



Smithsonian
Archives of American Art

A Finding Aid to the Balcomb and Gertrude
Greene Papers, circa 1880s-2009,
in the Archives of American Art

Catherine S. Gaines

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Archives of American Art
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<https://www.aaa.si.edu/services/questions>
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Collection Overview

Repository:	Archives of American Art
Title:	Balcomb and Gertrude Greene papers
Identifier:	AAA.greebalc2
Date:	circa 1880s-2009
Extent:	9.8 Linear feet
Creator:	Greene, Balcomb, 1904-1990
Language:	English
Summary:	The Balcomb and Gertrude Greene papers, circa 1880s-2009, bulk circa 1905-1990, measure 9.8 linear feet. Balcomb Greene's career as a painter, educator, and writer - and to a lesser extent his personal life - is documented by biographical material, letters, subject files, writings, artwork, audio-visual recordings, printed material, and photographs. Documentation about sculptor Gertrude Greene, from 1926 until her death in 1956, consists of printed material, photographs, two letters to her, and a brief handwritten list of paintings and constructions.

Administrative Information

Provenance

Donated in 2009 by Terryn Trimpen Greene, widow of Balcomb Greene.

Related material

Among the Bertha Schaefer papers and gallery records, 1914-1975, owned by the Archives of American Art are 58 letters from Balcomb Greene about sales and exhibitions (reel 271), and a scrapbook containing printed material about him (reel 42).

The holdings of the Archives of American Art include several interviews with Balcomb Greene. In 1972, he was interviewed by Paul Cummings for the Archives of American Art's oral history program (reel 4210). Greene is included among the Karl E. Fortress taped interviews with artists conducted 1963-1985 (not transcribed). Marian L. Gore's "Art Scene" interviews aired on Los Angeles radio station KPFK, 1962-1964, include one with Balcomb Greene (not transcribed). An interview with Balcomb Greene (transcribed) is among the Brooklyn Museum interviews of artists conducted by Arlene Jacobowitz, circa 1965-1985. The Anne Bowen Parsons collection of interviews on art, 1967-1968, contains an interview with Balcomb Greene (transcribed). Susan C. Larsen's interview with Balcomb Greene is part of oral history interviews relating to the American Abstract Artists Group, 1973-1978 (not transcribed).

Also available at the Archives of American Art is a video recording (VHS videocassette) "Balcomb Greene: 50 Years of Painting, Harmon Gallery," edited and directed by George Mauro, 1982.

Processing Information

The collection was processed by Catherine S. Gaines in 2009.

Preferred Citation

Balcomb and Gertrude Greene papers, circa 1880-2009. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Ownership and Literary Rights

The Balcomb and Gertrude Greene papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

Balcomb (1904-1990) and his wife Gertrude (1904-1956) were painters in New York, N.Y. John Wesley Greene (known professionally as Balcomb Greene), born May 22, 1904 in Millville, New York, was the youngest child of Reverend Bertram Stillman Greene, a Methodist minister. After his wife died in 1907, Reverend Greene and the children moved several times when he accepted assignments at small town churches in Iowa, South Dakota, and Colorado.

The recipient of a scholarship for sons of Methodist ministers, Greene entered Syracuse University in 1922, intending to become a minister. He studied philosophy, psychology, literature, and art, eventually deciding to pursue a career as a writer. When visiting the Metropolitan Museum during his senior year, Greene was introduced to Gertrude Glass by her cousin. They married soon after his graduation in 1926.

The newlyweds moved to Austria where he had a fellowship to study psychology at the University of Vienna. Greene was very interested in Freud's work and hoped to become his student; although he attended Freud's lectures and met the eminent psychologist once, this ambition was not realized. After returning to New York in 1927, Greene began studying for a master's degree in English literature at Columbia University. He specialized in the novel, and wrote three (none were published). When his thesis about prostitutes as portrayed in seventeenth century literature was submitted, Greene's major professor was on sabbatical; although the subject had been approved, the interim replacement rejected it as unsuitable. Greene left Columbia without obtaining a degree.

Greene then accepted a position at Dartmouth College where he taught literature from 1928-1931. The Greens spent summers together in the city and visited frequently throughout the academic year. He continued writing and in 1930 began painting. Because there were already two artists named John Green then in New York, Greene soon adopted the name Balcomb (his maternal grandmother's maiden name). Although he was known as Balcomb for the remainder of his life, his name was never changed legally.

Balcomb Greene's first solo exhibition was held at Dartmouth College in 1931. After his resignation from the Dartmouth faculty in 1931, Balcomb and Gertrude spent a year in Paris. She found a studio and set to work. He planned to write, but was distracted by the desire to paint. He began independent study at the Académie de la Grande Chaumière and in 1932 exhibited his work in Paris. Throughout the 1930s and into the 1940s Greene produced very flat geometric abstractions, adding biomorphic and anthropomorphic

forms over time. By the mid-1940s, he found himself bored by pure abstraction and introduced figures, focusing on mass and space rather than line.

Greene quickly established himself as an artist, developed a wide circle of friends and was recognized as a leader of the abstract movement. He and Gertrude were both drawn to political causes that affected artists; along with friends they began the Unemployed Artists' Group (which later became the Artists' Union) and staged public demonstrations demanding government assistance so that artists would not be completely dependent on private patronage. He published articles in *Art Front*, the magazine of the Artist's Union, and served on its editorial board between 1935 and 1936. Balcomb and Gertrude Greene were among the founding members of American Abstract Artists; he served as the group's first chairman.

Like many artists during the Great Depression, Balcomb Greene found it very difficult to maintain a steady income. During this period he held many different jobs, among them: writing for the sensationalist newspapers *Broadway Brevities* and *Graft*, serving on the crew of a schooner searching for pirate gold in the South Pacific, and working at the non-profit Emily Francis Contemporary Gallery. Eventually, he secured a teaching position with the Federal Art Project. He later switched to the mural section where assignments included painting murals for the Williamsburg Housing Project in Brooklyn and the Federal Hall of Medicine at the 1939 World's Fair, and designing a stained glass window for a school in the Bronx.

Because he did not want to support his career by teaching painting, in 1940 Balcomb Greene began graduate work in art history at the Institute of Fine Arts, New York University. He earned a master's degree in 1942 and that same year began teaching history of art and culture at Carnegie Institute of Technology, a position he held until 1959. Gertrude set up a studio in their Pittsburgh home, but continued to maintain her New York studio, commuting between the two cities until war conditions made the trip too difficult. They returned to New York each summer, and in 1947 bought property on Long Island at Montauk Point where Balcomb constructed a modern house of cement blocks.

In addition to teaching and painting, Greene continued to write. Several articles about art and philosophy appeared between 1936 and 1950 in publications such as *Art Front*, *College Art Journal*, *Art News*, and *Art Journal*. He also wrote many poems. During his tenure at Carnegie Tech Balcomb Greene worked on but did not complete a book tentatively titled "The Villain and the School" and formulated ideas for another.

While Gertrude was terminally ill with cancer, and after her death in 1956, Balcomb reduced his teaching commitments, staying in Pittsburgh for only one semester each year. After retiring in 1959, he painted at Montauk and traveled. While in Paris, Greene met journalist Terryn Trimpen, whom he married in 1961.

Balcomb Greene was represented by Bertha Schaefer Gallery, Saidenberg Gallery and ACA Gallery, in New York, and by the Harmon-Meek Gallery in Naples, Florida. He exhibited widely, participating in the annual exhibitions of the Whitney Museum of American Art and Art Institute of Chicago, and in group shows at the Walker Art Center, Brooklyn Museum, and other venues. Solo shows included exhibitions at the Forum Gallery, ACA Gallery, and the Museum of Modern Art in New York; Fairweather-Hardin Gallery, Chicago; and the Oceanographic Institute and Harmon-Meeks Gallery in Florida. Greene's work is in the permanent collections of many museums, among them the Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum of American Art, and the Corcoran Gallery of Art.

During the last five years of his life, Balcomb Greene was in frail health and unable to paint. He died November 12, 1990 at his Montauk Point home.

Gertrude Glass (who worked as an artist using her married name Gertrude Greene) was the daughter of Siegfried and Berta Glass, prosperous Latvian immigrants who owned a Brooklyn department store. At age 18, Gertrude and an older sister left home and organized a pre-school. From 1924 to 1928, Gertrude attended evening sculpture classes at the newly opened Leonardo Da Vinci Art School, a very traditional school in Manhattan that offered free instruction. Although the school itself was conservative, there Gertrude met and identified with a group of fairly radical students who were interested in the abstract art then emerging.

Glass and Greene were married in 1926 and spent the next year in Vienna. Upon returning to New York, she continued to make sculpture. Once they relocated to New Hampshire Gertrude was able to have her own sculpture studio. New Hampshire did not suit her and she gradually drifted back to the art world of New York. After Balcomb resigned from the Dartmouth faculty in 1931, the couple spent a year in Paris. They met many artists and frequented galleries where they saw the latest contemporary art. Gertrude worked on her sculpture and Balcomb, who had planned to write, began concentrating on painting; this was the only time the two shared a studio. When they moved to Pittsburgh, Gertrude kept her New York studio, expecting to commute regularly between the two cities, but war constraints soon made that plan impractical.

Gertrude Greene was active in liberal political causes, especially ones that affected artists and encouraged the formation of WPA programs to help struggling artists. She was an active member of the Federation of Painters and Sculptors, the Artists' Union, and a founding member of American Abstract Artists. As AAA's first paid employee, Gertrude served as gallery attendant. Before moving to Pittsburgh, both Greens were very active on AAA committees, worked to further acceptance of abstract art, and picketed on many occasions. Typical of AAA actions was a 1937 demonstration against Museum of Modern Art exhibition policies that gave short shrift to abstract work by American artists.

Gertrude Greene was among the very earliest of American artists - quite possibly the first - to produce non-objective relief sculptures in the early 1930s. Over time, she absorbed Cubist tradition and ideas of the Russian Constructivists, synthesizing them into her own work. By the 1940s, she had become interested in Mondrian and Neo-Plasticism, influences that are reflected in her constructions of the period. Her final sculpture was produced in 1946 and for the remainder of her career she focused exclusively on abstract painting.

She participated in many group exhibitions, the first of which was at Wildenstein Gallery in 1945. Grace Borgenicht Gallery presented the first solo exhibition of Gertrude Greene's work in 1952, and another was held at the Bertha Schaefer Gallery in 1955. In 1982, there was a major retrospective of her work at ACA Gallery. Gertrude Greene's work is represented in the permanent collections of the Museum of Modern Art, Philadelphia Museum of Art, and the Berkshire Museum in Pittsfield, Mass.

Gertrude Greene's health began deteriorating in 1956; eventually, cancer was diagnosed. Later that year, on November 25, she died at a New York City hospital.

Scope and Content Note

The Balcomb and Gertrude Greene papers, circa 1880s-2009, bulk circa 1905-1990, measure 9.8 linear feet. Balcomb Greene's career as a painter, educator, and writer - and to a lesser extent his personal life - is documented by biographical material, letters, subject files, writings, artwork, audio-visual recordings, printed material, and photographs. Documentation about sculptor Gertrude Greene, from 1926 until her death in 1956, consists of printed material, photographs, two letters to her, and a brief handwritten list of paintings and constructions.

All biographical material relates to Balcomb Greene. Letters are almost exclusively incoming letters; two copies of outgoing letters written by Terryn Greene are included. Those addressed to Balcomb Greene regard articles, his will, an appraisal of a painting by him, and greeting cards with notes from friends. The two letters addressed to Gertrude Greene are photocopies. One from A. E. Gallatin concerns her work selected for the permanent collection of the Museum of Living Art at New York University; the other, a fragment from an unidentified correspondent, is about American Abstract Artists dues and exhibitions. The letters addressed to Terryn Greene concern her husband's career or mention him.

Subject files relate to activities and topics of interest to Greene or aspects of Greene's career; some concern estate matters. Of particular interest are: "Balcomb and Gertrude Greene in the WPA," consisting of Terryn Greene's research correspondence on the subject; and a file documenting a Judith Rothschild Foundation grant for conservation of paintings damaged in the 1996 fire that destroyed Balcomb Greene's studio.

Writings are by Balcomb Greene, Gertrude Greene, and other authors. Balcomb's writings include articles, novels, short stories, poems, journal entries, lecture notes, student writings, and a thesis. Gertrude Greene's writings consist of a handwritten list of paintings and constructions, noting the dimensions, date, and price of each piece. The writings of other authors are about Balcomb and Gertrude Greene. They include notes for an interview, a poem, student papers, and a thesis.

Art work consists of a collage probably by Balcomb Greene, and a sketchbook containing two of his drawings dated January 1976. Another drawing is signed [H?.] R. Balcomb Greene's register of paintings documents each completed painting on a separate sheet containing a small photograph or sketch, title, date of execution, and code or negative number, along with notes relating to exhibitions, loans, and ownership; some sheets bear the notation "destroyed." The register is incomplete, and the surviving portion bears evidence of the 1996 fire that gutted his studio. The least damaged portion documents works from 1941-1948, 1963-1964, and 1980-1982; the remaining part of the register consists of partial pages that are missing titles, dates of execution, or other salient information.

Exhibition catalogs and articles from newspapers and periodicals represent the majority of the printed material about or mentioning Balcomb and Gertrude Greene. In addition, there are articles by Balcomb published in a number of periodicals. Museum publications, annual reports, bulletins and newsletters mention the Greenes. Also found are issues of *Art Front*, 1934-1938 (Balcomb served on the editorial board and contributed articles), and his well-used copy of *Modern Art* by Katherine S. Drier.

Audio-visual recordings consist of interviews with Balcomb Greene and a "McCarthy tape" (Balcomb and Terryn helped organize "Montauk's Day for McCarthy"). Among the video recordings is a videocassette of Greene's 1990 memorial service.

Photographs are of art work, events, exhibition installations, miscellaneous subjects, people, and places. Art work of both Balcomb and Gertrude is documented. Among the photographs of people are images of Balcomb Greene, Gertrude Greene, Terryn Greene, family, friends and other individuals (identified and unidentified). Greene family photographs, some surviving from the 19th century, portray three generations. Photographs of events include documentation of the damage caused by the 1996 fire that destroyed Balcomb Greene's studio. Installation photographs document exhibitions that featured Balcomb Greene, the couple, and Gertrude Greene. Of particular interest is a view of Gertrude's contribution to the American Abstract Artists' 1937 show at Squibb Gallery. Miscellaneous subjects are Greene's Rolls Royce and pets. Places recorded include Greene's boyhood homes and churches, the house Balcomb built at Montauk, Gertrude's studio, and travel pictures of Europe and Asia. Also found are a small number of negatives, 35-mm slides, and color transparencies of art work, miscellaneous subjects, and people.

Arrangement

The collection is arranged as 9 series:

- Series 1: Biographical Material, 1926-1981 (Box 1; 0.2 linear ft.)
- Series 2: Letters, 1936-2005 (Box 1; 3 folders)
- Series 3: Subject Files, 1939-2008 (Box 1; 0.2 linear ft.)
- Series 4: Writings, circa 1927-1984 (Boxes 1-3; 2.1 linear ft.)
- Series 5: Art Work, 1976 (Box 3; 2 folders)

- Series 6: Register of Paintings, undated (Box 3; 0.4 linear ft.)
- Series 7: Printed Material, circa 1930-2009 (Boxes 4-7, 11, OV 12; 3.9 linear ft.)
- Series 8: Audio-visual Recordings, 1963-1990 (Box 7; 0.3 linear ft.)
- Series 9: Photographs, circa 1880s-1996 (Boxes 7-11; 2.6 linear ft.)

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
Artists' studios -- Photographs
Authors -- New York (State) -- New York
Educators -- New York (State) -- New York
Painters -- New York (State) -- New York
Sculptors -- New York (State) -- New York

Types of Materials:

Articles
Collages
Drawings
Interviews
Lecture notes
Photographs
Poems
Short stories
Sketchbooks
Sound recordings
Theses
Video recordings

Names:

Gallatin, A. E. (Albert Eugene), 1881-1952
Greene, Gertrude, 1904-1956
Greene, Terryn
United States. Works Progress Administration

Container Listing

Series 1: Biographical Material, 1926-1981

(Box 1; 0.2 linear ft.)

All biographical material relates to Balcomb Greene. Awards consist of plaques presented to him by the National Academy of Design, the Putnam Society of Ohio University, and the Isaac Shelby Society of Centre College of Kentucky. Legal documents are a discharge of the guardian of the Estate of J. Wesley [Balcomb] Greene and French police reports concerning Greene's identification card and vandalism to his car.

Box 1, Folder 1	Automobile Insurance Card, 1967
Box 1, Folder 2-3	Awards, 1981, undated <i>(2 folders)</i>
Box 1, Folder 4	Legal Documents, 1926, 1960-1962

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Series 2: Letters, 1936-2005

(Box 1; 3 folders)

Letters are almost exclusively incoming letters; two copies of outgoing letters written by Terryn Greene are included. Those addressed to Balcomb Greene regard articles to be published, a codicile to his will, appraisal of a painting by him, and greeting cards with notes from friends. Both of the letters addressed to Gertrude Greene are photocopies. A letter from A. E. Gallatin concerns art works by Gertrude selected for the permanent collection of the Museum of Living Art at New York University; the other is from an unidentified correspondent promising to pay dues and apologizing for not participating in a recent Abstract American Artists exhibition. Letters addressed to Terryn Greene concern her husband's career or mention him.

Box 1, Folder 5	Letters to Balcomb Greene and to Balcomb and Terryn, 1936-1988, undated
Box 1, Folder 6	Letters to Gertrude Greene (photocopies), 1937-1943
Box 1, Folder 7	Letters to Terryn Greene and Letters from Terryn Greene (photocopies), 1966-2005, undated

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Series 3: Subject Files, 1939-2008

(Box 1; 0.2 linear ft.)

Subject files include a variety of materials, among them: research correspondence, printed material, contracts, a grant application, and a legal opinion. "Balcomb and Gertrude Greene in the WPA" consists of Terryn Greene's research correspondence on the subject. The Judith Rothschild Foundation file documents a grant received for conservation of paintings damaged in the 1996 fire that destroyed Balcomb Greene's studio. Also of interest are executive committee reports and minutes of the Committee for Cultural Freedom.

Box 1, Folder 8	"Balcomb and Gertrude Greene in the WPA," 1988-1990, undated
Box 1, Folder 9	Committee for Cultural Freedom (Executive Committee minutes and reports), 1939-1940
Box 1, Folder 10	Federation of Modern Painters and Sculptors, circa 1940s
Box 1, Folder 11	Gift to Philharmonic Center for the Arts, Naples, Florida, 1995
Box 1, Folder 12	Judith Rothschild Foundation, 1996-1997
Box 1, Folder 13	Legal Opinion Concerning Possession and Sale of "Obscene Literature," 1948
Box 1, Folder	Loans
Box 1, Folder 14	Guild Hall and Parrish Art Museum, 1988-1991
Box 1, Folder 15	Terra Foundation for the Arts (Musée d'Art Américain and Terra Museum of American Art), 2001-circa 2004
Box 1, Folder 16	Permissions for Reproduction and Publication of Art Work, 1975-2008, undated
Box 1, Folder 17	Riker's Island Mural, 1940
Box 1, Folder 18	Society of Modern Artists (Foreword of the Constitution), undated

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Series 4: Writings, circa 1927-1984

(Boxes 1-3; 2.1 linear ft.)

The writings of Balcomb Greene include articles, novels, short stories, poems, journal entries, lecture notes, student writings, and a thesis.

Notes drafts, notes and partial manuscripts of two books - "The Villain and the School" and a book "about what happens ? when an artist joins a university faculty" - several novels, and short stories, are all unpublished. Extensive lecture notes survive for the history of art and culture courses he taught at Carnegie Institute of Technology. Included among the notes and fragments of Balcomb Green's non-fiction writings are portions of what most likely were student papers for undergraduate courses in philosophy and psychology; those concerning art history may be parts of papers written as a graduate student, lecture notes for courses taught at Carnegie Institute of Technology, or articles.

Journal entries record a visit to Mondrian's studio, lunch with A. E. Gallatin, "Peter's" [Gertrude's] burial, meeting with *Herald Tribune* art writer Yvonne Hagen at Karol Kuka's studio, and reasons for Greene's difficulties in keeping a journal. Also found are reflections on Camus, thoughts about Ad Reinhardt on the day of his funeral, and mention of David Smith and Albert Swinden. Miscellaneous writings concern the nomination of Calvin Albert for membership in the National Institute of Arts and Letters.

Gertrude Greene's writings consist of a handwritten list of paintings and constructions, noting the dimensions, date, and price of each piece. The writings of other authors are about Balcomb and Gertrude Greene. They include notes for an interview, a poem, student papers, and a thesis.

The series is arranged as 3 subseries:

- Subseries 4.1: By Balcomb Greene, circa 1927-1979
- Subseries 4.2: By Gertrude Greene, circa 1951
- Subseries 4.3: By Other Authors, circa 1959-1984

4.1: By Balcomb Greene, circa 1927-1979

Box 1, Folder 19	Articles, 1945-1965, undated
Box 1, Folder 20	Artist's Statements, 1942-1959, undated
Box 1, Folder	Books
Box 1, Folder 21-22	"The Villain and the School" (manuscript), circa 1940s (2 folders)
Box 1, Folder 23	"The Villain and the School" (edited draft), circa 1940s
Box 1, Folder 24	Untitled (proposal, outline, and first draft), undated
Box 1, Folder 25	Journal Entries, 1942-1973, undated
Box 1, Folder	Lecture Notes - Carnegie Institute of Technology
Box 1, Folder 26	"Classicism - Romanticism," circa 1942-1959
Box 1, Folder 27	"The Dance in 17th and 18th Centuries," circa 1942-1959

Box 1, Folder 28	"General Pittsburgh Notes - A", circa 1942-1959
Box 1, Folder 29	"HAC [History of Art and Culture], 1st Sem.", 1942-1943
Box 1, Folder 30	"HAC [History of Art and Culture], second semester plan", circa 1942-1943
Box 1, Folder 31-32	"Medieval and Renaissance Music", 1953-1954 (2 folders)
Box 1, Folder 33	"Modern Painting, first sem.", circa 1942-1959
Box 1, Folder 34	"MSCN" (Modern), 1945
Box 1, Folder 35	Neo-Classicism - Realism, and "The Arts in Modern Times, 1870- ", 1943-1944
Box 1, Folder 36	"Pre-History - Gothic", 1944-1945
Box 1, Folder 37	"Renaissance and Reformation", 1943-1944
Box 1, Folder 38	Lecture Notes - Dartmouth College, Literature Course, circa 1927-1930
Box 2, Folder 1	Miscellaneous Writings, 1979
Box 2, Folder	Notes and Fragments
Box 2, Folder 2	Fiction, circa 1927-1930s
Box 2, Folder 3-8	Non-Fiction, undated (6 folders)
Box 2, Folder	Novels
Box 2, Folder 9-10	"As the River Flows or No Middle Ground", circa 1930s (2 folders)
Box 2, Folder 11-15	"The Fothering Manner", circa 1930s (5 folders)
Box 2, Folder 16-17	"The Girdle", circa 1930s (2 folders)
Box 2, Folder 18	"It's 57th Street" (outline, list of characters, fragments), circa 1930s
Box 2, Folder 19	"It's Love and Revolution" (outline for a rewrite of "Revolt Out of Town"), 1948 (See also: box 2, folders 25-26)
Box 2, Folder 20-24	"The Poem Thud" (manuscript and drafts), circa 1930s (5 folders)
Box 2, Folder 25-26	"Revolt Out of Town", circa 1930s

(3 folders; See also: box 2, folder 19)

- Box 2, Folder 27-28 "Women Under the Aspens," circa 1927-1930 (2 folders)
- Box 3, Folder Poems
- Box 3, Folder 1-2 Numbered (1-68), undated
(2 folders)
- Box 3, Folder 3 Titled (A-Z) and Untitled, undated
- Box 3, Folder 4 Themes of Love, Death, and the Sea, undated
- Box 3, Folder 5 Submitted to *The Paris Review*, 1972, undated
- Box 3, Folder 6 Short Stories (A-Z by title), circa 1930s
- Box 3, Folder Student Writings
- Box 3, Folder 7 Course Notes, NYU, Classical - Modern, with Charts, circa 1940-1942
- Box 3, Folder 8-9 Course Notes, NYU, Foundations of Modern Art (Prof. Dmitri Tselos), circa 1940-1942
(2 folders)
- Box 3, Folder 10 Course Notes, NYU, includes "History of Criticism" and "Rubens," circa 1940-1942
- Box 3, Folder 11 Course Notes, NYU, "Italian Painting..Tables?and notes of," circa 1940-1942
- Box 3, Folder 12 Course Notes, NYU, Review Outlines (Egyptian - Greek and Roman), circa 1940-1942
- Box 3, Folder 13 Paper, NYU, Principles of Modern Art (Prof. Dmitri Tselos) "The 'Machine Esthetic' - Sources," 1940
- Box 3, Folder 14 Paper, NYU, "The Mechanized Human Figure in Painting from 1909-1921," 1942
- Box 3, Folder 15 Papers and Course Notes, NYU, "Art History..general Papers and notes.." (includes "The Mechanized Human Figure in Painting from 1909-1921"), circa 1940-1942
- Box 3, Folder 16 Thesis, NYU, "Mechanistic Tendencies in Painting from 1901-1908," 1942
- 4.2: By Gertrude Greene, circa 1951
- Box 3, Folder 17 List of Paintings and Constructions, circa 1951

4.3: By Other Authors, circa 1959-1984

- Box 3, Folder 18 About Balcomb Greene, circa 1959-1960, 1974, undated
- Greene, Terryn Trimpen (notes for interview)
 -
 - Sager, Anne. "Balcomb" (poem)
 - Sandler, Irving. Untitled (statement)
 - Seldin, Sylvia. "Balcomb Greene" (student paper)
 - Unidentified Catalog Entry
- Box 3, Folder About Balcomb and Gertrude Greene
- Box 3, Folder 19 Lippman, Carol. "Balcomb and Gertrude Greene: Mutual Influences" (student paper), 1984
- Box 3, Folder About Gertrude Greene
- Box 3, Folder 20 Moss, Jacqueline. "The Constructions of Gertrude Greene" (M.A. Thesis, Queens College, City University of New York, 1980), circa 1980
- Box 3, Folder 21 Unidentified (by Moss?), undated
- "Gertrude Greene, 1904-1956"
 - "Gertrude Greene, Constructions, Collages, Paintings"

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Series 5: Art Work, 1976

(Box 3; 2 folders)

Art work consists of a collage, one drawing, and a sketchbook. The collage, composed of a black and white photographic print with paper and paint, probably was executed by Balcomb Greene. The drawing, signed H[?]. R., is of a seated female nude. Balcomb Greene's sketchbook contains two drawings dated January 1976; the remaining pages of the volume are blank.

Box 3, Folder 22 Collage and Drawing, undated

Box 3, Folder 23 Sketchbook, 1976
(1 volume)

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Series 6: Register of Paintings, undated

(Box 3; 0.4 linear ft.)

Balcomb Greene's register of paintings bears evidence of the 1996 fire that destroyed his Montauk studio, and it is likely that portions did not survive. A separate page for each completed painting contains a small photograph or sketch, with the title, date of execution, and code or negative number indicated. Many pages include notes relating to exhibitions, loans, and ownership; some contain the notation "destroyed."

Sheets documenting works executed during the periods 1941-1948, 1963-1964, and 1980-1982 are the least damaged sections of the register. The remaining portion consists of partial pages missing titles, dates of execution, and other salient information.

Box 3, Folder 24-29 Register of Paintings (executed 1941-1982), undated
(6 folders)

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Series 7: Printed Material, circa 1930-2009

(Boxes 4-7, 11, and OV 12; 3.9 linear ft.)

Issues of *Art Front* are dated 1934-1938. Balcomb Greene served on the magazine's editorial board during 1935-1936 and contributed articles during that period. *Modern Art* by Katherine S. Dreier is Greene's well-used copy; his name is inscribed on the flyleaf, and affixed inside the front cover is a copy of a newspaper review.

Articles by Balcomb Greene were published in *Art Front*, *College Art Journal* and other periodicals. Some representative titles are: "The Function of Leger," "The Problem of Expression in Art," "Basic Concepts for Teaching Art," and "The Doctrine of Pure Aesthetic."

Exhibition catalogs and articles from newspapers and periodicals represent the majority of the printed material about or mentioning Balcomb and Gertrude Greene. Museum publications consist of annual reports, bulletins and newsletters.

Among the miscellaneous items pertaining to Balcomb and Gertrude Greene are a program for a house tour that included Greene's home, biographical notes about the University Center in Virginia's visiting fellows, a calendar and book of postcards reproducing art work.

Box 4, Folder 1	<i>Art Front</i> , 1934-1938 (oversized material housed in box 11)
Box 4, Folder 2	By Katherine S. Dreier. <i>Modern Art</i> , 1926
Box 4, Folder	By Balcomb Greene
Box 4, Folder 3	Articles, 1936 <i>Art Front</i>
Box 4, Folder 4	Articles, 1948-1966, undated
Box 4, Folder 5	Letters to the Editor, 1967-1975, undated
Box 4, Folder 6	By Terryn Greene - Letters to the Editor, 1968-1991, undated
Box 4, Folder	About/Mentioning Balcomb and Gertrude Greene
Box 4, Folder	Advertisements and Listings
Box 4, Folder 7	Balcomb Greene, 1951-2003, undated
Box 4, Folder 8	Balcomb and Gertrude Greene, 1988
Box 4, Folder 9	Gertrude Greene, 1981-2007
Box 4, Folder	Articles - Newspaper Clippings
Box 4, Folder 10-15	Balcomb Greene, circa 1930-2005, undated (6 folders)
Box 4, Folder 16	Gertrude Greene, 1956-1991

Box 4, Folder	Articles - Periodicals
Box 4, Folder 17-19	Balcomb Greene, 1940-1991 (3 folders)
Box 4, Folder 20	Balcomb and Gertrude Greene, 1976-1988
Box 4, Folder 21	Gertrude Greene, 1951-1981
Box 4, Folder	Auction Catalogs
Box 4, Folder 22	Balcomb Greene, 1964-1968
Box 4, Folder 23	Balcomb and Gertrude Greene, 1988
Box 4, Folder	Books
Box 4, Folder 24	Hale, Robert Beverly and Niké Hale. <i>The Art of Balcomb Greene</i> , 1977
Box 4, Folder 25	Ritchie, Andrew Carnduff. <i>Abstract Painting and Sculpture in America</i> (Balcomb and Gertrude included), 1951
Box 4, Folder	Collection Catalogs
Box 4, Folder 26-29	Balcomb Greene, 1942-1977 (4 folders)
Box 4, Folder 30	Balcomb and Gertrude Greene, 1996
Box 4, Folder	Exhibition Catalogs, Announcements, etc.
Box 4, Folder 31-33	Balcomb Greene, 1941-1946 (3 folders)
Box 5, Folder 1-16	Balcomb Greene, 1947-1963 (16 folders)
Box 6, Folder 1-14	Balcomb Greene, 1964-2009, undated (14 folders; oversized material housed in box 11 and OV 12)
Box 6, Folder 15-20	Balcomb and Gertrude Greene, 1938-1983 (6 folders)
Box 7, Folder 1-3	Balcomb and Gertrude Greene, 1986-2007, undated (3 folders)
Box 7, Folder 4-5	Gertrude Greene, 1951-2007, undated (2 folders)
Box 7, Folder 6	Miscellaneous Items, 1959-1981

(oversized material housed in box 11)

Box 7, Folder 7-8	Museum Publications, 1959-1981 <i>(2 folders)</i>
Box 7, Folder 9	Reproductions of Art Work by Balcomb Greene, undated
Box 11, Folder	Oversized Printed Material, 1934-1966, undated
Box OV 12, Folder	Oversized Printed Material (exhibition poster), 1973

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Series 8: Audiovisual Recordings, 1963-1990

(Box 7; 0.3 linear ft.)

Recordings consist of interviews with Balcomb Greene, a video recording documenting Greene's 1990 memorial service, and a "McCarthy tape." During the 1968 presidential campaign, both Balcomb and Terryn Greene were supporters of Eugene McCarthy, and Terryn was involved with organizing "Montauk's Day for McCarthy." Audio recordings are on 3 sound tape reels (7 in., 5 in., and 4 in. tape).

- | | |
|-----------------------------|---|
| Box 7, Folder 10, Item
1 | Balcomb Greene interviewed by Marian Gore for "The Art Scene," KPFK radio, Los Angeles, 1963
<i>(1 sound tape reel)</i> |
| Box 7, Folder 10, Item
2 | Balcomb Greene interviewed by Karl E. Fortess, 1975
<i>(1 sound tape reel)</i> |
| Box 7, Folder 10, Item
3 | "McCarthy tape," circa 1968
<i>(1 sound tape reel)</i> |
| Box 7, Folder 11 | "Balcomb Greene Memorial Service at the Parrish [Museum]," 1990
<i>(1 videocassette: VHS)</i> |
| Box 7, Folder 12 | Balcomb Greene, guest on "Sarasota Forum: Balcomb Greene, Artist" and "50 Years of Painting," The Harmon Gallery, Naples, FL, 1980, undated
<i>(2 videocassettes: U-matic)</i> |

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Series 9: Photographs, circa 1880s-1996

(Boxes 7-10; 2.6 linear ft.)

Photographs are of art work, events, exhibition installations, miscellaneous subjects, people, and places.

Around 1940, Balcomb became interested in photography. He did not develop his own film, but preferred to produce the prints himself. He sometimes used photographs as notes for planning paintings and often experimented with lighting to produce different effects. It is highly likely that Balcomb took many of the photographs of his own and Gertrude's work that survive among their papers. Many of the photographs - especially those of art work - bear evidence of smoke and water damage sustained in the 1996 fire that destroyed Balcomb Greene's studio.

Photographs of people include Balcomb Greene, Gertrude Greene, Terryn Greene, family, friends and other individuals (identified and unidentified). There are pictures of Balcomb with fellow students, friends, juries, and Terryn; one photograph of Balcomb with others [probably artist colleagues] is by Hans Namuth. Also found are photographs of three generations of the Greene family showing Balcomb as a young boy (identified as John Wesley or Wesley on the prints), and a few of his mother's relatives.

Events include photographic documentation of the damage caused by the 1996 fire that destroyed Balcomb Greene's studio. Miscellaneous subjects are Greene's Rolls Royce, and pet cats and dogs.

Places recorded are: Greene's boyhood homes and churches in New York, Iowa, and unidentified locations; his mother's family house; Gertrude and Balcomb's cottage in Hopewell Junction, New York, where they spent summers before building their house at Montauk; the Greenes' house at Montauk; Gertrude's studio; travel pictures of Europe and Asia; and unidentified interiors.

Also found in this series are a small number of negatives, 35-mm slides, and color transparencies that document art work, miscellaneous subjects, people, and places.

Box 7, Folder	Art Work by Balcomb Greene
Box 7, Folder 13-32	Paintings (executed circa 1930-1954), undated <i>(20 folders)</i>
Box 8, Folder 1-30	Paintings (executed 1955-1986), undated
Box 8, Folder 31	Paintings (A-Z by title), undated
Box 8, Folder	Paintings, Unidentified
Box 8, Folder 32-33	Geometric Abstractions, undated <i>(2 folders)</i>
Box 8, Folder 34-35	Abstract Compositions, undated <i>(2 folders)</i>
Box 8, Folder 36-37	Figures and Heads, undated <i>(2 folders)</i>
Box 8, Folder 38	Seascapes and Landscapes, undated
Box 8, Folder	Art Work by Gertrude Greene

Box 8, Folder 39	Constructions (A-Z, by title; executed circa 1935-1946), undated
Box 8, Folder 40-41	Constructions and Paintings, Unidentified, undated (2 folders)
Box 8, Folder 42	Paintings (A-Z, by title; executed 1946-1956, undated), undated
Box 8, Folder 43	Sculpture (executed circa 1932-1940s), 1932, undated
Box 8, Folder 44	Drawings of Sculpture, undated
Box 9, Folder	Events
Box 9, Folder 1	Ramsey Clark Congressional Campaign visits Montauk, 1974
Box 9, Folder 2	Montauk Studio Fire Damage, 1996 Image(s)
Box 9, Folder	Exhibition Installations (Balcomb Greene)
Box 9, Folder 3	ACA Galleries, New York, 1977
Box 9, Folder 4	Arlene Bujese Gallery, East Hampton, NY, 2000
Box 9, Folder 5-6	Harmon-Meeks Gallery, Naples, Florida, undated (2 folders)
Box 9, Folder 7	Oceanic Institute, Bay Harbor Island, Florida, undated
Box 9, Folder 8	Phoenix Gallery, Washington, DC, 1982-1983
Box 9, Folder 9	Saidenberg Gallery, New York, undated
Box 9, Folder 10	Unidentified Venues, undated
Box 9, Folder	Exhibition Installations (Balcomb and Gertrude Greene)
Box 9, Folder 11	Katharina Rich Perlow Gallery, New York, 1998
Box 9, Folder	Exhibition Installations (Gertrude Greene)
Box 9, Folder 12	American Abstract Artists, Squibb Gallery, San Antonio, 1937, undated
Box 9, Folder	Miscellaneous Subjects
Box 9, Folder 13	Automobile, undated
Box 9, Folder 14-15	Pets, undated (2 folders)
Box 9, Folder	People

Box 9, Folder 16-23	Balcomb Greene, circa 1914-1980s (8 folders)
Box 9, Folder	Balcomb Greene with Others
Box 9, Folder 24	With Family See: box 9, folders 36 and 40
Box 9, Folder 25	Class Pictures, 1912-1913, undated
Box 9, Folder 26	With Syracuse University Fencing Club, 1923
Box 9, Folder 27	With Friends aboard Ship, circa 1931-1932
Box 9, Folder 28	With Friends at Montauk House (during construction), circa 1947
Box 9, Folder 29	With Terryn Trimpen Greene, circa 1960s
Box 9, Folder 30	With Fashion Model in Studio (for <i>Ladies' Home Journal</i> feature article, Jan.-Feb. 1963 issue), circa 1962-1963
Box 9, Folder 31	With Colleagues (Hans Namuth, photographer) and with Exhibition Jury, undated
Box 9, Folder 32	Gertrude Glass Greene, circa 1940s-1956
Box 9, Folder 33	Terryn Trimpen Greene, circa 1960s, undated
Box 9, Folder	Greene Family
Box 9, Folder 34	Bertram Stillman Greene, circa 1880s-1929
Box 9, Folder 35	Bertram Stillman Greene and Florence Stover Greene, circa 1890s-1907
Box 9, Folder 36	Bertram Stillman Greene and/or Florence Stover Greene with their Children (John Wesley [Balcomb], Fidelia, and Dorothy), circa 1905-1920
Box 9, Folder 37	Clayton Greene, circa 1900
Box 9, Folder 38	Dorothy Greene, circa 1918 and circa 1923
Box 9, Folder 39	Harvey S. Greene, 19th century
Box 9, Folder 40	John Wesley [Balcomb], with sisters Fidelia, and Dorothy Greene, circa 1905-circa 1910
Box 9, Folder 41	Groups (identified family members), circa 1900-circa 1907
Box 9, Folder 42	Groups (unidentified family members), 19th century-1900s
Box 9, Folder	Others

Box 9, Folder 43	Individuals (identified), 1925-1953, undated <ul style="list-style-type: none"> • Murel Ashley • Roy Cavert • Sen Chow Hone • Lee Hultzen • Thorpe McClusky • Hiroshe Shinidzu • Eric and Judith
Box 9, Folder 44-45	Individuals and Groups (unidentified), 1961-1980, undated (2 folders)
Box 9, Folder	Places
Box 9, Folder	Boyhood Homes and Churches
Box 9, Folder 46	Millville, New York, circa 1900, undated
Box 9, Folder 47	Arthur, Iowa, 1916
Box 9, Folder 48	Unidentified Location, undated
Box 9, Folder 49	Mother's Family House ("Stover Farm House"), New York, circa 1900
Box 9, Folder	Greene's House at Montauk, New York
Box 9, Folder 50	Construction, circa 1947 Image(s)
Box 9, Folder 51	Exterior, circa 1950s-1970 Image(s)
Box 9, Folder 52	Exterior after Snow Storm, undated Image(s)
Box 9, Folder 53	Interior, circa 1947-1970s Image(s)
Box 9, Folder 54	Studio (pre-fire), before 1996 Image(s)
Box 9, Folder 55	Studio (fire damage), 1996 <i>See: box 9, folder 2</i>
Box 9, Folder 56	Montauk Landscapes (includes 1978 storm damage), 1978, undated Image(s)
Box 9, Folder 57	Greene's Summer Cottage, Hopewell Junction, New York, circa 1940s
Box 9, Folder 58	Gertrude Greene's Studio, New York City, circa 1930s-1940s
Box 9, Folder	Travel Pictures

Box 9, Folder 59	Asia, undated
Box 9, Folder 60-61	Europe (2 folders)
Box 9, Folder 62	Unidentified Interiors, undated
Box 10, Folder	Negatives
Box 10, Folder 1	Art Work (by Balcomb Greene)
Box 10, Folder 2	People (Balcomb Greene, unidentified individuals), undated
Box 10, Folder 3	Greene's Summer Cottage at Hopewell Junction, New York, undated
Box 10, Folder 4	Travel Pictures (unidentified), undated
Box 10, Folder 5	Models, undated
Box 10, Folder 6	Pets (cats), undated
Box 10, Folder 7	Slides (35 mm), undated (slide box 1)
Box 10, Folder	Art Work by Balcomb Greene (paintings, A-Z by title; unidentified paintings, executed 1934-1971)
Box 10, Folder 8	Slides (35 mm), undated (slide box 2) <ul style="list-style-type: none"> • Art Work by Balcomb Greene (unidentified paintings, executed 1971-1982) • Art Work by Gertrude Greene (unidentified) • Art Work by Other Artists (paintings, A-Z, by artist, and unidentified; sculpture, unidentified) • Miscellaneous Subjects (dog) • People (Terry Trimpen Greene) • Places (Greene's house at Montauk; buildings in New York, Pittsburgh, and Philadelphia, identified by architect)
Box 10, Folder 9	Transparencies (art work by Balcomb Greene), undated

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