
Ryan Evans
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Collection Overview

Repository: Archives of American Art
Title: Edmund Greacen papers
Identifier: AAA.greaedmu
Date: 1987-1972
(bulk 1905-1949)
Creator: Greacen, Edmund W., 1876-1949
Extent: 1.2 Linear feet
Language: Collection is in English.
Summary: The papers of American Impressionist painter Edmund Greacen measure 1.2 linear feet and date from 1897-1972, bulk 1905-1949. The collection consists of biographical information and correspondence both personal and professional in nature, pertaining to his career as well as Greacen's various affiliations including the National Academy of Design, the National Arts Club, the Manhattan School of Art, and the Grand Central School of Art. Writings by Greacen, including an essay, “The Origins of Landscape Painting,” and an unpublished book titled “Logic in Drawing” elucidate his perspective on art traditions and art education. There are works of art including pencil drawings and drypoint etchings, as well as photographs depicting portraits of the artist, group portraits documenting Greacen's various academic and professional affiliations, and reproductions of works of art. Also included exhibition catalogs, brochures, and other printed material.

Administrative Information

Acquisition Information
The Edmund Greacen papers were donated to the Archives of American Art in 1971 by Mrs. Edmund Greacen, Jr., daughter-in-law of Edmund Greacen, and in 2017 by Elizabeth G. Knudsen, granddaughter of Edmund Greacen.

Available Formats
Portions of this collection are available on 35 mm microfilm reels 99 and 105 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information
The collection was processed and a finding aid prepared by Ryan Evans in 2018.

Preferred Citation
Biographical / Historical

Edmund William Greacen (1876-1949) was an American Impressionist painter born in New York City. Greacen traveled extensively throughout Europe early in his career, which afforded him the opportunity to exhibit his work in Paris, and participate in the international art scene both abroad and in New York City. He is particularly known for his oil paintings on canvas and board depicting both human subjects and landscapes. In 1922 he was awarded the Samuel T. Shaw Prize from the Salmagundi Club following his solo show at the Macbeth Gallery. During his career, he was an active member of the Salmagundi Club, the National Academy of Design, and the National Arts Club where he served as Arts Committee Chair. He helped found the Manhattan School of Art as well as the Grand Central School of Art in 1923, and he served as director of both. He was also a member of the Old Lyme Art Colony of American Impressionists at Old Lyme, Connecticut.

Scope and Contents

The papers of American Impressionist painter Edmund Greacen measure 1.2 linear feet and date from 1897-1972, bulk 1905-1949. The collection consists of biographical information and correspondence both personal and professional in nature, pertaining to his career as well as Greacen's various affiliations including the National Academy of Design, the National Arts Club, the Manhattan School of Art, and the Grand Central School of Art. Writings by Greacen, including an essay, "The Origins of Landscape Painting," and an unpublished book titled "Logic in Drawing" elucidate his perspective on art traditions and art education. There are works of art including pencil drawings and drypoint etchings, as well as photographs depicting portraits of the artist, group portraits documenting Greacen's various academic and professional affiliations, and reproductions of works of art. Also included exhibition catalogs, brochures, and other printed material.

Arrangement

The collection is arranged in five series:

Series 1: Biographical and Professional (Box 1, Box 3) Series 2: Correspondence (Boxes 1-2) Series 3: Writings (Box 2) Series 4: Photographs (Boxes 2-3) Series 5: Artwork (Box 3, OV 4)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:
Subjects:
  Art -- Study and teaching
  Art, American
  Drawing
  Impressionism (Art)
  Landscape painting
  Painters -- New York (State) -- New York

Types of Materials:
  Drawings
  Etchings
  Photographs
  Sketches

Names:
  National Academy of Design (U.S.)
  National Arts Club

Occupations:
  Art teachers -- New York (State) -- New York
Series 1: Biographical and Professional Files, circa 1898-1960

0.1 Linear feet (Box 1, Box 3)

**Scope and Contents:** Biographical materials include artist biographies as well as memberships and documentation regarding Greacen's service to the French YMCA during World War I. Professional papers consist of studio documents including sales information and inventories in addition to catalogs and listings, clippings and materials related to the Grand Central School of Art.

<table>
<thead>
<tr>
<th>Box 1, Folder 1</th>
<th>Biographical Materials, circa 1898-1939</th>
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<tr>
<td>Box 3, Folder 1</td>
<td>Biographical Materials, 1919</td>
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<td>Box 1, Folder 2</td>
<td>Exhibition Catalogs, Announcements, and Listings, circa 1904-1972</td>
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<tr>
<td>Box 1, Folder 3</td>
<td>Studio Inventory and Documentation, circa 1911-1944</td>
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<tr>
<td>Box 1, Folder 4</td>
<td>Grand Central School of Art, circa 1917-1943</td>
</tr>
<tr>
<td>Box 1, Folder 5</td>
<td>Committees and Advisory, circa 1930-1939</td>
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<tr>
<td>Box 1, Folder 6</td>
<td>Clippings, circa 1909-1960</td>
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Series 2: Correspondence, circa 1905-1943

0.5 Linear feet (Boxes 1-2)

Scope and Contents: Correspondence is largely professional in nature, with some personal correspondence with family included. Professional correspondence relates to Greacen's art career as well as his various art club affiliations. Separate folders include Greacen's correspondence as Arts Committee Chair for the National Arts Club.

- Box 1, Folder 7: Correspondence, 1905
- Box 1, Folder 8: Correspondence, 1909
- Box 1, Folder 9: Correspondence, 1910
- Box 1, Folder 10: Correspondence, 1911
- Box 1, Folder 11: Correspondence, 1912
- Box 1, Folder 12: Correspondence, 1913
- Box 1, Folder 13: Correspondence, 1914
- Box 1, Folder 14: Correspondence, 1915
- Box 1, Folder 15: Correspondence, 1916
- Box 1, Folder 16: Correspondence, 1917
- Box 1, Folder 17: Correspondence, 1918
- Box 1, Folder 18: Correspondence, 1919
- Box 1, Folder 19: Correspondence, 1920
- Box 1, Folder 20: Correspondence, 1921
- Box 1, Folder 21: Correspondence, 1922
- Box 1, Folder 22: Correspondence, 1923
- Box 1, Folder 23: Correspondence, 1924
- Box 1, Folder 24: Correspondence, 1925
- Box 1, Folder 25: Correspondence, 1926
- Box 1, Folder 26: Correspondence, 1927
<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Correspondence, 1928</th>
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<tbody>
<tr>
<td>Box 1, Folder 28</td>
<td>Correspondence, 1929</td>
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<td>Box 1, Folder 29</td>
<td>Correspondence, 1930</td>
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<tr>
<td>Box 1, Folder 30</td>
<td>Correspondence, 1931</td>
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<tr>
<td>Box 1, Folder 31</td>
<td>Correspondence, 1932</td>
</tr>
<tr>
<td>Box 1, Folder 32</td>
<td>Correspondence, 1933</td>
</tr>
<tr>
<td>Box 1, Folder 33</td>
<td>Correspondence, 1934</td>
</tr>
<tr>
<td>Box 2, Folder 1</td>
<td>Correspondence, 1935</td>
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<tr>
<td>Box 2, Folder 2</td>
<td>Correspondence, 1936</td>
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<tr>
<td>Box 2, Folder 3</td>
<td>Correspondence, 1937</td>
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<tr>
<td>Box 2, Folder 4</td>
<td>Correspondence, 1938</td>
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<tr>
<td>Box 2, Folder 5</td>
<td>Correspondence, 1939</td>
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<tr>
<td>Box 2, Folder 6</td>
<td>Correspondence, 1940</td>
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<tr>
<td>Box 2, Folder 7</td>
<td>Correspondence, 1941</td>
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<tr>
<td>Box 2, Folder 8</td>
<td>Correspondence, 1942</td>
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<tr>
<td>Box 2, Folder 9</td>
<td>Correspondence, 1943</td>
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<tr>
<td>Box 2, Folder 10</td>
<td>General Correspondence, Undated, circa 1910-1935</td>
</tr>
<tr>
<td>Box 2, Folder 11</td>
<td>National Arts Club Correspondence, 1932</td>
</tr>
<tr>
<td>Box 2, Folder 12</td>
<td>National Arts Club Correspondence, 1933</td>
</tr>
<tr>
<td>Box 2, Folder 13</td>
<td>National Arts Club Correspondence, 1934</td>
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<tr>
<td>Box 2, Folder 14</td>
<td>National Arts Club Correspondence, 1936</td>
</tr>
<tr>
<td>Box 2, Folder 15</td>
<td>National Arts Club Correspondence, 1938</td>
</tr>
<tr>
<td>Box 2, Folder 16</td>
<td>National Arts Club Correspondence, 1939</td>
</tr>
<tr>
<td>Box 2, Folder 17</td>
<td>National Arts Club Correspondence, Undated, circa 1932-1939</td>
</tr>
</tbody>
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Series 3: Writings, circa 1930-1945

0.1 Linear feet (Box 2)


<table>
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<th>Box 2, Folder 18</th>
<th>Logic in Writing Manuscript, 1942</th>
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<tbody>
<tr>
<td>Box 2, Folder 19</td>
<td>&quot;The Origin of Landscape Painting&quot; Manuscript, circa 1930-1945</td>
</tr>
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Series 4: Photographs, circa 1897-1942

0.3 Linear feet (Boxes 2-3)

Scope and Contents: Photographs include portraits of the artist, group portraits documenting Greacen's various academic and professional affiliations, and reproductions of works of art.

<table>
<thead>
<tr>
<th>Box 2, Folder 20</th>
<th>Photographs of the Artist, circa 1911-1939</th>
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</thead>
<tbody>
<tr>
<td>Box 2, Folder 21-23</td>
<td>Photographs of Works of Art, circa 1910-1940</td>
</tr>
<tr>
<td>Box 3, Folder 2</td>
<td>NYU Glee Club Portrait, circa 1897</td>
</tr>
<tr>
<td>Box 3, Folder 3</td>
<td>Salmagundi Club Portrait, 1922</td>
</tr>
<tr>
<td>Box 3, Folder 4</td>
<td>NYU, Salmagundi Club, and National Arts Club Portraits, circa 1898-1942</td>
</tr>
</tbody>
</table>

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Series 5: Artwork, circa 1910-1940

0.2 Linear feet (Box 3, OV 4)

Scope and Contents: Works of art include pencil drawings and prints including drypoint etchings, as well as a signed reproduction of a painting by Greacen related to his 1922 Samuel T. Shaw Prize from the Salmagundi Prize.

- Box 3, Folder 5: Prints, circa 1910-1940
- Box 3, Folder 6: Drawings, circa 1910-1940
- Oversize 4: Group-Signed Greacen Print from Painting, 1922

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