has an exhibition at M. Knoedler and Co. Galleries; information about his Copley book; notes on Pyle and Stewart; suggests creating a Mark Twain group portrait; a list of books by W.M. Howells; list of woodcuts by Britton organized by date; notes on Mozart, Haydn and Beethoven; visits Kraushaar Galleries and the Morgan)</td>
</tr>
</tbody>
</table>
Museum; visits with Norwegian artist Lars Thorsen; discusses the pub culture of Hartford, CT; list of woodcuts by Walter Eitel; talks with Frank Gay of the Wadsworth Athenaeum; talks of Borglum and Caffin in Hartford reminiscences

Box 1, Folder 44  
**Miscellaneous Volume 8, 1928 February-1929 October**
Notes: (sells book on Copley; visits Walter Eitel and Frederick Detweiller; list of portraits painted by Hartford artists or of Hartford sitters; list of paintings—various; a draft of a letter to Edwin Valentine Mitchell and one to F. Detweiller; Mr. Bartlet, an engraver visits; gives an interview for The Republican with Miss Cullen; a list of books with Howell's; goes to Morgan Museum and cannot find his portrait of Charles Flagg; talks of his father Captain J. Britton; invited to exhibit at the Women's Club of Hartford with Maud Monnier—includes a list of paintings possible for exhibition; commentary on Hartford Philharmonic Orchestra; discusses "The Banquet of the Presidents" and his intent for the painting)

Box 1, Folder 45  
**Miscellaneous Volume 9, 1929 December-1931 March**
Notes: (talks with Father Andrew Kelly; lists of sales from the Women's Club Art Committee exhibitioin with a description of the event; talks of his portrait of Inukai; complaints of those considered "Rich Hartford"; visits Morgan Museum exhibitions including French, Italian, and Mexican paintings; draft of "The Battle of American Art" (53); sees an exhibition of Higgins etchings; a draft of a letter to Phillip Hardy; list of ideas for "Modern Life" series; two lists of paintings: for patrons in Hartford and of subjects residing in Hartford or the vicinity; a list of old paintings received from storage; comment on New York Tribune announcing the publication of the Copley book; a list of paintings to exhibit at Women's Club in November; pressures Morgan Museum for more paintings to cover all American Art movements and time periods; list of visitors to visit the Women's Club exhibition; a list of portraits for Britton to see or write about; comments on business during the depression)

Box 1, Folder 46  
**Miscellaneous Volume 10, 1931 March-August**
Notes: (list of visitors to the Women's Club exhibition, November 3, 1930; draft of a letter to Charles A Goodwin with a list of artists that should be represented at the Wadsworth Athenaeum; discusses Max Weber portrait; describes how he varnishes his paintings; a sketch of his studio space; essays entitled "Men's Mission" and "Women's Mission"; talks of Connecticut Shore Art Guild summer exhibition and a list of possible exhibitions; a price list from an exhibition at Folsom Gallery in New York City)

Box 1, Folder 47  
**Miscellaneous Volume 11, 1931 September-1932 April**
Notes: (essay entitled "Dialog in a Portrait Painter's Studio"; contains an essay by Caroline Britton concerning Christian Science and prayer of Man and God; lists of portraits based on the age of the painting; commentary on European versus American artists; begins to discuss his health problems; a review of *Jane*
**Eyre** and **Shirley**; a list of sales to Father Kelly; death of Maud Monnier; writes for the catalog for the Edith Stevens memorial exhibition; visit from Max and Mrs. Bengs; describes the role of Hartford’s Cheney family in Prohibition; expresses frustration over having one of his woodcuts produced without permission; old friend Russell Northman commits suicide.

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<th>Box 1, Folder 48</th>
<th>Miscellaneous Volume 12, 1932 May-October</th>
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<tr>
<td><strong>Notes:</strong></td>
<td>(vivid commentary on the effect of the Depression on the Britton family and the country in general; talks of Guy Pene du Bois; a critique of the American Intelligensia and their lack of focus on American Art(12); talks of Socialism in America at length-20; talks of Edith Stevens and her suicide; describes legal troubles and that a judge ruled his paintings as collateral; comments on suicide during Depression; discusses Father Kelly’s art collection and his new O’Keeffe works; a description of the Presidents within “The Presidents Banquet”; discusses the election of Franklin Roosevelt; gives commentary on Irish politics; having difficulty with his wife; a list of paintings with Father Kelly; discusses falling out with Father Kelly because Britton will not convert to Catholicism)</td>
</tr>
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<thead>
<tr>
<th>Box 2, Folder 1</th>
<th>Miscellaneous Volume 13, 1932 November-1933 February</th>
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<tbody>
<tr>
<td><strong>Notes:</strong></td>
<td>(visit from Henry Nord; discusses Roosevelt's election; talks of problems with his relationships with Father Kelly and wife, Caroline; reflections on the art scene in New York City-57; list of data on &quot;The Presidents Banquet&quot;; death of Tom Brabazon; looting and petty theivery during the Depression)</td>
</tr>
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<tr>
<th>Box 2, Folder 2</th>
<th>Miscellaneous Volume 14, 1933 February-March</th>
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<tbody>
<tr>
<td><strong>Notes:</strong></td>
<td>(contains many details of the poor economic conditions and the effect on society and his own familial relationships; Socialist and Communist activities of his wife; discusses attempted shooting of Roosevelt in Florida; visit from Tom Supples, a baseball player; financial conditions of museums in Hartford; discusses the Beer Bill and the end of Prohibition and the Bank Holiday; recollections of Ida Tarbell; a list of paintings lost-93)</td>
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<th>Box 2, Folder 3</th>
<th>Miscellaneous Volume 15, 1933 April-May</th>
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<tr>
<td><strong>Notes:</strong></td>
<td>(many notes on classical music and composers; discussion of the new beer after Prohibition; suffers from ill health and talks of the activities of his children; visits from the son of E.C. Potter, sculptor)</td>
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<th>Box 2, Folder 4</th>
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<tr>
<td><strong>Notes:</strong></td>
<td>(contains many sketches; discusses Civil War photography; a sketch of a surgery done by his brother-in-law Dr. Boucher; list of paintings; discusses the job market for post-high school students; list of paintings owned by Father Kelly; descriptions of landscape paintings and comments on painting over old canvases-54; list of paintings owned by Walter Eitel and E.V. Mitchell)</td>
</tr>
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**Miscellaneous Volume 17, 1933 July-August**

Notes: (discusses article about Father Kelly's art collection in The Transcript; essay "Modernism Blows Up"); talks of the quality of paper available in America-9; concern with his copyright over images; anger of the patronage of Father Kelly; observations on New York City and the effects of Prohibition; Knights of Columbus activities in Connecticut)

Box 2, Folder 6

**Miscellaneous Volume 18, 1933 August**

Notes: (notes on Copley's "Death of Chatham"; essay "New Art Modernism"; reminiscences of Hartford Art Institute and Art League; list of American portraits for potential exhibition; list of Copley reproductions owned by Britton; proposal for a political party called The Heroes-51; draft of a letter to the Hartford Courant concerning "Cure d'Arts")

Box 2, Folder 7

**Miscellaneous Volume 19, 1933 September-October**

Notes: (comments on children's activities and schooling; copies music of Beethoven and Haydn; talks of Roosevelt's presidency; discusses having prints made from engravings with Father Kelly)

Box 2, Folder 8

**Miscellaneous Volume 20, 1933 October-November**

Notes: (death of George Luks; Tom Spellacy as the mayor of Hartford; further discusses Socialist and Libertine activities of Caroline)

Box 2, Folder 9

**Miscellaneous Volume 21, 1933 December**

Notes: (Father Kelly holds exhibition at the Andrea Art Gallery in Hartford; writes on the difference between professional and amateur artists; copy of a letter to Father Kelly; reelection of President Roosevelt; memo "Petition of Artist for a Break")

Box 2, Folder 10

**Miscellaneous Volume 22, 1934 January-February**

Notes: (discusses political and social situations in Germany; talks about Katherine Hepburn's family in Connecticut; letter to Father Kelly concerning prices of works of art)

Box 2, Folder 11

**Miscellaneous Volume 23, 1934 March-May**

Notes: (Caroline elected as an honorary member to the local labor union of textile workers; talks of Civil Works Administration and government sponsored art; discusses Juliana Force closing Whitney Museum for fear of violence; moves in with sister due to family troubles; issues with Father Kelly's patronage; Britton family is evicted and forced to find a new place to live)

Box 2, Folder 12

**Miscellaneous Volume 24, 1934 May-June**

Notes: (draft of a letter to Father Kelly; outlines his problems with Father Kelly-23; discusses racial tension in the South; death of Frank B. Gay; sketches; discussion of "The Presidents Banquet")

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**Miscellaneous Volume 25, 1934 July**
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<th>Box 2, Folder 14</th>
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<tr>
<td>Notes:</td>
<td>(mostly sketches and artworks including color)</td>
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<tr>
<td>Notes:</td>
<td>(troubles with his family concerning his disagreement with wife's affiliation with labor unions; Jerome has an exhibition; Mr. Monnier dies; Caroline urges workers of Cheney Mills to join labor unions; draft of a letter to Tom Spellacy)</td>
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<th>Box 2, Folder 15</th>
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<tr>
<td>Notes:</td>
<td>(this diary was recycled twice and is therefore difficult to read—it was used by Jerome as a school book, by Britton in 1930, then Britton returned to it in 1934; essays from 1930 &quot;Everybody to Work&quot; &quot;Untitled Play&quot;; essay from 1934 &quot;Truce and the Pope&quot;; concerning Senator John Blackwell; sketch of paintings-113)</td>
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<th>Box 2, Folder 16</th>
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<tr>
<td>Notes:</td>
<td>(memoranda concerning prints for publication; list of possible purchasers of Roosevelt painting; sketches; list of paintings to be duplicated or printed; discussion of Huey Long)</td>
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<th>Box 2, Folder 17</th>
<th>Miscellaneous Volume 29, 1934 February-July</th>
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<tr>
<td>Notes:</td>
<td>(discusses Roosevelt's cabinet and Huey Long; draft of letters to Detweiler; death of Augustus Lukeman, sculptor; sketch; talks of the Andrea Art Guild turning into a Catholic lending library; recalls time spent with Cecilia Beaux in 1909)</td>
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<th>Box 2, Folder 18</th>
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<tr>
<td>Notes:</td>
<td>(moves into sister's home due to health problems; list of people in the Connecticut State Offices along with salaries and locations; sketches; list of potential portrait subjects and landscapes)</td>
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<th>Box 2, Folder 19</th>
<th>Miscellaneous Volume 31, 1935 January-February</th>
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<tr>
<td>Notes:</td>
<td>(talks of &quot;foreign policy&quot; of the Morgan Museum; letter by Joanna Boucher for school; letter to Senator Blackwell; sketches; inscriptions of books on composers; proposal for a Copley Society in Connecticut; form letter for solicitation of Roosevelt painting)</td>
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<th>Box 2, Folder 20</th>
<th>Miscellaneous Volume 32, 1935 February-July</th>
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<tr>
<td>Notes:</td>
<td>(list of members of the Copley Society of America, 1908; sketches; list of trustees and members of the Museum Arts Committee; draft of letter to the editor of the Herald addressed to Democrats)</td>
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### 4.2: James Britton's Notebooks of Diary Excerpts, 1919-1934

**Scope and Contents:** James Britton created ten volumes of excerpts from his diary, presumably those that he felt were the most significant.

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<td>Box 2, Folder 24</td>
<td>Volume 4, 1919 July-1920 February</td>
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<td>Volume 5, 1920 March-September</td>
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<td>Box 2, Folder 26</td>
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<td>Box 2, Folder 27</td>
<td>Volume 7, 1921 April-1923 February</td>
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<td>Volume 8, 1928</td>
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<td>Box 2, Folder 29</td>
<td>Volume 9, 1929</td>
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Series 5: Writings and Notes, circa 1910s-1935

0.4 Linear feet (Boxes 2-3)

Scope and Contents: Writings and notes by Britton include a handwritten and incomplete typescript of an autobiography, writings for his publication *Opus*, draft writings for his book, *Artists of America*, drafts of "Copley, Modern Old Master", writings about Charles Noel Flagg, and essays about art and classical music, and plays. There are also three notebooks and notes. There are also writings by Duncan Scott Kent and Blackfield.

Available Formats: This series has been scanned in its entirety.

Arrangement: Writings and Notes are arranged into 2 subseries:

- Subseries 5.1: Writings By James Britton, circa 1910s-1935
- Subseries 5.2: Writings By Others, circa 1910s-circa 1928

5.1: Writings by James Britton, circa 1910s-1935

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<td>Box 2, Folder 34</td>
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<td>Box 2, Folder 35</td>
<td>Autobiography, circa 1930s</td>
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<tr>
<td>Box 2, Folder 36</td>
<td>Autobiography, typescript, circa 1930s</td>
</tr>
<tr>
<td>Box 2, Folder 37</td>
<td>&quot;American Portraits,&quot; , circa 1920s</td>
</tr>
<tr>
<td>Box 2, Folder 38</td>
<td>&quot;Art Museum Ethics,&quot; , circa 1920s</td>
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<td>Box 2, Folder 39</td>
<td>&quot;Art-Position of America,&quot; , circa 1920s</td>
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<td>Box 2, Folder 40</td>
<td>&quot;Art-Opus 8,&quot; , circa 1924</td>
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<tr>
<td>Box 3, Folder 1</td>
<td>&quot;Artists of America, Pt 1,&quot; , circa 1926</td>
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<tr>
<td>Box 3, Folder 2</td>
<td>&quot;Artists of America, Pt 2,&quot; , circa 1926</td>
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<td>Box 3, Folder 3</td>
<td>&quot;Artists of America, Pt 2,&quot; draft, circa 1926</td>
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<tr>
<td>Box 3, Folder 4</td>
<td>&quot;Copley, Modern Old Master,&quot; , circa 1920</td>
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<tr>
<td>Box 3, Folder 5</td>
<td>&quot;Copley, Modern Old Master,&quot; draft, circa 1920</td>
</tr>
<tr>
<td>Box 3, Folder 6</td>
<td>&quot;Modern Art,&quot; , circa 1910s</td>
</tr>
<tr>
<td>Box 3, Folder 7</td>
<td>&quot;No Czar for Artists,&quot;, circa 1920s</td>
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<tr>
<td>Box 3, Folder 8</td>
<td>&quot;Painting of String Quartet&quot;, circa 1910s</td>
</tr>
<tr>
<td>Box 3, Folder 9</td>
<td>&quot;Painter's Wife&quot;, circa 1920s</td>
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<tr>
<td>Box 3, Folder 10</td>
<td>Concerning Charles Noel Flagg, 1925 August</td>
</tr>
<tr>
<td>Box 3, Folder 11</td>
<td>Miscellaneous, Concerning Art, 1925, circa 1910s</td>
</tr>
<tr>
<td>Box 3, Folder 12</td>
<td>&quot;Haydn the Master, Beethoven the Pupil,&quot;, circa 1926</td>
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<tr>
<td>Box 3, Folder 13</td>
<td>Notes on Haydn and Beethoven, 1925-1926 Notes: (notebook also contains essays on Sag Harbor, NY and Colonel Freemont)</td>
</tr>
<tr>
<td>Box 3, Folder 14</td>
<td>Notes on Literature Concerning Haydn, 1935</td>
</tr>
<tr>
<td>Box 3, Folder 15</td>
<td>Notes Concerning Music, circa 1920s-1930s</td>
</tr>
<tr>
<td>Box 3, Folder 16</td>
<td>Play- &quot;Home&quot;, circa 1910s</td>
</tr>
<tr>
<td>Box 3, Folder 17</td>
<td>Play- Untitled, circa 1910s</td>
</tr>
<tr>
<td>Box 3, Folder 18</td>
<td>Notebook, 1927 Notes: (Includes 3 drafts of correspondence)</td>
</tr>
<tr>
<td>Box 3, Folder 19</td>
<td>Notebook, circa 1927</td>
</tr>
<tr>
<td>Box 3, Folder 20</td>
<td>Notebook, circa 1920s</td>
</tr>
<tr>
<td>Box 3, Folder 21</td>
<td>Notes, circa 1920s</td>
</tr>
</tbody>
</table>

5.2: Writings by Others, circa 1910s-1928

| Box 3, Folder 22 | "London," by Duncan Scott Kent, circa 1910s |
| Box 3, Folder 23 | "New History of American Art," by Blackfield, circa 1928 |
Series 6: Artwork, circa 1920-1929

5 Folders (Box 3)

There are sketches by Britton including gallery renderings, pen and ink, and pencil; a woodcut by Britton; and pencil and crayon drawings presumably by the Britton children. This series has been scanned in its entirety.

Available Formats:

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<thead>
<tr>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>Box 3, Folder 24</td>
<td>Woodcut Print, 1920s</td>
</tr>
<tr>
<td>Box 3, Folder 26</td>
<td>Sketch, Pencil, circa 1920s</td>
</tr>
<tr>
<td>Box 3, Folder 25</td>
<td>Sketch, Ink, 1929</td>
</tr>
<tr>
<td>Box 3, Folder 27</td>
<td>Sketch of Gallery Plans, circa 1925</td>
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<tr>
<td>Box 3, Folder 28</td>
<td>Children's Drawings, circa 1920s</td>
</tr>
</tbody>
</table>

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Series 7: Printed Material, 1910-1982

0.4 Linear feet (Box 4)

Scope and Contents: Printed materials include publications containing writings or illustrations by Britton including Art Review International, Book Notes, Opus; clippings and articles; exhibition announcements and catalogs for Britton's work or that contain essays written by Britton; programs for musical performances; a copy of Morocco Bound by Edwin Valentine Mitchell; and miscellany.

Available Formats: This series has been partially scanned. For some exhibition catalogs and published materials, only the cover and pages with references to Britton or essays written by Britton have been scanned.

<table>
<thead>
<tr>
<th>Box 4, Folder 1</th>
<th>Art Review International, 1919-1920</th>
</tr>
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<tbody>
<tr>
<td>Box 4, Folder 2</td>
<td>Book Notes, Articles by Britton, 1926, 1920s</td>
</tr>
<tr>
<td></td>
<td>Notes: (partially scanned)</td>
</tr>
<tr>
<td>Box 4, Folder 3</td>
<td>Book Notes, Illustrations by Britton, 1927-1928</td>
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<tr>
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<td>Notes: (partially scanned)</td>
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<tr>
<td>Box 4, Folder 4</td>
<td>Opus 6 and 7, circa 1922-1923</td>
</tr>
<tr>
<td>Box 4, Folder 5</td>
<td>Articles Written by or Illustrated by Britton, 1928, circa 1920s</td>
</tr>
<tr>
<td>Box 4, Folder 6</td>
<td>Clippings, Hartford Courant, 1910-1912</td>
</tr>
<tr>
<td>Box 4, Folder 7</td>
<td>Clippings, Art Related, 1914-1971</td>
</tr>
<tr>
<td>Box 4, Folder 8</td>
<td>Clippings, General, circa 1920s</td>
</tr>
<tr>
<td>Box 4, Folder 9</td>
<td>Exhibition Articles and Catalogs for Britton, 1917-circa 1936, 1982</td>
</tr>
<tr>
<td>Box 4, Folder 10</td>
<td>Exhibition Articles and Catalogs, Introductions by Britton, circa 1920</td>
</tr>
<tr>
<td>Box 4, Folder 11</td>
<td>Exhibition Articles and Catalogs, Connecticut Academy of Fine Arts, 1937-1938</td>
</tr>
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<td>Notes: (partially scanned)</td>
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<tr>
<td>Box 4, Folder 12</td>
<td>Exhibition Articles and Catalogs, Miscellaneous, circa 1920s-1930</td>
</tr>
<tr>
<td>Box 4, Folder 13</td>
<td>Order Form for Copley, Painter of the Revolution, circa 1920</td>
</tr>
<tr>
<td>Box 4, Folder 14</td>
<td>Music Programs, 1920s-1935</td>
</tr>
<tr>
<td></td>
<td>Notes: (partially scanned)</td>
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<tr>
<td>Box 4, Folder 15</td>
<td>Miscellaneous Printed Material, 1920s-1932</td>
</tr>
<tr>
<td>Box 4, Folder 16</td>
<td>Morocco Bound, by Edwin Valentine Mitchell, 1929</td>
</tr>
</tbody>
</table>
Notes: (partially scanned)

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Series 8: Photographs, circa 1905-1930s

3 Folders (Box 4, OV 5)

Scope and Contents: There is one photograph of James Britton sitting in front of a painting of Tom Brabazon and photographs of portraits by Britton.

Available Formats: This series has been partially scanned. Photographs of works of art have not been scanned.

<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>Box 4, Folder 17</td>
<td>Photograph of James Britton, circa 1905</td>
</tr>
<tr>
<td>Box 4, Folder 18</td>
<td>Photographs of Works of Art, 1908-1930s</td>
</tr>
<tr>
<td>Box OV 5, Folder</td>
<td>Oversized Photographs of Works of Art, 1908-1930s</td>
</tr>
</tbody>
</table>

Notes: Oversized materials housed in OV 5

Oversized material from Box 4, Folder 18.

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Series 9: Unprocessed Addition, circa 1920-1934

1.4 Linear feet (Boxes 6-7)

Scope and Contents: The unprocessed addition is comprised of correspondence, writings, personal business records, rare published materials, and preliminary works of art, including studies and plans.

<table>
<thead>
<tr>
<th>Box</th>
<th>Unprocessed Addition, circa 1920-1934</th>
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<tbody>
<tr>
<td>Box 6</td>
<td>Unprocessed Addition, circa 1920-1934</td>
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<tr>
<td>Box 7</td>
<td>Unprocessed Addition, circa 1920-1934</td>
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<tr>
<td>Box 8</td>
<td>Unprocessed Addition, circa 1920-1934</td>
</tr>
</tbody>
</table>

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