



Smithsonian  
*Archives of American Art*

A Finding Aid to the Dorothy Dehner  
Papers, 1920-1987(bulk 1951-1987),  
in the Archives of American Art

Jennifer Meehan

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

January 17, 2005

# Table of Contents

Collection Overview .....	1
Administrative Information .....	1
Biographical Note.....	2
Scope and Content Note.....	3
Arrangement.....	4
Names and Subjects .....	4
Container Listing .....	6
Series 1: Biographical Material, 1935-1982 (bulk 1950s-1982).....	6
Series 2: Correspondence, 1927-1987.....	9
Series 3: Business and Financial Papers, 1940-1985.....	34
Series 4: Writings, 1920, 1951-1987.....	37
Series 5: Printed Material, 1940-1987.....	41
Series 6: Art Work, undated.....	44
Series 7: Photographs, 1930s-1986.....	45

## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Dorothy Dehner papers
<b>Identifier:</b>	AAA.dehndoro
<b>Date:</b>	1920-1987 (bulk 1951-1987)
<b>Extent:</b>	4.5 Linear feet
<b>Creator:</b>	Dehner, Dorothy, 1901-1994
<b>Language:</b>	English .
<b>Summary:</b>	The papers of Dorothy Dehner measure approximately 4.5 linear feet and date from 1920 to 1987, with the bulk of the material dating from 1951 to 1987. The collection documents the life and work of the sculptor. Papers include extensive correspondence, business and financial papers, writings, interviews, printed material, photographs, student papers, one item of art work, and scattered personal papers and material relating to David Smith.

---

## Administrative Information

### Provenance

The Dorothy Dehner papers were donated 1967-1987 in increments by Dorothy Dehner. She also lent materials for microfilming between 1967 and 1977, some of which was subsequently donated. The art work in the collection most likely belonged to Garnett McCoy originally, and was included in the collection during processing in 2005.

### Separated Material

The Archives of American Art also holds microfilm of material lent for microfilming on reels D298 (portions), D298A, 1269 (portions) and 1372, including photographs of Dorothy Dehner and David Smith, sketchbooks, correspondence between Dehner and Smith, an inventory, and some printed material. Lent materials were returned to the lender. To aid researchers, an attempt has been made to note the corresponding reel number for each folder in the collection container listing.

### Related Material

Other resources in the Archives relating to Dorothy Dehner include oral history interviews with Dehner, October 1965 and December 1966, and a photograph of Dehner by Dena, 1966.

### Alternative Forms Available

Portions of the collection and materials lent for microfilming are available on 35mm microfilm reels D298-D298A, 796, 829, 1269, 1372, 1472, and 3482 at Archives of American Art offices,

and for interlibrary loan. Researchers should note that the arrangement of material described in this finding aid does not reflect the order of the material on microfilm.

## Processing Information

The Dorothy Dehner papers were typically microfilmed in the order they were loaned and/or donated; material comprising the last donation made in 1987 was never microfilmed. Portions of the collection received a preliminary level of processing. The microfilmed and unmicrofilmed portions were integrated, and the entire collection processed, arranged, and described in accordance with archival standards by Jennifer Meehan in 2005-2006 as part of the Terra Foundation for American Art Digitization Grant.

## Preferred Citation

Dorothy Dehner papers, 1920-1987 (bulk 1951-1987). Archives of American Art, Smithsonian Institution.

## Restrictions on Access

The collection is open for research. Use requires an appointment and is limited to the Washington, D.C. research facility.

## Terms of Use

The Archives of American Art makes its archival collections available for non-commercial, educational and personal use unless restricted by copyright and/or donor restrictions, including but not limited to access and publication restrictions. AAA makes no representations concerning such rights and restrictions and it is the user's responsibility to determine whether rights or restrictions exist and to obtain any necessary permission to access, use, reproduce and publish the collections. Please refer to the [Smithsonian's Terms of Use](#) for additional information.

---

## Biographical Note

Dorothy Dehner was born in Cleveland, Ohio in 1901. Her father died when she was about ten and the family moved to Pasadena, California in 1915. After the death of her mother and sister, she was raised by her mother's sister, Aunt Florence. Dehner was exposed to art as a child, receiving instruction in drawing and painting. She studied drama for a year at UCLA in 1922-1923 before moving to New York with the intention of pursuing a theatrical career. In 1925, she traveled alone to Europe, where she visited Italy, Switzerland, and France and where she began to draw seriously.

Upon her return to New York, Dehner enrolled in the Art Students League intending to study sculpture, but, uninspired by the work of William Zorach's sculpture class, ended up studying drawing with Kimon Nicolaides instead. In 1926, she met fellow artist David Smith in the rooming house they shared. At her suggestion, he too enrolled in the Art Students League. In 1927, they were married.

At the League, Dehner and Smith studied with the modernist painter, Jan Matulka, and befriended Weber and Thomas Furlong, through whom they met the Russian painter and theoretician, John Graham. Graham introduced them to the avant-garde art world and ended up having a profound influence on them both and their work. Around this time, they also befriended other young artists, such as Adolph Gottlieb, Mark Rothko, and Edgar and Lucille Corcos Levy. In 1929, after a visit to the Furlong's summer home in upstate New York, Dehner and Smith bought a farm in Bolton Landing, which became their permanent

home in 1940 and was later named Terminal Iron Works. They spent eight months in the Virgin Islands, in 1931-1932, where Dehner painted abstract still lifes of shells and marine life. In the fall of 1935, they traveled to Europe, where they met up with Graham in Paris, spent five months in Greece, and toured the Soviet Union, with other stops along the way.

During her years at Bolton Landing (from 1940 to 1950), Dehner progressed in her work, producing a series of paintings titled *Life on the Farm* and embarking upon a series of abstract geometric drawings in ink and watercolor. In 1943, she had a joint exhibition with Smith at the Albany Institute of History and Art. Three years later, she participated in the annual exhibition of Audubon Artists and was awarded a first prize for drawing; and in 1948, she had her first one-woman show at Skidmore College.

Dehner left Bolton Landing in 1950 (she was divorced from Smith two years later) and returned to school, earning her degree from Skidmore College in 1952. She moved back to New York City, and supported herself over the next several years by teaching at various schools, including the Barnard School for Girls. She had her first solo exhibition in the city at the Rose Fried Gallery, and studied engraving at Stanley William Hayter's Atelier 17. At this point, Dehner started making sculpture, first experimenting in wax and then casting her wax sculptures in bronze. In 1955, she began working at the Sculpture Center, and from this point on, focused mainly on sculpture with occasional forays in drawing and print-making. In addition to works in bronze, she went on to create sculptures in wood (during the 1970s) and steel (during the 1980s).

In 1955, Dehner married the New York publisher, Ferdinand Mann. That same year, she joined the Willard Gallery, run by Marian Willard. She had her first exhibition of drawings there in 1955 (which led to a solo exhibition at the Art Institute of Chicago) and her first sculpture show there in 1957; she continued to show at the Willard Gallery regularly until 1976. Over the next several decades, Dehner's work was frequently exhibited in solo and groups shows at museums and galleries across the country, and was acquired for both public and private collections.

In addition to her art work, Dehner was also a published poet and writer. She wrote the foreword to the 1971 re-issue of John Graham's *System and Dialectics of Art*, and an essay on David Smith's "Medals for Dishonor," which was published in *Art Journal* in 1977. And two of her poems, "Past Tense" and "Two Lines," appeared in the journal *Tracks* in 1977.

Dehner continued to work into her nineties. She passed away in 1994.

---

## Scope and Content Note

The papers of Dorothy Dehner measure approximately 4.5 linear feet and date from 1920 to 1987, with the bulk of the material dating from 1951 to 1987. The collection documents the life and work of the sculptor. Papers include extensive correspondence, business and financial papers, writings, interviews, printed material, photographs, student papers, one item of art work, and scattered personal papers and material relating to David Smith.

Comprising a series of biographical material are interviews (mostly untranscribed), personal papers such as notes on Dehner's biography and career, list of things taken from Bolton Landing, recipes, and a wedding announcement for her stepdaughter, Abby Mann Thernstrom, and material relating to David Smith such as a copy of his last will and testament, a letter of introduction (dating from their trip to Europe in the mid-1930s), and a chronology of Smith's life.

Correspondence consists of numerous letters and enclosures concerning both professional and personal matters. Correspondents include artists, museums, galleries, art dealers, researchers, curators, friends, and relatives. Correspondence documents Dehner's various personal and professional relationships, the active role she played in promoting and exhibiting her art work, as well as the key role she played in

fostering art historical research (on David Smith, herself, and other artists of her era), and her many other creative activities, including her various writing efforts.

Found amongst Dehner's business and financial papers are records relating to various galleries and/or exhibitions, including the Willard Gallery and exhibitions at the Philadelphia Art Alliance and Parsons-Dreyfuss Gallery, and to various projects, such as the Committee for the American Participation in the Triennale and the Great Southwest Industrial Park, as well as scattered records relating to personal business matters and finances, such as lists, tax records, authentication of art works, and sales agreements.

Dehner's writings include poems (including one dated from high school and drafts of ones published in *Tracks*), various pieces on John Graham (including versions of a memoir, which were published as a foreword to the re-issue of *System and Dialectics of Art* and as an article in *Leonardo*) and on David Smith (including articles on their first meeting and on Smith's 1940 work, "Medals for Dishonor"), lectures and speeches, and various pieces on art and other topics. Writings shed light on other aspects of Dehner's creativity and concern. Also included are writings of others, some of which shed light on Dehner's life and work.

Also found amongst Dehner's papers are printed material, including exhibition catalogs, announcements, and clippings (on herself and Smith, and to a limited extent, on other artists); an undated etching by Dehner which seems to have originally belong to Garnett McCoy, former Curator of the Archives; and photographs of Dehner, her second husband, Ferdinand Mann, John Graham, and various works of art, as well as an abstract photograph by David Smith, dating from circa 1934.

---

## Arrangement

The Dorothy Dehner papers are arranged into 7 series:

- Series 1: Biographical Material, 1935-1982 (bulk 1950s-1982) (Box 1; 0.5 linear feet)
- Series 2: Correspondence, 1927-1987 (Boxes 1-4; 2.6 linear feet)
- Series 3: Business and Financial Papers, 1940-1985 (Box 4; 0.3 linear feet)
- Series 4: Writings, 1920, 1951-1987 (Box 4; 0.3 linear feet)
- Series 5: Printed Material, 1940-1987 (Boxes 4-5; 0.6 linear feet)
- Series 6: Art Work, undated (OV1; 1 item)
- Series 7: Photographs, 1930s-1986 (Box 5; 0.1 linear feet)

The collection has not been re-filmed to reflect the above arrangement. In an effort to provide continued access to the existing microfilm, microfilm reel information was gathered from previous box and folder labels and is provided, where possible, in parentheses after folder titles in the container listing below. Unfilmed material has likewise been noted. Researchers should note that reel numbers have not been verified.

---

## Names and Subject Terms

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

Subjects:

- Art -- Economic aspects
- Art -- Study and teaching
- Sculptors -- New York (State) -- New York -- Interviews

Sculpture, Modern -- New York (State) -- New York  
Women sculptors -- New York (State) -- New York  
Works of art

Types of Materials:

Interviews  
Photographs  
Sound recordings

Names:

Graham, John, 1887-1961  
Philadelphia Art Alliance  
Smith, David, 1906-1965  
Willard Gallery

---

## Container Listing

### Series 1: Biographical Material, 1935-1982 (bulk 1950s-1982)

(Box 1; 0.5 linear feet)

Series consists of scattered material shedding light on different aspects of Dehner's life and work. Included are some student papers dating from her time at Skidmore College in 1951-1952, including an essay on eighteen artists and the Metropolitan Art Museum written for extra credit and notes from a class she took on Oriental Cultures; various notes and lists created by Dehner consisting of information pertaining to her biography and career; the transcript and/or tapes of various interviews, including ones with K--- Osis, Herman Cherry, Judith McCandless, and ---- Rapp; a list of things that Dehner took with her when she left Bolton's Landing in 1951-1952; copies of selected clippings and typescript copies featuring press comments on Dehner's work in the mid- to late-1960s; proofs and copies of her biographical sketch in the publication, *Who's Who*; a photocopy of the honorary degree she received from Skidmore College; and miscellaneous personal papers, including recipes, notes, and a wedding announcement for her stepdaughter, Abby Mann Thernstrom. Also found here is some material relating to David Smith, including a chronology submitted for Dehner's review and bearing her editing marks, a copy of Smith's last will and testament, a letter of introduction for Smith from Audrey McMahon of the College Art Association (dating from their trip to Europe in the mid-1930s), and a name tag for Smith of unknown origin.

Series is arranged alphabetically by document type.

Box 1, Folder	Biographical and Career Information
Box 1, Folder 1	(Reel 796), undated
Box 1, Folder 2	(unfilmed), undated
Box 1, Folder 3	David Smith Chronology (unfilmed), undated
Box 1, Folder 4	Copies of Footnotes to Article on Dorothy Dehner (unfilmed), circa 1980
Box 1, Folder 5	Photocopy of Honorary Degree and Related Material (unfilmed), 1982
Box 1, Folder	Interviews
Box 1, Folder 6-7	Transcript of Interviews with K--- Osis (Reel D298), 1963 (2 folders)
Box 1, Folder	Tapes (unfilmed)
Box 1, Folder 8-9	Dorothy Dehner Interviewed by Herman Cherry, 1973 (2 folders; 3 tapes including duplicates)
Box 1, Folder 10-12	Dorothy Dehner Interviewed by Judith McCandless, 1973



*(3 folders; 6 tapes including duplicates)*

- Box 1, Folder 13 Dorothy Dehner Interviewed by ---- Rapp, 1981  
*(3 tapes)*
- Box 1, Folder 14 Dorothy Dehner Interviewed for "David Smith Documentary," undated  
*(3 tapes including duplicates)*
- Box 1, Folder 15 Incomplete List of People Who Interviewed Dorothy Dehner (unfilmed),  
undated
- Box 1, Folder 16 Copy of Last Will and Testament of David Smith (Reel 1269), 1965
- Box 1, Folder 17 Letter of Introduction for David Smith (Reel D298), 1935
- Box 1, Folder 18 List of Things Taken from Bolton Landing (Reel 1269), 1950s
- Box 1, Folder 19 Name Tag for David Smith (Reel D298), 1939
- Box 1, Folder Notes
- Box 1, Folder 20 (Reel 796), undated
- Box 1, Folder 21 (unfilmed), undated
- Box 1, Folder 22 Press Comment on the Work of the Artist (Reel 796), 1965-1967
- Box 1, Folder 23 Recipes (Reel 796), undated
- Box 1, Folder Photocopy Reproductions of Art Work
- Box 1, Folder 24 (Reel 796), undated
- Box 1, Folder 25 (unfilmed), undated
- Box 1, Folder Sketch in *Who's Who*
- Box 1, Folder 26 (Reel 1269), undated
- Box 1, Folder 27 (unfilmed), undated
- Box 1, Folder Student Papers

- Box 1, Folder 28      Essay, "Survey of Eighteen Artists and [the Metropolitan Art Museum]" (Reel 1269), 1951-1952
- Box 1, Folder 29-30      Notebooks, Notes from Class on Oriental Culture (unfilmed), 1951-1952  
(2 folders)
- Box 1, Folder 31      Wedding Announcement for Abby Mann (unfilmed), 1959

*[Return to Table of Contents](#)*

## Series 2: Correspondence, 1927-1987

(Boxes 1-4; 2.6 linear feet)

Series consists of Dehner's personal and professional correspondence, comprised of mostly incoming letters but also some early drafts or copies of outgoing letters in addition to some enclosures such as loan agreements, shipping receipts, manuscripts, and printed material. Correspondents include museums, galleries, art dealers, curators, scholars, students, artists, writers, friends, and relatives. Correspondence largely documents her various personal and professional relationships, her efforts to promote and exhibit her artwork and to facilitate art historical research (on David Smith, herself, and other artists), and her various creative activities.

Personal correspondents include David Smith, his sister, Catherine, and his mother, Golda; Smith's second wife, Jean Smith Pond, and his two daughters, Rebecca and Candida; Dehner's second husband, Ferdinand Mann and stepdaughter, Abby (Mann) Thernstrom; friends and fellow artists, Edgar and Lucille Corcos Levy, Herman Cherry, and Louise Nevelson; and her heart surgeon, Elliott Hurwitt, among others. Dehner often established friendships with individuals who started out corresponding on a professional basis (such as curators, dealers, and students), so personal correspondence can often be found interspersed with professional correspondence.

Professional correspondence typically relates to the loan, exhibition, and sale of Dehner's work and the Smith work that Dehner owned - notably, to the traveling show of her work that Dehner organized in the early-1950s, to various group and solo shows (including ones at the Barbara Feidler Gallery, Philadelphia Art Alliance, Rutgers University, and Storm King Art Center, among others), and to her dealings with Mildred Constantine and Marian Willard (of the Willard Gallery), among others. Correspondence with curators, scholars, and students relates to research inquiries primarily about Smith, but also about Dehner herself and other artists of her era (such as John Graham, Irene Rice Pereira, and Louise Nevelson). Professional correspondence also concerns the editing and publication of the foreword she wrote for the re-issue of John Graham's *System and Dialectics of Art*, and the publication of her poems in the journal *Tracks*; certain matters pertaining to David Smith's estate, such as the disposition of certain items belonging to Dehner and the controversial alteration of the painted surfaces of certain Smith sculptures (which was carried out by one of the executors); donations of art works to various institutions, including Dehner's effort to raise funds from Jan Matulka's former students to purchase and donate one of his paintings to the Guggenheim Museum; and the donation of her papers to the Archives, and subsequent permissions to access and publish from them.

Correspondence is typically arranged in alphabetical order according to name of correspondent. Letters from an individual correspondent are then arranged in folders according to the reel on which they were microfilmed or in a folder of "unfilmed" material, as the case may be. Some files contain the letters of various individuals and are arranged according to subject (e.g. "Various, Condolence Letters"). Letters from a correspondent with an unknown surname are arranged in a file according to first name, and unidentified letters and fragments are arranged in files at the end of the series. Related material can be found amongst business and financial papers.

Box 1, Folder	A
Box 1, Folder 32	(Reel D298), 1946-1966
Box 1, Folder 33	(Reel 796), 1963-1973
Box 1, Folder 34	(Reel 829), 1974

Box 1, Folder 35	(Reel 1269), undated
Box 1, Folder 36	(unfilmed), 1979-1984
Box 1, Folder 37	A. M. Sachs Gallery (unfilmed), 1980-1985
Box 1, Folder 38	Abbeville Press (unfilmed), 1983-1984
Box 1, Folder 39	American Federation of Arts (Reel D298), 1960-1964
Box 1, Folder	American Society of Contemporary Artists
Box 1, Folder 40	(Reel 796), 1969
Box 1, Folder 41	(unfilmed), 1984
Box 1, Folder	Andre Emmerich Gallery
Box 1, Folder 42	(Reel 796), 1969, 1973
Box 1, Folder 43	(unfilmed), 1985
Box 1, Folder	Archives of American Art
Box 1, Folder 44	(Reel D298), 1965
Box 1, Folder 45	(Reel 796), 1966-1974
Box 1, Folder 46	(Reel 829), 1974
Box 1, Folder 47	(Reel 1269), 1970-1977
Box 1, Folder 48	(Reel 1372), 1974
Box 1, Folder 49	(unfilmed), 1977-1987
Box 1, Folder	Anita Aronoff
Box 1, Folder 50	(Reel 796), undated
Box 1, Folder 51	(Reel 1269), undated
Box 1, Folder	Art for Offices

Box 1, Folder 52	(Reel 796), 1971
Box 1, Folder 53	(Reel 1269), 1972
Box 1, Folder 54	Art Students League (Reel 1269), 1975, 1977
Box 1, Folder	Artists for CORE (later SEDF)
Box 1, Folder 55	(Reel D298), 1964-1966
Box 1, Folder 56	(Reel 796), 1968
Box 1, Folder 57	(Reel 1269), 1967
Box 1, Folder 58	(unfilmed), 1967
Box 1, Folder 59	Artists for Environment (See also Joel Levy) (Reel 796), 1972
Box 1, Folder	Associated American Artists
Box 1, Folder 60	(Reel 796), 1971
Box 1, Folder 61	(Reel 1269), 1976-1977
Box 1, Folder 62	(unfilmed), 1980-1987
Box 1, Folder	Audubon Artists
Box 1, Folder 63	(Reel D298), 1946
Box 1, Folder 64	(Reel 796), 1972
Box 1, Folder 65	(unfilmed), 1984
Box 1, Folder	B
Box 1, Folder 66	(Reel D298), 1946
Box 1, Folder 67	(Reel 796), 1967-1972
Box 1, Folder 68	(Reel 1269), 1976-1977

Box 1, Folder 69 (unfilmed), 1979-1985

Box 1, Folder 70 B. S. Livingston and Co. (unfilmed), 1979

Box 1, Folder 71 Barbara Feidler Gallery (unfilmed), 1978-1979

Box 1, Folder 72 Ellen Baum (unfilmed), 1978-1979

Box 1, Folder 73 John I. H. Baur (Whitney Museum) (Reel D298), 1961

Box 1, Folder 74 Karen Bearor (unfilmed), 1984-1987

Box 1, Folder 75 Benson Gallery (unfilmed), 1976

Box 1, Folder 76 Berenice Steinbaum Gallery (unfilmed), 1985-1986

Box 1, Folder George Biddle

Box 1, Folder 77 (Reel D298), 1960

Box 1, Folder 78 (Reel 829), 1968

Box 1, Folder 79 (Reel 1372), 1963, 1974

Box 1, Folder 80 (unfilmed), 1981-1985

Box 1, Folder 81 Elizabeth Blake (Reel D298), 1961

Box 1, Folder 82 Bloomington-Normal Art Association (Reel D298), 1959

Box 1, Folder Dan Budnik

Box 1, Folder 83 (Reel 1269), undated

Box 1, Folder 84 (Reel 1372), 1967

Box 1, Folder 85 (unfilmed), 1986

Box 1, Folder C

Box 1, Folder 86 (Reel D298), 1961-1966

Box 1, Folder 87 (Reel 796), 1966-1970

Box 1, Folder 88	(Reel 829), 1974-1977
Box 1, Folder 89	(Reel 1372), 1975
Box 1, Folder 90	(unfilmed), 1981-1985
Box 1, Folder 91	Canyon Road Art Gallery (Reel 829), 1971
Box 1, Folder	Herman Cherry
Box 1, Folder 92	(Reel D298), 1948-1949, 1954-1965
Box 1, Folder 93	(Reel 796), 1967-1972
Box 1, Folder 94	(Reel 1269), 1976
Box 1, Folder 95	(Reel 1372), 1970-1977, undated
Box 1, Folder 96	(unfilmed), 1986
Box 1, Folder	Peter Chinni
Box 1, Folder 97	(Reel D298), 1963, undated
Box 1, Folder 98	(Reel 1372), undated
Box 1, Folder	Ralph Colin
Box 1, Folder 99	(Reel D298), 1959-1962
Box 1, Folder 100	(Reel 796), 1971
Box 1, Folder 101	Deanna Collingwood (unfilmed), 1985
Box 1, Folder	Jane Cone (See also Fogg Art Museum)
Box 1, Folder 102	(Reel 796), undated
Box 1, Folder 103	(Reel 829), undated
Box 1, Folder 104	(Reel 1372), undated

Box 1, Folder	Mildred Constantine (See also Museum of Modern Art)
Box 1, Folder 105	(Reel D298), 1947-1948, undated
Box 1, Folder 106	(Reel 796), 1971
Box 1, Folder 107	(Reel 829), 1967, 1973, undated
Box 1, Folder 108	(Reel 1269), 1976, undated
Box 1, Folder 109	(Reel 1372), 1975, undated
Box 1, Folder 110	(unfilmed), 1976, undated
Box 1, Folder	Margaret and Doug Crockwell
Box 1, Folder 111	(Reel D298), 1965, undated
Box 1, Folder 112	(Reel 796), 1967
Box 1, Folder 113	(Reel 1372), undated
Box 1, Folder 114	(unfilmed), 1969, undated
Box 1, Folder	Cummer Gallery of Art
Box 1, Folder 115	(Reel D298), 1963-1966
Box 1, Folder 116	(Reel 796), 1965-1966
Box 1, Folder	D
Box 1, Folder 117	(Reel D298), 1952-1966
Box 1, Folder 118	(Reel 796), 1968, undated
Box 1, Folder 119	(Reel 1269), 1974-1977
Box 1, Folder 120	(Reel 1372), 1960, 1970, 1974
Box 1, Folder 121	(unfilmed), 1969-1983
Box 1, Folder	Martha and LeRoy Davidson (UCLA)



Box 1, Folder 122	(Reel D298), 1962-1963
Box 1, Folder 123	(unfilmed), 1961
Box 2, Folder 1	Maryetta [Davidson] (unfilmed), 1961, 1972-1974, undated
Box 2, Folder 2	Holly Day (unfilmed), 1978-1982
Box 2, Folder	Department of State (Art in Embassies Program)
Box 2, Folder 3	(Reel D298), 1966
Box 2, Folder 4	(Reel 796), 1967-1973
Box 2, Folder 5	(unfilmed), 1978
Box 2, Folder 6	Design Corner (Reel D298), 1973-1974
Box 2, Folder	Discovery Art Galleries
Box 2, Folder 7	(Reel 796), 1972
Box 2, Folder 8	(Reel 1269), undated
Box 2, Folder	E
Box 2, Folder 9	(Reel D298), 1946, 1960
Box 2, Folder 10	(Reel 1269), 1976
Box 2, Folder 11	(Reel 1372), 1977
Box 2, Folder 12	(unfilmed), 1980
Box 2, Folder 13	Editions Alecto Ltd. (Reel D298), 1963-1964
Box 2, Folder 14	Edmonton Art Gallery (See also Karen Wilkin) (unfilmed), 1979-1981
Box 2, Folder	Elvehjem Art Center, University of Wisconsin
Box 2, Folder 15	(Reel 1269), 1976-1977

Box 2, Folder 16	(unfilmed), 1977-1978
Box 2, Folder	F
Box 2, Folder 17	(Reel D298), 1946-1966
Box 2, Folder 18	(Reel 796), 1966-1973
Box 2, Folder 19	(Reel 1269), 1969, 1977, undated
Box 2, Folder 20	(Reel 1372), 1974, 1977
Box 2, Folder 21	(unfilmed), 1973, 1981
Box 2, Folder 22	Fairweather-Hardin Gallery (Reel D298), 1960-1961
Box 2, Folder	Harriet Febland
Box 2, Folder 23	(Reel 1372), 1971, 1975
Box 2, Folder 24	(unfilmed), 1971
Box 2, Folder 25	N. Michael Fishman (unfilmed), 1984, 1986
Box 2, Folder	Cleo and James Fitch
Box 2, Folder 26	(Reel D298), 1960-1961, undated
Box 2, Folder 27	(Reel 1269), undated
Box 2, Folder 28	Fogg Art Museum, Harvard University (See also Jane Cone) (Reel D298), 1966
Box 2, Folder	Fort Wayne Museum of Art
Box 2, Folder 29	(Reel 796), 1973-1974
Box 2, Folder 30	(Reel 829), 1974
Box 2, Folder 31	(Reel 1269), 1974-1975, undated
Box 2, Folder	G
Box 2, Folder 32	(Reel D298), 1950-1966

Box 2, Folder 33	(Reel 796), 1969-1972
Box 2, Folder 34	(Reel 1269), 1976-1977
Box 2, Folder 35	(Reel 1372), 1970
Box 2, Folder 36	(unfilmed), 1966, 1976-1986
Box 2, Folder 37	Gallery at Hastings-on-Hudson (unfilmed), 1980
Box 2, Folder 38	Gallery Gemini (unfilmed), 1984-1987
Box 2, Folder 39	General Electric (unfilmed), 1983-1985
Box 2, Folder	Herbert George ( <i>Tracks</i> )
Box 2, Folder 40	(Reel 829), 1974
Box 2, Folder 41	(Reel 1269), 1976
Box 2, Folder 42	Thomas George (Reel D298), 1963, undated
Box 2, Folder	Elinor Graham
Box 2, Folder 43	(Reel D298), 1966
Box 2, Folder 44	(Reel 1269), 1975, 1977
Box 2, Folder 45	(unfilmed), 1967-1974
Box 2, Folder	Cleve Gray
Box 2, Folder 46	(Reel D298), 1966
Box 2, Folder 47	(Reel 829), 1968-1970, undated
Box 2, Folder 48	(unfilmed), 1970, undated
Box 2, Folder 49	Boris and Bea Greenberg (unfilmed), 1979, undated
Box 2, Folder	Gres Gallery

Box 2, Folder 50	(Reel D298), 1959-1962, undated
Box 2, Folder 51	(unfilmed), 1960-1962
Box 2, Folder 52	Grey Art Gallery, New York University (unfilmed), 1978
Box 2, Folder	Guggenheim Museum
Box 2, Folder 53	(Reel 796), 1968-1972
Box 2, Folder 54	(unfilmed), 1980-1983
Box 2, Folder	H
Box 2, Folder 55	(Reel D298), 1945, 1965-1966
Box 2, Folder 56	(Reel 796), 1969-1973
Box 2, Folder 57	(Reel 1269), 1973-1977
Box 2, Folder 58	(unfilmed), 1976-1986
Box 2, Folder 59	Margaret Haggerty (Reel 796), 1967-1968, undated
Box 2, Folder	William Heller
Box 2, Folder 60	(Reel 796), 1966-1967, 1974
Box 2, Folder 61	(Reel 829), undated
Box 2, Folder	Thomas Hess
Box 2, Folder 62	(Reel 796), 1968
Box 2, Folder 63	(Reel 1269), undated
Box 2, Folder	Hirshhorn Museum
Box 2, Folder 64	(Reel 1269), 1975
Box 2, Folder 65	(Reel 1372), 1977
Box 2, Folder 66	(unfilmed), 1979-1983

Box 2, Folder	Walter Horak
Box 2, Folder 67	(Reel 1372), undated
Box 2, Folder 68	(unfilmed), 1970, undated
Box 2, Folder 69	Robert Hunter (Reel 796), 1971
Box 2, Folder 70	Elliott Hurwitt (Reel D298), 1962-1966
Box 2, Folder	The Hyde Collection
Box 2, Folder 71	(Reel 796), 1973
Box 2, Folder 72	(Reel 1269), 1975-1976
Box 2, Folder 73	(unfilmed), 1984
Box 2, Folder	I
Box 2, Folder 74	(Reel 796), undated
Box 2, Folder 75	(Reel 1269), 1976
Box 2, Folder 76	(Reel 1372), 1977
Box 2, Folder 77	(unfilmed), 1977, 1979
Box 2, Folder	J
Box 2, Folder 78	(Reel 796), 1965-1966, 1972-1973
Box 2, Folder 79	(unfilmed), 1982-1985
Box 2, Folder 80	Jewett Arts Center, Wellesley College (Reel D298), 1965
Box 2, Folder 81-82	Johns Hopkins Press (Reel 796), 1967-1971 (2 folders)
Box 2, Folder 83	David Hoyt Johnson (Reel 1372), 1977
Box 2, Folder 84	Virginia Jones (unfilmed), 1980-1984

Box 2, Folder	Kathleen and Pete Juster
Box 2, Folder 85	(Reel 796), 1968
Box 2, Folder 86	(unfilmed), 1967-1973, undated
Box 2, Folder	K
Box 2, Folder 87	(Reel D298), 1966
Box 2, Folder 88	(Reel 796), 1967-1970
Box 2, Folder 89	(Reel 1269), 1976, undated
Box 2, Folder 90	(unfilmed), 1986-1987
Box 2, Folder 91	Anita Kahn (unfilmed), 1979-1981
Box 2, Folder 92	Keystone Junior College (Reel 796), 1970
Box 2, Folder 93	Kling Interior Design (Reel 1269), 1975
Box 2, Folder	Rosalind Krauss
Box 2, Folder 94	(Reel D298), 1966
Box 2, Folder 95	(Reel 796), 1967-1969, undated
Box 2, Folder 96	(Reel 1372), 1968
Box 2, Folder	L
Box 2, Folder 97	(Reel D298), 1966, undated
Box 2, Folder 98	(Reel 796), 1972, undated
Box 2, Folder 99	(Reel 829), 1974
Box 2, Folder 100	(Reel 1269), 1977
Box 2, Folder 101	(Reel 1372), 1973

Box 2, Folder 102	(unfilmed), 1971, 1975, 1981-1986
Box 2, Folder 103	Susan Laird (Reel 1269), 1971-1974
Box 2, Folder 104	Ellen Lawrence (Reel 1269), 1975-1977
Box 2, Folder	Priscilla [Legett] (The Hyde Collection)
Box 2, Folder 105	(Reel 829), 1974
Box 2, Folder 106	(Reel 1269), 1973
Box 2, Folder 107	(Reel 1372), 1975
Box 2, Folder 108	(unfilmed), 1975
Box 2, Folder	<i>Leonardo</i> (Pergamon Press)
Box 2, Folder 109	(Reel 796), 1968-1969
Box 2, Folder 110	(unfilmed), 1969
Box 2, Folder	David Levy
Box 2, Folder 111	(Reel 1269), 1976, undated
Box 2, Folder 112	(unfilmed), 1975, 1981
Box 2, Folder	Joel Levy (See also Artists for Environment)
Box 2, Folder 113	(Reel 796), undated
Box 2, Folder 114	(unfilmed), 1975, undated
Box 2, Folder	Lucille and Edgar Levy
Box 2, Folder 115-117	(Reel D298), 1943-1965 (3 folders)
Box 2, Folder 118	(Reel 829), 1970, undated

Box 2, Folder 119-121	(unfilmed), 1930s-1950s (3 folders)
Box 2, Folder 122	Laurie Lisle (unfilmed), 1982-1983
Box 2, Folder	Ira Lowe
Box 2, Folder 123	(Reel 796), 1965-1966, 1969-1970
Box 2, Folder 124	(unfilmed), 1965-1966, 1982
Box 2, Folder	M
Box 2, Folder 125	(Reel D298), 1961-1966
Box 2, Folder 126	(Reel 796), 1968, 1971-1972
Box 2, Folder 127	(Reel 1269), 1976-1977, undated
Box 2, Folder 128	(Reel 1372), 1977, undated
Box 2, Folder 129	(unfilmed), 1965, 1981-1986, undated
Box 2, Folder 130	Mary MacNaughton (unfilmed), 1979
Box 2, Folder 131	Saul and Dorothy Maloff (Reel 1372), 1968
Box 2, Folder	Ferdinand Mann
Box 2, Folder 132	(Reel 829), undated
Box 2, Folder 133	(unfilmed), undated
Box 2, Folder	Stanley Marcus
Box 2, Folder 134	(Reel 1269), 1975, 1977
Box 2, Folder 135	(Reel 1372), undated
Box 2, Folder 136	(unfilmed), 1975-1983
Box 2, Folder	Marian Locks Gallery



Box 2, Folder 137	(Reel 1269), 1975, 1977
Box 2, Folder 138	(Reel 1372), 1977
Box 2, Folder 139	(unfilmed), 1977-1978, undated
Box 2, Folder 140	Joan Marter (Rutgers University) (unfilmed), 1979-1982
Box 2, Folder	Kay McCampbell
Box 2, Folder 141	(Reel 829), 1967
Box 2, Folder 142	(unfilmed), 1975, undated
Box 2, Folder	Judith McCandless
Box 2, Folder 143	(Reel 796), 1973
Box 2, Folder 144	(Reel 1372), 1974-1975
Box 2, Folder 145	(unfilmed), 1979-1983
Box 2, Folder	Miranda McClintic (Hirshhorn Museum)
Box 2, Folder 146	(Reel 1269), 1976-1977
Box 2, Folder 147-148	(unfilmed), 1978-1982 (2 folders)
Box 2, Folder	The Member's Gallery, Albright-Knox Art Gallery
Box 2, Folder 149	(Reel 796), 1971
Box 2, Folder 150	(Reel 1296), 1971
Box 2, Folder 151	Metropolitan Museum of Art (unfilmed), 1979
Box 2, Folder 152	Munson-Williams-Proctor Institute (Reel D298), 1960-1963
Box 2, Folder 153	Museum of Art, Carnegie Institute (unfilmed), 1982-1983
Box 2, Folder	Museum of Fine Arts, Boston

Box 2, Folder 154	(Reel D298), 1959-1966
Box 2, Folder 155	(Reel 1269), 1974
Box 2, Folder	Museum of Modern Art
Box 2, Folder 156	(Reel D298), 1956-1966
Box 2, Folder 157-158	(Reel 796), 1963-1971 (2 folders)
Box 2, Folder 159	(unfilmed), 1986
Box 2, Folder	N
Box 2, Folder 160	(Reel D298), 1960
Box 2, Folder 161	(Reel 796), 1969-1973
Box 2, Folder 162	(Reel 829), 1974
Box 2, Folder 163	(Reel 1269), 1974
Box 2, Folder 164	(Reel 1372), 1977
Box 2, Folder 165	(unfilmed), 1972, 1983-1987
Box 2, Folder	Mary Nash
Box 2, Folder 166	(Reel 1269), 1975-1977
Box 2, Folder 167	(unfilmed), 1977
Box 2, Folder	National Association of Women Artists
Box 2, Folder 168	(Reel D298), 1966
Box 2, Folder 169	(Reel 796), 1970
Box 2, Folder 170	(Reel 1269), 1977
Box 2, Folder 171	(unfilmed), 1984-1985

Box 2, Folder 172	National Collection of Fine Arts (unfilmed), 1978-1981
Box 3, Folder	Louise Nevelson
Box 3, Folder 1	(Reel 829), 1970s
Box 3, Folder 2	(unfilmed), 1960s, 1985
Box 3, Folder	North Jersey Cultural Council
Box 3, Folder 3	(Reel 796), 1970-1973
Box 3, Folder 4	(Reel 829), 1974
Box 3, Folder 5	(Reel 1269), 1974
Box 3, Folder	O
Box 3, Folder 6	(Reel D298), 1965
Box 3, Folder 7	(Reel 796), 1970, 1972, undated
Box 3, Folder 8	(Reel 1269), 1977
Box 3, Folder 9	(unfilmed), undated
Box 3, Folder	P
Box 3, Folder 10	(Reel D298), 1957-1963
Box 3, Folder 11	(Reel 796), 1969-1972
Box 3, Folder 12	(Reel 829), 1974
Box 3, Folder 13	(Reel 1269), 1962, unfilmed
Box 3, Folder 14	(Reel 1372), 1968
Box 3, Folder 15	(unfilmed), 1979-1986
Box 3, Folder 16	Stephen Paine (Reel 796), 1969-1972
Box 3, Folder	Parson's School of Design (New York WPA Artists Exhibition)

Box 3, Folder 17	(Reel 1372), 1977
Box 3, Folder 18	(unfilmed), 1977
Box 3, Folder	Marion Pease
Box 3, Folder 19	(Reel D298), 1948, 1965
Box 3, Folder 20	(Reel 1372), 1973
Box 3, Folder 21	(unfilmed), undated
Box 3, Folder 22	Katherine Rich Perlow (unfilmed), 1986
Box 3, Folder	Robert [Peterson?]
Box 3, Folder 23	(Reel 1372), 1972-1973
Box 3, Folder 24	(unfilmed), 1971-1972
Box 3, Folder 25	Philadelphia Art Alliance (Reel D298), 1962
Box 3, Folder 26	The Phillips Collection (unfilmed), 1985-1987
Box 3, Folder 27	Carlos Arturo Picon (unfilmed), 1973, 1975
Box 3, Folder 28-29	Jean Smith Pond (Reel 1372), 1965-1977 (2 folders)
Box 3, Folder	Leona Prasse
Box 3, Folder 30	(Reel 796), 1967, 1973
Box 3, Folder 31	(Reel 829), 1974, 1979
Box 3, Folder 32	(Reel 1269), undated
Box 3, Folder 33	The Print Club (unfilmed), 1983
Box 3, Folder	R
Box 3, Folder 34	(Reel D298), 1960-1966

Box 3, Folder 35	(Reel 796), 1967-1973
Box 3, Folder 36	(Reel 829), undated
Box 3, Folder 37	(Reel 1269), 1975-1976
Box 3, Folder 38	(unfilmed), undated
Box 3, Folder 39	Raymond Burr Galleries (Reel D298), 1963-1964
Box 3, Folder 40	Helen Robison (See also Bloomington-Normal Art Association) (unfilmed), 1975, 1981
Box 3, Folder 41	Charlotte Rubenstein (unfilmed), 1980-1987
Box 3, Folder 42	Rutgers University (unfilmed), 1982-1986
Box 3, Folder	Ruth White Gallery
Box 3, Folder 43	(Reel D298), 1960
Box 3, Folder 44	(Reel 796), 1967
Box 3, Folder 45	(Reel 1269), 1976
Box 3, Folder	S
Box 3, Folder 46	(Reel D298), 1946-1965
Box 3, Folder 47	(Reel 796), 1967-1973
Box 3, Folder 48	(Reel 829), 1966-1973
Box 3, Folder 49	(Reel 1269), 1974-1977
Box 3, Folder 50	(Reel 1372), 1969-1977, undated
Box 3, Folder 51	(unfilmed), 1953, 1971-1983, undated
Box 3, Folder 52	Lucille Sadwith (Reel 796), 1968
Box 3, Folder 53	Werner Schmidt (unfilmed), 1979

Box 3, Folder 54	Louis Shaeffer (Reel 1269), 1970s
Box 3, Folder	Skidmore College
Box 3, Folder 55	(Reel D298), 1948, 1960-1965
Box 3, Folder 56-57	(Reel 796), 1969, 1972-1973, undated (2 folders)
Box 3, Folder 58	(Reel 1269), 1975-1977
Box 3, Folder 59	(Reel 1372), 1977
Box 3, Folder 60	(unfilmed), 1977-1987
Box 3, Folder	Candida Smith
Box 3, Folder 61	(Reel 1269), 1976, undated
Box 3, Folder 62	(Reel 1372), 1977
Box 3, Folder	Catherine Smith
Box 3, Folder 63	(Reel D298), 1950-1966, undated
Box 3, Folder 64-66	(Reel 796), 1966-1972, undated (3 folders)
Box 3, Folder 67	(Reel 829), 1973-1974
Box 3, Folder 68	(Reel 1269), 1974
Box 3, Folder 69	(unfilmed), 1965, undated
Box 3, Folder	David Smith
Box 3, Folder 70-71	(Reel D298), 1927-1928, 1944-1947 (2 folders)
Box 3, Folder 72	(Reel 1372), 1927
Box 3, Folder 73	(unfilmed), 1947?-1965

Box 3, Folder	Golda Smith
Box 3, Folder 74	(Reel D298), 1950-1966, undated
Box 3, Folder 75-76	(Reel 796), 1966-1972, undated (2 folders)
Box 3, Folder 77	(Reel 829), 1973
Box 3, Folder 78	(unfilmed), 1974, undated
Box 3, Folder	Rebecca Smith
Box 3, Folder 79	(Reel 829), 1974, undated
Box 3, Folder 80	(Reel 1372), 1974
Box 3, Folder 81	(unfilmed), 1986
Box 3, Folder 82	Sara Kathryn Smith (Reel 1296), 1976-1977
Box 3, Folder 83	St. Bartholomew's Church (unfilmed), 1979-1980
Box 3, Folder 84	Stamford Museum and Nature Center (unfilmed), 1984-1985
Box 3, Folder 85	State University College at Potsdam (Reel 796), 1971-1972
Box 3, Folder 86	H. Peter Stern (See also Storm King Art Center) (unfilmed), 1986
Box 3, Folder	Storm King Art Center
Box 3, Folder 87	(Reel 796), 1967-1973
Box 3, Folder 88	(Reel 829), 1974
Box 3, Folder 89	(Reel 1269), 1973-1976
Box 3, Folder 90-91	(unfilmed), 1976-1986 (2 folders)
Box 3, Folder 92	The Studio Museum in Harlem (unfilmed), 1986-1987
Box 3, Folder	Syracuse University

Box 3, Folder 93	(Reel 796), 1964-1968
Box 3, Folder 94	(unfilmed), 1966
Box 3, Folder	T
Box 3, Folder 95	(Reel D298), 1948, 1966
Box 3, Folder 96	(Reel 1269), 1977, undated
Box 3, Folder 97	(unfilmed), 1961, undated
Box 3, Folder	Tamarind Lithography Workshop (See also University of New Mexico)
Box 3, Folder 98	(Reel D298), 1963-1965
Box 3, Folder 99	(Reel 796), 1970-1972
Box 3, Folder 100	William Thayer (unfilmed), 1980-1984
Box 3, Folder	Abby and Stephen Thernstrom
Box 3, Folder 101	(Reel D298), undated
Box 3, Folder 102	(unfilmed), 1974, 1977
Box 3, Folder 103	Melanie Thernstrom (unfilmed), undated
Box 3, Folder	David Traxel
Box 3, Folder 104	(Reel 1269), 1976-1977
Box 3, Folder 105	(Reel 1372), 1977
Box 3, Folder 106	(unfilmed), 1978
Box 3, Folder 107	Judd Tully (unfilmed), 1981-1983
Box 3, Folder 108	The Twining Gallery (unfilmed), 1984-1987
Box 3, Folder	U



Box 3, Folder 109	(Reel D298), 1964-1965
Box 3, Folder 110	(Reel 796), 1967-1972, undated
Box 3, Folder 111	(Reel 1269), 1975-1976
Box 3, Folder	University Art Museum, State University of New York at Albany
Box 3, Folder 112	(Reel 1269), 1974
Box 3, Folder 113	(unfilmed), 1986, undated
Box 3, Folder 114	University of Cincinnati (unfilmed), 1986-1987
Box 3, Folder	University of New Mexico (See also Tamarind Lithography Workshop)
Box 3, Folder 115	(Reel 1269), 1974-1976
Box 3, Folder 116	(Reel 1372), 1977
Box 3, Folder 117	(unfilmed), 1978
Box 3, Folder	V
Box 3, Folder 118	(Reel D298), 1966
Box 3, Folder 119	(unfilmed), 1984-1985
Box 3, Folder 120-121	Various, Traveling Show (Reel D298), 1951-1954 (2 folders)
Box 3, Folder 122	Various, Family (unfilmed), 1957-1965
Box 3, Folder 123	Various, Condolence Letters (Reel D298), 1965
Box 3, Folder 124	Various, Great Southwest Industrial Park (Atlanta, GA) (Reel 796), 1967-1968
Box 3, Folder 125	Various, Jan Matulka Painting (Reel 796), 1968-1969
Box 3, Folder 126	Various, Round-Robin Letter (Reel 829), 1974
Box 3, Folder 127	Various, Painted Surfaces of David Smith Sculptures (Reel 1296), 1974

Box 3, Folder	W
Box 3, Folder 128	(Reel D298), 1944-1948, 1962, undated
Box 3, Folder 129	(Reel 796), 1967-1973
Box 3, Folder 130	(Reel 829), 1971-1974
Box 3, Folder 131	(Reel 1269), 1975-1976
Box 3, Folder 132	(Reel 1372), 1971-1977
Box 3, Folder 133	(unfilmed), 1977-1986
Box 3, Folder 134	Tracy White (Reel 796), undated
Box 3, Folder	Whitney Museum of American Art
Box 3, Folder 135	(Reel 796), 1968, 1972
Box 3, Folder 136	(unfilmed), 1979-1980
Box 3, Folder 137	Wichita Art Museum (unfilmed), 1985-1986
Box 3, Folder 138	Wichita State University (Reel 1269), 1974
Box 3, Folder 139	Karen Wilkin (unfilmed), 1982, undated
Box 3, Folder	Marian Willard (See also Willard Gallery)
Box 3, Folder 140	(Reel 829), 1967, 1974
Box 3, Folder 141	(Reel 1269), 1976
Box 3, Folder 142	(Reel 1372), 1976
Box 3, Folder 143	(unfilmed), 1970, undated
Box 4, Folder	Willard Gallery (See also Marian Willard)
Box 4, Folder 1	(Reel D298), 1946-1966
Box 4, Folder 2	(Reel 829), 1953-1970

Box 4, Folder 3	(Reel 1269), 1973-1976
Box 4, Folder 4	(unfilmed), 1969
Box 4, Folder 5	William Pall Gallery (Reel 1269), 1974
Box 4, Folder 6	Paula Wisotzki (unfilmed), 1985
Box 4, Folder 7	Women's Caucus for Art (unfilmed), 1982-1983
Box 4, Folder 8	Women's Interart Center (Reel 1296), 1974, undated
Box 4, Folder 9	John Xceron (unfilmed), circa 1937
Box 4, Folder 10	Yaddo (Reel 796), 1968, 1971
Box 4, Folder 11	Zimmerli Art Museum, Rutgers University (unfilmed), 1983-1985
Box 4, Folder	Irene -----
Box 4, Folder 12	(Reel D298), undated
Box 4, Folder 13	(unfilmed), 1967-1980, undated
Box 4, Folder	Unidentified Letters
Box 4, Folder 14	(Reel D298), 1949, 1965, undated
Box 4, Folder 15	(Reel 796), 1971-1973, undated
Box 4, Folder 16	(Reel 1269), 1976
Box 4, Folder 17	(unfilmed), 1940s, 1970-1985, undated
Box 4, Folder 18	Unidentified Fragment (unfilmed), undated

*[Return to Table of Contents](#)*

## Series 3: Business and Financial Papers, 1940-1985

(Box 4; 0.3 linear feet)

Series consists of papers relating to various art and personal business matters and to certain financial matters. Some material is organized loosely into gallery and exhibition files consisting of lists, loan agreement forms, consignment receipts, shipping paperwork, and related material pertaining to galleries that represented Dehner at various points in time (including the Willard Gallery and A. M. Sachs Gallery), organizers of exhibitions (such as American Federation of Art and Associated American Artists), or particular exhibitions (including ones at the Philadelphia Art Alliance in 1962, Editions Alecto, Ltd. in 1964, and the Parsons-Dreyfuss Gallery in 1979). Other material is organized loosely into project files, consisting of printed material and notes pertaining to the Committee for the American Participation in the Triennale and to Dehner's commission for the Great Southwest Industrial Park in Atlanta, Georgia (a project which never ended up happening).

Material relating to more general art business consists of numerous handwritten and typed lists (of works, art sales, prices, exhibitions, art books donated to Skidmore College Library, etc.); visitor books for unidentified exhibitions in 1957, 1959, 1960, and 1963; shipping and delivery receipts; and handwritten documents authenticating certain David Smith works. Material relating to personal business and financial matters includes property and school tax records for Bolton's Landing; a receipt for payment by David Smith, presumably made to Dehner as part of their separation agreement; and an agreement by Dehner to sell certain sculptures by David Smith that she owned to Samuel Dorsky.

Business and financial papers are arranged in rough chronological order. Related material can be found amongst correspondence.

Box 4, Folder 19	Tax Records (Reel D298), 1940, 1943
Box 4, Folder	Miscellaneous Exhibition Records
Box 4, Folder 20	(Reel D298), circa 1945-1965
Box 4, Folder 21	(Reel 796), 1967
Box 4, Folder 22	(unfilmed), 1967, 1982
Box 4, Folder 23	Receipt for Payment by David Smith (Reel D298), 1952
Box 4, Folder 24	Museum of Modern Art (Reel D298), 1952, 1959
Box 4, Folder 25-26	Visitor Books (Reel D298), 1957-1963 (2 folders)
Box 4, Folder 27	Willard Gallery (See also Price Lists and Lists of Works Exhibited and Sold) (unfilmed), 1957-1973
Box 4, Folder 28	American Federation of Arts (Reel D298), 1960-1963
Box 4, Folder	Philadelphia Art Alliance

Box 4, Folder 29 (Reel D298), 1962

Box 4, Folder 30 (unfilmed), 1962

Box 4, Folder Shipping and Delivery Receipts

Box 4, Folder 31 (Reel D298), 1962-1966, undated

Box 4, Folder 32 (unfilmed), 1977

Box 4, Folder Lists

Box 4, Folder 33 Lists of Art Sales (unfilmed), 1963, 1977-1980

Box 4, Folder 34 Price Lists and Lists of Work Exhibited and Sold (unfilmed), circa 1966-1985

Box 4, Folder 35 List of Art Books Donated to Skidmore College Library (unfilmed), 1979

Box 4, Folder 36 List of David Smith Paintings Owned By Dorothy Dehner (Reel 1269), 1979

Box 4, Folder 37 List of Disposition of Certain Art Works (unfilmed), undated

Box 4, Folder 38 Lists of Exhibitions and Photographs (unfilmed), undated

Box 4, Folder 39 List of Works at Home (unfilmed), undated

Box 4, Folder 40 Mailing Lists (unfilmed), undated

Box 4, Folder 41 Miscellaneous Lists (unfilmed), undated

Box 4, Folder 42 Committee for the American Participation in the Triennale (Reel D298), 1964

Box 4, Folder 43 Editions Alecto, Ltd. (Reel D298), 1964

Box 4, Folder 44 Great Southwest Industrial Park (Reel D298), circa 1967

Box 4, Folder Associated American Artists

Box 4, Folder 45 (Reel 796), 1971

Box 4, Folder 46 (Reel 1269), 1974-1976

Box 4, Folder 47	(unfilmed), 1976-1987
Box 4, Folder 48	Parsons-Dreyfuss Gallery (See also Price Lists and Lists of Works Exhibited and Sold) (unfilmed), 1979
Box 4, Folder 49	A.M. Sachs Gallery (unfilmed), 1981
Box 4, Folder 50	Agreement to Sell Sculptures by David Smith (unfilmed), 1983
Box 4, Folder 51	Handwritten Receipt and Authentication of David Smith Painting (unfilmed), 1985
Box 4, Folder 52	Photograph of David Smith Work with Authentication by Dorothy Dehner (unfilmed), undated

*[Return to Table of Contents](#)*

## Series 4: Writings, 1920, 1951-1987

(Box 4; 0.3 linear feet)

Series consists of the writings of Dorothy Dehner, including articles, poems, lectures and speeches, and other pieces, as well as some writings of others. Writings document some of the influences on Dehner's art, some of her ideas about art in general and certain works in particular, and some of her other creative and more scholarly endeavors, as well as some instances of the scholarly interpretation of her own work by others.

Found is extensive material, including various drafts, proofs, and reprints, relating to her essay on John Graham, which was initially written as a foreword to Graham's *Systems and Dialectics of Art* re-issued by Johns Hopkins Press in 1971, but was first published as an article in the art journal, *Leonardo*, in 1968. (Related material can be found amongst correspondence.) Also found are research material (correspondence - mostly copies - and printed material) and drafts of Dehner's essay on David Smith's work, "Medals for Dishonor," which was published as an article in *Art Journal* in 1977, in addition to a draft of a piece on first meeting Smith for *Art in America*.

Dehner's other writings on art include notes and copies of various speeches and lectures given at the Artists Club and the Cummer Gallery of Art, among other places; various statements on art, including remarks on the Menorah, a plan of work, and a short piece on the series of paintings, *Life on the Farm*; and contributions to catalogs for others, including ones for Joel Levy and Joan Paul. Dehner's poems include one she wrote in high school, manuscripts of two that were published in the journal, *Tracks*, and ones that she wrote for her stepdaughter and granddaughter. Other writings include notes taken during a stay in the hospital in 1933, and later reflective and memoir pieces, written for her granddaughter, upon the death of Marian Willard, and on other occasions.

Writings of others include a copy of a letter by David Smith and a piece he wrote on his work, "Medals for Dishonor" (which could very well be part of Dehner's research material for her essay on this work); a copy of a 1953 speech on "the origins of sculpture" given by David Smith; poems by Herman Cherry; and manuscripts for various essays on Dehner, two of which appeared in catalogs accompanying Dehner exhibitions at Rutgers University in 1984 ("Dorothy Dehner: Life and Work" by Judith McCandless) and Baruch College in 1991 ("Dorothy Dehner" by Joan Marter).

Writings are typically arranged in rough chronological order. The writings of others are arranged in files at the end of the series.

Box 4, Folder 53	Poems (Reel 1269), 1920, 1952-1975
Box 4, Folder 54	Notebook, Hospital Notes (unfilmed), 1933 Notebook also contains some drawings and sketches that may or may not relate to the hospital notes.
Box 4, Folder	Artist Statements
Box 4, Folder 55	(Reel D298), undated
Box 4, Folder 56	(Reel 796), undated
Box 4, Folder 57	(Reel 1269), 1976

Box 4, Folder 58 (unfilmed), 1956

Box 4, Folder Lectures and Speeches

Box 4, Folder 59 Speech Given at Sculpture Forum at the Artists Club (Reel D298), circa 1959

Box 4, Folder 60 Notes on Lecture Given at Parsons School of Design (Reel 796), 1969

Box 4, Folder 61 Lecture Given at Cummer Art Gallery (unfilmed), circa 1969

Box 4, Folder 62 Notes on Speech Given at College Art Association Meeting (unfilmed), undated

Box 4, Folder On John Graham

Box 4, Folder "Memoir of John Graham"

Box 4, Folder 63 (Reel D298), undated

Box 4, Folder 64 (unfilmed), undated

Box 4, Folder 65-66 Drafts of Foreword to *System and Dialectics of Art* (Reel 796), 1966-1971  
(2 folders)

Box 4, Folder 67 Proof of Foreword to *System and Dialectics of Art* (Reel 796), 1971

Box 4, Folder Drafts of "John Graham: A Memoir"

Box 4, Folder 68 (Reel 796), 1968

Box 4, Folder 69 (unfilmed), 1968

Box 4, Folder 70 Proofs of "John Graham: A Memoir" (Reel 796), 1968

Box 4, Folder 71 Reprints of "John Graham: A Memoir" (Reel 796), 1969

Box 4, Folder 72 [Notes on John Graham?] (unfilmed), 1966, undated

Box 4, Folder On David Smith

Box 4, Folder 73 Draft of "David Smith: First Meeting" (Reel D298), circa 1966



[Image\(s\)](#)

Box 4, Folder	Research Material on "Medals for Dishonor"
Box 4, Folder 74	(Reel 1269), undated
Box 4, Folder 75	(Reel 3482), 1968
Box 4, Folder 76	(unfilmed), 1940, 1968
Box 4, Folder	"Medals for Dishonor: The Fifteen Medallions of David Smith"
Box 4, Folder 77	(Reel 1269), circa 1968-1977
Box 4, Folder 78	(Reel 3482), circa 1968-1977
Box 4, Folder 79-80	(unfilmed), circa 1968-1977
Box 4, Folder 81	Reprint of "Plexiglas Relief for the Great Southwest Industrial Park, Atlanta, Georgia, U.S.A." (unfilmed), 1969
Box 4, Folder 82	Draft of Foreword to Catalog for Joel Levy (Reel 1372), 1978
Box 4, Folder 83	"Remembering Marian" (unfilmed), 1985
Box 4, Folder 84	"Of Life and Death" (Reel 1269), undated
Box 4, Folder 85	Biographical Writing, undated
Box 4, Folder 86	"For Melanie" (unfilmed), undated
Box 4, Folder 87	"A Response to the Work of Joan Paul" (unfilmed), undated
Box 4, Folder	Writings of Others
Box 4, Folder 88	Copy of David Smith Letter and Text and "Medals for Dishonor" (unfilmed), 1942 <a href="#">Image(s)</a>
Box 4, Folder 89	Copy of Speech Given by David Smith, Norman, Oklahoma (Reel 1269), 1953
Box 4, Folder 90	Poems by Herman Cherry (Reel 1372), 1974-1976

- Box 4, Folder 91 "Dorothy Dehner: Life-Line in Sculpture" by Judith McCandless (Reel 1269), 1974
- Box 4, Folder 92 "Dorothy Dehner: Life and Work" by Judith McCandless (unfilmed), 1983
- Box 4, Folder 93 "Dorothy Dehner" by Joan Marter (unfilmed), 1987

*[Return to Table of Contents](#)*

## Series 5: Printed Material, 1940-1987

*(Boxes 4-5; 0.6 linear feet)*

Series consists of printed material collected and accumulated by Dehner, including exhibition catalogs, announcements and invitations, clippings, art catalogs, programs, and miscellaneous printed material, pertaining to her own work, the work of David Smith, and, to a limited extent, the work of others. Clippings on Smith concern his death in 1965 and posthumous alterations to the painted surfaces of some of his outdoor sculptures (at the hands or through the negligence of Clement Greenberg, one of the executors of Smith's estate), which was a source of some controversy in the art world of the mid-1970s.

Printed material is typically arranged in alphabetical order by type.

Box 4, Folder 94	Art Catalogs (unfilmed), 1970s
Box 4, Folder	Clippings on Dorothy Dehner
Box 4, Folder 95	(Reel 796), 1967-1972
Box 4, Folder 96	(Reel 1269), 1954, 1975
Box 4, Folder 97	(unfilmed), 1976
Box 4, Folder	Clippings on Smith
Box 4, Folder 98	(Reel 1269), 1959-1976
Box 4, Folder 99	(Reel 1372), 1975
Box 4, Folder 100	(unfilmed), 1965-1976
Box 4, Folder 101	Clippings on Lucille Corcos Levy (unfilmed), 1973
Box 4, Folder 102	Clippings (unfilmed), 1978-1979, undated
Box 4, Folder	Exhibition Announcements and Invitations
Box 4, Folder 103	(Reel D298), 1952-1965
Box 4, Folder 104	(Reel 796), 1967, undated
Box 4, Folder 105	(Reel 1269), 1976-1977
Box 4, Folder 106	(unfilmed), 1970-1987
Box 4, Folder	Exhibition Announcements, Posters

Box 4, Folder 107	(Reel D298), 1956, 1963
Box 4, Folder 108	(unfilmed), 1972
Box 4, Folder 109	Exhibition Announcements and Invitations for David Smith (unfilmed), 1940, 1956
Box 4, Folder	Exhibition Announcements and Invitations for Others
Box 4, Folder 110	(Reel 1372), 1977, undated
Box 4, Folder 111	(unfilmed), 1976-1984
Box 4, Folder	Exhibition Catalogs
Box 4, Folder 112-114	(Reel D298), 1941-1966 (3 folders)
Box 4, Folder 115	(Reel 1269), 1971-1977
Box 5, Folder 1-3	(unfilmed), 1965-1987 (3 folders)
Box 5, Folder	Exhibition Catalogs for David Smith
Box 5, Folder 4	(Reel D298), 1971
Box 5, Folder 5	(Reel 1269), undated
Box 5, Folder 6	(Reel 1372), 1973, 1976
Box 5, Folder 7	(unfilmed), 1946-1974
Box 5, Folder 8	Exhibition Catalogs for Others (Reel D298), undated
Box 5, Folder	Miscellaneous
Box 5, Folder 9	(Reel 1269), 1977
Box 5, Folder 10	(unfilmed), 1979, undated
Box 5, Folder 11	Printed Material on Dorothy Dehner (unfilmed), 1952, 1964-1980

Box 5, Folder 12	Printed Material on David Smith (unfilmed), 1973
Box 5, Folder	Programs
Box 5, Folder 13	(Reel D298), 1947
Box 5, Folder 14	(Reel 1269), 1972
Box 5, Folder 15	(unfilmed), 1983
Box 5, Folder 16	Book Excerpts on David Smith (Reel 1269), undated

*[Return to Table of Contents](#)*

## Series 6: Art Work, undated

(OV 1; 1 item)

Art work consists of two undated etchings. One is an abstract by Dehner, which she gave, presumably as a gift, to Garnett McCoy, former Curator of the Archives of American Art. The second one is of portraits of artists done by one another on one etching plate. Artists include Lucille Corcos by Dehner, David Smith by Lucille Corcos, Adolph Gottlieb by Edgar Levy, Edgar Levy by Esther Gottlieb, Dorothy Dehner by Adolph Gottlieb, Esther Gottlieb by David Smit. A cat and alligator were drawn by Edgar Levy in the middle border. The etching is 91/100 and was printed by Michael Kirk on the Charles Brand Press in the Parsons School of Design Studios and seems to have also originally belonged to Garnett McCoy.

Oversize 6, Folder 1      Etching, Artists' Portraits(unfilmed), undated  
[Image\(s\)](#)

Box 5, Folder 17      Etching, Abstract(unfilmed), undated

*[Return to Table of Contents](#)*

## Series 7: Photographs, 1930s-1986

*(Box 5; 0.1 linear feet)*

Series consists of photographs of Dehner, her friend and mentor John Graham (taken by her in the Brooklyn apartment she shared with David Smith), and her second husband Ferdinand Mann (featured with others, including Fiorello LaGuardia, Arshile Gorky, and Henry Knight, at the opening of the W.P.A. Art Gallery), as well as photographs of Dehner works from the 1950s (assembled in an album or portfolio of "Recent Works") and some later works. Also found is an abstract photograph taken by David Smith circa 1934, one of several he created using the technique of double exposure.

Photographs are arranged in rough chronological order.

Box 5, Folder 18	Photographs of John Graham and Art in His Collection (Reel D298), 1930s
Box 5, Folder 19	Abstract Photograph by David Smith (unfilmed), circa 1934
Box 5, Folder 20	Photograph of Ferdinand Mann at Opening of W.P.A. Art Gallery (Reel 1372), circa 1938
Box 5, Folder 21-22	Photographs of Art Work, Album and Loose Photographs (Reel D298), 1950s <i>(2 folders)</i>
Box 5, Folder 23	Photograph of Dorothy Dehner at Yaddo (Reel 1372), 1971
Box 5, Folder 24	Photographs of Unidentified Dehner Exhibition (unfilmed), circa 1985
Box 5, Folder 25	Photograph of Dorothy Dehner with Her Art Work (unfilmed), 1986
Box 5, Folder 26	Photographs of Art Work [taken at Dehner's home] (unfilmed), 1986 Includes photograph of Dorothy Dehner with unidentified woman.
Box 5, Folder 27	Photograph of Art Work by John Graham (unfilmed), undated

*[Return to Table of Contents](#)*