



Smithsonian
Archives of American Art

A Finding Aid to the Frederick Stuart
Church Letters and Art Work, circa 1892-
circa 1923, in the Archives of American Art

Stephanie Ashley

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Archives of American Art
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Table of Contents

Collection Overview	1
Administrative Information	1
Scope and Contents.....	2
Arrangement.....	2
Biographical / Historical.....	2
Names and Subjects	2
Container Listing	4
Series 1: Letters, circa 1892-circa 1923.....	4
Series 2: Artwork and Reproductions, circa 1892-circa 1923.....	5

Collection Overview

Repository:	Archives of American Art
Title:	Frederick Stuart Church letters and art work
Identifier:	AAA.churfred
Date:	circa 1892-circa 1923
Extent:	0.5 Linear feet
Creator:	Church, Frederick S. (Frederick Stuart), 1842-1924
Language:	English .
Summary:	The Frederick Stuart Church letters and art work date from circa 1892-circa 1923 and measure 0.5 linear feet. The collection includes illustrated letters, all but three of which are written to Emma Louise Klots, regarding Church's daily activities and his paintings, as well as artwork by Church including etchings and reproductions of Church's paintings, some of which are printed as photogravures.

Administrative Information

Acquisition Information

The collection was donated to the Archives of American Art in 1990 by Thomas Rothwell, whose mother was Emma Louise Klots's niece.

Related Materials

The Archives of American Art also holds the Frederick Stuart Church collection, circa 1885-1905, a small collection of letters from Church to various people.

Other Finding Aids

Inventory in collection file.

Processing Information

The collection was processed and a finding aid written by Stephanie Ashley in 2019.

Preferred Citation

Frederick Stuart Church letters and art work, circa 1892-circa 1923. Archives of American Art, Smithsonian Institution.

Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

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Biographical / Historical

Frederick Stuart Church (1842-1924) was a painter, etcher, and illustrator in New York, New York, who specialized in animals. Born in Grand Rapids, Michigan, Church studied in New York City at the National Academy of Design and joined the Art Students League. By the 1870s he had a reputation as a gifted illustrator and worked for many magazines including various Harper's publications. He was most well known for his depictions of animals, and his paintings were purchased by leading art collectors of the day, including Charles Lang Freer, Henry Clay Frick, and Potter Palmer. Emma Louise Klots was a patron of Church.

Scope and Contents

The Frederick Stuart Church letters and art work date from circa 1892-circa 1923 and measure 0.5 linear feet. The collection includes illustrated letters, all but three of which are written to Emma Louise Klots, regarding Church's daily activities and his paintings, as well as artwork by Church including etchings and reproductions of Church's paintings, some of which are printed as photogravures.

Arrangement

The collection is arranged as two series:

- Series 1: Letters, circa 1892-circa 1923 (Box 1; 0.2 linear feet)
 - Series 2: Artwork and Reproductions, circa 1892-circa 1923 (Box 2; 0.3 linear feet)
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Names and Subject Terms

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

Subjects:

Women art patrons

Types of Materials:

Drawings

Names:

Klots, Emma Louise

Mitchell, Laura

Occupations:

Animal painters -- New York (State) -- New York

Etchers -- New York (State) -- New York

Illustrators -- New York (State) -- New York

Painters -- New York (State) -- New York

Container Listing

Series 1: Letters, circa 1892-circa 1923

0.2 Linear feet (Box 1)

Letters number circa 74, all but three of which are written to Emma Louise Klots, with several fragments and valentines, and are almost all illustrated in a variety of media, primarily ink pen, pastel, and colored pencil. The often witty letters document Church's efforts to maintain humorous and friendly relationships with his collectors and are written primarily from his Carnegie Hall Building apartment in New York City, or from a country studio in Far Hills and elsewhere. The letters include accounts of financial difficulties and illnesses, and record some of Church's initial conceptions for paintings which are often previewed through sketches. Church also uses his favored cupid, dancing bear, and bluebird characters in sketches to illustrate his thoughts or depict his relationship with Klots and others.

Undated letters are assumed to be from the circa 1892-circa 1923 period and are arranged in the order in which they were received according to collection documentation. Dated letters are then arranged chronologically.

Box 1, Folder 1	Letters, circa 1892-circa 1923
Box 1, Folder 2	Letters, circa 1892-circa 1923
Box 1, Folder 3	Letters, circa 1892-circa 1923
Box 1, Folder 4	Letters, 1893-1904
Box 1, Folder 5	Letters, 1905-1914
Box 1, Folder 6	Letters, 1915-1921
Box 1, Folder 7	Letters, 1921-1923

[Return to Table of Contents](#)

Series 2: Artwork and Reproductions, circa 1892-circa 1923

0.3 Linear feet (Box 2)

Artwork and reproductions include: four etchings: 20 reproductions of paintings, most of which are printed as photogravures, and are often inscribed by Church to Mrs. B. N. Mitchell, a first cousin of Klots; and one photogravure of Church with a child.

Box 2, Folder 1	Etchings, circa 1892-circa 1928
Box 2, Folder 2	Etchings, circa 1892-circa 1923
Box 2, Folder 3	Reproductions and Photogravures, circa 1892-circa 1923
Box 2, Folder 4	Reproductions and Photogravures, circa 1892-circa 1923
Box 2, Folder 5	Reproductions and Photogravures, circa 1892-circa 1923
Box 2, Folder 6	Reproductions and Photogravures, circa 1892-circa 1923

[Return to Table of Contents](#)