



Smithsonian

Archives of American Art

A Finding Aid to the Konrad and Florence Ballin Cramer Papers, 1897-1968, in the Archives of American Art

Megan McShea

Funding for the processing and digitization of this collection
was provided by the Terra Foundation for American Art

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Collection Overview

Repository:	Archives of American Art
Title:	Konrad and Florence Ballin Cramer papers
Date:	1897-1968
Identifier:	AAA.cramkonr
Creator:	Cramer, Konrad, 1888-1963
Extent:	8.5 Linear feet
Language:	The records are in English and German.
Summary:	The papers of painter, printmaker, and photographer Konrad Cramer and his wife, painter and printmaker Florence Ballin Cramer, measure 8.5 linear feet and date from 1897 to 1968. Papers document both artists' personal and professional lives and are especially rich in documentation of the art community of Woodstock, New York, where Florence Ballin first attended art classes in 1906, and where the couple settled in 1911. Records include biographical materials, correspondence, a Christmas card album, diaries, writings, business records, personal financial records, printed materials, photographs, and artwork.

Administrative Information

Acquisition Information

A portion of the papers in this collection were loaned to the Archives of American Art for microfilming in 1964 by Aileen Cramer and Margot Cramer Taylor, daughters of Florence and Konrad Cramer. While selected diaries, sketches, and photographs were returned to the donors, some, but not all, of the original loan was subsequently donated with additional materials, in 1975.

Separated Materials

The Archives of American Art also holds microfilm of material lent for microfilming (reels 1027, D170, and D171) including photographs, diaries, and sketches. Loaned materials were returned to the lender and are not described in the collection container inventory.

Available Formats

The collection was digitized in 2013 and is available via the Archives of American Art's website. Blank pages, blank versos of photographs, photographs of artwork, duplicates, and routine financial documents have not been scanned. With the exception of rare publications, only the cover, title page, and individual relevant pages have been scanned from published materials.

Materials lent for microfilming are available on 35mm microfilm reels 1027, D170, and D171 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

A portion of the papers in this collection were loaned to the Archives of American Art for microfilming in 1964 on reels D170-171 and 1027. Most of the loaned materials were donated in 1975, along with additional materials that were microfilmed on reels 1203-1204 and reels 2751-2757. A small portion of material, consisting mostly of duplicates and photographs of works of art, was never microfilmed. Previously microfilmed and unmicrofilmed portions were merged, arranged, and described as a whole by Megan McShea in 2006 and the collection was digitized in 2013 with funding provided by the Terra Foundation for American Art. Researchers should note that the arrangement of the papers as described in this finding aid does not reflect the order of the papers on microfilm due to reprocessing.

Preferred Citation

Konrad and Florence Ballin Cramer papers, 1897-1964. Archives of American Art, Smithsonian Institution.

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.

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Biographical Note

Konrad Cramer was born in Wurtzburg, Germany, in 1888, and studied at the Karlsruhe Academy of Fine Arts from 1906 to 1908 with Ludwig Schmidt-Reutte and Ernest Schurth. After a year in the German army, he returned to Karlsruhe to set up a studio, making frequent trips to Munich, where he was exposed to the experimental artists of the Blaue Reiter group, including Wassily Kandinsky and Franz Marc.

Florence Ballin was born in Brooklyn, NY, in 1884. She studied at the Woodstock, New York, summer school of the Art Students League beginning in 1906 under Birge Harrison along with fellow students John Carlson, Grace Mott Johnson, and Andrew Dasburg. She served as secretary for the League in 1906, and had a studio on 59th Street in Manhattan, where she held her first exhibition in 1909. In 1911, she traveled to Europe and met Konrad Cramer in Munich and joined him on visits to exhibitions and studios of the vanguard artists. The two married, moved to the United States, and settled permanently in Woodstock, New York.

Konrad Cramer is often credited as being an important link between German and American modernism in art, and his experimentations with abstraction and expressionism during his first years in Woodstock would seem to bear this out. In 1912 and 1913, he painted a series he called "Improvisations" (after Kandinsky) which was shown in a group exhibition at the MacDowell Club in 1913 along with Andrew Dasburg, Oliver Chaffee, and Paul Rohland. Cramer was photographed by Alfred Stieglitz and wrote an essay about the 291 Gallery for Stieglitz's magazine, *Camera Work*, in 1914.

The Cramers had two daughters, in 1914 and 1917, and Konrad Cramer became an American citizen in 1917. For income, he began designing textiles for department stores using stencils and batiks around 1918. In his painting, he turned from abstract experiments to the traditional subjects of landscape, still life, and figure in a more representational style that blended modern and regional influences. Florence Ballin Cramer opened a gallery on 57th Street in 1919, encouraged by the sculptor Elie Nadelman. The mission of the Florence Gallery, as it was

called, was to exhibit and sell the work of living artists. Although it only survived the season, it was the first gallery to show work by Yasuo Kuniyoshi, Alexander Brook, Ernest Fiene, and Stefan Hirsch, and generated important sales for several young artists in her circle.

Konrad Cramer returned to Europe in 1920 on a Rockefeller grant to study educational methods for craftsmen in Germany and France, and on his return he taught at the Woodstock School of Painting and Allied Arts. Cramer also studied lithography with Bolton Brown in Woodstock around this time, and both Cramers took up printmaking and began publishing prints in local arts magazines. The Cramers were deeply immersed in Woodstock life, participating in the annual Maverick festivals, the Woodstock Artists Association, the Historical Society, and other organizations, hosting meetings and serving as officers of many committees and organizations that presented and supported artwork in their community. They enjoyed a rich social life there among fellow artists at frequent parties and festivals, where Konrad provided entertainment with his fiddle and both Cramers memorialized events in countless photographs.

Konrad Cramer exhibited at the Whitney Studio Club in 1924, and taught at the Children's University School (now the Dalton School), where he painted a mural in 1929. The 1930s were busy years in both Cramers' professional lives. Konrad's exhibitions included the Carnegie International (1929 and 1933), and a two-man show at the Dudensing Gallery (1930), where Cramer and Adolph Gottlieb had been selected the most deserving unknown American painters of the year. He was also included in the exhibit *Abstract Painting in America* at the Whitney Museum (1935). Florence Ballin Cramer exhibited at Marie Harriman Gallery (1931 and 1933), Macy Galleries (1933), the Pennsylvania Academy (1934 and 1936), and the Corcoran (1935 and 1937). Both Konrad and Florence Ballin Cramer were included in a traveling exhibition of Woodstock artists organized by the College Art Association (1931), the first and second Whitney Biennials (1933 and 1935), and the Wanamaker Regional Art Exhibition of Contemporary American Painting (1934).

In 1934, the Cramers traveled to Mexico, where they produced many paintings and drawings. Konrad Cramer joined the Federal Art Project briefly in 1935, administering the regional program in Woodstock with Judson Smith. It was around this time that he began to learn photography. He became a sort of community photographer, taking photographs of friends' artwork and commissioned portraits, as well as informal photographs of friends. Cramer experimented with photographic techniques such as solarization and collage, using prisms, panes of glass, or composite printing. He first exhibited photographs in 1936 at the Albany Institute, and established the Woodstock School of Miniature Photography (the "miniature" referring to the then-new format of 35mm film) in 1937. He also taught courses in photography at Bard College in the 1940s, and his photographs and articles about photography were published in national magazines.

For the remainder of his life, Cramer continued to teach, write, and produce photographs, occasionally returning to painting, drawing, and printmaking, creating gouaches, wax resist drawings, and stencils of landscapes and figures, with an increasing interest in abstract styles and automatic techniques. Three of his early paintings were included in the 1946 Whitney Museum exhibition *Pioneers of Modern Art in America*, and the same year, he exhibited abstract photographs at the Woodstock Artists Association. In the late 1940s, he built an automatic drawing machine which he called the sympalmagraph, which rendered precise, geometric forms. In the late 1950s, he collaborated on a traveling exhibition and book of abstract photographs with Manuel Komroff and Nathan Resnik called *The Third Eye*.

Florence Ballin Cramer held her last exhibitions at the Woodstock Town House gallery (1953) and at Long Island University (1957). She died in 1962. Konrad Cramer died the following year. Both were memorialized in an exhibition at the Woodstock Artists Association Gallery in 1968.

Scope and Contents

The papers of painter, printmaker, and photographer Konrad Cramer and his wife, painter and printmaker Florence Ballin Cramer, measure 8.5 linear feet and date from 1897 to 1968. Papers document both artists' personal and professional lives and are especially rich in documentation of the art community of Woodstock, New York, from 1906, when Florence first attended art classes there, and where the couple resided until their deaths in the

1960s. Records include biographical materials, correspondence, a Christmas card album, business records, diaries, writings, personal financial records, printed materials, photographs, and artwork.

Correspondence is between the Cramers and other artists, curators, gallery staff, editors, writers, and personal friends and family. Many drafts and carbons of outgoing letters are also present. The Christmas card album brings together original cards made by their artist friends in the 1920s and early 1930s. Diaries are of both artists, mostly from 1949 onward, with notes and excerpts from earlier diaries present. Writings include technical and biographical essays by Konrad Cramer, and autobiographical and historical essays by Florence Ballin Cramer; notebooks and notes relate to art, travel, photography, and other subjects. Personal Business Records include price lists, receipts, and gallery correspondence with dealers and exhibitors; correspondence, accounting records, and writings related to Florence Ballin Cramer's Florence Gallery in New York City (1919-1920); records related to Woodstock arts and civic organizations in which the Cramers were involved; and personal financial records.

Printed Materials include publicity materials related to the Cramers' various endeavors and the activities of Woodstock arts and civic organizations, as well as dozens of books, little magazines, and journals by and about members of the Woodstock artist's colony. Photographs depict the Cramers and their friends, including early Art Students League Classes and the annual Maverick festival in the 1920s. Also found are a small number of photo-collages and experiments with color photography, and a series of early twentieth century photographs in the pictorialist style. Artwork includes early sketchbooks of both artists; loose sketches, drawings, and designs; textile designs by Konrad Cramer; and prints and printing blocks.

Arrangement

The collection is arranged into 8 series:

- Series 1: Biographical Materials, 1898-1955 (3 folders; Box 1)
- Series 2: Correspondence, 1900-1964 (2.2 linear feet; Boxes 1-3, 9)
- Series 3: Christmas Card Album, 1921-1961 (0.8 linear feet; Box 3)
- Series 4: Diaries, 1906-1962 (1 linear foot; Box 4)
- Series 5: Writings, 1897-1962 (0.7 linear feet; Box 5, OV 11)
- Series 6: Personal Business Records, 1918-1962 (0.3 linear feet; Box 5, OV 10)
- Series 7: Printed Materials, 1906-1968 (1.5 linear feet; Boxes 6-7, 9, OV 11)
- Series 8: Photographs, 1906-1960 (0.5 linear feet; Box 7)
- Series 9: Artwork, 1897-1954 (1 linear foot; Boxes 8-9, OV 10-11)

Names and Subject Terms

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

Subjects:

- Color photography
- Festivals
- Photocollage
- Women artists
- Women painters
- Women printmakers

Types of Materials:

- Christmas cards
- Designs

Diaries
Drawings
Photographs
Prints
Sketchbooks
Sketches

Names:

Art Students League (New York, N.Y.) -- Students
Cramer, Florence Ballin, 1884-1962
Florence Gallery
Woodstock Artists Association (Woodstock, N.Y.)

Occupations:

Painters -- New York (State) -- Woodstock
Photographers -- New York (State) -- Woodstock
Printmakers -- New York (State) -- Woodstock

Functions:

Artist colonies -- New York (State)

Container Listing

Series 1: Biographical Materials, 1898-1955

3 Folders (Box 1)

Scope and Contents: Biographical materials include appointment books and an address book belonging to Florence Ballin Cramer; a birth certificate for Konrad Cramer; picture postcards showing views of Konrad Cramer's neighborhood in Karlsruhe, Germany; the calling card of the man who introduced Konrad and Florence; the Cramers' wedding announcement; a biographical essay about Konrad Cramer; an informal will written by Florence Ballin Cramer; and other personal certificates and documents.

Arrangement: Materials are arranged by document type.

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

Box 1, Folder 1	Certificates and Documents, 1898-1955
Box 1, Folder 2	Address Book, Florence Ballin Cramer, circa 1910, 1940-1960
Box 1, Folder 3	Appointment Books, Florence Ballin (Cramer), 1908, 1910

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Series 2: Correspondence, 1900-1964

2.2 Linear feet (Boxes 1-3, 9)

Scope and Contents: This series consists of Florence Ballin Cramer and Konrad Cramer's correspondence, including outgoing drafts and carbons of letters written by the Cramers. Correspondents include artists, curators, gallery staff, editors, writers, and personal friends and family. Prior to 1911, correspondence is entirely that of Florence Ballin, and the letters of 1911 are dominated by a large volume of letters between Florence Ballin and Konrad Cramer during the months of their courtship, many of which are in German. Also found are letters to Florence's brother Irving Ballin, and letters to and from the Cramer's children, Margot and Aileen. An increasing number of outgoing drafts of letters written by Konrad Cramer are found beginning in the 1950s.

Artists represented here include John Carlson, Birge Harrison, Peggy Bacon, Alexander Brook, Andrew Dasburg, Alfred Stieglitz, Julius Bloch, Grace Mott Johnson, George Franklin, Hermine Kleinert, Holger Cahill, Grace Evans, Emil Ganso, George Grosz, Carl Eric Lindin, Fred Dana Marsh, Henry Lee McFee, Elie Nadelman, Homer Saint-Gaudens, Lee Simonson, Gene Speicher, Carl Sprinchorn, Alfred Stieglitz, and Dorothy Varian. Artwork found in the correspondence includes a hand-painted card from Peggy Bacon and Alexander Brook (1923), a Rube Goldberg cartoon (1937), and an illustrated letter from Konrad to Florence Cramer (1957).

The correspondence files include fragments of letters, especially drafts of outgoing letters, and enclosures such as receipts, photographs, and clippings. These include early photographs of Konrad Cramer in the 1911 letters, and a photograph of Eugene Speicher from 1929. Notes made retrospectively by Florence Ballin Cramer are sometimes found with letters or on accompanying envelopes.

Arrangement: Correspondence is arranged alphabetically, with unknown and illegible drafts of letters filed at the end of the series. Additional correspondence can be found in Personal Business Records, and drafts of outgoing letters are found in Notebooks in the Writings series. See also the Christmas Card Album for additional notes and cards.

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

Box 1, Folder 4 [A, Miscellaneous, circa 1920-1961](#)

Box 1, Folder 5 [Albany Institute of History and Art, 1936-1937](#)

Box 1, Folder 6 [American Federation of Arts, 1935-1947](#)

Box 1, Folder 7 [Art Students League, 1906](#)

Notes: Includes letters from Edwin Blashfield, George Bridgman, Kenyon Cox, Elliott Daingerfield, and Frank du Mond

Box 1, Folder 8 [B, Miscellaneous, circa 1920-1961](#)

Notes: Includes letters from George Barrere and Marion Bullard

Box 1, Folder 9 [Bacon, Peggy, 1930-1942](#)

Box 1, Folder 10 [Ballin Family, 1911, 1914](#)

Box 1, Folder 11 [Ballin, Irving, 1911-1931](#)

Box 1, Folder 12	Bartlett, Mabel, 1957-1958
Box 1, Folder 13	Brook, Alexander, 1922-1930
Box 1, Folder 14	C, Miscellaneous, circa 1920-1961 Notes: Includes letters from Holger Cahill, Margaret Carlson, and Belle Cramer
Box 1, Folder 15	Carlson, John F., 1909-1913
Box 1, Folder 16	Carnegie Institute (Saint-Gaudens, Homer), 1911-1937
Box 1, Folder 17	College Art Association, 1930-1935
Box 1, Folder 18	Corcoran Gallery of Art, 1934-1937
Box 1, Folder 19	Cramer, A., 1911-1934
Box 1, Folder 20	Cramer, Aileen, 1927-1961
Box 1, Folder 21	Cramer, Aileen, 1963-1964
Box 1, Folder 22	Cramer, Florence Ballin, circa 1900-1961
Box 1, Folder 23	Cramer, Florence Ballin, 1911
Box 1, Folder 24	Cramer, Florence Ballin, 1911
Box 1, Folder 25	Cramer, Florence Ballin, 1912-1918
Box 1, Folder 26	Cramer, Florence Ballin, 1920
Box 1, Folder 27	Cramer, Florence Ballin, 1921-1929
Box 1, Folder 28	Cramer, Florence Ballin, 1934-1961
Box 1, Folder 29	Cramer, Konrad, circa 1911-1961 Notes: Oversized materials housed in Box 9, Folder 1
Box 1, Folder 30	Cramer, Konrad, 1911
Box 1, Folder 31	Cramer, Konrad, 1911
Box 1, Folder 32	Cramer, Konrad, 1912-1918
Box 1, Folder 33	Cramer, Konrad, 1920

Box 1, Folder 34	Cramer, Konrad, 1921-1928 Notes: Oversized materials housed in Box 9, Folder 1
Box 1, Folder 35	Cramer, Konrad, 1936-1961
Box 1, Folder 36	Cramer, Konrad, 1962
Box 1, Folder 37	Cramer, Konrad, 1962
Box 1, Folder 38	Cramer, Konrad, 1962
Box 1, Folder 39	Cramer, Margot, 1920-1959
Box 1, Folder 40	Cramer, Margot, 1963
Box 1, Folder 41	D, Miscellaneous, circa 1920-1961
Box 1, Folder 42	Dalton School, 1927
Box 1, Folder 43	Dasburg, Andrew, 1909, 1921-1959
Box 1, Folder 44	Davenport, John L., 1951-1955
Box 1, Folder 45	de Liagre, Alfred and Frieda, 1935-1960
Box 1, Folder 46	E, Miscellaneous, circa 1920-1961
Box 1, Folder 47	E.I. du Pont de Nemours and Company, 1918-1919
Box 1, Folder 48	Eidlitz, Dorothy, 1945-1960
Box 1, Folder 49	Evans, Grace, 1924-1956
Box 2, Folder 1	F, Miscellaneous, circa 1920-1961 Notes: Includes letters from Anton Otto Fischer and George Franklin
Box 2, Folder 2	Fortress, Karl, 1935-1962
Box 2, Folder 3	G, Miscellaneous, circa 1920-1961 Notes: Includes letters from Rube Goldberg and George Grosz
Box 2, Folder 4	Ganso, Emil and Fanny, 1940-1951
Box 2, Folder 5	Guggenheim, Jules, 1957-1960
Box 2, Folder 6	Guinzburg, Lin, circa 1920s

Box 2, Folder 7	Gurewitch, Arno, 1936-1937
Box 2, Folder 8	H, Miscellaneous, circa 1920-1961 Notes: Includes letters from Birge Harrison, Bertram and Gusta Hartman, and Alice Henderson
Box 2, Folder 9	Hener, Ruth, 1918
Box 2, Folder 10	Hervey, Wilna and Nan Mason, 1931-1956
Box 2, Folder 11	I-J, Miscellaneous, circa 1920-1961
Box 2, Folder 12	Johnson, Grace Mott, 1910-1947
Box 2, Folder 13	K, Miscellaneous, circa 1920-1961 Notes: Includes letters from Ilonka Karasz, Therese Kessel, Georgina Klitgaard, and Katherine and Sara Kuniyoshi
Box 2, Folder 14	Kleinert, Hermine E., 1911-1934
Box 2, Folder 15	Kleinert, Hermine E., 1936-1958
Box 2, Folder 16	Komroff, Manuel, 1945-1961
Box 2, Folder 17	Krom, Alice, 1935-1960
Box 2, Folder 18	L, Miscellaneous, circa 1920-1961 Notes: Includes letters from Lawrence Langner and Carl Eric Lindin
Box 2, Folder 19	Lester, Henry and Ruth, 1945-1958
Box 2, Folder 20	Lester, Janina, 1940-1958
Box 2, Folder 21	M, Miscellaneous, circa 1920-1961 Notes: Includes letters from Grace Mayer, Austin "Meck" and Marianne mecklem
Box 2, Folder 22	Marsh, Fred Dana, 1944-1956
Box 2, Folder 23	Marshall, Lenore, 1941-1958
Box 2, Folder 24	Mayers, Ballin, 1960
Box 2, Folder 25	Mayers, Martha, 1934-1953
Box 2, Folder 26	McFee, Aileen, 1917-1941

Box 2, Folder 27	McFee, Henry Lee, 1921-1951
Box 2, Folder 28	Mearns, Hughes, 1935-1956
Box 2, Folder 29	Metropolitan Museum of Art, 1921-1941
Box 2, Folder 30	N, Miscellaneous, circa 1920-1961
Box 2, Folder 31	Nadelman, Elie and Viola, 1916-1949
Box 2, Folder 32	Neuman, Janet, 1931-1960
Box 2, Folder 33	Neuman, Robert, 1951-1959
Box 2, Folder 34	Niggli, G. Morgan and Josephina, 1935-1942
Box 2, Folder 35	Nusbaum, Dorette, 1934-1943
Box 2, Folder 36	O, Miscellaneous, circa 1920-1961
Box 2, Folder 37	Oberndorf, C.P., 1945-1954
Box 2, Folder 38	Ottenberg, Reuben, 1934-1959
Box 2, Folder 39	P, Miscellaneous, circa 1920-1961 Notes: Includes letters from Hobson Pittman
Box 2, Folder 40	Pachner, Bill, 1945-1959
Box 2, Folder 41	Q-R, Miscellaneous, circa 1920-1961 Notes: Includes letters from Jo Rollo
Box 2, Folder 42	Ransohoff, Daniel J., 1943-1945
Box 2, Folder 43	Ransohoff, Daniel J., 1946-1949
Box 2, Folder 44	Ransohoff, Daniel J., 1950-1953
Box 2, Folder 45	Resnick, Nat, 1957-1958
Box 2, Folder 46	Rohland, Caroline and Paul, 1932-1960
Box 2, Folder 47	Rosett, Blanche, 1948-1960
Box 2, Folder 48	S, Miscellaneous, circa 1920-1961

	Notes:	Includes letters from Carlota Saint-Gaudens, Barbara Shermund, Adrian and Sophie Siegel, Jean Paul Slusser, Frank Leon Smith, Judson Smith, Carl Sprinchorn, and Alfred Stieglitz
Box 2, Folder 49		Schultz, Andi, circa 1920s
Box 2, Folder 50		Segal, William C., 1953
Box 2, Folder 51		Siegel, Adrian and Sophie, circa 1920s
Box 2, Folder 52		Simonson, Lee, 1921-1933
Box 2, Folder 53		Speicher, Eugene and Elsie, 1927-1947
Box 2, Folder 54		Summers, Dudley, 1950-1955
Box 2, Folder 55	T-U, Miscellaneous, circa 1920-1961 Notes:	Includes letters from Howard Trafton
Box 2, Folder 56		Uhlenhutt, Edward, 1918-1949
Box 2, Folder 57		Uhlenhutt, Edward, 1950-1959
Box 3, Folder 1	V, Miscellaneous, circa 1920-1961 Notes:	Includes letters from Dorothy Varian, Carl Walters, and Hervey White
Box 3, Folder 2		van Delden, Gisela, 1911-1960
Box 3, Folder 3		W, Miscellaneous, circa 1920-1961
Box 3, Folder 4		Whitney Museum, 1932-1944
Box 3, Folder 5		Wilson, Dave and Marty, 1952-1960
Box 3, Folder 6		Woodstock Artists Association, 1933-1951
Box 3, Folder 7		X-Z, Miscellaneous, circa 1920-1961
Box 3, Folder 8		Unsigned or Illegible Names, 1900-1957
Box 9, Folder 1		Oversized Konrad Cramer materials scanned with Box 1, Folder 29, 34, and 35, 1912-1961

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Series 3: Christmas Card Album, 1921-1931, 1940, 1961

0.8 Linear feet (Box 3)

Scope and Contents: The Cramers' Christmas card album is a large scrapbook containing handmade cards, wrapping papers, and a collection of postcards and clippings depicting animals. Most of the Christmas cards were received between 1921 and 1931, and many bear original works of art. Artists represented in the album include Peggy Bacon, Austin Mecklem, Frank Chase, Nan Mason, Hermine Kleinert, Harry Gottlieb, Felix Payant, E. Weyhe, Cecil Chichester, Henry Lee McFee, Arthur Young, Rudolph Wetterau, Sam Wylie, Wanda Gág, Will Shuster, Judson Smith, Elsa Milius, Louise Hellstrom, Jok Billings, Henry Billings, Emil Ganso, Marisha Karasz, Lee Simonson, Jo Cantine, Carl Lindin, Orville Peets, Paul and Caroline Rohland, C. Bertram Hartman, and Peter Juley. Photographs include a portrait of Aileen and Henry Lee McFee and several photographs of friends' homes.

Arrangement: Loose items found in the album which do not appear to have been pasted in originally have been removed to a separate folder. Items which were pasted in and have since become unglued have been kept in the album between the pages of what appears to be their original location. Additional hand-made cards are scattered throughout the Correspondence series.

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

Box 3, Folder 9	Christmas Card Album, 1921-1931
Box 3, Folder 10	Items Found In Christmas Card Album, 1926, 1931, 1940, 1961

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Series 4: Diaries, 1906-1962

1 Linear foot (Box 4)

Scope and Contents: Diaries include twelve volumes kept by Konrad Cramer from 1945 to 1962, and two volumes and some loose pages by Florence Ballin Cramer, as well as notes and excerpts from diaries that are not part of the collection. Konrad Cramer's diary entries are sporadic, recording his farming activities, weather conditions, and personal activities. The volume for 1949 also contains notes from Florence Ballin Cramer's lengthy hospital stay and his contacts in New York during that time.

Florence Ballin Cramer's diaries date from her school days and travels to Europe, when she met Konrad Cramer, and contain many sketches. A later volume documents her hospital stay, and also contains sketches. Also found are detailed notes and excerpts from diaries not found in the collection, possibly loaned for microfilming and returned to the Cramers. In addition, loose items removed from several diaries, including those found within the collection and those removed from the collection, are filed here and include photographs of Florence, unidentified friends, a costume ball, and the area around Woodstock; early exhibition documentation; clippings; a sketch; and writings by Florence and Irving Ballin.

Arrangement: Materials are arranged chronologically by author.

Available: The series has been scanned in its entirety.

Formats:

Box 4, Folder 1	Konrad Cramer, 1945
Box 4, Folder 2	Konrad Cramer, 1947
Box 4, Folder 3	Konrad Cramer, 1948
Box 4, Folder 4	Konrad Cramer, 1949
Box 4, Folder 5	Konrad Cramer, 1950
Box 4, Folder 6	Konrad Cramer, 1957
Box 4, Folder 7	Konrad Cramer, 1957
Box 4, Folder 8	Konrad Cramer, 1958
Box 4, Folder 9	Konrad Cramer, 1959
Box 4, Folder 10	Konrad Cramer, 1961
Box 4, Folder 11	Konrad Cramer, 1962
Box 4, Folder 12	Florence Ballin Cramer, circa 1898, 1911
Box 4, Folder 13	Florence Ballin Cramer, 1949-1951
Box 4, Folder 14	Florence Ballin Cramer, Items from 1908-1910 Diary, 1907-1913

Box 4, Folder 15 Florence Ballin Cramer, Items and Excerpts from 1911 Diary, 1940

Box 4, Folder 16 Florence Ballin Cramer, Items and Excerpts Removed from Diary, 1909, 1917,
1920, 1924, 1935

Box 4, Folder 17 Florence Ballin Cramer, Excerpts, 1916-1917, 1934, 1955, 1958-1962

Box 4, Folder 18 Florence Ballin Cramer, Notes, 1906-1907, 1926-1943

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Series 5: Writings, 1897-1962

0.7 Linear feet (Box 5, OV 11)

Scope and Contents: This series includes the notes and writings of Florence Ballin Cramer and Konrad Cramer, along with scattered notes and writings by others. Types of material include essays, notebooks, poems, a movie scenario, and notes. Some of the notebooks include drafts of outgoing correspondence.

Konrad Cramer's essays mostly concern technical aspects of painting, drawing, printmaking, and photography, with a few essays on broad concepts such as modernism and design. Also found are numerous drafts of informal essays about people known to Cramer, including people from the Woodstock community such as Hervey White, founder of the Maverick artist's colony. Florence Ballin Cramer's essays include a lengthy autobiographical essay about her earliest visits to Woodstock as a student of the Art Student's League summer classes, essays on American crafts and Mexican artists, and other subjects.

Konrad Cramer's earliest notebook contains recipes gathered from his peers for paints and varnishes. Other notebooks contain essays, technical notes, drafts of outgoing letters, and some notes from meetings of Woodstock organizations. Volumes given titles by Cramer are listed by title, and titled essays within volumes are noted in the folder contents list. Florence Ballin Cramer's notebooks include two volumes from her adolescence containing notes and drawings.

Notes include travel notes and an annotated map from a 1938 trip West and notes written by Florence Ballin Cramer and Konrad Cramer including technical photo notes, recipes, quotes from published sources, contact information, and other miscellany. Collection notes, probably written by Florence Ballin Cramer, describe materials in the Cramer papers that have become separated from the items they describe. Miscellaneous notes include a student's poem, a list of books about Greenwich Village, and a brief note from a friend.

Arrangement: Materials are arranged by document type and author. Additional notes and writings are found in Biographical Materials and Personal Business Records. Picture books by the Cramers are found in Artwork.

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

Box 5	Essays
Box 5	Konrad Cramer
Box 5, Folder 1	"Artist and His Craft", circa 1930-1960 Notes: Includes sections by unidentified authors
Box 5, Folder 2	"Artist in the Darkroom", circa 1937
Box 5, Folder 3	"Good Painter's Handbook", 1933
Box 5, Folder 4	"How to Display the Modern Photograph", circa 1930-1960
Box 5, Folder 5	"Memo for the Art Room" (Dalton School), circa 1930-1960
Box 5, Folder 6	"Modern Tendencies in Art", circa 1930-1960

Box 5, Folder 7	"Origin of Design", circa 1930-1960
Box 5, Folder 8	"Painter's Handbook", 1932
Box 5, Folder 9	"Tools for Drawing", circa 1930-1960
Box 5, Folder 10	"What and How of Photography", circa 1930-1960
Box 5, Folder 11	"Why and How of the Art Department", circa 1930-1960
Box 5, Folder 12	People and Woodstock History, 1937-1962 Notes: Amalie Cramer; Harold Reynolds; Hervey White and the Maverick Story; Rosie Magee; J. Albert of Munich and Albertypes; Sidney Berkowitz; and Carl Olaf Eric Lindin. Oversized material housed in OV 11.
Box 5, Folder 13	Miscellaneous Essays and Notes about Art, 1934, 1960
Box 5, Folder 14	Miscellaneous Essays, Non-Art Subjects, 1957-1958
Box 5	Florence Ballin Cramer
Box 5, Folder 15	"Artists in Mexico", circa 1920-1960
Box 5, Folder 16	"Craftwork In America", circa 1928-1931
Box 5, Folder 17	Autobiographical Sketch about Woodstock, circa 1920-1910
Box 5, Folder 18	Miscellaneous Non-Art Subjects, 1938, 1950-1959
Box 5, Folder 19	Unknown Author, "Kindergarten - What It Is", circa 1920-1950
Box 5	Notebooks
Box 5	Konrad Cramer Notes: See also Artwork, sketchbook with notes on printmaking
Box 5, Folder 20	Developing 35mm Film by Inspection, 1957 Notes: Contains essay and drafts of outgoing letters and notes regarding the Kleinert Wing of the Woodstock Foundation
Box 5, Folder 21	"Handbook of Drawing, Volume 1", 1945 Notes: Also contains drafts of outgoing letters
Box 5, Folder 22	Handbook of Drawing, Volume 2, 1945
Box 5, Folder 23	Handbook of Drawing, Volume 2, 1945

Box 5, Folder 24	Practical Handbook of Drawing, 1944-1945 Notes: Contains essay with editor's comments
Box 5, Folder 25	"Notes on Lectures for Painting Materials", circa 1940-1950
Box 5, Folder 26	"Notes on Stieglitz", 1946 Notes: Also contains meeting notes of the Woodstock Foundation, and an essay about Thanksgiving at Rivington Hospital
Box 5, Folder 27	Letter Drafts, 1952, 1958 Notes: Contains drafts of outgoing letters and technical notes
Box 5, Folder 28	Letter Drafts and Essay Fragments, circa 1958 Notes: Contains fragment of essay "Restoring Oil Paintings" and drafts of outgoing letters
Box 5, Folder 29	Recipes from Various Artists, 1929-1930 Notes: Contains recipes for paint, varnish, and other media; and technical notes
Box 5, Folder 30	Miscellaneous, circa 1940-1950 Notes: Contains essays related to photography and notes on Mozart's letters
Box 5	Florence Ballin Cramer
Box 5, Folder 31	Juvenile, 1897-1898
Box 5, Folder 32	Juvenile, 1897-1898
Box 5	Unknown Author
Box 5, Folder 33	Forecast of Futures of Woodstock Children, 1935
Box 5, Folder 34	Recipes in German, 1800s
Box 5	Poetry
Box 5	Florence Ballin Cramer
Box 5, Folder 35	General, 1924-1929
Box 5, Folder 36	Poems for Children, 1920s
Box 5, Folder 37	Irving Ballin, 1908-1912
Box 5, Folder 38	Movie Scenario by Konrad and Florence Ballin Cramer, circa 1912, 1938

Box 5	Notes
Box 5, Folder 39	Notes by Manuel Komroff, circa 1945-1961
Box 5, Folder 40	Notes from Oral Histories of the Cramers and Hermine Kleinert by Sam Eskin, 1962
Box 5, Folder 41	Travel Notes and Map, 1938
Box 5, Folder 42	Miscellaneous Notes by Konrad and Florence Ballin Cramer, circa 1930-1960
Box 5, Folder 43	Miscellaneous Notes, circa 1920s
Box OV 11	Oversized Essays scanned with Box 5, Folder 12, 1937-1962

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Series 6: Personal Business Records, 1918-1962

0.3 Linear feet (Box 5, OV 10)

Scope and Contents: This series contains records of Florence Ballin Cramer's and Konrad Cramer's respective artistic careers, other business and civic pursuits, and personal finances.

Artwork and exhibition records of Konrad Cramer include correspondence with the Dudensing Gallery, the Whitney Museum, John Graham and Sons, the Woodstock Artists Association and other exhibitors and dealers. Also found are receipts and price lists, some of which are illustrated with rough sketches. Florence Ballin Cramer's artwork and exhibit records include price lists, receipts, a guest book, and mailing lists, most of which refer to her 1953 exhibition at the Woodstock Town House gallery. Documents from her exhibitions at the Marie Harriman Gallery and Long Island University are also found. Additional materials related to exhibitions can be found in Printed Materials.

Records of Florence Ballin Cramer's 57th Street gallery, the Florence Gallery, include photographs of Florence in the gallery, her contract with H. Kevorkian for the use of the space, clippings, catalogs, price lists, and letters from artists and subscribers to the gallery, including Andrew Dasburg, Gene Speicher, Stefan Hirsch, Elie Nadelman, Christine Chaplin, Paul Rohland, Caroline Speare, John Everts Bates, and Forbes Watson. Also found are drafts of letters and other writings by Florence promoting the gallery and its mission, and a small card file recording sales, income and expenses, and contact information.

Records of Florence Cramer's shop in Woodstock consist mostly of accounting and inventory records. Correspondence related to this venture can be found in the correspondence series, especially for the years 1925 to 1927.

Records of Woodstock craft organizations include legal contracts, by-laws, letters, notes, press releases, and other records related to the Woodstock Guild of Craftsmen and the Crafts' Foundation of Woodstock. Included are drafts of letters and speeches related to the opening of the Kleinert Wing of the Woodstock Guild of Craftsmen's building in 1958. See Correspondence, Writings, and Printed Materials for additional materials related to these groups.

Konrad Cramer's employment contracts with the Children's University School (now the Dalton School) and an advertising firm are also found. For materials related to his various teaching endeavors, see Writings and Printed Materials.

Arrangement: Materials are arranged by document type.

Available Formats: The bulk of this series has been scanned. Routine financial records have not been scanned.

Box 5	Artwork and Exhibit Records
Box 5, Folder 44	Konrad Cramer, circa 1929-1936
Box 5, Folder 45	Konrad Cramer, 1952-1962
Box 5, Folder 46	Konrad Cramer, circa 1930-1960
Box 5, Folder 47	Konrad Cramer, circa 1930-1960
Box 5, Folder 48	Florence Ballin Cramer, 1933, 1936, 1953, 1957 Notes: Oversized material housed in OV 10

Box 5, Folder 49	Art Students League By-Law Amendments, 1906
Box 5, Folder 50	Florence Gallery Records, circa 1918-1920
Box 5, Folder 51	Florence Gallery Records, 1919-1923
Box 5, Folder 52	Florence Gallery Records, circa 1918-1923
Box 5, Folder 53	Florence Gallery Records, circa 1918-1923
Box 5, Folder 54	Florence Ballin Cramer's Woodstock Shop Records, 1922-1929
Box 5, Folder 55	Florence Ballin Cramer's Woodstock Shop Records, 1923-1929
Box 5, Folder 56	Florence Ballin Cramer's Woodstock Shop Records, 1929-1944
Box 5, Folder 57	Records of Woodstock Craft Organizations, 1948-1959 Notes: Oversized material housed in OV 10
Box 5, Folder 58	Records of Woodstock Craft Organizations, 1948-1959
Box 5, Folder 59	Records of Other Woodstock Organizations, circa 1940-1960 Notes: Woodstock Town House and Maverick Summer Concerts
Box 5, Folder 60	Konrad Cramer Patent on Camera Accessory, 1939
Box 5, Folder 61	Konrad Cramer's Employment Contracts, 1926, 1929
Box 5	Personal Financial Records
Box 5, Folder 62	Account Books, 1955-1958 Notes: Contains sketches
Box 5, Folder 63	Account Books, 1958-1959
Box 5, Folder 64	Assets, 1928, 1930, 1954-1960
Box 5, Folder 65	Bank and Stock Records, 1932, 1955-1962
Box 5, Folder 66	Bills and Receipts, 1919-1961
Box 5, Folder 67	Property Improvements, 1924, 1961

Box OV 10

Exhibit and Organizational Records scanned with Box 5, Folder 48 and 57, circa
1920-1960

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Series 7: Printed Materials, 1906-1968

1.5 Linear feet (Boxes 6-7, 9, OV 11)

Scope and Contents: This series includes clippings, exhibition catalogs, press releases, printed ephemera related to Woodstock organizations and events, and over a dozen periodicals and books by and about Woodstock artists and writers. Other materials include letterhead, business cards, brochures, posters, maps, postcards, and other publicity pieces.

Exhibition announcements, catalogs, and invitations are for Florence Ballin Cramer's and Konrad Cramer's group and solo shows as well as shows of other artists. Clippings are mostly from New York City and Woodstock-area papers and include notices and reviews of exhibitions, art news and features, articles about friends and neighbors, and other miscellany. Some clippings have been pasted to other types of documents, such as contracts or correspondence related to one of the Cramers' exhibitions, and appear to have been cut from a scrapbook. A number of newspapers saved in their entirety feature coverage of significant local events in Woodstock.

Brochures and letterhead are found for Konrad and Florence Ballin Cramer's various professional endeavors, including the Konrad Cramer's School for Miniature Photography as well as his auto mechanic service, Florence Ballin Cramer's antique shop, and other entities, many of which appear to be made with a manual letter-press and decorated with relief prints. Prints by other artists are filed separately and include a large engraved map of Woodstock created by Marg and Rudolph Wetterau. Additional prints are found in the Artwork series.

Woodstock organizations and events are documented here with brochures, posters, announcements, catalogs, programs, directories, and newsletters, many of which refer to Konrad or Florence Ballin Cramer's involvement in the organization. Woodstock publications include thirteen titles of books, little magazines, and journals featuring prints, drawings, stencils, and writings of the Cramers and other Woodstock-area artists and writers such as Hervey White, Paul Rohland, Peggy Bacon, Alexander Brook, John Carroll, Andrew Dasburg, John Evert Bates, Jean Paul Slusser, Grace Mott Johnson, Judson Smith, Rudolph and Marg Wetterau, Arnold Blanch, and many others. The largest run in the series is for the satirical arts paper *Hue and Cry*, which includes several complete volumes for its early years as well as two annuals with original relief prints on rice paper and many art reproductions. Issues of both *The Wasp* and *The Overlook* contain lengthy essays about Konrad Cramer. *Woodstock Gargoyles* features articles by many mainstays of the Woodstock community including Konrad Cramer, and is the first and only issue of that publication.

Arrangement: Materials are arranged by document type. Additional scattered printed materials are filed with Biographical Materials, Correspondence, Writings (Items found in diaries), and Personal Business Records. See series descriptions for more details.

Available Formats: The bulk of this series has been scanned. With the exception of rare publications, only the cover, title page, and individual relevant pages have been scanned from published materials.

Box 6, Folder 1 [Exhibition Announcements, Catalogs, and Invitations, 1909-1929](#)

Box 6, Folder 2 [Exhibition Announcements, Catalogs, and Invitations, 1931-1933](#)

Box 6, Folder 3 [Exhibition Announcements, Catalogs, and Invitations, 1933-1935](#)

Box 6, Folder 4 [Exhibition Announcements, Catalogs, and Invitations, 1935](#)

Box 6, Folder 5 [Exhibition Announcements, Catalogs, and Invitations, 1936-1937](#)

Box 6, Folder 6	Exhibition Announcements, Catalogs, and Invitations, 1941-1950
Box 6, Folder 7	Exhibition Announcements, Catalogs, and Invitations, 1951-1968
Box 6, Folder 8	Exhibition Announcements, Catalogs, and Invitations, circa 1920-1960
Box 6, Folder 9	Clippings, 1908-1925
Box 6, Folder 10	Clippings, 1926-1929
Box 6, Folder 11	Clippings, 1930-1931
Box 6, Folder 12	Clippings, 1932-1933
Box 6, Folder 13	Clippings, 1934-1937
Box 6, Folder 14	Clippings, 1938-1939
Box 6, Folder 15	Clippings, 1941-1945
Box 6, Folder 16	Clippings, 1946-1949
Box 6, Folder 17	Clippings, 1950
Box 6, Folder 18	Clippings, 1951-1953
Box 6, Folder 19	Clippings, 1954-1956
Box 6, Folder 20	Clippings, 1957-1962
Box 6, Folder 21	Clippings, circa 1930-1960
Box 6, Folder 22	Magazines, Journals, and Other Articles, 1906-1925
Box 6, Folder 23	Magazines, Journals, and Other Articles, 1926-1931
Box 6, Folder 24	Magazines, Journals, and Other Articles, 1935-1958
Box 6, Folder 25-27	Newspapers, 1925-1955
Box 6, Folder 28	Press Releases and Advertisements, 1951-1962
Box 6, Folder 29	Reproductions of Artwork, 1937
Box 6, Folder 30	Business Cards, 1920
Box 6, Folder 31	Cramers' Brochures and Letterhead, circa 1940-1960

Box 6	Woodstock Organizations and Events
Box 6, Folder 32	Woodstock Artists Association, 1933, 1947-1948
Box 6, Folder 33	Woodstock Guild of Craftsmen, 1948-1951
Box 6, Folder 34	Woodstock School of Miniature Photography, 1937-1946
Box 6, Folder 35	Woodstock School of Painting, 1920, 1934-1935
Box 6, Folder 36	Miscellaneous Woodstock Schools and Workshops, 1952-1958
Box 6, Folder 37	"The First Art Film Festival in America", 1951
Box 6, Folder 38	The Woodstock Festival, 1959-1960
Box 6, Folder 39	Programs for Cultural Events in Woodstock, 1931-1960 Notes: Oversized material housed in OV 11
Box 6, Folder 40	Woodstock Civic Organizations, 1933-1959
Box 6	Woodstock Publications
Box 6, Folder 41	Art Notes, Vol. 11, No. 10, 1932
Box 6, Folder 42	The Bulletin, 1960-1961
Box 6, Folder 43	Fallen Leaves by Carl Eric Lindin, 1941
Box 6, Folder 44	Hue and Cry, 1923-1924 Notes: Oversized material housed with Box 9, Folder 2-5
Box 6, Folder 45	Hue and Cry, 1924
Box 6, Folder 46	Hue and Cry, 1925
Box 7, Folder 1	Hue and Cry, 1926 Notes: Oversized material housed with Box 9, Folder 6
Box 7, Folder 2	Hue and Cry, 1926
Box 7, Folder 3	Hue and Cry, 1929-1945
Box 7, Folder 4	The Maverick Hoot, 1927
Box 7, Folder 5	The Overlook, 1931

Box 7, Folder 6	The Overlook, 1932
Box 7, Folder 7	The Overlook, 1932
Box 7, Folder 8	The Plowshare, 1917-1918
Box 7, Folder 9	The Plowshare, 1919
Box 7, Folder 10	The Wasp, 1952, 1954
Box 7, Folder 11	Publications of the Woodstock Historical Society, 1930
Box 7, Folder 12	Publications of the Woodstock Historical Society, 1931
Box 7, Folder 13	Publications of the Woodstock Historical Society, 1932
Box 7, Folder 14	Publications of the Woodstock Historical Society, 1933-1939
Box 7, Folder 15	Woodstock, an Essay by Richard Le Gallienne, with Reproductions of Work by Woodstock Artists, 1923
Box 7, Folder 16	Woodstock Almanac, 1924
Box 7, Folder 17	The Woodstock Bulletin, 1929-1930
Box 7, Folder 18	Woodstock Gargoyles, 1949
Box 7	Other Brochures, Mailings, and Posters
Box 7, Folder 19	Art Students League, 1948-1950 Notes: Oversized material housed in OV 11
Box 7, Folder 20	Camera Equipment, 1947-1958
Box 7, Folder 21	Clubs, 1950 Notes: United World Federalists and Circle of Confusion.
Box 7, Folder 22	Mexico, 1934
Box 7, Folder 23	Miscellaneous Brochures and Mailings, 1947-1951
Box 7, Folder 24	Blank Cards and Postcards, circa 1920-1960
Box 7, Folder 25	Relief Prints and Engravings Including Map of Woodstock, 1912, 1927 Notes: Oversized material housed in OV 11

Box 9, Folder 2-6	Oversized Woodstock Publications, Hue and Cry scanned with Box 6, Folders 44-46 and Box 7, Folders 1-3, 1923, 1925-1926, 1929
Box OV 11	Oversized Programs for Cultural Events in Woodstock scanned with Box 6, Folder 39, 1931-1960
Box OV 11	Oversized Art Students League Posters scanned with Box 7, Folder 19, 1951, 1953
Box OV 11	Oversized Relief Prints and Engravings Including Map of Woodstock scanned with Box 7, Folder 25, 1927

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Series 8: Photographs, 1906-1960

0.5 Linear feet (Box 7)

Scope and Contents: This series includes snapshots, photo postcards, fine prints, and negatives depicting Florence Ballin Cramer, Konrad Cramer, their friends, schools, studios, Woodstock parties, the Maverick Festival, scenic views of Woodstock, and photographs of works of art.

A series of early photographs in the pictorialist style appear to have been made on printing-out paper and are filed under the heading "Early Woodstock Views and Figures." Their photographer is unknown, but the female figure depicted is most likely Florence Ballin. A few examples of photo experiments with color and collage, probably by Konrad Cramer, are also found. Photographs filed under the heading "Portraits of Friends" include formal portraits, snapshots, and a series of posed photographs Konrad Cramer took of friends with family members in their homes.

Many of the photographs in this series were probably taken by Konrad and Florence Ballin Cramer, although many are uncredited. Wherever possible, photographs that appear to have been taken together have been filed together. Except for very early photographs, many of the individuals pictured have been identified on the photographs themselves, and names of those identified are noted in the folder listing.

Arrangement: Materials are arranged by subject. Additional photographs are found in Correspondence, Personal Business Records (Florence Gallery records), and Writings (items found in diaries). Writings and notes related to Konrad Cramer's work with photography are found in the Writings series, and manuals for cameras are filed with Printed Materials.

Available Formats: The bulk of this series has been scanned in its entirety. Reproductions of artwork have not been scanned.

Box 7, Folder 26	Early Florence Ballin, Irving Ballin, and Friends, 1906, 1919, 1928 Notes: Also pictured are Homer and Carlota Saint-Gaudens and Henry Lee McFee, with note from McFee
Box 7, Folder 27	Early Konrad Cramer and Friends, circa 1909, 1915
Box 7, Folder 28	Konrad Cramer's Studio, 1952, 1958
Box 7, Folder 29	Florence Ballin's Studio, circa 1900s
Box 7, Folder 30	Florence Ballin Cramer and Konrad Cramer, 1930s-1951
Box 7, Folder 31	Florence Ballin Cramer's Exhibit Opening, Woodstock, circa 1920s
Box 7	Portraits of Friends
Box 7, Folder 32	Friends, 1908, 1923 Notes: Pictured are Carlota Saint-Gaudens, Louise Hellstrom, Henry Lee McFee, Arnold Blanch, Karl Fortess, Carl Walters, Sara Kuniyoshi, Marion Greenwood, Barbara Shermund, John Striebel, and John Carlson
Box 7, Folder 33	Gene and Elsie Speicher, 1930s

	Notes:	Includes duplicates and copy print
Box 7, Folder 34		Gene and Elsie Speicher, 1930s
Box 7, Folder 35		Frank Chase and Dennis (son), circa 1920s
Box 7, Folder 36		Neil Ives and Peggy Cole (daughter), 1930s
Box 7, Folder 37		Henry Billings, circa 1920-1950
Box 7, Folder 38		Hervey White, circa 1920-1950
Box 7, Folder 39		Merril (Pixie) and Fritz Mueller, 1960
Box 7, Folder 40	Judson and Mary Smith, circa 1920-1960 Notes:	Includes copy print
Box 7, Folder 41	Yasuo Kuniyoshi, circa 1920-1950 Notes:	Includes copy negative
Box 7, Folder 42	Art Classes, Group and Candid Shots, 1904-1909 Notes:	Includes copy negatives and prints; includes photographs of Art Students League classes, picturing Edith Morrell, Remington Schuyler, R. Nisbet, John Carlson, Florence Ballin, Grace Johnson, Mollie Bannister, Mary Reilly, Pop Goltz, Birge Harrison, Andrew Dasburg, among others
Box 7, Folder 43	Maverick Festival, 1922 Notes:	Includes copy print; includes photographs of Ernest Brace, Florence Ballin Cramer, Reeves Brace, Konrad Cramer, Helen Walters, Eugenie Gershoy, Harry Gottlieb, and Marjorie Barnes
Box 7, Folder 44	Woodstock People, circa 1909-1938 Notes:	Pictured are Gene Speicher, John Carlson, Andrew Dasburg, Harry Hopkins, Came and Ella Lasher, Charles Rosen, Clarence Bolton, and unidentified others
Box 7, Folder 45	Woodstock Parties, 1946-1957 Notes:	Pictured are Alexander Brook, Joe Pollett, Tom Penning, Helen Estes, Elsa Kimball, Sid Berkowitz, Dick Burlingame, Herman Cherry, Charles Rosen, John Striebel, Sigmund Menkes, Zombie Pachner, Sam Eskin, Florine Walkowitz, Kaj Klitgaard, Marianne Mecklin, Jay Allen, Odillon, Gene Speicher, Arnold Blanch, Edward L. Chase, Henry Mattson, Fanny Ganso, Yasuo Kuniyoshi, Karl Fortess, and many others
Box 7, Folder 46	Woodstock Views, circa 1909 Notes:	Includes copy print

Box 7, Folder 47	Early Woodstock Views and Figures, circa 1900s Notes: Figure may be Florence Ballin
Box 7, Folder 48	Color and College Experiments by Konrad Cramer, circa 1950s
Box 7, Folder 49	Travel Snapshots, 1934
Box 7, Folder 50	Photo Postcards, circa 1934
Box 7, Folder 51	Miscellaneous Photographs, circa 1920-1960
Box 7	Works of Art
Box 7, Folder 52	Installation Views, 1931-1953
Box 7, Folder 53	Konrad Cramer (1915-1957), circa 1940-1957
Box 7, Folder 54	Florence Ballin Cramer (1929-1944), circa 1940-1944
Box 7, Folder 55	Florence Ballin Cramer (1929-1944), circa 1940-1944
Box 7, Folder 56	Other Artists, 1935, 1958

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Series 9: Artwork, 1897-1954

1 Linear foot (Boxes 8-9, OV 10-11)

Scope and Contents: This series contains sketchbooks, loose sketches and drawings, original illustrations for children's picture books, textile designs, graphic designs, woodblock and linoleum block prints, printing blocks, examples of textile prints and batik, calligraphy, and an autograph book kept by Florence Ballin as a child containing artwork, poems, and music by its signers. Most of the artwork is by Konrad and Florence Ballin Cramer. Artwork by others is filed separately. Artwork is in pencil, graphite, watercolor, gouache, and pastel.

Arrangement: Materials are arranged by document type. Additional sketches by Florence Ballin Cramer can be found in the Writings series. Examples of woodblock and linoleum prints and engravings by the Cramers and others in their circle can be found in Printed Materials. Other sketches are found in the account books in Personal Business Records. See series descriptions for more details.

Available Formats: The bulk of this series has been scanned in its entirety. Erotic drawings have not been scanned.

Box 8	Sketchbooks
Box 8	Konrad Cramer
Box 8, Folder 1	Untitled Sketchbook, circa 1906-1908
Box 8, Folder 2	Untitled Sketchbook, circa 1907
Box 8, Folder 3	Untitled Sketchbook, circa 1909
Box 8, Folder 4	Untitled Sketchbook, after 1912
Box 8, Folder 5	Untitled Sketchbook, 1916, 1921
Box 8, Folder 6	Dismantled Design Sketchbook, circa 1918-1924 Notes: Original collation
Box 8, Folder 7	Dismantled Design Sketchbook, circa 1918-1924
Box 8, Folder 8	Dismantled Design Sketchbook, circa 1918-1924
Box 8, Folder 9	Sketchbook with Notes on Printmaking, circa 1920-1960
Box 8, Folder 10	Florence Ballin Cramer, circa 1910s
Box 8, Folder 11	Florence Ballin Cramer, circa 1910s
Box 8, Folder 12	Aileen Cramer (daughter), 1942
Box 8, Folder 13	Unsigned, 1909

Box 8	Sketches and Drawings
Box 8	Konrad Cramer
Box 8, Folder 14	General, 1921, 1923, 1954
Box 8, Folder 15	Blackface Cartoons, 1926
Box 8, Folder 16	Blackface Cartoons, 1926
Box 8, Folder 17	Erotic Drawings, circa 1940-1960
Box 8, Folder 18	Florence Ballin Cramer, 1925, 1938
Box 8, Folder 19	Childhood Drawings of Aileen and Margot Cramer, 1924-1926
Box 8, Folder 20	Childhood Drawings of Aileen and Margot Cramer, 1924-1926
Box 8, Folder 21	Caricature of Mayor Goltz of Woodstock by Aimé Titus, 1908
Box 8	Children's Books by Konrad and Florence Ballin Cramer
Box 8, Folder 22	Thoughts and Pictures, 1925
Box 8, Folder 23	Thoughts and Pictures, 1925
Box 8, Folder 24	A Book for Very Small Children, circa 1920s
Box 8, Folder 25	Textile Designs, circa 1918 Notes: Oversized materials housed in Box 9 and OV 11
Box 8, Folder 26	Textile Designs, circa 1918
Box 8, Folder 27	Textile Designs, circa 1918
Box 8, Folder 28	Textile Designs, circa 1918
Box 8, Folder 29	Designs for Hue and Cry, 1923 Notes: Oversized materials housed in OV 10
Box 8, Folder 30	Wood and Linoleum Block Prints by the Cramers, circa 1920-1940
Box 8, Folder 31	Printing Blocks by the Cramers, circa 1920-1940 Notes: See also Konrad Cramer's 1916, 1921 sketchbook for 2 original bookplate printing blocks
Box 8, Folder 32	Printing Blocks by the Cramers, circa 1920-1940

Box 8, Folder 33	Woodblock Prints by Children, 1920-1921
Box 8, Folder 34	Textile Samples Designed by Konrad Cramer, circa 1915-1916
Box 8, Folder 35	Undyed Batik made by Konrad Cramer, circa 1920s Notes: Oversized material housed in OV 11
Box 8, Folder 36	Calligraphy, 1923, 1925
Box 8, Folder 37	Miscellaneous Designs, Sketches, and Prints, circa 1920-1960 Notes: Oversized material housed in OV 10
Box 8, Folder 38	Autograph Book of Florence Ballin Cramer, 1897-1899 Notes: Contains paintings, drawings, poems, and music by signers
Box 9	Oversized Textile Designs scanned with Box 8, Folder 28, 1918
Box OV 10	Oversized Artwork scanned with Box 8, Folder 29 and 37, 1923
Box OV 11	Oversized Artwork and Textile Designs scanned with Box 8, Folder 28 and 35, circa 1920s

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