A Finding Aid to the Leon Kroll Papers, circa 1900-1988, in the Archives of American Art

Erin Corley

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

January 08, 2008
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Collection Overview

Repository: Archives of American Art
Title: Leon Kroll papers
Identifier: AAA.krolleon
Date: circa 1900-1988
Extent: 8.7 Linear feet
Creator: Kroll, Leon, 1884-1974
Language: The collection is in English and French.
Summary: The papers of realist painter, muralist, and educator Leon Kroll date from circa 1900 to 1988 and measure 8.7 linear feet. The collection documents Kroll's painting career, teaching, and active participation in numerous art organizations. Over one-half of the collection is correspondence with artists, schools, galleries, museums, patrons, arts organizations, and others. Also found are scattered biographical material, writings and notes, legal and financial records, exhibition catalogs, clippings, other printed material, photographs of Kroll and colleagues, loose drawings and nine sketchbooks.

Administrative Information

Provenance
Leon Kroll donated a portion of his papers in 1968. His widow, Genevieve Kroll, donated the rest of the papers in 1976. Two additions were donated in 2019, via Cory Churches and the Estate of Grace Pugh, both descendants of Kroll.

Alternative Forms Available
The bulk of the collection was digitized in 2009 and is available on the Archives of American Art website. Photographs and printed reproductions of artwork, select financial documents, and the 2019 addition have not been digitized.

Material lent for microfilming on 35mm microfilm reels D326-D331 is available at the Archives of American Art offices and through interlibrary loan.

Processing Information
Materials donated by Leon Kroll were microfilmed upon receipt on reels D326-D331. Materials donated by Genevieve Kroll were not microfilmed. Both accessions were merged, arranged, and described by Erin Corley in 2007-2008 and scanned in 2009 with funding provided by the Terra Foundation for American Art. 2019 additions were processed by Ryan Evans in 2019.
Preferred Citation


Restrictions on Access

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

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Biographical Note

Leon Kroll (1884-1974) was a leading realist painter during the 1920s and 1930s.

Born in New York City, Kroll attended classes at the Art Students League as a teenager, and studied painting with John Henry Twachtman. In the early 1900s he began taking classes at the National Academy of Design, where he won student prizes, and had his first major exhibition in 1906. In 1908 he won a scholarship to study art in Paris and attended the Académie Julian, studying at the atelier of Jean-Paul Laurens. Though he practiced realism, Kroll was also influenced by French impressionist painters, specifically Paul Cézanne. While in Paris he also met Genevieve (Viette) Domec. They married later in 1923 and had one daughter, Marie-Claude.

Upon his return to New York in 1910, Kroll had a one man show of his Paris work at the National Academy where he received critical acclaim. The next year he began teaching at the National Academy of Design. During his career, he also taught at the Maryland Institute, Art Institute of Chicago, the Pennsylvania Academy of Fine Arts, and was a guest instructor and lecturer at several other schools.

Kroll was part of a circle of New York artists that included several members of "The Eight", and he was especially close with Robert Henri, William Glackens, George Bellows, and Eugene Speicher. During his time in Europe he also became friends with Marc Chagall and Robert and Sonia Delaunay. He exhibited at the Armory Show in 1913 and during the next few decades won numerous major national and international prizes in painting, including first prize at the 1936 Carnegie International Exhibition. He had his first retrospective exhibition at the Worcester Art Museum in 1937. Kroll was especially known for his paintings of female nudes, but also painted New York City street scenes, New England landscapes, and portraits. Beginning in the late 1930s he was commissioned to paint murals at public buildings including, among others, the U. S. Department of Justice Building, the war memorial in Worcester, Massachusetts, and the auditorium at Johns Hopkins University.

Throughout his career Kroll was a very active member of professional arts organizations. He was an Associate and later a Academician at the National Academy of Design, and his memberships included the New Society of Artists; American Society of Painters, Sculptors, and Gravers; Artists Equity Association; Four Arts Aid Association; and the National Institute of Arts and Letters among others. He also served as a board officer for many of these organizations. Kroll was active in the federal arts programs from the
1930s to the 1950s and close friends with Edward Bruce, director of the U.S. Treasury Department's Section for Fine Arts.

Kroll maintained a studio in New York City and spent summers at his home and studio at Folly Cove, Gloucester, Massachusetts. Leon Kroll died in 1974 at the age of 89.

Scope and Content Note

The papers of realist painter, muralist, and art instructor Leon Kroll date from circa 1900 to 1988 and measure 8.7 linear feet. The collection documents Kroll's painting career, teaching, and active participation in numerous art organizations. Over one-half of the collection is correspondence with artists, schools, galleries, museums, patrons, arts organizations, family members, and others. Also found are scattered biographical material, writings and notes, legal and financial records, exhibition catalogs, clippings, other printed material, photographs of Kroll and colleagues, loose drawings, and nine sketchbooks.

Biographical material contains chronologies, biographical essays, awards, price lists, interview transcripts, and a file about the Committee on Government and Art. More than one-half of the collection consists of Kroll's personal and professional correspondence with artists such as Gifford Beal, George Biddle, Isabel Bishop, Barry Faulkner, William Glackens, Robert Henri, Paul Manship, Hobart Nichols, Eugene Speicher, Maurice Stern, Esther Williams, and many others. Additional correspondence is with art critics, curators, dealers, students, patrons, schools, museums, and numerous arts organizations. There is also extensive correspondence with arts administrators regarding government art projects, especially his friend and fellow artist Edward Bruce, Director of the U. S. Treasury Department's Section for Fine Arts.

Writings and notes by Leon Kroll including autobiographical essays, drafts of lectures and speeches, lists, and other scattered notes. Also found is a small amount of writings by others, including an essay by Julia Langsam describing her experience as an artist's model for Kroll. Legal and financial records include contracts, loan agreements, art sales receipts, and several ledgers recording consignments and monthly receipts and expenditures. One ledger specifically documents financial transactions for Kroll's mural commissions for the Justice Department and the Worcester War Memorial.

Printed material contains numerous news clippings about Kroll and his work and includes several articles written by Kroll. Also found are exhibition announcements and catalogs for Kroll's solo exhibitions, material about the Worcester War memorial, and miscellaneous printed items.

Photographs include one of Kroll with his family, Kroll in his studio and working on murals, and several of him with other artists as jurors for art exhibitions. Artists pictured include Isabel Bishop, Reginal Marsh, John Sloan, Raphael Soyer, Eugene Speicher, and others. Also found are photographs of Edward Bruce, as well as photographs of exhibitions, artwork by Leon Kroll, and artwork by others. All of the original artwork in this collection is by Leon Kroll and includes loose drawings and ten sketchbooks containing drawings of landscapes, figures, portraits, and animals.

Arrangement

The collection is arranged into 7 series:

- Series 1: Biographical Material, 1906-1977 (Boxes 1, 7; 0.4 linear feet)
- Series 2: Correspondence, 1905-1988 (Boxes 1-4, 7; 3.8 linear feet)
- Series 3: Writings and Notes, circa 1920s-1972 (Box 4-5, 7; 0.7 linear feet)
- Series 4: Legal and Financial Records, circa 1914-1985 (Boxes 5, 7; 1.0 linear feet)
• Series 5: Printed Material, circa 1920s-1987 (Boxes 5-6, 8-9; 0.7 linear feet)
• Series 6: Photographs, circa 1900-1979 (Boxes 6, 8-10; 1.7 linear feet)
• Series 7: Artwork, circa 1910-1950s (Boxes 6, 8; 0.4 linear feet)

Names and Subject Terms

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

Types of Materials:
- Drawings
- Interviews
- Sketchbooks

Names:
- Beal, Gifford, 1879-1956
- Biddle, George, 1885-1973
- Bishop, Isabel, 1902-1988
- Bruce, Edward, 1879-1943
- Faulkner, Barry, 1881-1966
- Glackens, William J., 1870-1938
- Henri, Robert, 1865-1929
- Langsam, Julie
- Manship, Paul, 1885-1966
- Nichols, Hobart, 1869-1962
- Speicher, Eugene Edward, 1883-1962
- Sterne, Maurice, 1878-1957
- Williams, Esther, 1907-1969

Occupations:
- Educators -- New York (State) -- New York
- Muralists -- New York (State) -- New York
- Painters -- New York (State) -- New York
Container Listing

Series 1: Biographical Material, 1906-1977

(Boxes 1, 7; 0.4 linear feet)

Biographical materials include autobiographical essays and chronologies compiled and updated by Kroll. The essays list schools he attended, prizes and honors, museums he is represented in, organization affiliations, etc. Also found are lists of paints and supplies found on his palette and lists of artwork and prices. Award certificates document the numerous honors he received from the National Academy of Design during his time as a student and during his early career. There are two interview transcripts, including one interview done for Columbia University in which he discusses his childhood and education in detail. This series also contains a file Kroll kept on the Committee on Government and Art which includes meeting minutes, reports, correspondence, and press releases, and other miscellaneous documents and records.

Items within each folder are arranged in chronological order. The bulk of this series has been scanned; business and calling cards have not been scanned. Also not scanned is the 2019 addition.

Box 1, Folder 1    Biographical Summaries and Chronologies, circa 1932-1956  Image(s)

Box 7, Folder 1    Biographical Summaries and Chronologies, circa 1930s-1940s

Box 1, Folder 2    Biography from "The Index of Twentieth Century Artists," 1934  Image(s)

Box 1, Folder 3    Who's Who Biographies, 1948-1969  Image(s)

Box 7, Folder 2    The National Register of Prominent Americans and International Notables, 1976-1977

Box 1, Folder 4    "Palette used at the present time by Leon Kroll" (List of items on palette), circa 1930s  Image(s)

Box 7, Folder 3    Lists of Artwork and Price Lists, circa 1940s-1965  Image(s)

Box 7, Folder 4    Lists of Artwork and Price Lists, circa 1930s-1960s

Box 7, Folder 5    Photographic Inventory, circa 1940-1969

Box 1, Folder 6    Award Certificates, 1906-1908, 1927
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Box 7, Folder 5  Interview Transcript by Columbia University, Microfilm and Printed Transcript, circa 1975

Box 1, Folder 8  Radio Interview Transcript, 1936  
Image(s)

Box 1, Folder 9  Committee on Government and Art Documents, 1950-1956  
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Box 1, Folder 10  Visa Applications, 1938  
Image(s)

Box 1, Folder 11  Eulogy for Cornelius Kroll, 1967  
Image(s)

Box 1, Folder 12  Diagram of Kroll Property, circa 1960s  
Image(s)

Box 1, Folder 13  Map of Folly Point, Gloucester, Massachusetts, 1947  
Image(s)

Box 7, Folder 6  Studio Materials Specifications, circa 1920s-1950s

Box 7, Folder 7  Signature Crest, circa 1930s-1950s

Box 1, Folder 14  Business and Calling Cards, circa 1930s-1960s  
(Not scanned)

Box 7, Folder 8  Business and Calling Cards, circa 1930s-1960s

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Series 2: Correspondence, 1905-1988  
(Boxes 1-4, 7; 3.8 linear feet)

Correspondence is the largest series within the collection and contains both Kroll's personal and professional correspondence. There is correspondence with many fellow New York and European artists, including members of the social realist and ashcan schools of painting and artists he met on his travels and participation in national and international art organizations and committees. There is also correspondence with students and publishers, requests for Kroll to teach, lecture, or write articles, and business correspondence regarding exhibitions, sales, donations, and commissions. A small amount of correspondence is in French.


Kroll also corresponded with many art historians and critics, curators, and gallery owners, such as Arthur Byne, Alfred Churchill, Frank Rehn, and Louis Stern, and several art patrons and collectors such as J. S. Carpenter, Etta Cone, Aldus Higgins, Julius Lempert, and Carl Weeks.

A large amount of the correspondence found here is Leon Kroll's professional correspondence with arts organizations, clubs, and committees in which he participated. These include the American Society of Painters, Sculptors, and Gravers; Artists Equity Association; Municipal Art Committee of New York; National Academy of Design; and the National Institute of Arts and Letters, and many others. These files may contain copies of letters between other members, press releases, printed material, meeting minutes, or memos Kroll sent to members. Also found is correspondence with arts administrators regarding federal government art projects and funding, including Edward Bruce, Forbes Watson, and Edward Rowan.

A significant amount of family correspondence, particularly from Leon Kroll to his sister Tess Pergament and mother Harriet Kroll are found in the 2019 additions.

In general, letters are filed alphabetically by person or corporate name. Names with five or more letters are filed in their own folders, and the remainder of correspondence is filed in miscellaneous files. Selected correspondents whose names do not appear in headings are indicated in a note following the folder heading. Some correspondence with individuals may also be filed according to the name of the organization with which they were associated. Where they exist, Kroll's outgoing letters are interfiled with incoming letters.

This series has been scanned in its entirety except for the 2019 addition.

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Box 1, Folder 21 American Academy of Arts and Letters, 1932-1964
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(Includes letters from Maynard Walker and Harry Watrous)

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Series 3: Writings and Notes, circa 1920s-1972

(Boxes 4-5, 7; 0.5 linear feet)

Writings and notes include draft essays, lectures, speeches, notes, lists, recommendations, annotated address book and an engagement calendar. Subjects of writings include art technique, art history, Kroll's art, and the work of other artists. Lectures and speeches were generally given at art organizations such as the American Federation of Arts, or at art schools and universities. Additional writings include drafts of recommendations of artists for grants, memberships, or appointment to committees. Lists of people consist of drafts of invitation lists, member lists, and mailing lists. Scattered writings by others include an essay by Julia E. Langsam describing her experience as an artist's model for Kroll and additional writings about Kroll by unknown authors.

Writings are arranged in rough chronological order. This series has been scanned in its entirety, except for the 2019 additions, of which a large portion is duplicate material.

Box 4, Folder 64  Annotated Typescripts, "Painting the Nude," 1963  Image(s)

Box 4, Folder 65  Autobiographical Writings, circa 1930s-1940s  Image(s)

Box 4, Folder 66  Artist Recommendations, circa 1940s  Image(s)

Box 4, Folder 67  Lectures at Finch School, 1935-1936  Image(s)

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Box 4, Folder 68  Speech at Worcester Art Museum, 1937  Image(s)

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Box 7, Folder 40  Article for United Seamen's Service, 1945

Box 5, Folder 2  Speech at Cooper Union, 1947  Image(s)

Box 5, Folder 3  Lecture, "A Painter's Point of View," 1954
Box 7, Folder 41  Lecture, "A Painter's Point of View", 1954

Box 5, Folder 4  Lecture, "Mural Paintings for Shriver Hall,", circa 1956

Box 7, Folder 42  Lecture at Witte Museum, San Antonio, 1960

Box 5, Folder 5  Lecture, "The Eight,", 1962

Box 7, Folder 43  Lecture, "The Eight", 1962

Box 7, Folder 44  Commemorative Tribute to Barry Faulkner, circa 1960s

Box 5, Folder 6  Lectures and Speeches, 1932-1937

Box 5, Folder 7  Lectures and Speeches, 1939-1967

Box 5, Folder 8  Undated Lectures and Speeches, circa 1930s-1960s

Box 5, Folder 9  Undated Lectures and Speeches, circa 1930s-1960s

Box 7, Folder 46  Undated Lectures and Speeches, circa 1930s-1960s

Box 5, Folder 10  Miscellaneous Writings and Notes, 1932-1972

Box 7, Folder 47  Miscellaneous Writings and Notes, circa 1930s-1960s

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Box 5, Folder 12  Undated Miscellaneous Writings and Notes, circa 1930s-1960s

Box 5, Folder 13  Undated Miscellaneous Writings and Notes, circa 1930s-1960s

Box 5, Folder 14  Undated Miscellaneous Writings and Notes, circa 1930s-1960s
Box 5, Folder 15  Lists of People, circa 1938-1968

Box 5, Folder 16  Engagement Calendar, 1946

Box 5, Folder 17  Address Book, circa 1920s-1940s

Box 5, Folder 18  Loose Addresses, circa 1930s-1960s

Box 5, Folder 19  Julia E. Langsam, "Sitter Looks At Artist," 1965

Box 5, Folder 20  Writings by Others about Leon Kroll, circa 1930s, 1965

Box 5, Folder 21  Writings by Others, Miscellaneous, circa 1938-1957

Box 7, Folder 45  Essay, "Toward a Renewal of Classicism" (Author Unknown), circa 1960s

(Boxes 5, 7; 1.0 linear feet)

Found here are contracts for Kroll's mural commissions for the U.S. Justice Department, the Worcester War Memorial, and the Shriver Murals at Johns Hopkins University, and teaching contracts, including contracts for the Art Students League. Additional legal documents include copyright registrations for a few of Kroll's paintings, the last will and testament for his sister Lenore Landsberger, and various leases and exhibition contracts. The 2019 addition includes documentation from the Leon Kroll Estate including posthumous artwork sales.

Financial documents include numerous loan forms and sales receipts for Kroll's artwork, including ones from Downtown Gallery and the Carnegie Institute. Other bills and receipts primarily deal with framing or shipping. There is also an appraisal of paintings and etchings belonging to Florence Carpenter, an art collector and a patron of Kroll's work. Ledgers record monthly financial transactions such as art consignments, cash receipts, and cash disbursements. There is also a ledger documenting transactions for Kroll's mural commissions for the Justice Department and the Worcester War Memorial.

Items are arranged chronologically within each folder. Portions of this series have been scanned; tax documents, stock market records, insurance documents, and notes of expenses have not been scanned. Also not scanned is the 2019 addition.

Box 5, Folder 22 Contracts for Mural Commissions, 1935-1941
  Image(s)

Box 7, Folder 48 Contract for Shriver Hall Murals, Johns Hopkins University, 1954

Box 5, Folder 23 Teaching Agreements, 1934-1946
  Image(s)

Box 5, Folder 24 Copyright Registrations, 1942-1944
  Image(s)

Box 7, Folder 49-50 Estate of Leon Kroll (Cardozo and Cardozo), circa 1976-1980

Box 7, Folder 51 Estate of Leon Kroll, Artwork Management (Cardozo and Cardozo), circa 1979-1980

Box 5, Folder 25 Last Will and Testament of Lenore Landsberger (Kroll), 1966
  Image(s)

Box 5, Folder 26 Miscellaneous Legal Documents, 1921-1924, 1964-1974
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  Artwork Loan Forms and Receipts

Box 5, Folder 27 ACA Galleries, 1964-1968
Image(s)

Box 7, Folder 52  ACA Galleries, circa 1961-1970

Box 7, Folder 53  Bernard Danenberg Galleries, 1969-1975

Box 5, Folder 28  Carnegie Institute, 1931-1945
  Image(s)

Box 5, Folder 29  Downtown Gallery, 1929-1934
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Box 5, Folder 30  Milch Galleries, 1932-1948
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Box 7, Folder 54  Milch Galleries, 1947-1963

Box 5, Folder 31  Miscellaneous, 1921-1972
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Box 7, Folder 55  Miscellaneous Artwork Loan Forms and Receipts, circa 1930-1961

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Box 5, Folder 33  Miscellaneous Bills and Receipts, 1926-1974
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Box 5, Folder 34  Tax Documents, 1925-1954, 1967

Box 5, Folder 35  Stock Market Records, 1921-1962

Box 5, Folder 36  Insurance Documents, 1926, 1969

Box 7, Folder 56  Appraisal of Leon Kroll Estate by Laurence Casper, circa 1974

Box 5, Folder 37  Appraisal, Artwork belonging to Florence L. Carpenter Estate, circa 1940s
  Image(s)

Box 5, Folder 38  Ledger for Mural Commissions, 1935-1941
  Image(s)

Box 5, Folder 39  Ledger, 1935-1938, 1943, 1951
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Box 5, Folder 41  Ledger, 1945-1949
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Box 5, Folder 42  Ledger, 1951-1952, 1967
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Box 5, Folder 43  Ledger, 1953-1955
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Box 5, Folder 44  Ledger, 1954-1955
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Box 6, Folder 1  Ledger, 1963-1966
Image(s)

Box 7, Folder 57  Ledger, circa 1950-1974

Box 7, Folder 58  Ledger (Photocopy), circa 1914-1933

Box 7, Folder 59  Ledger, Inventory at Beverly Storage Warehouse, circa 1970s-1985

Box 6, Folder 2  Notes and Lists of Expenses, 1945, 1947, 1958, 1964

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Series 5: Printed Material, circa 1920s-1987

(Boxes 5-6, 8-9; 0.7 linear feet)

Scattered printed materials about Kroll's career include news clippings; exhibition announcements and catalogs; postcards; invitations; brochures; published writings and reviews; and material documenting Kroll's work on murals for the Worcester War Memorial, including a catalog for an exhibition of the murals, brochures, and a map of the War Memorial auditorium. Various bulletins, news letters, and reports found here are from art organizations and the federal government.

Material in each folder is arranged in chronological order. The bulk of this series has been scanned; postcards and reproductions of artwork have not been scanned. The 2019 addition has not been scanned.

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Series 6: Photographs, circa 1900-1979

*Boxes 6, 8-10; 1.7 linear feet*

Photographs are of Kroll, of Kroll working in his studio, of Kroll serving for juried exhibitions, of Kroll with other artists, and of Kroll's homes. Three photographs of Kroll in his studio and working on murals are by Paul Hansen and Jane Rogers. Artists depicted in images with Kroll include John Taylor Arms, Gordon Grant, Raphael Soyer, and John Sloan, and fellow exhibition jury members Isabel Bishop, Reginald Marsh, Eugene Speicher, Paul Sample, and Homer Saint-Gaudens. Also found are three photographs of Kroll's colleague and friend, Edward Bruce, and a few photographs of unidentified people, possibly family members.

Photographs of exhibitions include those at the Art Institute of Chicago, Depauw University, and the Carnegie Institute. Photographs of artwork include paintings and drawings by Kroll and of his mural commissions, including drawings and details of the Worcester war memorial mural.

The 2019 additions include many negatives and a set of 28 glass plate negatives, largely images of Kroll's paintings.

Folders in this series are arranged according to subject matter and photographs within each folder are arranged in rough chronological order. This series is partially scanned. Photographs of artwork and duplicate photographs have not been scanned. The 2019 addition has not been scanned.

Box 6, Folder 16  Photographs of Leon Kroll, circa 1930s-1960s
Image(s)

Box 6, Folder 17  Photographs of Leon Kroll, circa 1930s-1960s
Image(s)

Box 8, Folder 8  Photographs of Leon Kroll and Studio, circa 1910-1960s

Box 8, Folder 9  Album, Kroll Family Photographs, circa 1910-1962

Box 6, Folder 18  Photographs of Edward Bruce, circa 1940s
Image(s)

Box 6, Folder 19  Photographs of Unidentified People, 1940s
Image(s)

Box 6, Folder 20  Photographs of Leon Kroll Homes, circa 1930-1950
Image(s)

Box 8, Folder 10  Slides, Kroll Family Home, Folly Cove, MA, circa 1979

Box 6, Folder 21  Photograph of "Whistler House," circa 1930s
Image(s)

Box 6, Folder 22  Photographs of Exhibition, Art Institute of Chicago, circa 1920s
Box 6, Folder 23  Slides, Exhibition at Depauw University, circa 1959

Box 6, Folder 24  Photographs of Exhibitions, circa 1935-1957

Box 8, Folder 11  Photographs of Artwork, Portraits of Kroll Family, circa 1920s-1950s

Box 8, Folder 12  Photographs of Artwork, Self Portraits, circa 1910-1960

Box 6, Folder 25  Photographs of Artwork, Worcester Murals, 1938-1941

Box 8, Folder 13  Photographs of Artwork, *The Conversation* (Repainted), 1938, 1945

Box 8, Folder 14  Photographs of Artwork, Mosaic Normandy America Cemetery Omaha Beach, circa 1950s

Box 8, Folder 15  Photographs of Artwork, Shriver Hall Murals, Johns Hopkins University, circa 1950s

Box 8, Folder 16-19  Photographs of Artwork, Paintings, circa 1910-1960s

Box 9, Folder 2-5  Photographs of Artwork, Paintings, circa 1910-1960

Box 8, Folder 20-21  Photographs of Artwork, Drawings, circa 1910-1960

Box 6, Folder 26-30  Photographs of Artwork, circa 1900s-1960s

Box 8, Folder 22  Negatives, Images of Artwork, circa 1910-1950

Box 10  Glass Plate Negatives, Images of Artwork, circa 1920s

Box 6, Folder 31  Photographs of Artwork by Others, circa 1920s-1940s

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Series 7: Artwork, circa 1910-1950s

(Boxes 6, 8; 0.4 linear feet)

Ten sketchbooks and three folders of loose drawings done by Kroll are found here. Drawings are of figures, nudes, portraits, animals, and landscapes. The sketches are done in pencil, colored pencil, and pen and ink. The earliest sketchbook, from spring, 1911, includes typed notes regarding each of the 36 drawings. Some sketchbooks also include other handwritten notations.

Sketchbooks are arranged in rough chronological order. This series has been scanned in its entirety, except for the 2019 addition.

Box 6, Folder 32 Loose Drawings, circa 1930s-1940s
Image(s)

Box 6, Folder 33 Loose Drawings, circa 1930s-1940s
Image(s)

Box 8, Folder 23 Loose Drawings, circa 1930s-1950s

Box 6, Folder 34 Sketchbook, 1911
Image(s)

Box 6, Folder 35 Sketchbook, circa late 1920s
Image(s)

Box 6, Folder 36 Sketchbook, circa 1931
Image(s)

Box 6, Folder 37 Sketchbooks, circa 1930s-1940s
(2 volumes in folder)
Image(s)

Box 6, Folder 38 Sketchbooks, circa 1930s-1940s
(2 volumes in folder)

Box 6, Folder 39 Sketchbook, 1946
Image(s)

Box 6, Folder 40 Sketchbook, circa 1940s-1950s
Image(s)

Box 8, Folder 24 Sketchbook, circa 1910-1920

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