



Smithsonian

Archives of American Art

A Finding Aid to the Walt Kuhn Family Papers and Armory Show Records, 1859-1984, bulk 1900-1949, in the Archives of American Art

Megan McShea

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

August 5, 2005

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Collection Overview

Repository:	Archives of American Art
Title:	Walt Kuhn Family papers and Armory Show records
Date:	1859-1984 (bulk 1900-1949)
Identifier:	AAA.kuhnwalt
Creator:	Kuhn, Walt, 1877-1949
Extent:	31 Linear feet
Language:	English .
Summary:	The Walt Kuhn Family papers and Armory Show records measure 31 linear feet and date from 1859 to 1984, with the bulk of material dating from 1900 to 1949. Papers contain records of the legendary Armory Show of 1913, also known as the International Exhibition of Modern Art, which introduced modern European painting and sculpture to the American public. Papers also contain records of the Association of American Painters and Sculptors (AAPS), the artist-run organization that mounted the Armory Show; records of the New York artists' clubs the Kit Kat Club (founded 1881) and the Penguin Club (founded 1917); and the personal and family papers of New York artist Walt Kuhn (1877-1949), one of the primary organizers of the Armory Show.

Administrative Information

Acquisition Information

The Walt Kuhn Family papers and Armory Show records were loaned for microfilming and later donated to the Archives of American Art by Walt Kuhn's daughter Brenda Kuhn in several installments between 1962 and 1979. An additional accession of letters, photographs, and an artifact was purchased by the Archives in 2000. Another addition was donated by Terry DeLapp, Kuhn's dealer, in 2015.

Related Archival Materials

The Archives of American Art holds the papers of Walter Pach, the European representative of the Armory Show.

Available Formats

The bulk of the collection was digitized in 2006 and 2009 and is available on the Archives of American Art website.

Materials that generally have not been digitized include medical records and records of routine financial transactions; duplicate originals and copies; negatives and slides; and large groups of news clippings. For many publications, such as books, catalogs, and pamphlets, only the cover and title pages have been digitized; complete publications are available by appointment. The 2015 accession has not been digitized.

Portions of the collection are available on 35mm microfilm reels D72-73, D240-D242, D344-D350, 912-916, 1191, 1607-1616, and 2917-2918 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

Initial accessions of the collection were arranged and microfilmed separately upon accession on microfilm reels D72-73, D240-D242, D344-D350, 912-916, 1191, 1607-1616, and 2917-2918. In 2004-2005 the entire collection to date was fully processed, arranged and described by Megan McShea. Series 1-3 and one folder from Series 4.1 were digitized in 2006, with funding provided by the Getty Foundation. Series 4 was digitized in 2009 with funding provided by the Terra Foundation for American Art.

The 2015 addition was arranged and described by Stephanie Ashley in 2019, and has not been digitized.

Preferred Citation

Walt Kuhn Family papers and Armory Show records, 1859-1984. Archives of American Art, Smithsonian Institution.

Restrictions

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

Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact References Services for more information.

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Biographical Note

Walt Kuhn (1877-1949) was an etcher, lithographer, and watercolorist, as well as being a teacher, an advisor to art collectors, an organizer, and a promoter of modern art. He played a key role in the art scene of New York City in the early 20th century, and was among the small group that organized the infamous Armory Show of 1913, officially known as the International Exhibition of Modern Art, held at the 69th Regiment Armory building in New York City. After the Armory Show, Kuhn went on to a distinguished career as a painter. He was best known for his sober oil portraits of show people, clowns, acrobats, and circus performers, but was equally prolific in landscapes, still lifes, and figure and genre drawings.

Walt Kuhn was born in Brooklyn, NY in 1877. After a brief career as a bicycle shop owner in downtown Brooklyn, Kuhn traveled West in 1899 to San Francisco, CA and earned his living as a cartoonist for newspapers such as *Wasp*. After two years in California, he moved back East and then on to Europe to pursue further art training. He briefly attended the Académie Colarossi studio in Paris, but quickly moved to Munich where he joined the class of Heinrich von Zügel in the Royal Academy.

Kuhn returned to New York City in 1904 and took up an active role in the art scene there, participating in the Salmagundi Club and the Kit Kat Club, teaching at the New York School of Art, and cartooning for *Life*, *Judge*, *Puck*,

and other publications. In 1910, he participated in an exhibition of Independent Artists on 35th St. with Robert Henri and met artist Arthur B. Davies.

In 1911, when the National Academy of Design opened their annual exhibition, Kuhn, Henry Fitch Taylor, Elmer MacRae, and Jerome Myers were exhibiting at Clara Potter Davidge's Madison Gallery. To these four young artists, the Academy exhibition was typically lackluster, and the attention it received was unwarranted. Sensing that they were not alone in their attitude, they decided to organize. They invited a dozen other artists to join them, thus forming the Association of American Painters and Sculptors (AAPS). The group elected Kuhn Secretary and Arthur B. Davies President, and with the help of attorney and art collector John Quinn, they incorporated and began raising funds for an independent exhibition the following year.

In September of 1912, at Davies' suggestion, Kuhn traveled to Cologne, Germany to view the Sonderbund Internationale Kunst-Ausstellung. There he saw presented, in overwhelming volume, the work of his European contemporaries and their modern antecedents, the post-impressionists. He immediately began selecting and securing artwork for the upcoming AAPS exhibition. Kuhn traveled through Germany, Holland, France, and England, visiting private collectors, dealers, and artists. In Paris, Kuhn was joined by Davies and American artist and art agent Walter Pach. Kuhn and Davies sailed for New York in November, leaving the details of European arrangements to Pach.

The resulting Armory Show exhibition opened in New York in February 1913, and a selection of the foreign works traveled to Chicago and Boston in March and April. It included approximately 1300 American and European works of art, arranged in the exhibition space to advance the notion that the roots of modernism could be seen in the works of the old masters, from which the dramatically new art of living artists had evolved. Savvy and sensational publicity, combined with strategic word-of-mouth, resulted in attendance figures over 200,000 and over \$44 thousand in sales. The Armory Show had demonstrated that modern art had a place in the public taste, that there was a market for it and legitimate critical support as well.

During the first World War, Kuhn stayed in NY and was active in the Kit Kat Club, an artists' club founded in 1881, which provided its members with collective studio space, live models, exhibitions, and an annual costume ball. In 1917, Kuhn founded another group called the Penguin Club, which had similar objectives to the Kit Kat Club, but with Kuhn himself as the gatekeeper. In addition to exhibitions and costume balls, the Penguin Club held summer outings and stag dinners, and maintained collective studio and exhibition space on East 15th Street in Manhattan. Its members included Americans and European artists displaced by the war in Europe. In the 1920s, Kuhn expanded a few sketches he had written for Penguin Balls into full-blown vaudeville productions, some of which were incorporated into larger musical revues such as *The Merry Go Round* and *The 49ers* and traveled around the country. Kuhn's theater work continued until 1928, and his fascination with show business continued to influence him throughout his life.

In the 1920s and 1930s, Kuhn gradually achieved recognition for his artwork, with sales to private collectors and dealers including Edith Halpert, Merritt Cutler, Lillie Bliss, John Quinn, and Marie Harriman. Kuhn also promoted other young painters whose work he liked, including Otis Oldfield, Lily Emmet Cushing, John Laurent, Frank di Gioia, and the self-taught Vermont artist Patsy Santo. Sometimes artists would contact him by mail, asking for lessons or advice. His lengthy letters to students offer coaching in technique and subject matter, as well as in the overall problem of success in art.

In 1929, Kuhn moved into the 18th St. studio that he would keep until the end of his life. He kept a rack of costumes in the studio, mostly made by Vera Kuhn, and his models, many of them stage and circus performers, would come and sit for Kuhn's portraits. The same year his painting *The White Clown* was exhibited at the newly established Museum of Modern Art in New York, bringing intense publicity and sales interest. Around this time, Kuhn began to receive the support of collector Duncan Phillips and curator Juliana Force of the Whitney Museum of American Art, both of whom made purchases and consistently exhibited his work.

Marie Norton Whitney Harriman, second wife of railroad magnate and diplomat W. Averell Harriman, shared a professional liaison with Kuhn that would take many forms and last until his death. Soon after the success of *The White Clown*, Kuhn established a relationship with the Marie Harriman Gallery, where he participated in group and solo shows during the height of his career. Kuhn also traveled with the Harrimans to Europe in 1931, where the

three visited important private collections and acquired many valuable modern paintings for the Harrimans. Their collection, so heavily influenced by Kuhn's ideas about art, would eventually go to the National Gallery of Art.

Kuhn was an artist who understood the art business and never shied away from it. For Kuhn, promoting the ideas and practitioners of a certain brand of modernism was an expression of both aesthetic ideology and pragmatic self-interest. His contribution to the public discourse on modernism situated his own work at the heart of art history and the marketplace. Regardless of his motivations, he was indisputably a key player at a pivotal time in American art, when academic art was riotously overturned to make way for modernism. His paintings are now held in major museum collections around the country, where most of them arrived with bequests from the collectors Kuhn had cultivated so carefully in his lifetime.

Sources consulted for this biography include *The Story of the Armory Show* (1988) by Milton W. Brown, *Walt Kuhn, Painter: His Life and Work* (1978) by Philip Rhys Adams, and "Walt Kuhn" by Frank Getlein, in the 1967 catalog of the Kennedy Galleries, Inc.

Scope and Contents

The Walt Kuhn Family papers and Armory Show records measure 31 linear feet and date from 1859 to 1984, with the bulk of material dating from 1900 to 1949. Papers contain records of the legendary Armory Show of 1913, also known as the International Exhibition of Modern Art, which introduced modern European painting and sculpture to the American public. Papers also contain records of the Association of American Painters and Sculptors (AAPS), the artist-run organization that mounted the Armory Show; records of the New York artists' clubs the Kit Kat Club (founded 1881) and the Penguin Club (founded 1917); and the personal and family papers of New York artist Walt Kuhn (1877-1949), one of the primary organizers of the Armory Show.

As Secretary for the AAPS, Kuhn retained the bulk of existing records of that organization and of the Armory Show. Minutes and correspondence make up most of the AAPS records (Series 2), as well as documents related to John Quinn's legal brief against a tariff on imported works of living artists. Armory Show Records (Series 1) include personal letters, voluminous business correspondence, a record book, miscellaneous notes, inventories and shipping records, two large scrapbooks, printed materials, a small number of photographs, and retrospective accounts of the show. The printed materials and photographs in Kit Kat Club and Penguin Club Records reflect Kuhn's deep involvement in those clubs.

The Walt Kuhn Family Papers (Series 4) contain records of his artwork, career, travels, personal and professional associations, family members, and work in vaudeville, film, and interior design. Notable among the family papers are illustrated letters and other cartoons; sketches, drawings, watercolors, and prints; candid letters from Walt to Vera Kuhn discussing art scene politics and personalities in New York, Paris, Chicago, Los Angeles, San Francisco, Florida, and the Midwest; general correspondence with artists, dealers, collectors, journalists, writers, models, and fans; notes in index card files containing biographical anecdotes of the Kuhns' many contacts; provenance files that document the origin and fate of Kuhn's paintings, sculptures, and prints; papers relating to Kuhn's exhibitions and his relationships with the Marie Harriman Gallery and Durand-Ruel Gallery; and photographs and drawings depicting Kuhn's early years in Munich, Germany and Fort Lee, New Jersey; trips to Nova Scotia, New England, the Western United States, and Europe; New York and summer studios, among other subjects.

Arrangement

This collection has been arranged into 4 series, with multiple subseries in Series 1 and 4.

Missing Title:

- Series 1: Armory Show Records, 1912-1963 (Boxes 1-2, 27-31, 56, OV 36; 3.6 linear feet)
- Series 2: Association of American Painters and Sculptors (AAPS) Records, 1911-1914, undated (Box 3; 0.2 linear feet)

- Series 3: Kit Kat Club and Penguin Club Records, 1909-1923, undated (Box 3, 32, 56, OV's 37-38; 0.5 linear feet)
- Series 4: Walt Kuhn Family Papers, 1859-1984, undated (Box 3-26, 32-35, 56-57, OV's 39-55, 58; 26.7 linear feet)

In general, documents are arranged chronologically, alphabetically, or by type of material. Copy negatives and copy prints made from documents in this collection have been filed separately from originals, in a folder marked "copy." Duplicates of original records made or obtained by the Kuhns have been filed separately as well.

Existing envelopes are filed in front of correspondence and enclosures directly after. Correspondence in the Armory Show Records and AAPS Records is arranged alphabetically, and correspondents are listed in the box inventory following series descriptions below.

Names and Subject Terms

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

Subjects:

Modernism (Art)
New York school of art

Types of Materials:

Diaries
Drawings
Scrapbooks
Sound recordings

Names:

Armory Show (1913: New York, N.Y.)
Association of American Painters and Sculptors (New York, N.Y.)
Davies, Arthur B. (Arthur Bowen), 1862-1928
Kit Kat Club (New York, N.Y.)
Kuhn, Brenda, 1911-
Kuhn, Vera, d. 1961
Oldfield, Otis, 1890-1969
Pach, Walter, 1883-1958
Penguin Club (New York, N.Y.)
Quinn, John, 1870-1924
Rainford, Percy
Sheeler, Charles, 1883-1965
Weston, Edward, 1886-1958

Occupations:

Etchers -- New York (State) -- New York
Lithographers -- New York (State) -- New York
Watercolorists -- New York (State) -- New York

Functions:

Arts organizations -- New York (State)

Container Listing

Series 1: Armory Show Records, 1912-1963

3.6 Linear feet (Boxes 1-2, 27-31, 56, OV 36)

Scope and Contents: As Secretary of the Association of American Painters and Sculptors (AAPS), and as selector of European works included in the show, Walt Kuhn was heavily involved in the conception, organization, and production of the International Exhibition of Modern Art, more commonly known as the Armory Show of 1913. Records in this series document the exhibition, including the selection of art work in Europe and the U.S., selection of venues, negotiation of contracts, production of the exhibitions, publicity, promotion, sales, and the wide array of responses to the exhibitions in New York, Chicago, and Boston.

Types of material found in this series include correspondence, clippings, notes, inventories, insurance policies, mailing lists, a record book, writings, entry cards, marked and unmarked catalogs, pamphlets, postcards, floor plans, photographs, scrapbooks and memorabilia related to the exhibition. Also included are a handful of records related to retrospective accounts and exhibitions produced in 1938 and 1963 for the 25th and 50th anniversaries of the exhibition, including Walt Kuhn's 1938 pamphlet, "The Story of the Armory Show."

Records relating to the formation and administration of the AAPS are found in Series 2.

Arrangement: This series is arranged according the following 9 subseries:

- 1.1: Correspondence, 1912-1914
- 1.2: Domestic Art Committee Records, 1913
- 1.3: European Entry Cards, circa 1912
- 1.4: Notes, 1912-1913
- 1.5: Printed Material and Memorabilia, 1912-1913
- 1.6: Writings of Walt Kuhn, 1912-1913
- 1.7: Photographs, 1912-1913
- 1.8: Scrapbooks, 1912-1913
- 1.9: Retrospective Materials, 1938-1963, undated

Available Formats: This series has been digitized in entirety with the exception of duplicates, copies, and the 2015 addition.

Subseries 1.1: Correspondence, 1912-1914

Scope and Contents: This series contains correspondence among Armory Show organizers, artists, dealers, collectors, vendors, publicists, and the public concerning the planning, production, and reception of the exhibition in New York, Chicago, and Boston.

Unless otherwise noted, incoming and outgoing correspondence has been interfiled and arranged alphabetically by correspondent. Often only unsigned carbons of outgoing correspondence exists for a listed correspondent. When a correspondent has less than five items in a series, their letters have been placed in general alphabetical files, whose contents are listed under their file heading. Announcements written by AAPS members and sent to multiple recipients have been filed under the heading "Association of American Painters and Sculptors," regardless of the signature.

Arrangement: Correspondence is divided into the following six groups.

- 1.1.1: Organizers' Letters
- 1.1.2: Artists and Lenders Correspondence

- 1.1.3: Insurers, Packers, and Shippers Correspondence
- 1.1.4: Publicity
- 1.1.5: Traveling Exhibition
- 1.1.6: Sales Correspondence

Details of the content and arrangement of each group can be found with their box and folder listing below.

Subseries 1.1.1: Organizers' Letters, 1912-1913

Scope and Contents: Organizers' Letters include letters written by Arthur B. Davies and Walt Kuhn. Recipients include Walter Pach, Walt Kuhn, and Vera Kuhn. Letters describe Kuhn's and Davies' travel to Europe to collect works to exhibit, preparations in New York, and the traveling exhibitions in Chicago and Boston. Several letters from Walt Kuhn are illustrated, and a floor plan of a proposed installation in the Armory is among Davies' letters. One postcard to Vera Kuhn from Boston is signed by Maurice and Charles Prendergast and Frederick James Gregg, as well as by Walt Kuhn.

Additional letters from Walt Kuhn to his wife before and after his Armory Show activities can be found in Series 4.2: Walt Kuhn Letters to Family.

Letters are separated by author and arranged chronologically.

Box 1, Folder 1	Arthur B. Davies, 1912-1913
Box 1, Folder 2	Arthur B. Davies (copies), 1912-1913
Box 1, Folder 3	Walt Kuhn to Vera Kuhn, 1912
Box 1, Folder 4	Walt Kuhn to Vera Kuhn, 1912
Box 1, Folder 5	Walt Kuhn to Vera Kuhn, 1913
Box 1, Folder 6	Walt Kuhn to Vera Kuhn (copies), 1912-1913
Box 1, Folder 7	Walt Kuhn to Walter Pach, 1912-1913
Box 1, Folder 8	Walt Kuhn to Walter Pach (copies), 1912-1913

Subseries 1.1.2: Artists and Lenders Correspondence, 1912-1913

Scope and Contents: Artists and Lenders Correspondence includes correspondence between organizers and artists, dealers, collectors, and other potential contributors to the exhibition. Included are letters from Oscar Bluemner, Constantin Brancusi, Robert Delaunay, Raymond Duchamp-Villon, Arthur J. Eddy, Erich Heckel, Edvard Munch, Maurice Prendergast, John Quinn, Odilon Redon, Charles Sheeler, Alfred Stieglitz, Leo and Michael Stein, Ambrose Vollard, and Jack B. Yeats, among others.

This group is divided geographically between domestic and European correspondents, and is arranged alphabetically by name. Americans living in Europe at the time of the show are generally filed in the European correspondence. In addition to letters, this series contains occasional translations of letters from French or German, and a handful of lists of works or notes found with correspondence.

Additional correspondence with artists, dealers, and patrons can be found in Armory Show Sales Correspondence (Series 1.1.6).

Box 1, Folder 9

[Domestic, A-D, 1912-1913](#)

Notes:

- Alger, John H.
- Andrews, J.B.
- Association of American Painters and Sculptors
- Barnard, George Gray
- Beach, Chester
- Birnbaum, Martin
- Bjorkman, Olaf
- Bliss, Lily
- Bloodgood, M. Seymour
- Bluemner, Oscar
- Bush, Mrs. Wendell T.
- Brewer, Bessie M.
- Brown, F. William
- Chaffee, O.N.
- Cheever, Elizabeth S.
- Chew, Amos
- Coates, Miss
- Currier, Miss (Daughter of J. Frank Currier)
- Dabo, Mrs. Leon
- Dabo, Leon
- Dasburg, Andrew (see Johnson, Grace M.)
- Davidson, Jo
- Dodge, Mrs. Edwin Shurill (Mabel)
- Drake, Alexander W.
- Dreier, Katherine S.
- Dreyfous, Florence

Box 1, Folder 10

[Domestic, E-J, 1912-1913](#)

Notes:

- Eddy, Arthur J.
- Eels, Jean
- Fairbanks, Mr. (Boston)
- Field, Hamilton
- Flint, Annie Austin
- Freeman, Charles H.
- Gans, Mrs. Howard
- Gellatly, John
- Glintenkamp, Henry I.
- The Gorham Co.
- Guinness, Mrs. Arthur
- Guinness, Mrs. Benjamin S.
- Hannah, Zoe
- Hardon, Mrs. Henry W.
- Harley, Charles R.
- Hartshorn, Robert
- Haviland, Paul
- Horter, E.
- Johnson, Grace M.

Box 1, Folder 11	Domestic, E-J (copies), 1912-1913
Box 1, Folder 12	Domestic, Keller, Henry G., 1912-1913
Box 1, Folder 13	Domestic, K-R, 1912-1913 Notes: <ul style="list-style-type: none"> • Kuhn, Walt • Loewenstein, Dr. Helen C. • Macbeth, William • Mather, Frank J. Jr. • McGrath, Mrs. F.S. • McKinney, Miss E. • Meltzer, Charlotte • Morgan, Daniel H. • Ninkivell, Frank S. • Norton, Mrs. Porter • Oakman, John • Of, George F. • Pepper, Charles Hovey • Pleuthner, Walter Karl • Potter, Louis (see Gorham Co.) • Prendergast, Maurice • Pruyn, Francis L. • Quinn, John • Reisinger, Hugo • Rumsey, Mrs. Charles Cary
Box 1, Folder 14	Domestic, Stieglitz, Alfred, 1912-1913
Box 1, Folder 15	Domestic, Stieglitz, Alfred (copies), 1912-1913
Box 1, Folder 16	Domestic, S-Y, 1912-1913 Notes: <ul style="list-style-type: none"> • Schamberg, Morton L. • Sears, Mrs. Montgomery • Sheeler, Charles R. • Spingarn, A.B. • Stein, Mrs. (New York) • Sumner, John Osborne • Tison, Mrs. Alexander • Torrey, Frederic C. • Walter, Martha • Willard, Mary Livingston • Williams, Lloyd • Young, Arthur
Box 1, Folder 17	Europe, Artz and de Bois, (see also Bois, J.H. de), 1912-1913
Box 1, Folder 18	Europe, Bernheim Jeune and Cie, 1912-1913
Box 1, Folder 19	Europe, Butler, Theodore E., 1912-1913

Box 1, Folder 20 Europe, Druet, Emile (Galerie E. Druet), 1912-1913

Box 1, Folder 21 Europe, General A-D and illegible, 1912-1913

- Notes:
- [illegible signature]
 - Archipenko, Alexander
 - Association of American Painters and Sculptors
 - Bernard, Joseph
 - Bois, J.H. de
 - Bourgeois, Stephan
 - Brancusi, Constantin
 - Chabaud, Auguste
 - Chadbourne, Mrs. Emily Crane (see Molitor, M. et Mme.)
 - Delaunay, Robert
 - Dell, Robert (*The Burlington Magazine*, *The Nation*)
 - Dirks, Rudolph
 - Duchamp-Villon, Raymond
 - Dunoyer de Segonzac, André
 - Durand-Ruel and Sons (Paris)

Box 1, Folder 22 Europe, General A-D and illegible (copies), 1912-1913

Box 1, Folder 23 Europe, M. Flechtheim (Alfred Flechtheim), 1912-1913

Box 1, Folder 24 Europe, Hans Goltz (Neue Kunst), 1912-1913

Box 1, Folder 25 Europe, General, H-N, 1912-1913

- Notes:
- Heckel, Erich
 - Howard, Cecil
 - Kirstein, Alfred
 - John, Augustus
 - Kahnweiler, Henry
 - Lehmbruck, Wilhelm
 - Molitor, M. et Mme.
 - Munch, Edvard
 - Nadelman, Eli
 - Neue Seccession Berlin

Box 1, Folder 26 Europe, General, H-N (copies), 1912-1913

Box 1, Folder 27 Europe, Thannhauser, Heinrich (Moderne Galerie), 1912-1913

Box 1, Folder 28 Europe, General, P-Y, 1912-1913

- Notes:
- Pryde, James
 - Redon, Odilon
 - Reimers, Hermann
 - Roosevelt, A.
 - Rosenberg, Leonce
 - Segal, Arthur
 - Sickert, Walter
 - Stein, Leo

- Stein, M.
- Vollard, Ambroise
- Waldau, Grete
- Yeats, Jack B.

Subseries 1.1.3: Insurers, Packers, and Shippers Correspondence, 1912-1913

Scope and Contents: Correspondence with Insurers, Packers, and Shippers contains inventories, receipts, and correspondence detailing arrangements for the physical handling and security of works included in the show, and correspondence relating to insurance claims on exhibited works.

Artists' and lenders' correspondence regarding insurance and shipping is filed in Artists and Lenders Correspondence (Series 1.1.2). Extensive correspondence regarding the shipment of works to Chicago and Boston is filed in Traveling Exhibition Correspondence (Series 1.1.5). Additional shipping information can be found in the annotated catalogs filed in Printed Material and Memorabilia (Series 1.5).

Box 1, Folder 29	Adams Express Company, 1913
Box 1, Folder 30	Austin, Baldwin and Co. (Mr. Fleming), 1913
Box 1, Folder 31	Blaiklock Bros. Limited, 1913
Box 1, Folder 32	Chenue, J., 1912 Notes: Oversized material housed in Box 27
Box 1, Folder 33	Compagnie Générale Transatlantique, 1913
Box 1, Folder 34	Doll and Richards, Inc., 1913
Box 1, Folder 35	Hensel, Bruckmann and Lorbacher, 1913
Box 1, Folder 36	Lloyd Anglo-Francais, 1912-1913
Box 1	O'Brien Art Galleries (see Adams Express Company)
Box 1, Folder 37	Pottier, Ch., 1912-1913
Box 1, Folder 38	Frederic B. Thomason, Insurer, 1913
Box 1, Folder 39	United States Lloyd's, 1913
Box 1, Folder 40	Wetsch (Gebrüder Wetsch, Wetsch's Kunst und Mobiltransport in München), 1912-1913
Box 1, Folder 41	General C-W, 1913 Notes: <ul style="list-style-type: none"> • Collector of Customs, New York City • H. Desmidt and Co. • Harlem Terminal Storage and Warehouse Company • Milch, Mr. D.

- Quinn, John (see Watson, John)
- Watson, John
- Willard, Mr. (New York; see Compagnie Générale Transatlantique)
- Wilson, Louis

Box 27

Packing list of J. Chenue, 1912

Notes: Oversized material scanned with Box 1, F32

Subseries 1.1.4: Publicity, 1912-1913

Scope and Contents: The bulk of correspondence concerning the production and promotion of the Armory Show is filed here. Subjects include real estate matters, press coverage, art work reproductions, invitations, publications, merchandise, and fundraising. Correspondence by artists, dealers, and collectors concerning these subjects has been filed in Artists and Lenders Correspondence (Series 1.1.2).

Box 1, Folder 42

[Beatty, John W. \(Carnegie Institute\), 1913](#)

Box 1, Folder 43

[General A-B and illegible, 1913](#)

Notes:

- [3 letters with illegible signatures]
- Abbott, J.B. (Art Association of Montreal)
- Abendschein, Albert
- A.C. Rowe and Son
- Allen, C.L.
- Alverson Press
- Angue, D.G. (*Everybody's Magazine*)
- Ashwell, Thomas E. (*Arts and Decoration*)
- Association of American Painters and Sculptors
- Austin, W.C. (Actors' Fund of America)
- Bach, Richard J. (Columbia University, School of Architecture)
- Bain, George Grantham (Daily Illustrated News Service)
- Bains, William M.
- Barnard College
- Bell, E. (*The Outlook*)
- Berg, G.L. (Washington State Art Association)
- Bidwell, C.B. (Atlanta Art Association)
- Bied, Louis (see Druet, E.)
- Blake, W.B. (*The Independent*, New York)
- Brinton, Christian (The Players, New York)
- Bowerman, George F. (Public Library of the District of Columbia)
- Budworth, W.S.
- Burlington Magazine
- Burrell, Mr. (Department of Agriculture, Canada)

Box 1, Folder 44

[Churchill, Alfred Vance \(Smith College Art Dept.\), 1913](#)

Box 1, Folder 45

[Conley, Col. Louis D. \(69th Regiment Infantry N.G.N.Y.\), 1912-1913](#)

Box 1, Folder 46

Conley, Col. Louis D. (69th Regiment Infantry N.G.N.Y.) (copies), 1912-1913

Box 1, Folder 47	Crowninshield, Frank (The Century Co.), 1913
Box 1, Folder 48	<p>General C-E, 1913</p> <p>Notes:</p> <ul style="list-style-type: none"> • Carruth, Hayden (<i>Woman's Home Companion</i>) • Chase, Otto B. • Clark, G.G. (Blackman-Ross Company, Advertising) • Cobb, Anna L. (Department of Applied Art, Board of Education, Cleveland, OH) • Cohen, Lewis • Colgate and Company • College of the City of New York • Columbia University Faculty of Fine Arts • Consolidated Gas Co. • Croker National Fire Prevention and Engineering Co. • Crowley, Mrs. F.B. (Art Advisory Committee, Des Moines, IA) • Curtiss, J.P. (Marconi Wireless Daily Papers) • Davidge, Clara • Dion, F. L. (E.E. Vreeland, Advertising, Inc.) • Douglas, Mr. (F.W. Woolworth) • Druet, E. (Photographie D'Oeuvres D'Art) • du Bois, Guy Pène (see Ashwell, Thomas E.)
Box 1, Folder 49	Holland, R.A. (City Art Museum, Saint Louis, MO), 1913
Box 1, Folder 50	Irving, F. (Geo. R. Read and Co., Real Estate), 1913
Box 1, Folder 51	<p>General F-I, 1913</p> <p>Notes:</p> <ul style="list-style-type: none"> • Fackenthal, F.D. (Columbia University) • Falcke, Dr. (see Wenzel, R.A.) • Fant, John • Flagg, Maurice I. (Minnesota State Art Society) • Fox, William Henry (Central Museum, Brooklyn Institute of Arts and Sciences; see also Hooper, Franklin W.) • Gardner, Isabella S. • Gaylor, A.C. (<i>Arts and Decoration</i>) • Goewey, Ed (<i>Kansas City Post</i>) • Goodale and Hanson • Hamilton, Mr. (Holmes Electric Protective Company) • Hefter, Hannah Henrietta • Henderson, Helen W. (<i>The Philadelphia Inquirer</i>) • Hermann, Mr. (Verlag Der Sturm) • Herzfeld-Phillipson Co., Boston Store • Holm, Frits V. (<i>The Copenhagen</i>) • Hooper, Franklin W. (Brooklyn Institute of Arts and Sciences) • Howells, John Mead
Box 1, Folder 52	Koehler, Robert (Minneapolis Society of Fine Arts and School of Art), 1913
Box 1, Folder 53	Lamb, James E., 1913

Box 1, Folder 54

Loweree, W.D. (The Whitehead and Hoag Co.), 1912-1913

Box 1, Folder 55

General J-L, 1912-1913

- Notes:
- Johnson, John G.
 - Juley, Peter A.
 - Katz, Miss (Greenhut-Siegel Cooper Co.)
 - Keipp, Mary M.
 - Keyser, P. de (Merick Reynolds Fine Arts)
 - Kneeland, Marjorie (Music School Settlement)
 - Knoedler, Roland
 - Komroff, Manuel (Francisco Ferrer Association)
 - Krone, W.
 - Laker, John W.E.
 - Laurvik, J. Neilson
 - Lenygon, H. (Lynygon and Morant, Inc.)
 - Levy, Florence N. (*American Art Annual*; see also Bowerman, George F.)
 - Lublin, Mrs. C. Owen (*Town and Country*)

Box 1, Folder 56

General M-N, 1912-1913

- Notes:
- Mahlberg, Paul
 - Major, Lilian D.
 - Morison, David
 - Mosley, Helen E.
 - Myers, John Andrew (Pennsylvania Academy of the Fine Arts)
 - Nelson, W.H. (The International Studio)
 - New York Armory (see Conley, Col. Louis D.)
 - New York Edison Co.
 - New York Public Library
 - New York Telephone Co.
 - New York University
 - Noël, Rev. Brother (La Salle Academy)

Box 1, Folder 57

General O-R, 1912-1913

- Notes:
- Oppenheimer, Mr.
 - Pardle, William S.
 - Pardo, L. Lara (*Cosmos* magazine)
 - Postmaster, Madison Square Garden
 - Poth, Mr. (the Sportsmens Show)
 - President, The White House
 - Preyer, D.C.
 - Putnam, Alice
 - Quinn, John
 - Reid, Miss C.W. (Normal College of the City of NY)
 - Robbins, Leona
 - Roberts, Mary F.
 - Roeder, Miss (R.H. Macy and Co.)
 - Romeike, Henry (Henry Romeike Inc.)
 - Roosevelt, Theodore
 - Rutter, Frank

Box 1, Folder 58

[Sulzer, William \(Governor of New York State\), 1913](#)

Box 1, Folder 59

[General S-T, 1912-1913](#)

- Notes:
- Sage, Cornelia (Buffalo Fine Arts Academy)
 - *San Francisco Chronicle*
 - *Saturday Evening Post*
 - Schulman, Gabriel
 - Schultheis, Henry (Henry Schultheis Co.)
 - Sloan, Anna M. (The Masses Publishing Co.)
 - *Staats Zeitung*
 - Stevens, George W. (Toledo Museum of Art)
 - Teachers College
 - Thomson, John (The Free Library of Philadelphia)
 - Titus, A.B. (International Panama-California Exposition)

Box 1, Folder 60

[General, W-Z, 1913](#)

- Notes:
- Wager-Smith, Miss Curtis
 - Watt, D.A.
 - Wenzel, R.A. (Imperial German Consulate, New York)
 - Wiegand, Henry H. (Charcoal Club)
 - Willard, Elisa May (Carnegie Library of Pittsburgh)
 - Willis, Mr. (Office of the Fire Commissioner, New York)
 - Ziegler, Francis S. (*The Philadelphia Record*)

Subseries 1.1.5: Traveling Exhibition, 1912-1914

Scope and
Contents:

This series documents the modified exhibitions sent to the Art Institute of Chicago (March 24 to April 16, 1913) and the Copley Society of Boston (April 28 to May 19, 1913). The bulk of correspondence is between Armory Show organizers and officials at the Chicago and Boston venues, including Walt Kuhn, Arthur B. Davies, Walter Pach, Frederick James Gregg, Elmer MacRae, and John Quinn, William M.R. French, Arthur T. Aldis, N.H. Carpenter, J.F. Coolidge, Holker Abbott, and Desmond Fitzgerald.

Correspondence among exhibit organizers regarding sales made during the traveling exhibition is also filed here. A contract between the AAPS and the Copley Society, referred to in a telegram of March 4, 1913, is filed with that telegram. Correspondence regarding a contract dispute between the AAPS and the Copley Society is also filed in this series. Arrangement is chronological.

Additional correspondence relating to the traveling exhibition can be found in Walt Kuhn's letters to Vera Kuhn in Organizers' Letters (Series 1.1.1).

Box 1, Folder 61

[Traveling Exhibition, 1912-1913 February](#)

Box 1, Folder 62

[Traveling Exhibition, 1913 March](#)

Box 1, Folder 63

[Traveling Exhibition, 1913 March](#)

Box 1, Folder 64

[Traveling Exhibition, 1913 April](#)

Box 1, Folder 65

[Traveling Exhibition, 1913 May](#)

Box 1, Folder 66 [Traveling Exhibition, 1913 June-1914](#)

Subseries 1.1.6: Sales Correspondence, 1913

Scope and Contents: Sales Correspondence contains the bulk of correspondence regarding the sale, payment, and delivery of works bought at the exhibition, as well as inquiries and acknowledgements made by the buyers and artists. This correspondence is most often of a perfunctory nature, listing works and prices or other arrangements.

In addition to correspondence in this series, information about exhibition sales can be found in Traveling Exhibition Correspondence (Series 1.1.5), Armory Show Notes (Series 1.4) and in the marked catalogs in Printed Materials and Memorabilia (Series 1.5).

Box 1, Folder 67 [Artz and de Bois, 1913](#)Box 1, Folder 68 [Druet, Emile \(E. Druet Galerie\), 1913](#)Box 1, Folder 69 [Goltz, Hans \(Neue Kunst\), 1913](#)Box 1, Folder 70 [General, A-K, 1913](#)

- Notes:
- Archipenko, Alexander
 - Barnes, A.C.
 - Beach, Chester
 - Blanchet, Alexander
 - Boudelle, E.A.
 - Bourgeois, Stephan (see Chapman, Frederic A.)
 - Burroughs, Bryson (Metropolitan Museum of Art)
 - Chabaud, August
 - Chapman, Frederic A. (see also Torrey, Frederic C.)
 - Clark, Stephen C.
 - Coluzzi, Howard
 - Dearden, Frank Jay
 - DeKay, Charles
 - Duchamp-Villon, Raymond
 - Dunoyer de Segonzac, André
 - Flechtheim, Arthur
 - Gliezes, Albert
 - Hannah, Zoe
 - Harsted, R.H.
 - Hays, Lydia D.
 - Henri, Robert
 - Hessel, Joseph
 - Higgins, Eugene
 - Hopper, Edward
 - Jansen, F.M.
 - Kahnweiler, Henry
 - Kretz, Mr.
 - Kapferer, Marcel

Box 1, Folder 71 [General, L-P, 1913](#)

- Notes:
- Lee, Arthur

- Lehbruck, Wilhelm
- Lie, Jonas
- Luks, George
- Marcus, George
- McKinney, Ethelyn
- Morris, Dave H.
- Oppenheimer, Louis de L.
- Pach, Walter
- Pascin, Jules
- Picabia, Francis
- Porter, George F.
- Porter, Harold E.
- Prendergast, Maurice
- Pruyn, Francis L.
- Pryde, James

Box 1, Folder 72

[Tuttle, William F. \(Friends of American Art, Art Institute of Chicago\), 1913](#)

Box 1, Folder 73

[General, Q-Z, 1913](#)

Notes:

- Quinn, John
- Radeke, E.G.
- Redon, Odilon
- Robinson, Boardman
- Russell, Morgan
- Sheldrick, Richard
- Sousa Cardoza, Amadeo De
- Thannhauser, Heinrich
- Torrey, Frederic C.
- Uhde, Wilhelm
- Vollard, Ambroise
- Yeats, Jack B.
- Young, Arthur
- Zak, Eugene

Subseries 1.2: Domestic Art Committee Records, 1913

Scope and Contents: This series contains a record book of works from the United States submitted for inclusion in the Armory Show, showing which works were selected and which rejected. Also found are mailing lists of artists.

Box 1, Folder 74

[Mailing lists, circa 1913](#)

Box 1, Folder 75

[Record Book, 1913](#)

Box 1, Folder 76

Record Book (copies), 1913

Subseries 1.3: European Entry Cards, 1912

Scope and Contents: This series consists of forms filled out and submitted by artists and dealers for individual works sent to the Armory Show. Forms include the name of the work, the name of the artist, the date of execution, the price of the work for insurance and for sale, the location of the work and the address to which the work was to be returned.

Forms in German are separated from forms in French, and arrangement is alphabetical by artist.

Box 1, Folder 77	French, circa 1912
Box 1, Folder 78	French, circa 1912
Box 1, Folder 79	French, circa 1912
Box 1, Folder 80	French (copies), circa 1912
Box 1, Folder 81	German, circa 1912

Subseries 1.4: Notes, 1912-1913

Scope and Contents: This series consists of handwritten and typewritten information related to the Armory Show, including notes in Walter Pach's hand from a conversation with Odilon Redon from December of 1912, a list of artists suggested for inclusion in the show by Picasso and often referred to as "Picasso's list," statistics for attendance and sales, prices of works in an annotated catalog, and a list of purchasers and their mailing addresses. Additional catalogs from the exhibition, both annotated and un-annotated, can be found in Printed Material (Series 1.5). Additional statistics for attendance can be found in Scrapbooks (Series 1.8, Press II, p. 69).

Box 1, Folder 82	Walter Pach's notes from a conversation with Odilon Redon, 1912
Box 1, Folder 83	Picasso's List, 1912
Box 1, Folder 84	Picasso's List (copies), 1912
Box 1, Folder 85	Prices and Purchasers, 1913
Box 1, Folder 86	Prices and Purchasers (copies), 1913
Box 1, Folder 87	Statistics and Other Notes, circa 1912-1913

Subseries 1.5: Printed Material and Memorabilia, 1912-1913

Scope and Contents: Printed material in this series includes a blueprint of the Armory installation floor plan; the 1912 catalog of the Sonderbund Internationale Kunst-Ausstellung in Cologne, Germany, which was sent to Walt Kuhn by Arthur B. Davies and annotated by both men; exhibition catalogs for the New York, Chicago, and Boston exhibitions; printed exhibition announcements and notices; postcards printed with reproductions of art works; pamphlets published by the organizers of the show; two items of memorabilia including an Armory Show button and a lapel pin; and newspaper clippings.

Several of the catalogs contain annotations. Annotated New York catalogs are marked with prices and other notes; annotated Boston and Chicago catalogs are marked with shipping and packing information. Researchers should note for each of the catalogs, the annotated copies have been digitized. Digitization was not repeated for clean duplicates of catalogs.

An additional annotated catalog can be found in Notes (Series 1.4) under the heading "Prices and Purchasers." Additional clippings can be found in Scrapbooks (Series 1.8). Transcripts of Walt Kuhn's translation of Gauguin's "Noa-Noa" are filed under Writings of Walt Kuhn (Series 1.6).

Box 1, Folder 88 [Blueprint of Armory Show Floorplan, circa 1913](#)
Notes: Oversized material housed in OV 36

Box 1, Folder 89 [Button and Lapel Pin, 1913](#)

Box 1, Folder 90 Button and Lapel Pin (copies), 1913

Box 1, Folder 91 [Clippings, 1912-1913](#)

Box 1, Folder 92 [Exhibition announcements and notices, 1913](#)

Box 1, Folder 93 Exhibition announcements and notices (copies), 1913

Exhibition catalogs for the Armory Show

Box 2, Folder 1-2 International Exhibition of Modern Art, New York, N.Y., 1913 February 17 to March 15
Notes: See also folder 7

Box 2, Folder 3 [International Exhibition of Modern Art; Supplement containing additions, errata, and exhibits cataloged but not received, New York, N.Y., 1913 February 17 to March 15](#)

Box 2, Folder 4 International Exhibition of Modern Art; Supplement containing additions, errata, and exhibits cataloged but not received, New York, N.Y. (copies), 1913 February 17 to March 15

Box 2, Folder 5 International Exhibition of Modern Art, Chicago, Ill., 1913 March 24 to April 16
Notes: See also folder 8

Box 2, Folder 6 International Exhibition of Modern Art, Boston, Mass., 1913 April 28 to May 19
Notes: See also folder 8

Box 2, Folder 7 [International Exhibition of Modern Art \(annotated\), New York, N.Y., 1913 February 17 to March 15](#)

Box 2, Folder 8 [International Exhibition of Modern Art \(annotated\), Boston, Mass. and Chicago, Ill., 1913 March 24 to April 16, and April 28](#)

Box 2, Folder 9 [Internationale Kunst-Ausstellung des Sonderbundes Illustr. Katalog, Cologne, 1912](#)

Box 2, Folder 10	Internationale Kunst-Ausstellung des Sonderbundes Illustr. Katalog, Cologne (copies), 1912
Box 2, Folder 11	Pamphlets, 1913 Notes: <ul style="list-style-type: none"> • "Cézanne," by Elie Faure • "For and Against," edited by Frederick James Gregg • "Noa-Noa," excerpts, by Paul Gauguin, translated by Walt Kuhn • "Odilon Redon," by Walter Pach • "A Sculptor's Architecture," by Walter Pach
Box 2, Folder 12	Pamphlets (copies), 1913
Box 2, Folder 13	Postcard reproductions of works exhibited, 1913
Box 2, Folder 14-15	Postcard reproductions of works exhibited (copies), 1913 2 Folders
Oversize 36	Oversized Blueprint of Armory Show Floorplan Notes: Oversized material scanned with Box 1, F88

Subseries 1.6: Writings of Walt Kuhn, 1912-1913

Scope and Contents:	<p>This series contains translations written by Walt Kuhn during his voyage home from Europe in November, 1912. Works include excerpts from Paul Gauguin's "Noa-Noa," which was later published in pamphlet form for sale at the Armory Show, and excerpts from "Letters of a Post Impressionist" by Vincent van Gogh, which was not published. Also included are copyright clearances for both works obtained from the Library of Congress Copyright Office.</p> <p>Manuscripts and typescripts are filed together in this subseries. The published pamphlet of the Gauguin translation can be found in Printed Material and Memorabilia (Series 1.5). Additional writings by Walt Kuhn can be found in the Walt Kuhn Family Papers (Series 4).</p>
Box 2, Folder 16	"Noa Noa," Excerpts, by Paul Gauguin, translated by Walt Kuhn, 1912
Box 2, Folder 17	"Letters of a Post Impressionist," by Vincent Van Gogh, Translated by Walt Kuhn, 1912
Box 2, Folder 18	Correspondence with Library of Congress Copyright Office, 1913

Subseries 1.7: Photographs, 1912-1913

Scope and Contents:	<p>This series consists of photographs related to the Armory Show, including installation views, art works, the Duchamp-Villon brothers, and the celebratory beefsteak dinner held on March 8, 1913, taken by Percy Rainford. Photographs include individual prints and one photo album. The photo album consists of platinum prints of works of art that were made into postcards, and an original photograph of the Duchamp-Villon brothers.</p> <p>A handful of loose platinum prints of art works and of the Duchamp-Villon brothers match the prints in the photo album in image, tone, and print quality, and have been treated as originals.</p>
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Copy photographs of images whose originals are not in this collection are filed in Series 1.9: Retrospective Materials. Additional photographs are found in Series 3 and 4.

Box 2, Folder 19	Installation views and Armory building, 1913
Box 2, Folder 20-22	Installation views and Armory building (copies), 1913 3 Folders Notes: Partially scanned
Box 2, Folder 23	Artworks, 1913
Box 2, Folder 24	Beefsteak Dinner Photograph, 1913 Notes: Oversized materials housed in Box 27
Box 2, Folder 25	Beefsteak Dinner Photograph (copies), 1913
Box 2, Folder 26	Duchamp-Villon brothers, 1912
Box 2, Folder 27	Duchamp-Villon brothers (copies), 1912
Box 2, Folder 28	Photograph Album, 1913 Notes: Oversized material housed in Box 28
Box 2, Folder 29-30	Photograph Album (copies), 1913 2 Folders
Box 27	Oversized Beefsteak Dinner Photograph Notes: Oversized material scanned with Box 2, F24
Box 28	Oversized Photograph Album Notes: Oversized material scanned with Box 2, F28

Subseries 1.8: Scrapbooks, 1912-1913

Scope and Contents: This subseries includes two scrapbooks (currently housed in three conservation phase boxes) that document the Armory Show. They include magazine and newspaper clippings; printed materials related to the exhibition; typescript documents of the AAPS related to statistics, public speeches, and circulars; and telegrams remarking on the exhibition. Subjects of the clippings include advance press of the show, diverse responses to the show, satirical cartoons, John Quinn's fight to eliminate the tariff on art, Gupton Borglum's public resignation from the AAPS, and the vice investigation of the show by Chicago authorities.

Because of the poor quality paper used in the scrapbooks, items in this series have required conservation treatment, which has slightly modified their composition. The Beefsteak dinner menu, which is from the celebratory dinner hosted by the AAPS on March 8, 1913 and is signed by the attendees, was originally included in these scrapbooks, but was later conserved as a separate item. The menu is included in this series with reference to its original page number in the scrapbook. The original binding of volume 2 of the scrapbooks was removed when the volume was conserved, and is housed separately. Another item that was separated from the scrapbooks, a clean copy of the New York edition of the exhibition catalog, is now housed with the other catalogs in Printed

Materials and Memorabilia (Series 1.5). Microfilm copies of the scrapbooks as they appeared at the time of accession are available on reels D242-D243.

In general, scrapbook items are loosely chronological. Duplicates of many of the pamphlets, notices, posters, catalogs and postcards in the scrapbooks are found in Printed Material and Memorabilia (Series 1.5).

Additional scrapbooks, which are unrelated to the Armory Show, are found in Series 3 and 4.

Box 2, Folder 31	Press I, 1912-1913 Notes: Oversized material housed with Box 29
Box 2, Folder 32-33	Press I (copies), 1912-1913
Box 2, Folder 34	Press II, part 1, 1913 Notes: Oversized material housed with Box 30
Box 2, Folder 35	Press II, part 1 (copies), 1913
Box 2, Folder 36	Press II, part 2, 1913 Notes: Oversized material housed with Box 31
Box 2, Folder 37	Press II, part 2 (copies), 1913
Box 2, Folder 38	Original Binding for Press II, 1913 Notes: Oversized material housed with Box 27
Box 2, Folder 39	Beefsteak Dinner Menu (from Press II, p. 175), 1913 Notes: Oversized material housed with Box 27
Box 2, Folder 40	Beefsteak Dinner Menu (from Press II, p. 175) (copies), 1913
Box 29	Press I (Oversized Scrapbook) Notes: Oversized material scanned with Box 2, F31
Box 30	Press II, part 1 (Oversized Scrapbook) Notes: Oversized material scanned with Box 2, F34
Box 31	Press II, part 2 (Oversized Scrapbook) Notes: Oversized material scanned with Box 2, F36
Box 27	Oversized Original Binding for Press II Notes: Oversized material scanned with Box 2, F38
Box 27	Oversized Beefsteak Dinner Menu Notes: Oversized material scanned with Box 2, F39

Subseries 1.9: Retrospective Materials, 1939-1963

Scope and Contents: This series consists of materials related to retrospective accounts of the Armory Show from the 25th and 50th anniversaries of the exhibition, in 1938 and 1963. Items from the 25th anniversary include an article by Frank Crowninshield in *Vogue* magazine, and Walt Kuhn's pamphlet, "The Story of the Armory Show" (1938), which was later reprinted in the *Art News* annual of 1939. Additional items in this series, including a typescript catalog, a series of photographs of the Armory building exterior dated 1962, and reproductions of clippings and artwork, seem to have been gathered for the 50th anniversary exhibition held in 1963. The reproductions in this series were not made from the Armory Show records in this collection. Additional documents related to the Kuhn pamphlet can be found in the Walt Kuhn Family Papers (Series 4).

Box 2, Folder 41	Proof of Frank Crowninshield Article for Vogue, 1940 Notes: Oversized material housed in Box 27
Box 2, Folder 42-45	Clippings, 1939, 1940, 1950, 1962-1963 Notes: oversized material housed in Box 27
Box 56, Folder 1	Clippings, 1954, 1963
Box 2, Folder 46	Exhibition Catalog, circa 1963
Box 2, Folder 47	Pamphlet, "The Story of the Armory Show," 1938
Box 2, Folder 48	Photographs, 1962
Box 2, Folder 49-50	Reproductions, circa 1963 Notes: oversized material housed in Box 27
Box 27	Oversized Proof of Frank Crowninshield Article for Vogue Notes: Oversized material scanned with Box 2, F41
Box 27	Oversized Clippings Notes: Oversized material from Box 2, F42
Box 27	Oversized Reproductions Notes: Oversized material from Box 2, F49

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Series 2: Association of American Painters and Sculptors (AAPS) Records, 1911-1914, undated

0.2 Linear feet (Box 3)

Scope and Contents: This series documents activities of the AAPS aside from the production of the Armory Show. Items include the group's constitution, documents related to incorporation, a minute book documenting their first meetings, multiple drafts of minutes of subsequent meetings, and briefs and correspondence relating to John Quinn's work to lift duties on imported art. Correspondence includes responses from exhibition venues around the country to queries made by Walt Kuhn in 1912 regarding the possibility of exhibiting members' artwork, along with a list of recipients in Kuhn's handwriting; letters accepting or declining invitations to membership; written resignations; and letters establishing proxies for the annual meeting of May 18, 1914. Lists of members are filed with membership correspondence. Records of the 1914 meeting, the first general membership meeting after the Armory Show and the last such meeting the group would hold, include tallies of votes to elect new officers and handwritten letters of resignation.

Additional insight into the origins and politics of the AAPS can be found in Series 4.2: Walt Kuhn Letters to Family (1911, 1913, and 1914). All materials related to the planning, production and business of the Armory Show are filed in Series 1.

Arrangement: This series has been scanned in entirety.

Box 3, Folder 1 [Constitution and Incorporation, 1911-1912](#)

Correspondence

Box 3, Folder 2 [Exhibition Venues, 1912](#)

Box 3, Folder 3 [Membership, 1911-1912, undated](#)

- Notes:**
- lists
 - [illegible]
 - Aiken, Charles Avery
 - Anderson, Karl
 - Bellows, George
 - Borglum, Gutzon (see also Prendergast, Charles E. and Constitution and Incorporation)
 - Borglum, Solon
 - Calder, A. Stirling
 - Davidson, Jo
 - Fry, Sherry Edmundson
 - Gregg, James Frederick
 - Hassam, Childe
 - Henri, Robert
 - Hillis, Newell Dwight
 - Kramer, Edward Adam
 - Porter, Bruce
 - Prendergast, Charles E.
 - Prendergast, Maurice B.
 - Quinn, John (see also Constitution and Incorporation and Quinn brief)
 - Spingarn, J.E.

- Tucker, Allen
- Wier, J. Alden

Box 3, Folder 4 [Miscellaneous Correspondence, 1912](#)

Box 3, Folder 5 [Minutes, 1911-1912](#)

Box 3, Folder 6 [Minutes, 1912-1914](#)

Box 3, Folder 7 Minutes (copies), 1911-1914

Box 3, Folder 8 [Quinn Brief Against Duty on Works of Art, 1912-1913](#)

Box 3, Folder 9 [Records of the Meeting of May 18, 1914](#)

Box 3, Folder 10 Records of the Meeting of May 18 (Copy), 1914

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Series 3: Kit Kat Club and Penguin Club Records, 1909-1923, 1926, undated

0.5 Linear feet (Box 3, 32, 56, OV's 37-38)

Scope and Contents: Items in this series relate to the two artists' clubs in which Kuhn was heavily involved in New York. The annual costume balls of both clubs are documented in this series, as well as exhibitions and other events put on by the Penguin Club.

Artists's balls are documented in photographs, scripts, and printed materials. Photographs depict party-goers and performers in costume, including Kuhn, John Quinn, Frederick James Gregg, William Bahr, John Oakman, Charles Ferrand, Rudy Dirks, Jack Johnston, Gus Mager, and Wood Gaylor, among others who are unidentified. Several photographs were taken by New York photographer Jesse Tarbox Beals. Scripts or scenarios written by Walt Kuhn and Frederic Paul Lopère are also filed here. Kit Kat Ball Printed Materials include invitations, posters, and glossy, heavily-illustrated programs.

Most of the Penguin Club material in this series was removed from a scrapbook during previous processing and is now arranged chronologically as a group. In addition to artists' balls, items from the scrapbook document exhibitions, a musical performance, and social events such as stag dinners, strawberry festivals, and summer outings. Types of materials include invitations, tickets, flyers, announcements, posters, exhibition catalogs, programs, and Penguin Club stationary. Two posters for Penguin Balls are by the cartoonist Alfred J. Frueh.

Other Penguin Club materials include marked exhibition catalogs from 1917, with Kuhn's estimated and actual sales prices, a large poster designed by Kuhn for the 1917 Penguin Ball, and a 1923 flyer for a dinner honoring Horace Brodsky. An undated historical essay entitled "The Penguin" by George Spelvin, which may have been added to the collection at a later date, is accompanied by two photographs showing posters made by the Penguin Club for the Red Cross in 1918.

Additional materials related to the Penguin Club and Kit Kat Club can be found in the Walt Kuhn Family Papers (Series 4).

Available Formats: This series has been scanned in entirety, with the exception of two photographs from the 2015 addition.

Box 3, Folder 11	Photographs from Artists' Balls, circa 1908, 1918, 1919, undated
Box 56, Folder 2	Photographs from Artists' Balls, 1918-1919
Box 3, Folder 12	Artists' Ball Scripts, undated
Box 3, Folder 13	Kit Kat Ball Printed Material, 1909-1914
Box 3, Folder 14	Dismantled Penguin Club Scrapbook, 1917-1919, 1926, undated Notes: oversized material housed in Box 37
Box 3, Folder 15	Dismantled Penguin Club Scrapbook, 1917-1919, 1926, undated Notes: oversized material housed in Box 37
Box 3, Folder 16	Dismantled Penguin Club Scrapbook, 1917-1919, 1926, undated Notes: oversized material housed in Box 32 and Box 37
Box 3, Folder 17	Dismantled Penguin Club Scrapbook, 1917-1919, 1926, undated

Box 3, Folder 18	Marked Penguin Club Exhibition Catalogs, 1917, undated Notes: Oversized material housed in Box 37
Box 3, Folder 19	Penguin Club Clippings, 1919, undated Notes: Oversized material housed in Box 37
Box 3, Folder 20	Penguin Club Flyer from Horace Brodsky Dinner, 1923 Notes: Oversized material housed in Box 32
Box 3, Folder 21	Penguin Ball Poster by Walt Kuhn, 1917 Notes: Oversized material housed in Box 38
Box 3, Folder 22	Penguin Essay and Photographs, undated
Box 32	Oversized Items from Dismantled Penguin Club Scrapbook Notes: Oversized materials scanned with Box 3, F16
Box 32	Oversized Penguin Club Flyer from Horace Brodsky Dinner Notes: Oversized materials scanned with Box 3, F20
Oversize 37	Oversized Items from Dismantled Penguin Club Scrapbook Notes: Oversized materials scanned with Box 3, F14-F16; Includes Posters by Alfred J. Frueh
Oversize 37	Oversized Marked Penguin Exhibition Catalogs Notes: Oversized materials scanned with Box 3, F18
Oversize 37	Oversized Penguin Club Clippings Notes: Oversized materials scanned with Box 3, F19
Oversize 38	Oversized Penguin Ball Poster by Walt Kuhn Notes: Oversized materials scanned with Box 3, F21

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Series 4: Walt Kuhn Family Papers, 1859-1984

26.7 Linear feet (Box 3-26, 32-35, 56-57, OV 39-55, 58)

Scope and Contents: This series contains records of Walt Kuhn's artwork, career, travels, personal and professional associations, family members, and work in vaudeville, film, and interior design. The bulk of material relating to Kuhn's career as a painter can be found in Kuhn's Letters to Family, General Correspondence, Selected Gallery and Exhibition Files, Provenance Files, and to a lesser extent in Financial Records, Notes and Writings, and Printed Materials. Walt Kuhn's Letters to Family, written to his father, wife, and daughter span his entire career and contain candid, personal accounts of his activities and many illustrations. Also included in the papers are biographical narratives and documents; records related to Kuhn's theater, film, and design projects; and original cartoons, drawings, sketches, and photographs. Audio recordings made in 1965 and 1969 contain the recollections of Kuhn's daughter, Brenda Kuhn.

Annotations in pen or orange crayon found throughout this series were probably made by Vera Kuhn and should not be confused with dates marked in pencil by Archives staff during initial microfilming in the 1960s. Penciled dates on correspondence were taken from the postmarks of envelopes, which were disposed of during microfilming.

Arrangement: This series is arranged according the following 12 subseries:

- 4.1: Biographical Material, 1882-1972
- 4.2: Walt Kuhn Letters to Family, 1901-1949
- 4.3: General Correspondence, 1890-1966
- 4.4: Selected Gallery and Exhibition Files, 1920-1966
- 4.5: Provenance Files, 1910-1964
- 4.6: Other Projects, 1869-1897, 1910, 1922-1941
- 4.7: Financial Records, 1920-1961, 1972
- 4.8: Notes and Writings, 1901-1972
- 4.9: Printed Materials, 1908-1987
- 4.10: Artwork, 1906-1952
- 4.11: Photographs and Scrapbooks, 1859-1978
- 4.12: Audio Recordings, 1965, 1969

Subseries 4.1: Biographical Material, 1882-1972

0.5 Linear feet (Boxes 3, 32)

Scope and Contents: This series contains biographical documentation of Walt Kuhn, his wife and daughter, his father and mother, his in-laws, and their ancestors. Found in this series is a handwritten chronology containing notes on the Armory Show. Other types of material include additional biographical narratives and chronologies prepared by Walt Kuhn, Vera Kuhn, and others; identification cards, passports, death certificates and other official documents; obituaries; correspondence and notes on genealogy; published biographies; printed materials relating to Kuhn and Spier family homes; and medical records and correspondence. Artifacts include a framed dollar marked "first dollar earned by Walt Kuhn" and a medallion from art school.

Additional autobiographical writings can be found in Series 4.8: Notes and Writings. More obituaries of Walt Kuhn can be found in the 1949 clippings in Series 4.10: Printed Materials. Wills and documentation of family estates are in Series 4.7: Financial Records. Additional biographical information can be found in the audio recordings of Brenda Kuhn in Series 4.13: Audio Recordings.

Available Formats: The bulk of this series has been scanned with the exception of medical records of Walt Kuhn, Vera Kuhn, and Brenda Kuhn.

Narratives and Chronologies	
Box 3, Folder 23	Walt Kuhn, 1927-1962, undated
Box 3, Folder 24	George Spier, 1925-1936
Personal Documents	
Box 3, Folder 25	Walt Kuhn Family, 1909-1959, undated
Box 3, Folder 26	Francis Kuhn, 1889, 1926-1928, undated
Box 3, Folder 27	Passports, 1925-1932
Box 3, Folder 28	Walt Kuhn Obituaries, 1949
Box 3, Folder 29	Woodlawn Cemetery, 1949
Box 3, Folder 30	Genealogical Research, 1944-1945, undated
Box 3, Folder 31	Biographical Publishers, 1930-1950, undated
Box 3, Folder 32	Biographical Publishers, 1930-1950, undated
Box 3, Folder 33	Printed Miscellany, 1882-1885, 1906-1913, 1926, 1939, 1949,
Medical Records	
Box 3, Folder 34	Walt Kuhn, 1939, 1948-1949, undated
Box 3, Folder 35-37	Vera and Brenda Kuhn, 1925-1957, undated
Box 3, Folder 38	Life Extension Institute, 1923-1928, undated
Box 3, Folder 39	Artifacts, 1892, undated Notes: Oversized material housed in Box 32
Box 32	Oversized Artifact, 1892 Notes: Oversized material scanned with Box 3, F39

Subseries 4.2: Walt Kuhn Letters to Family, 1901-1949

1.7 Linear feet (Box 3-5, 56, OV 39)

Scope and Contents: Walt Kuhn traveled frequently throughout his life for weeks and months at a time, and while away he wrote lengthy letters almost daily, first to his parents from art school in France and Germany in 1901-1903, and from 1909 on to his wife and daughter. His candid and detailed letters to his family reveal otherwise hidden motives and feelings regarding events, career, art, politics, and

personalities. Scattered letters to Walt from Vera and Brenda are interfiled chronologically in this subseries, and are especially revealing of Vera's involvement in her husband's career.

Occasionally, Kuhn writes from New York when Vera is out of town. Significantly, these occasions include the winter of 1911-1912, when he writes that "a new society" of artists is forming in reaction to the conservatism of the National Academy of Design, referring to the Association of American Painters and Sculptors, which would go on to mount the Armory Show of 1913. (For Kuhn's letters to his wife dealing directly with the Armory Show, dating from September 1912 to April 1913, see Series 1.1, Armory Show Correspondence, Organizer's Letters.) Other significant New York events described include Kit Kat Balls and Penguin Club events from 1914, 1917, and 1918.

Kuhn advised several important collectors of contemporary art, sometimes traveling with them to make purchases, and his letters home include descriptions of the collections and studios they visit. Collectors include Marie Harriman (especially 1931, see also Selected Gallery and Exhibition Files), John Quinn (1913, 1918, 1919, 1920), and Florida collectors Bert and Olive Taylor, Josephine and Ernest Kanzler, and Paul and Mary "Minna" Mellon (1945, 1947). Conversations with Mary and A. Conger Goodyear and Lillie P. Bliss about the formation of the Museum of Modern Art are related to Vera in letters from 1928 and 1929.

Kuhn's letters home reveal attitudes towards artists and other colleagues, as well as his many personal and professional prejudices. A painting trip to Paris in 1933 brings news of publisher Alfred Skira, and the artists Pablo Picasso, Demetrius Galanis, Man Ray, Cecil Howard, and Andre Derain. Letters from Ogonquit, ME, report on other artists who worked nearby, such as Edwin Booth "Ted" Grossman, Bernard Karfiol, John Laurent, John Carroll, Patsy Santo, and Yasuo Kuniyoshi. From 1940 to 1942, a house on Lake Buel in Great Barrington, MA serves as a studio where Kuhn paints and tutors Mary Harriman Rumsey, Lily Emmet Cushing, and Harry Whitney, among others.

As designer and writer of vaudeville productions in the 1920s, Kuhn wrote home from the road about the politics and personalities of backstage life. Casts of his shows included performers Raymond Hitchcock and Lee Morse. During business trips for the Union Pacific railroad from 1936 to 1948, Kuhn wrote letters home about regional art and society circles throughout the Midwest and West. Significant Western contacts include artists Ralph Stackpole, Otis Oldfield, Rinaldo Cuneo, Edward Weston, critic Arthur Millier, collector Walter Arensburg, and film celebrities Cecil B. de Mille and Gary Cooper.

Kuhn's habit of writing to Vera when separated from her continued during his final illness and hospitalization in 1948 and 1949. Letters from this period are marked by his deteriorated mental state.

Illustrations are often found in Kuhn's letters, especially those written during painting trips to Paris, Maine, Colorado, Massachusetts, and Florida. Additional illustrated letters are filed with Artwork and with Photographs and Scrapbooks.

Photographs and photographic postcards are found throughout the series. Among them are photographs of the Gottlieb Reber estate in Lausanne, Switzerland in 1931; Arizona in 1928; and Florida in the 1940s. Many of the photographs mentioned in letters are filed in Series 4.11: Photographs and Scrapbooks.

Significant enclosures include letters from Charles Sheeler in 1922 and 1924, an exhibition catalog and floorplan for a Montross Gallery exhibition of 1914, and an original print of a nude by Kuhn, sent in 1918. Other enclosures were separated and may be filed elsewhere in the Kuhn Family Papers.

Arrangement: Correspondence is arranged chronologically. When undated, the sequence of letters has been determined from their contents, with undated letters placed at the end of the month or year, if known, or at the end of the series. Other personal and business correspondence is filed in General Correspondence and throughout the collection. See individual series descriptions for more detail.

Available Formats: This series has been digitized in entirety, except for the 2015 addition.

Box 3, Folder 40	Walt Kuhn Letters to Family, 1901
Box 3, Folder 41	Walt Kuhn Letters to Family, 1902
Box 3, Folder 42	Walt Kuhn Letters to Family, 1903
Box 3, Folder 43	Walt Kuhn Letters to Family, 1906, 1909
Box 3, Folder 44	Walt Kuhn Letters to Family, 1911 August-September
Box 3, Folder 45	Walt Kuhn Letters to Family, 1911 October-November
Box 3, Folder 46	Walt Kuhn Letters to Family, 1911 December
Box 3, Folder 47	Walt Kuhn Letters to Family, 1913 July
Box 3, Folder 48	Walt Kuhn Letters to Family, 1913 August-September
Box 3, Folder 49	Walt Kuhn Letters to Family, 1914 January-March, undated
Box 4, Folder 1	Walt Kuhn Letters to Family, 1915-1917
Box 4, Folder 2	Walt Kuhn Letters to Family, 1918
Box 4, Folder 3	Walt Kuhn Letters to Family, 1919
Box 4, Folder 4	Walt Kuhn Letters to Family (copies), 1919
Box 4, Folder 5	Walt Kuhn Letters to Family, 1920, undated
Box 4, Folder 6	Walt Kuhn Letters to Family, 1922, undated
Box 4, Folder 7	Walt Kuhn Letters to Family, 1923 February
Box 4, Folder 8	Walt Kuhn Letters to Family, 1923 June-December
Box 4, Folder 9	Walt Kuhn Letters to Family (copies), 1923
Box 4, Folder 10	Walt Kuhn Letters to Family, 1924
Box 4, Folder 11	Walt Kuhn Letters to Family, 1925, undated
Box 4, Folder 12	Walt Kuhn Letters to Family, 1927-1928
Box 4, Folder 13	Walt Kuhn Letters to Family, 1929

Box 4, Folder 14	Walt Kuhn Letters to Family, 1929
Box 4, Folder 15	Walt Kuhn Letters to Family, 1931
Box 4, Folder 16	Walt Kuhn Letters to Family, 1931
Box 4, Folder 17	Walt Kuhn Letters to Family, 1932, 1933
Box 4, Folder 18	Walt Kuhn Letters to Family, 1934-1935
Box 4, Folder 19	Walt Kuhn Letters to Family, 1936, undated
Box 4, Folder 20	Walt Kuhn Letters to Family, 1936, undated
Box 4, Folder 21	Walt Kuhn Letters to Family, 1937
Box 4, Folder 22	Walt Kuhn Letters to Family, 1938
Box 4, Folder 23	Walt Kuhn Letters to Family, 1938
Box 4, Folder 24	Walt Kuhn Letters to Family, 1939
Box 4, Folder 25	Walt Kuhn Letters to Family, 1940 May-July
Box 4, Folder 26	Walt Kuhn Letters to Family, 1940 August
Box 4, Folder 27	Walt Kuhn Letters to Family, 1940 September-October
Box 4, Folder 28	Walt Kuhn Letters to Family, 1941 March-June
Box 4, Folder 29	Walt Kuhn Letters to Family, 1941 July
Box 4, Folder 30	Walt Kuhn Letters to Family, 1941 July-September
Box 4, Folder 31	Walt Kuhn Letters to Family, 1941 September-October
Box 4, Folder 32	Walt Kuhn Letters to Family, 1942
Box 4, Folder 33	Walt Kuhn Letters to Family, 1942
Box 4, Folder 34	Walt Kuhn Letters to Family, 1942
Box 4, Folder 35	Walt Kuhn Letters to Family, 1943
Box 4, Folder 36	Walt Kuhn Letters to Family, 1944
Box 4, Folder 37	Walt Kuhn Letters to Family, 1944

Box 4, Folder 38	Walt Kuhn Letters to Family, 1944
Box 5, Folder 1	Walt Kuhn Letters to Family, 1945 January-February Notes: oversized material housed in OV 39
Box 5, Folder 2	Walt Kuhn Letters to Family, 1945 February-March
Box 5, Folder 3	Walt Kuhn Letters to Family, 1945, undated
Box 5, Folder 4	Walt Kuhn Letters to Family, 1945 July-August
Box 5, Folder 5	Walt Kuhn Letters to Family, 1945 August
Box 5, Folder 6	Walt Kuhn Letters to Family, 1945 August-September
Box 5, Folder 7	Walt Kuhn Letters to Family, 1945 September
Box 5, Folder 8	Walt Kuhn Letters to Family, 1945 September-October
Box 5, Folder 9	Walt Kuhn Letters to Family, 1946
Box 5, Folder 10	Walt Kuhn Letters to Family, 1947, undated Notes: oversized material housed in OV 39
Box 5, Folder 11	Walt Kuhn Letters to Family, 1947, undated
Box 5, Folder 12	Walt Kuhn Letters to Family, 1947, undated
Box 5, Folder 13	Walt Kuhn Letters to Family, 1948, undated
Box 5, Folder 14	Walt Kuhn Letters to Family, 1948, undated
Box 56, Folder 3	Walt Kuhn Letters to Family, 1948
Box 5, Folder 15	Walt Kuhn Letters to Family, 1949, undated
Box OV 39	Oversized Enclosures in Walt Kuhn Letters to Family Notes: Oversized material scanned with Box 5, F1 and F10

Subseries 4.3: General Correspondence, 1890-1966

4 Linear feet (Box 5-9, 32, 56, OV 40)

Scope and Contents: Correspondence in this series is primarily between Walt Kuhn and his professional and personal contacts and spans his entire career. Correspondents include family members, fellow artists, students, dealers, museum and gallery staff, collectors, friends, fans, critics and colleagues. Copies of outgoing correspondence are often present and are interfiled chronologically. Also included is

scattered correspondence of Vera and Brenda Kuhn, and correspondence written after Kuhn died that documents his family's efforts to exhibit, sell, and donate his work.

The content of the correspondence ranges from personal and candid to purely transactional. Artists, collectors, dealers, and critics involved in the creation of significant works of art and collections in the early 20th century are represented. An alphabetical index of selected correspondents in this series is provided in the appendix. Another resource for accessing correspondence are the card files in Series 4.8: Notes and Writings, where correspondence with various contacts was indexed by the Kuhns and filed alphabetically by name.

In 1938, Walt and Vera Kuhn wrote and self-published the pamphlet, "The Story of the Armory Show" and sent it *gratis* to hundreds of interested parties. Among the correspondence from that year are many heartfelt responses from fellow artists and other witnesses to the 1913 event, including Charles Sheeler, William Glackens, Stuart Davis, André Derain, Henri Roché, Walter Pach, and J.H. du Bois to name just a few.

Kuhn regularly instructed students through the mail with lengthy letters about painting techniques and methods. San Francisco painter Otis Oldfield is represented by over 100 lengthy letters in this subseries. Kuhn's letters to Oldfield, returned at Kuhn's request in 1945 for a publication project that was never realized, are interfiled. Other correspondence students include Patsy Santo, Frank di Gioia, Watson Bidwell, John Bernhardt, John Laurent, Goldie Paley, and Eric Lundgren. See the appendix for dates.

Types of material include letters (sometimes illustrated), postcards, invitations, announcements, and Christmas cards, which are sometimes made of original artwork. Enclosures are often found, such as photographs, clippings, tracings of art work, writings, receipts, passes and membership cards. Some letters indicate enclosures that were previously separated and can be found in other series.

Significant writings enclosed with correspondence include an early vaudeville script written by Kuhn and his friend, Archibald Macnab (1923); drafts of articles about Kuhn by the poet Genevieve Taggard (1931), critic Alan Burroughs (1930), and patron Eloise Spaeth (1950); and an unpublished history of the 1913 Armory Show by Paul Bird (1938). Photographs and photographic postcards are also found throughout the series. Included are photo postcards from Spain and France (1925), and from Arizona and California (1928); and photographs related to Kuhn's work for the Union Pacific Railroad Company (1936, 1938).

Additional correspondence can be found throughout the collection. See individual series descriptions for details.

[See Appendix for a list of selected correspondents in Series 4.3.](#)

Appendix: The following is a selective list of correspondents represented in Series 4.3: General
Selected Correspondence, with cross-references to correspondence in 4.4: Selected Gallery and Exhibition
CorrespondentsFiles and 4.5: Provenance Files. It is not comprehensive. An effort has been made to index
in Series 4.3: regionally and nationally known artists, Kuhn's patrons and students, models, art historians, writers, museum and gallery staff, dealers, and persons known to be well-represented in other collections at the Archives of American Art. Cross-references to existing letters in other parts of the Kuhn papers and Armory Show records are included selectively. Correspondents who have not been indexed include family members, neighbors, business contacts from his theater and vaudeville work of the early 1920s, and from his railroad car design work from 1936 to 1948.

- Abeel, Neilson (American-Scandinavian Foundation): 1930 (3 letters)
- Abercrombie and Fitch: 1948-1949 (4 letters)
- Adair, William Gleason: 1945
- Adams, Philip R. (Columbus Gallery of Fine Arts): 1938-1946, 1948-1951 (51 letters; See also Selected Gallery and Exhibition Files)

- Adams, Ruth Hutchins: 1943-1944 (6 letters)
- Albany Institute of History and Art (see MacFarlane)
- Aldis, Graham: 1928
- American Print Makers (see also Goldsmith, B.K.): 1928 (2 letters)
- American Federation of the Arts: 1950 (see also N. Anderson, Messer, Pope, Prior, E. Spaeth)
- Ames, Mary (Mrs. John W.; see Goodyear, Mary)
- Ames, Winslow (Lyman Allyn Museum): 1934 (3 letters)
- Anderson, Nesta (Mrs. A. Scott; American Federation of Arts): 1951-1952 (3 letters)
- Anderson, Sherwood: 1928, undated (2 letters)
- Angle, Catherine (Mrs. Everett E.; Nebraska Art Association): 1946
- Anisfeld, Mara: 1932
- Arden Gallery (see Meigs and Smoluchowska)
- Arensberg, Walter C.: 1938 (see also Selected Gallery and Exhibition Files)
- Armory Show 50th Anniversary Exhibition (Winslow Carlton): 1963 (see also Henry Street Settlement)
- Arnold, Grace (Mrs. Harry Bartley): 1941, 1945 (3 letters; see also Selected Gallery and Exhibition Files)
- Art Students League of New York: 1927
- Arts Club of Chicago: 1927, 1934, 1956 (6 letters; see also Selected Gallery and Exhibition Files)
- Asherman, David: 1936, undated (2 letters including Christmas card with original, signed print)
- Austin, Darrel (see also Perls): 1940, 1941 (4 letters)
- Bahr, A.W. (Billy): 1923, 1938, 1945, 1947-1949 (7 letters)
- Balkan, Edward Duff: 1932
- Ballin, Hugo: 1937 (2 letters)
- Bangsbergh, Raymond: 1939
- Barber, George R.: 1933
- Barr, Alfred H. Jr. (Museum of Modern Art): 1929, 1934, 1945 (5 letters)
- Barrie, Erwin S. (Grand Central Art Galleries): 1927, 1951 (5 letters; see also Selected Gallery and Exhibition Files)
- Barrington, Lewis: 1932
- Barry, Bobby (see Provenance Files, "Portrait of Bobby Barry")
- Bartlett, Frederic Clay, Jr.: 1939-1940, 1942-1943, 1945, 1947 (7 letters; see also Selected Gallery and Exhibition Files)
- Bartley, Louise: 1931
- Baur, John I.H. (Brooklyn Museum): 1946 (see also Selected Gallery and Exhibition Files)
- Beals, Ralph A. (New York Public Library): 1949
- Bear, Donald (Santa Barbara Museum of Art): 1936-1938, 1945, 1948, 1949 (6 items including Christmas cards with original prints; see also Selected Gallery and Exhibition Files)
- Beerbohm, Marvin (Detroit School of Art): 1938
- Bell, Janet M. (John and Mable Ringling Museum of Art): 1952 (4 letters)
- Belmont, Eleanor R.: 1935 Benjamin, Ruth: 1940
- Bernays, Edward L. (see also Doris E. Fleischman): 1928, 1935-1937 (4 letters)
- Bernhardt, John: 1948-1950 (4 letters; see also Selected Gallery and Exhibition Files, 1947)
- Beuf, Carlo: 1928
- Bidwell, Watson (Denver Art Museum): 1936-1940, 1945, 1947, undated (23 letters)
- Biesel, C.: 1931-1933, 1935 (5 items including Christmas cards with original prints)
- Biesel, Frances (Renaissance Society, University of Chicago; see Selected Gallery and Exhibition Files)
- Bird, Isabel (Mrs. Paul): 1940, 1942, 1944 (4 letters)
- Bird, Paul: 1938, 1941, 1944, 1945, 1948, 1949 (5 letters)
- Bissell, Julia A. (Mrs. Alfred E.; Wilmington Society of the Fine Arts): 1946

- Bjorkman, Edwin: 1931, 1934, 1941 (3 letters; see also Selected Gallery and Exhibition Files)
- Blackie, John Haldam (Vanguard Press): 1928
- Bluemner, Oscar: 1932 (see also Selected Gallery and Exhibition Files, 1930, 1936)
- Bliss, Betty: 1931, 1933, 1935 (3 items including Christmas card with original print)
- Bloch, E. Maurice: 1949 (3 letters)
- Block, Maurice (Huntington Library): 1938
- Blount, Rose M. (Denver Art Museum): 1934, 1936, 1938-1939, 1941, 1943, 1949 (8 letters)
- Boas, George: 1928
- Boissevain, Engen (see Selected Gallery and Exhibition Files)
- Bolander, Karl (Columbus Gallery of Fine Arts): 1928
- Botkin, Henry: 1937
- Bouché, Louis: 1949
- Bowman, Eleanor: 1931 (Christmas card with print)
- Boyce, Ruth: 1930
- Boyer, C. Philip (Mellon Galleries): 1933
- Bransom, Paul: 1938, 1949 (2 letters)
- Bridaham, Lester B. (Strathmont Museum): 1958
- Briggs, Berta N.: 1938
- Britt, George (*New York World-Telegram*): 1938
- Brodsky, Harold: 1931-1933, 1935-1939, 1943, undated (16 letters; see also Selected Gallery and Exhibition Files)
- Brooklyn Museum: 1930, 1957 (4 letters; see also Baur)
- Brown, Adele Smith (Mrs. Philip Stoddard Brown; see Smith, Adele; see also Selected Gallery and Exhibition Files)
- Brown, Henry Collins (Museum of the City of New York): 1942
- Brown, Margaret E. (Grace Horne Galleries): 1943-1944 (5 letters)
- Brown, Rollo Walter: 1928
- Bruton, Helen: 1930
- Bufano, Remo: 1928
- Burroughs, Alan: 1928, 1929, 1930, 1937, 1938, 1941 (13 letters)
- Burroughs, Clyde (Detroit Institute of Arts): 1928, 1930, 1938, 1943-1944 (11 letters; see also Selected Gallery and Exhibition Files)
- Butler, Roland (Ringling Brothers): 1944
- Call, Mary Bradish and Leigh: 1930, 1932, 1935, 1936 (original Christmas cards)
- Campbell, Heyworth: 1926
- Candler, Duncan: 1927, 1928, 1941 (4 letters)
- Canfield, Cass (Harper and Brothers): 1937, 1947-1948 (5 letters)
- Cantor, Eddie: 1923
- Carlton, Mrs. A.E.: 1952
- Carnegie Institute: 1947, 1948 (2 receipts; see also Kepper, O'Connor, Saint-Gaudens; see also Selected Gallery and Exhibition Files)
- Carr, Helen Renne (Mrs. Raymond J. Carr): 1946, 1949 (3 letters)
- Carroll, John: 1938, 1939, 1941 (3 items, including Christmas card with print)
- Carroll, Patricia (Mrs. Anton van Dereck): 1930
- Cashin, Bonnie (typed copy): 1947 (see also Selected Gallery and Exhibition Files)
- Catlin, Mimi (Museum of Modern Art): 1948
- Chapin, Louise V.: 1943-1944 (12 letters)
- Chillman, James (Museum of Fine Arts of Houston): 1928
- Clapp, Frederick Mortimer (The Frick Collection): 1938
- Clark, Virginia and Marshall: 1932-1935 (4 Christmas cards with original prints)
- Clark, Virginia Keep: 1928, 1934 (2 letters)
- Clark, Walter L. (Grand Central Galleries): 1930

- Clear, Charles Val (Akron Art Institute): 1946
- Coates, Dorothy: 1925, 1948 (2 letters)
- Coffin, Robert M. (Art Academy of Cincinnati): 1950-1951 (4 letters; see also Selected Gallery and Exhibition Files)
- Cook, Helen Fetter: 1931, 1932, 1936, 1938, 1941-1943 (8 items including Christmas cards)
- Cooper, Gary and Rocky (Mrs. Gary): 1936-1937 (2 letters)
- Connelly, Marc: 1940
- Cosgrave, John O'Hara: 1928, 1938 (2 letters)
- Crocker, Anna B. (Portland Art Association): 1928
- Crowninshield, Frank (Vogue, Art News): 1928, 1932, 1935-1936, 1940-1943, 1946 (13 letters; see also Graham)
- Cuneo, Mrs. Rinaldo: 1938, 1940 (3 letters)
- Cushing, Lily Emmet (Clark Boyd): 1931, 1942, 1945-1948, 1955 (7 letters)
- Cutler, Ann (Hotel Marguery): 1931
- Cutler, Carl Gordon: 1939
- Cutler, Merritt: 1927, 1928, 1942-1945, 1948, 1963 (10 letters)
- Daniel, Harry M.: 1952-1953 (2 letters; see also Selected Gallery and Exhibition Files, 1946)
- Davidson, Alfred: 1945
- Davies Orchards (David Davies): 1928, 1929 (3 letters)
- Davis, Stuart: 1938 (2 letters)
- De Bois, J.H. (Kunsthandel en Antiquariaat, Haarlem): 1938, 1939 (3 letters)
- Dennis, Jan: undated
- Derain, André: 1938
- Diamond, Harry: 1948
- Di Gioia, Frank: 1931, 1933-1948, 1950, 1953, undated (50 items, including original printed Christmas cards)
- Dirks, Rudolph: 1925
- Dorgan, T.A.: 1927
- Dorl, Theodore: 1929, 1931, 1932, 1937, 1938 (9 letters)
- Downs, Mr. and Mrs. Edgar: 1931-1937 (7 Christmas cards with photographs)
- Downtown Gallery (see Halpert and Goldsmith)
- Duckworth, J. Herbert: 1933, 1934 (6 letters)
- Dudensing Galleries Inc. (Richard Dudensing): 1930, 1931, 1932 (4 letters)
- East West Gallery: 1929
- Eggers, George William (Worcester Art Museum, Royal Academy of Art, Stockholm): 1927, 1929 (4 letters)
- Elfers, Herbert (Durand-Ruel, Inc.): 1945, 1947, 1948 (3 letters; see also Selected Gallery and Exhibition Files)
- Ellis, Freemont (autograph print, with card from Sally Lewis): [1923]
- Ellsworth, Mary Louise: undated
- Emery, Irene: 1958 (2 letters)
- Ester, Ruth (model): 1944-1945 (6 letters)
- Etchison, Bruce (Washington County Museum of Fine Arts): 1951-1953 (22 letters)
- Evans, Anne (Denver Art Museum): 1933
- Evers, Fred: 1939
- Ferrand, Charles: 1919, 1934, 1937, 1940 (3 letters)
- Findlay, W.C. Jr. (Findlay Galleries): 1939 (2 letters)
- Fischkin, Rose Mary: 1928
- Fitzgerald, George F. (model): 1927, 1933 (2 letters; 1 signed "Man From Eden")
- Fleischman, Doris E.: 1938
- Fliesler, Joseph R.: 1935, 1938, 1949 (3 letters)
- Forbes, Edward (Fogg Art Museum): 1928

- Force, Juliana (Whitney Museum of American Art): 1929, 1932-1937, 1939-1941, 1943 (21 letters; see also Selected Gallery and Exhibition Files)
- *Fortune* (magazine; Deborah Calkins): 1956
- Fox, William Henry: 1923, 1937 (2 letters)
- Francis, Emily O. (Contemporary Arts): 1935
- Francis, Henry Sayles (Cleveland Museum of Art): 1932
- Fraenkel, John: 1934, 1936, 1938, 1939, 1953 (8 letters)
- Frankel, Robert (*The Art News*): 1939
- Frankenstein, Alfred V. (*San Francisco Chronicle*): 1940 (2 letters)
- Frankfurter, Alfred M.: 1938, 1945, 1947, 1948, 1950 (10 letters)
- Fraser, Joseph T. (Pennsylvania Academy of the Fine Arts): 1947, 1951 (3 letters; see also Selected Gallery and Exhibition Files)
- Free, Karl R.: 1935
- Freeman, Anna (Whitney Museum of American Art): 1938 (2 letters)
- Frey, Erwin F.: 1943, 1945, 1947 (4 letters)
- Frueh, Alfred: 1925, 1953 (2 letters)
- Freund, Frank E.W.: 1932, 1934-1935, 1938 (7 letters)
- Friede, Donald S. (Boni and Liveright Publishers): 1927
- Frink, Angelika W.: 1941 (see also Selected Gallery and Exhibition Files)
- Gallagher, Edward J.: 1952
- Gallatin, Albert E.: 1927, 1928 (3 letters)
- Gardner, Paul (William Rockhill Nelson Gallery of Art): 1936, 1938-1945, 1947-1950 (26 items including Christmas card with original print; see also Selected Gallery and Exhibition Files)
- Gardner, Mrs. William (see Owen)
- Garrett, Garet: 1928
- Garrett, Alice (Mrs. John Work): 1938, 1939 (5 items, including Christmas card with original photograph)
- Gates, Margaret (Studio House, Philips Memorial Gallery): 1935
- Genauer, Emily (New York World Telegram): 1947
- Gest, J.H. (Cincinnati Museum Association): 1928 (3 letters)
- Gise, Margaret (Marie Harriman Gallery): 1938 (see also Selected Gallery and Exhibition Files and Provenance Files, "Girl in Shako" and "Guide")
- Glackens, William and Edith: 1938
- Glackens, Edith: 1938, 1941, 1943, 1949, 1950 (7 items, including outgoing letters of condolence when William Glackens died, and response from Edith with account of his last day)
- Godwin, Black-More (Toledo Museum of Art): 1932 (2 letters)
- Goldsmith, B.K. (American Print Makers, Downtown Gallery): 1928, 1929, 1930 (3 letters)
- Goldsmith, Morton R.: 1936
- Goodrich, Lloyd (Whitney Museum of American Art; see Provenance Files, "Man with Ship Model")
- Goodyear, A. Conger: 1934, 1938, 1941, 1949 (5 letters; see also Selected Gallery and Exhibition Files, and Provenance Files, "Dryad" and "Man From Eden")
- Goodyear, Mary (Mrs. A. Conger, also Mrs. John W. Ames): 1936-1942, 1947, 1949, 1954 (44 letters; see also Selected Gallery and Exhibition Files)
- Grace Horne Galleries (see M.E. Brown, Littlefield; see also Selected Gallery and Exhibition Files)
- Graham, John D.: 1937
- Greason, Donald (Deerfield Academy): 1942 (discussing Harry Whitney)
- Grossman, Ted (Edwin Booth): 1938, 1940, 1941, 1945, 1948, 1951, 1952 (13 letters; see also Selected Gallery and Exhibition Files)
- Grumman, Paul H. (Joslyn Memorial Art Museum): 1943
- Hagen, Oskar: 1938, 1939 (2 letters)

- Hagerman, Percy (Colorado Springs Fine Arts Center): 1949
- Hale, Dorothea: 1928
- Hale, Robert B. (Metropolitan Museum of Art): 1950-1951 (2 letters)
- Halpert, Edith (Downtown Gallery): 1927, 1928, 1929, 1930 (7 letters; New Year card 1928 printed with collage of Walt Kuhn)
- Hall, Porter: 1941, 1942, 1944, 1948 (4 items, including Christmas card)
- Hanna, Mark: 1942-1944, 1946-1949 (17 letters)
- Hare, Betty (Mrs. Meredith): 1923, 1930-1935, 1939-1941, 1948 (21 letters)
- *Harper's Bazaar* (see Kaufman, Snow)
- Harriman, Marie: 1946, 1947, 1949, 1958 (4 letters; see also Selected Gallery and Exhibition Files)
- Harriman, Mary W.: 1930
- Harriman, W. Averell: 1936, 1937, 1939, 1948, 1949 (5 letters)
- Harrison, Preston: 1928, 1929, 1930 (to Mrs. Harriman), 1933, 1935 (8 letters)
- Harshe, Robert (Art Institute of Chicago): 1928, 1929, 1932 (4 letters)
- Hart, George Overbury "Pop": 1926, 1928, 1929, 1932 (6 letters)
- Hart, Jean Overbury: 1948 (2 letters)
- Hartell, John A. (Cornell University College of Architecture): 1941-1942, 1948 (11 letters)
- Hartley, Marsden: 1937 (2 letters)
- Hartmann, Sadakichi: 1938, 1939-1943 (8 letters, 1940 letter accompanied by ink drawing)
- Harvey, Dorothy Dudley: 1933, 1936 (2 letters)
- Hatch, John Davis Jr. (Albany Institute of History and Art): 1938, 1941 (2 letters)
- Hatfield, Dalzell (Dalzell Hatfield Galleries): 1940
- Haven, Ethel (Museum of Modern Art): 1930 (minutes of board meeting), 1932 (list of names; 2 items; see also Selected Gallery and Exhibition Files)
- Hawkins, Frances (Museum of Modern Art): 1943
- Hayes, Helen: 1946
- Heicher, Joyce: 1941
- Heil, Walter (M.H. de Young Memorial Museum): 1943
- Hein Antiques: 1931, undated (4 letters)
- Henry Street Settlement: 1963
- Hess, Thomas: 1953 (Christmas card)
- Heun, Arthur: 1930, 1932-1937, undated (9 items, including Christmas cards)
- Hitchcock, Thomas Jr.: 1927, 1930, 1934-1937, 1939 (7 items, including Christmas cards)
- Hodgson, Daphne: 1931, 1932, 1933, 1936, 1938, 1939 (15 letters)
- Hoffman, Irving: 1947
- Hood, Gretchen: 1928, 1934 (2 letters)
- Hope, Henry R.: 1948, 1951 (3 letters; see also Provenance Files, "Sliced Loaf")
- Howard, Cecil: 1931, 1934, 1936, 1938 (5 letters)
- Howe, Mrs. Frederic: 1931, 1933 (3 letters)
- Howe, Thomas Carr (California Palace of the Legion of Honor): 1947
- Huggins, Wilfrid: 1932
- Hunter, E.R. (Norton Gallery and School of Art): 1947
- Hutchins, Ruth (see Adams)
- Hutton, Ruth: 1931
- Ingersoll, R. Sturgis: 1942, 1944, 1951 (4 letters; see also Selected Gallery and Exhibition Files and Provenance Files, "Young Girl")
- Jarvis, Sidney (Museum of Modern Art): 1939 (2 letters)
- Jeffreys, Lee: 1931
- Jewell, Edward Alden: 1938
- Jewett, Eleanor (*Chicago Tribune*): 1928
- Johnson, G.M. (to Vera): 1909 (2 letters)

- Johnston, William: 1927
- Jonson, Raymond: 1938
- Joslyn Memorial Art Museum (see Grumman, Kingman; see also Selected Gallery and Exhibition Files)
- Kahn, Otto: 1927, 1928 (2 letters)
- Kaltenbach, G.E. (Art Institute of Chicago): 1931
- Kanzler, Josephine (Mrs. Ernest): 1945, 1947 (3 items including Christmas card)
- Kaufman, Beatrice (*Harper's Bazaar*): 1935 (2 letters)
- Kaufman, George: 1940
- Keezer, Dexter M. (Reed College): 1936, 1937, 1941, 1945 (6 letters)
- Kelekian, Dikran: 1922-1924, 1933, 1937, undated (9 letters; see also Selected Gallery and Exhibition Files)
- Keller, Henry: 1936, 1937, 1938 (3 letters)
- Kennedy, Jacqueline: 1961
- Kenefick, Theodore G.: 1956
- Kennerley, Mitchell (Anderson Galleries, Inc.): 1938, 1941 (4 letters)
- Keppel, Frederick P. (Carnegie Corporation): 1938 (2 letters)
- Kerr, George F. (Society of Illustrators): 1930 (2 letters)
- Kimball, Fiske (The Pennsylvania Museum): 1928, 1939 (2 letters)
- Kingman, Eugene (Joslyn Memorial Art Museum): 1951 (4 letters)
- Kirsch, Dwight (University of Nebraska Department of Art): 1941, 1943-1944, 1946, 1950, 1953 (9 letters; see also Selected Gallery and Exhibition Files)
- Kirstein, Lincoln (Museum of Modern Art): 1932
- Kissel, Eleanor: 1928
- Kistler, Aline (*San Francisco Chronicle*, *The San Franciscan*, M.H. de Young Memorial Museum): 1929, 1930, 1932, 1933 (6 letters)
- Klopfer, Donald S. (Random House, Inc.): 1940
- Kohl, Dorothy (Philadelphia Art Alliance): 1945 (3 letters)
- Komroff, Manuel: 1938
- Kravis, Hal: 1936, 1941 (3 letters)
- Kunstverein München E.V.: 1930
- Kurtzworth, Harry Muir (Los Angeles Art Association, California Academy of the Fine Arts): 1938 (2 letters)
- Lahr, Bert: 1948 (see also Provenance Files, "Portrait of Bert Lahr")
- Labaudt, Lucien: 1929, 1933, 1936, 1937, 1938 (5 items including Christmas card; see also Selected Gallery and Exhibition Files)
- Lamb, James E.: 1928, 1930, 1935, 1937 (4 letters)
- Larcada, Dick: 1963
- Laurent, John: 1947-1950, undated (12 letters; see also Selected Gallery and Exhibition Files)
- Laurent, Mimi (Mrs. Robert): 1952
- Laurent, Robert (Indiana University): 1923, 1949, 1953 (8 letters; see also Provenance Files, "Black Butterfly")
- Lea, Lida Gorwin: 1935-1938, 1942 (8 letters, including Christmas card with original print; see also Selected Gallery and Exhibition Files)
- Lenssen, Heidi: 1938, 1943, 1947, 1949-1951, 1963, 1964 (9 letters)
- Levy, Adele Rosenwald (Mrs. David M.): 1948
- Lewis, Agnes Knox: 1945
- Lewis, Sally: 1923, 1939 (3 letters, includes signed print by Ellis Freemont; see also Selected Gallery and Exhibition Files)
- Lie, Jonas: 1930
- Lindsay, Howard: 1940
- Littlefield, William (Grace Horne's Galleries): 1929

- Liveright, Horace (Boni and Liveright Publishers): 1928
- Lovins, Henry (Hollywood Art Center School): 1938
- Luce, Molly: undated (Christmas card with print)
- Lundgren, Eric: 1947-1953 (61 letters)
- Lustgarten, Samuel (see Provenance Files, "Morning")
- MacFarlane, Janet R. (Albany Institute of History and Art): 1958
- Macnab, Archibald Leavenworth: 1923 (includes typescript of play "The Sculpting of Money"), 1927, 1929 (2 letters)
- MacRae, Elmer: 1939
- Mager, Gus: 1938, 1941-1943, 1946 (9 letters; see also Selected Gallery and Exhibition Files)
- Mangravite, Peppino (Cooper Union Art Schools): 1941
- Mann, Margo (model): 1950
- Marie Harriman Gallery (see Harriman, Sardi, Smoluchowska, or Selected Gallery and Exhibition Files)
- Matthews, H. L. (*The New York Times*): 1928
- Matthias, Blanche: 1923, 1927, 1929, 1931-1937, 1940-1941 (19 items, including Christmas cards; see also Selected Gallery and Exhibition Files)
- McBride, Henry: 1935
- McBride, Mary Margaret (WOR radio): 1940
- McCausland, Elizabeth: 1938, 1948 (2 letters; see also Selected Gallery and Exhibition Files)
- McCormick, Chauncey (Art Institute of Chicago): 1938
- McCurdy, Edward: 1928
- McDaniel, Beatrice (Mrs. Bruce): 1940
- McIntyre, Robert: 1931 (2 letters)
- McKim, William: 1945
- Meigs, Ruth Averell (Arden Gallery): 1929 (2 letters)
- Mencken, H.L.: 1945, 1946, 1947 (3 letters; see also Series 4.8: Notes and Writings)
- Merrick, James Kirk (Philadelphia Art Alliance): 1945
- Messer, Thomas M. (American Federation of Arts): 1952-1954 (5 letters)
- Metcalf, Thomas N. (Boston Museum of Modern Art, Inc.): 1938, 1940 (2 letters)
- Metropolitan Museum of Art: 1949, 1956 (5 letters; see also Hale, F.H. Taylor, Wehle)
- Mellon, Minna (Mrs. Paul): 1946
- Millay, Edna St. Vincent (typed copy): 1947 (see also Engen Boissevain in Selected Gallery and Exhibition Files)
- Miller, Dorothy C. (Museum of Modern Art): 1943
- Miller, Lulu F. (The Hackley Gallery of Fine Arts): 1928
- Milliken, William M.: 1936 (2 letters)
- Minnigerode, C. Powell (Corcoran Gallery of Art): 1928 (2 letters)
- Montclair Art Museum: 1928, 1932 (2 letters)
- Montgomery, Gertrude: 1928
- More, Hermon (Whitney Museum of American Art): 1933, 1935, 1943, 1948-1950 (8 letters)
- Morgan, Agnes: 1938
- Morison, David (Hamilton Easter Field Art Foundation): 1930
- Morley, Grace: 1936, 1937-1939, 1943 (11 letters; see also Selected Gallery and Exhibition Files)
- Morse, John (see Provenance Files, "Man and Sea Beach")
- Muguruza Otaño, Pedro: 1928
- Museum of Art of Ogonquit: 1953 (see also Strater)
- Museum of Modern Art (see Barr, Catlin, Haven, Hawkins, Kirstein, D. Miller, Pelles, A. Porter)
- Nadelman, Viola M. (Mrs. Elie): 1947
- Nankivell, Frank: 1934-1935 (Christmas cards with signed prints)
- National Arts Club: 1932

- Newhall, Beaumont (Museum of Modern Art): 1938
- Nichols, Hobart (National Academy of Design): 1948
- Nichols, J.C. (William Rockhill Nelson Trust): 1948
- North, Henry Ringling (Ringling Brothers): 1941 (2 letters)
- Norton Gallery and School of Art (see Hunter)
- Norton, Ralph H. (Norton Gallery and School of Art): 1948
- O'Connor, John Jr. (Carnegie Institute): 1943, 1945-1946, 1948 (8 letters)
- Oldfield, Otis: 1928-1946, 1948-1949, 1951-1952, undated (111 letters; 1931, 1941, undated include Christmas cards with print; see also Selected Gallery and Exhibition Files)
- O'Neil, John (University of Oklahoma): 1946
- Owen, Ronnie (Mrs. William Gardner): 1941-1942, 1944-1946, 1948-1949 (15 letters)
- Owens, Virginia B. (*Christian Science Monitor*): 1943 (2 letters)
- Paley, Goldie (Mrs. Samuel): 1941-1942 (2 letters)
- Pandolfini, Giuseppe: 1938
- Pach, Walter: 1938
- Pascin, Jules: 1921
- Passedoit, Georgette: 1930, 1931, 1932 (3 letters)
- Patterson, Augusta Owen (*Town and Country*): 1930 (2 letters)
- Paxson, Gordon (Syracuse University School of Art; see Selected Gallery and Exhibition Files)
- Peat, Wilbur D. (John Herron Art Institute): 1944, 1945 (7 letters)
- Pelles, Geraldine (Museum of Modern Art): 1953 (3 letters)
- Pelton, Agnes: 1938
- Penfield, Louis: 1945, 1947-1949 (5 letters)
- Penrose, Julie: 1937, 1948, 1951 (3 letters)
- Perkins, Frances: 1949
- Perls, Klaus G. (Perls Galleries): 1940
- Perrine, Van: 1938
- Perry, Mitzi: 1942
- Petit, Margaret: 1928, 1931-1933, 1935-1938, undated (13 items including Christmas cards)
- Philadelphia Art Alliance (see Kohl, Merrick, Williamson)
- Phillips, Duncan: 1927, 1931, 1932, 1939, 1944 (15 letters)
- Pinchot, Ruth Pickering: 1932
- Poland, Reginald: 1938, 1947-1948 (12 letters)
- Pope, Annemarie (American Federation of Arts): 1951 (5 letters)
- Porter, Allen (Museum of Modern Art): 1945
- Porter, Bruce: 1938
- Potter, Fuller: 1933, 1934, 1936, 1944 (6 items including Christmas card)
- Pratt, Mrs. Harold Irving; 1934 (2 letters, plus notes from lecture)
- Pratt, Julia D.: 1927, 1928 (2 letters)
- Pressoir, E.E.: 1928 (Guggenheim application), 1932 (2 letters)
- Price, Frederic Newlin (Ferargil Galleries): 1948 (3 letters)
- Prior, Harris K. (American Federation of Arts): 1957
- Purnell, Lewis M.: 1943
- Putnam, Samuel: 1928 (2 letters)
- Quinn, John (see also Watson): 1919, 1920, 1921 (5 letters)
- Quinton, Cornelia B. Sage (California Legion of Honor): 1928
- Randolph, Lee F. (California School of Fine Arts): 1930, 1942 (2 letters)
- Raseman, Richard P. (Cranbrook Academy of Art): 1940
- Rathbone, Perry T.: 1946
- Reber, Gottlieb Friedrich: 1931, 1932, 1933, undated (3 letters)
- Redmond, Johnston: 1933
- Renne, Otto A.: 1935, 1936, 1938, 1940 (5 letters; see also Carr)

- Renwick, Charles S. Jr.: 1945-1946 (2 letters)
- Rickey, George: 1937
- Ringling Brothers and Barnum and Bailey (see Butler and North)
- Rivière, Nina S. (Toledo Museum of Art): 1932
- Robinson, Edward G.: 1936 (2 letters)
- Roché, H.P.: 1928, 1938, 1939 (7 letters; see also Selected Gallery and Exhibition Files)
- Rogers, Christopher H. (regarding Francis Rogers): 1930
- Rogers, Jane: 1932
- Rogers, Meyric (Art Institute of Chicago): 1948 (see also Selected Gallery and Exhibition Files)
- Rogers, Will: [1926]
- Roosevelt, Jean S. (Mrs. Philip James): 1928
- Rosenberg, Paul (Paul Rosenberg and Co.): 1942, 1946, 1948 (8 letters)
- Ross, Leola: 1928, 1931, 1935, 1936, 1937 (5 items including Christmas cards)
- Rossiter, Henry P.: 1928
- Rothschild, Howard: 1927
- Roullier, Alice F. (Arts Club of Chicago): 1925, 1927, 1933, 1941 (8 letters; see also Selected Gallery and Exhibition Files)
- Rousseau, Théodore: 1935
- Rumsey, Mary H. (Mrs. C.C.): 1930, 1934-1936, 1938, 1940, 1945, 1949, undated (11 items including Christmas card and receipts for paintings sold)
- Ryan, Beatrice Judd (Beaux Arts Galerie): 1928, 1929 (4 letters)
- Saint-Gaudens, Homer (Carnegie Institute): 1931, 1933, 1940, 1946-1949 (18 letters; see also Selected Gallery and Exhibition Files)
- Saklatwalla, Ann: 1944-1945 (2 letters; see also Provenance Files, "Bareback Rider")
- Saklatwalla, B.D.: 1928, 1930-1936, 1941 (2 letters, 7 Christmas cards containing prints, 1931 print signed Jean Crotti)
- Salinger, Jehanne Bietry: 1928-1930, 1933, 1935, 1946-1948 (includes signed print by Harry Wickey; 17 letters)
- Salons of America: 1923, 1924
- Salpeter, Harry (*Esquire*): 1936-1938 (6 letters)
- Sanborn, Robert Alden: 1945
- Sands, Mary (Museum of Modern Art): 1930
- Sanger, Helen: 1948-1950, 1953, 1963 (16 letters)
- Sanger, Margaret (American Birth Control League, Inc.): 1928
- Santa Barbara Museum of Art (see Bear, Steele, Story; see also Selected Gallery and Exhibition Files)
- Santo, Patsy: 1937-1946, 1948-1949, 1953 (103 letters, some illustrated)
- Sardi Gina, Anne (Marie Harriman Gallery): 1941-1942, 1947, 1949 (6 letters; see also Selected Gallery and Exhibition Files and Provenance Files, "Girl in Shako" and "Guide")
- Schlesinger, Louis: 1949
- Schmit, Waldo (Smithsonian Institution): 1936-1949
- Schulte, Antoinette: 1932-1938 (8 items, including Christmas card with original print)
- Seiberling, Frank Jr. (Toledo Museum of Art): 1943, 1946 (3 letters)
- Seymour Halpern Associates: 1945
- Shapiro, Meyer: 1938
- Sharkey, Alice M. (Whitney Museum of American Art): 1944
- Shaw, Marjorie: 1930 (Christmas card with woodblock print)
- Sheeler, Charles: 1938 (See also Series 4.2: Walt Kuhn Letters to Family)
- Shostac, Percy (Labor Division, Greater New York Fund): 1941
- Shyrock, Burnett H.: 1938 (4 letters)
- Siple, Walter H. (Cincinnati Art Museum): 1938, 1942, 1945 (4 letters)
- Skeoch, Mary E.: 1934-1936, 1938 (8 letters)

- Skira, Alfred: 1932 (5 letters; see also Selected Gallery and Exhibition Files, 1933)
- Smith, Adele (Studio House, Philips Memorial Gallery, Museum of Modern Art Gallery of Washington): 1935, 1938, 1939 (5 letters; see also Selected Gallery and Exhibition Files)
- Smith, Cecil: 1937-1938 (3 letters)
- Smith, Gordon M. (Currier Gallery of Art): 1950
- Smoluchowska, Donia (Arden Gallery, Marie Harriman Gallery): 1929, 1932 (3 letters; see also Selected Gallery and Exhibition Files)
- Snow, Carmel (*Harper's Bazaar*): 1935, 1941 (2 letters)
- Spaeth, Eloise (Mrs. Otto L.; Dayton Art Institute, American Federation of Arts, The Guild Hall): 1943-1953, 1960, undated (50 letters)
- Spaeth, Otto: 1943 (4 letters)
- Spier, LaSalle (brother of Vera Kuhn): 1914-1963
- Spingarn, Amy (Mrs. Joel Elias): 1938 (2 letters)
- Sprague, Marshall (Colorado Springs Fine Arts Center): 1948 (2 letters)
- Steele, Mary Oldfield (Santa Barbara Museum of Art): 1953-1954 (4 letters)
- Stendahl, E.L. (Stendahl Art Galleries): 1939 (3 letters)
- Stetson, Carroll: 1932
- Stickney, Dorothy (Mrs. Howard Lindsay): 1941
- Stinson, Eugene: 1928
- Story, Ala (Santa Barbara Museum of Art): 1954 (2 letters)
- Stout, George L.: 1952
- Strain, Gertrude: 1935
- Stransky, Joseph: 1927
- Strater, Henry (Museum of Art of Ogonquit): 1953-1954 (4 letters)
- Stroh, Earl W.: 1942 (2 letters)
- Studio House (see Gates, Law, Smith)
- Swartz, Susan (Art Institute of Zanesville, Ohio): 1943-1944 (7 letters)
- Swope, Herbert Bayard: 1949
- Sykes, Maltby (Alabama Polytechnic Institute): 1946
- Taggard, Genevieve: 1930, 1931, 1933, 1941, undated (13 letters)
- Tanner, Ethel: 1930 (Christmas card with woodblock print)
- Taylor, Bertrand: 1945
- Taylor, Francis Henry (Metropolitan Museum of Art): 1949 (see also Provenance Files, "Blue Clown")
- Taylor, Henry White: 1938
- Taylor, Olive (Mrs. Bertrand): 1944-1946, 1948-1949, undated (14 letters)
- Teague, Virginia (Mrs. R.L.): 1951 (2 letters)
- Teigen, Peter (Princeton University School of Architecture): 1928, 1929 (2 letters)
- Thayer, Ellen (*The Dial*): 1927, 1928 (2 letters)
- Thompson, Mark B.: 1934, 1935, 1937 (3 letters; see also Selected Gallery and Exhibition Files)
- Thorp, George G. (American Federation of Arts): 1947
- Toledo Museum of Art (see Godwin, Rivière, Seiberling)
- Toler, Sidney: 1941
- Todd, Bianca: 1929, 1933, 1934 (3 items including Christmas cards with original prints)
- Trovato, Joseph (Munson-Williams-Proctor-Institute): 1946, 1949 (2 letters)
- Tucker, Allen: 1938
- Turney, Winthrop: 1924
- Tyson, Carroll: 1934
- Underwood, Gilbert Stanley (architect): 1938, 1948 (5 letters)
- Valentiner, Dr. W.R. (Detroit Institute of Arts): 1945
- Valez, Dr. Xavier de: 1934

- Venendi, Mario: 1949 (3 letters)
- Vidar, Frede: 1936
- Vreeland, Mr. and Mrs. Francis (Toby and Marion): 1934-1938 (6 letters)
- Wadsworth, Alice (Mrs. James W.): 1940, 1941, 1942, 1945 (8 letters)
- Waida, Robert: 1928
- Waldron, James M. K. (Reading Public Museum and Art Gallery): 1936, 1937, 1961 (3 letters)
- Walker, Maynard: 1946, 1948-1949, 1951-1952, 1955, 1961 (10 letters; see also Selected Gallery and Exhibition Files and Provenance Files, "Guide" and "Veteran Acrobat")
- Ward, William: 1949
- Washburn, Gordon B. (Rhode Island School of Design Museum of Art): 1945
- Watkins, C. Law (Studio House, Phillips Memorial Gallery): 1933 (2 letters)
- Watson, John (for John Quinn): 1914, 1921 (2 letters), 1938
- Watson, Nan: 1928, undated
- Wear, Verna (Mortimer Brandt Gallery): 1943 (2 letters)
- Weber, Max: 1938
- Weber, W.: 1928
- Wehle, Harry B. (Metropolitan Museum of Art; see Provenance Files, "Girl in Uniform")
- Weibel, Adèle (Detroit Institute of Arts): 1938
- Weigel, Paul: 1932, 1934, 1935, 1937 (4 letters)
- Weinberger, Alfred: 1931
- Weir, Ernest and Mary: 1945 (2 letters)
- Weng, Siegfried R. (Dayton Art Institute): 1943 (2 letters)
- Werner, M.R.: 1928
- Weston, Edward: 1928-1930, 1932-1933, 1935, 1937-1938, 1941 (9 letters; see also Selected Gallery and Exhibition Files)
- Wetmore, Edith: 1929, 1930, 1931, 1932-1936 (16 items including Christmas cards)
- White, Frances M.: 1945
- Whiting, F.A. Jr. (*Magazine of Art*): 1938
- Whitney, Harry: 1942 (see also Greason and Selected Gallery and Exhibition Files)
- Whitney Studio Galleries (see also Force): 1929
- Whitney Museum of American Art (see Force, Free, More, Freeman, Sharkey, Goodrich)
- Wilder, Mitchell A. (Colorado Springs): 1946-1953 (75 letters; see also Selected Gallery and Exhibition Files)
- Wilenski, R.H.: 1938, 1939, 1945-1946 (8 letters)
- Williams, Adele (Women's club of Richmond): 1930
- Williamson, Ada (Philadelphia Art Alliance): 1927, 1928, 1945, 1949 (19 letters; see also Selected Gallery and Exhibition Files)
- Wilmington Society of the Fine Arts (see Bissell)
- Wilson, Henry J.: 1950
- Winser, Beatrice: 1935, 1940 (7 letters)
- Woelfle, Arthur M.: 1914 (see also Selected Gallery and Exhibition Files)
- Woelfle, Georgiana: 1936, 1937, 1963 (3 letters)
- Wood, Stanley: 1928
- Zayas, Marius de: 1934, 1939, 1947, 1948 (10 letters)
- Zügel, Heinrich von: 1904

Available Formats: This series has been scanned in entirety, except for the 2015 addition.

Box 5, Folder 16 [General Correspondence, 1890-1913, undated](#)

Box 56, Folder 4 General Correspondence, 1894, 1899

Notes: Includes a business card showing Kuhn as proprietor of the bicycle shop where he held his first job, and an 1894 letter to Kuhn from the Washington Continental Guard.

Box 5, Folder 17	General Correspondence, 1914-1919
Box 5, Folder 18	General Correspondence, 1920-1922
Box 5, Folder 19	General Correspondence, 1923
Box 5, Folder 20	General Correspondence, 1923
Box 5, Folder 21	General Correspondence, 1924-1925
Box 5, Folder 22	General Correspondence, 1926
Box 5, Folder 23	General Correspondence, 1927 January-March
Box 5, Folder 24	General Correspondence, 1927 April-September
Box 5, Folder 25	General Correspondence, 1927 September-December
Box 5, Folder 26	General Correspondence, 1928 January
Box 5, Folder 27	General Correspondence, 1928 February
Box 5, Folder 28	General Correspondence, 1928 March-October
Box 5, Folder 29	General Correspondence, 1928 October-December
Box 5, Folder 30	General Correspondence, 1929 January-February
Box 5, Folder 31	General Correspondence, 1929 March-May Notes: oversized material housed in Box 32
Box 5, Folder 32	General Correspondence, 1929 June-October
Box 5, Folder 33	General Correspondence, 1929 November-December
Box 6, Folder 1	General Correspondence, 1930 January-March
Box 6, Folder 2	General Correspondence, 1930 April-October
Box 6, Folder 3	General Correspondence, 1930 October-December
Box 6, Folder 4	General Correspondence, 1931 January-May

Box 6, Folder 5	General Correspondence, 1931 June-October
Box 6, Folder 6	General Correspondence, 1931 November-December
Box 6, Folder 7	General Correspondence, 1932 January
Box 6, Folder 8	General Correspondence, 1932 February-March
Box 6, Folder 9	General Correspondence, 1932 March-June
Box 6, Folder 10	General Correspondence, 1932 July-December
Box 6, Folder 11	General Correspondence, 1932 December
Box 6, Folder 12	General Correspondence, 1933 January-April
Box 6, Folder 13	General Correspondence, 1933 April-December
Box 6, Folder 14	General Correspondence, 1933 December
Box 6, Folder 15	General Correspondence, 1934 January-April
Box 6, Folder 16	General Correspondence, 1934 April-September
Box 6, Folder 17	General Correspondence, 1934 September-December
Box 6, Folder 18	General Correspondence, 1934 December
Box 6, Folder 19	General Correspondence, 1935 January-May
Box 6, Folder 20	General Correspondence, 1935 June-November
Box 6, Folder 21	General Correspondence, 1935 November-December
Box 6, Folder 22	General Correspondence, 1935 December
Box 6, Folder 23	General Correspondence, 1936 January-April
Box 6, Folder 24	General Correspondence, 1936 April-June
Box 6, Folder 25	General Correspondence, 1936 June-September
Box 6, Folder 26	General Correspondence, 1936 September-December
Box 6, Folder 27	General Correspondence, 1936 December
Box 6, Folder 28	General Correspondence, 1937 January-March

Box 6, Folder 29	General Correspondence, 1937 March-April
Box 6, Folder 30	General Correspondence, 1937 May-June Notes: oversized material housed in Box 32
Box 6, Folder 31	General Correspondence, 1937 June-September
Box 6, Folder 32	General Correspondence, 1937 October-November
Box 6, Folder 33	General Correspondence, 1937 November-December
Box 6, Folder 34	General Correspondence, 1937 December
Box 7, Folder 1	General Correspondence, 1938 January-February
Box 7, Folder 2	General Correspondence, 1938 February
Box 7, Folder 3	General Correspondence, 1938 March
Box 7, Folder 4	General Correspondence, 1938 March
Box 7, Folder 5	General Correspondence, 1938 March
Box 7, Folder 6	General Correspondence, 1938 April
Box 7, Folder 7	General Correspondence, 1938 May
Box 7, Folder 8	General Correspondence, 1938 June
Box 7, Folder 9	General Correspondence, 1938 July-August
Box 7, Folder 10	General Correspondence, 1938 September-November
Box 7, Folder 11	General Correspondence, 1938 November
Box 7, Folder 12	General Correspondence, 1938 December
Box 7, Folder 13	General Correspondence, 1939 January-February
Box 7, Folder 14	General Correspondence, 1939 February-March
Box 7, Folder 15	General Correspondence, 1939 April-May
Box 7, Folder 16	General Correspondence, 1939 June-July
Box 7, Folder 17	General Correspondence, 1939 August-November

Box 7, Folder 18	General Correspondence, 1939 December
Box 7, Folder 19	General Correspondence, 1940 January
Box 7, Folder 20	General Correspondence, 1940 January-February
Box 7, Folder 21	General Correspondence, 1940 March-April
Box 7, Folder 22	General Correspondence, 1940 May-July
Box 7, Folder 23	General Correspondence, 1940 August-December Notes: oversized material housed in Box 32
Box 7, Folder 24	General Correspondence, 1941 January Notes: oversized material housed in OV 40
Box 7, Folder 25	General Correspondence, 1941 February-March
Box 7, Folder 26	General Correspondence, 1941 April-May
Box 7, Folder 27	General Correspondence, 1941 June-July
Box 7, Folder 28	General Correspondence, 1941 August-November
Box 7, Folder 29	General Correspondence, 1941 November-December
Box 7, Folder 30	General Correspondence, 1942 January-February
Box 7, Folder 31	General Correspondence, 1942 March
Box 7, Folder 32	General Correspondence, 1942 April-June
Box 7, Folder 33	General Correspondence, 1942 July-December
Box 7, Folder 34	General Correspondence, 1943 January-May
Box 7, Folder 35	General Correspondence, 1943 June-August
Box 7, Folder 36	General Correspondence, 1943 September-October
Box 7, Folder 37	General Correspondence, 1943 November-December
Box 8, Folder 1	General Correspondence, 1944 January
Box 8, Folder 2	General Correspondence, 1944 February-March
Box 8, Folder 3	General Correspondence, 1944 April-September

Box 8, Folder 4	General Correspondence, 1944 September-December
Box 8, Folder 5	General Correspondence, 1945 January-March
Box 8, Folder 6	General Correspondence, 1945 April-May
Box 8, Folder 7	General Correspondence, 1945 June-August
Box 8, Folder 8	General Correspondence, 1945 September-November
Box 8, Folder 9	General Correspondence, 1945 November-December
Box 8, Folder 10	General Correspondence, 1946 January-March
Box 8, Folder 11	General Correspondence, 1946 March-August Notes: oversized material housed in Box 32
Box 8, Folder 12	General Correspondence, 1946 August-December
Box 8, Folder 13	General Correspondence, 1947 January-April Notes: oversized material housed in Box 32
Box 8, Folder 14	General Correspondence, 1947 April-June
Box 8, Folder 15	General Correspondence, 1947 June-September
Box 8, Folder 16	General Correspondence, 1947 September-December
Box 8, Folder 17	General Correspondence, 1948 January-March
Box 8, Folder 18	General Correspondence, 1948 March-April
Box 8, Folder 19	General Correspondence, 1948 May
Box 8, Folder 20	General Correspondence, 1948 June-July
Box 8, Folder 21	General Correspondence, 1948 July-August
Box 8, Folder 22	General Correspondence, 1948 September-November
Box 8, Folder 23	General Correspondence, 1948 November-December
Box 8, Folder 24	General Correspondence, 1948 December
Box 8, Folder 25	General Correspondence, 1949 January-February
Box 8, Folder 26	General Correspondence, 1949 February-March

Box 8, Folder 27	General Correspondence, 1949 March-June
Box 8, Folder 28	General Correspondence, 1949 June-July
Box 8, Folder 29	General Correspondence, 1949 July
Box 8, Folder 30	General Correspondence, 1949 July-August
Box 8, Folder 31	General Correspondence, 1949 August-September
Box 8, Folder 32	General Correspondence, 1949 September-December
Box 8, Folder 33	General Correspondence, 1950 January-April
Box 8, Folder 34	General Correspondence, 1950 April-November
Box 8, Folder 35	General Correspondence, 1950 November-December
Box 9, Folder 1	General Correspondence, 1951 January-February
Box 9, Folder 2	General Correspondence, 1951 February-March
Box 9, Folder 3	General Correspondence, 1951 March-August
Box 9, Folder 4	General Correspondence, 1951 August-December
Box 9, Folder 5	General Correspondence, 1952 January-May
Box 9, Folder 6	General Correspondence, 1952 June-August
Box 9, Folder 7	General Correspondence, 1952 August-December
Box 9, Folder 8	General Correspondence, 1953 January-May
Box 9, Folder 9	General Correspondence, 1953 June-August
Box 9, Folder 10	General Correspondence, 1953 September-December
Box 9, Folder 11	General Correspondence, 1954
Box 9, Folder 12	General Correspondence, 1955-1957
Box 56, Folder 5	General Correspondence, circa 1948-1958
Box 9, Folder 13	General Correspondence, 1958-1960
Box 9, Folder 14	General Correspondence, 1961-1963

Box 9, Folder 15	General Correspondence, 1964-1966, undated
Box 9, Folder 16	General Correspondence, A-L, undated
Box 9, Folder 17	General Correspondence, M-W and Illegible, undated
Box 9, Folder 18	General Correspondence, Kuhn Fragments, undated
Box 32	Oversized General Correspondence and Enclosures Notes: Oversized material scanned with Box 5, F31; Box 6, F30; Box 7, F23; Box 8, F11 and F13
Oversize 40	Oversized Blueprint Enclosed with General Correspondence Notes: Oversized material from Box 7, F24

Subseries 4.4: Selected Gallery and Exhibition Files, 1920-1966

1.5 Linear feet (Box 9-10, 56, OV 41)

Scope and Contents: This series contains a variety of materials relating to exhibitions and sales of Walt Kuhn's artwork between 1920 and 1958. Files for the Harriman and Durand-Ruel galleries also document selected exhibits of other artists and other activities of these galleries.

Documentation for exhibitions that took place in the 1920s is sparse; included are catalogs, announcements, inventories, and receipts for exhibitions at M. de Zayas Gallery, Montross Gallery, Beaux Arts Galerie, Grand Central Art Galleries, M. Knoedler and Co., the Arts Club of Chicago, Albert Roullier Galleries, and Anderson Galleries.

From 1930 onwards, exhibitions are more thoroughly documented. Records of exhibitions typically include announcements, marked catalogs, guest lists, diagrams showing the arrangement of art work in the galleries, letters detailing the production of the show or responding to the show, press coverage, and summary documents showing attendance figures and sales. For some exhibitions, there are also photographs and guest books.

Because of Kuhn's long relationship with the Marie Harriman Gallery, files contain a variety of unique materials. Included is correspondence concerning exhibits of André Derain, Pablo Picasso, and Demetrius Galanis in the early 1930s. Also found are detailed regional reports on museums and private collectors throughout the United States and their relative interest in modern art. Other items include vouchers for sales of Kuhn's artwork, a 1931 cartoon by Kuhn of himself with Marie Harriman in Europe; a photographic portrait of Harriman by Berenice Abbott and another by Underwood and Underwood; and a transcript of a 1931 radio address given by Marie Harriman.

The series is arranged by gallery or exhibition in rough chronological order. The Western Traveling Exhibition files are further broken down by venue and arranged in the order in which the exhibition traveled.

Additional materials relating to the galleries and exhibitions named in this series can be found elsewhere in the collection. Exhibitions before 1920 are discussed in some detail in Walt Kuhn Letters to Family from those years. Additional exhibition catalogs and announcements are found in Printed Materials, and correspondence with galleries exists in General Correspondence. See individual series descriptions for more details.

See the Index for a list of selected correspondents from series 4.3 General Correspondence with cross-references to this series and 4.5: Provenance Files.

Available Formats: This series has been scanned in entirety, with the exception of an oversized plan of the Marie Harriman Gallery and the 2015 addition.

Box 9, Folder 19	Miscellaneous Galleries, 1920-1929, 1933
Box 56, Folder 6	Currier Gallery of Art, circa 1950s
Box 9, Folder 20	Grand Central Art Galleries, 1926-1927
Box 9, Folder 21	Downtown Gallery, 1927-1933, undated
Box 9, Folder 22	Marie Harriman Gallery, 1930
Box 56, Folder 7	Marie Harriman Gallery, 1930, 1937
Box 9, Folder 23	Marie Harriman Gallery, 1931
Box 9, Folder 24	Marie Harriman Gallery, 1932 January
Box 9, Folder 25	Marie Harriman Gallery, 1932 January
Box 9, Folder 26	Marie Harriman Gallery, 1932 February-April
Box 9, Folder 27	Marie Harriman Gallery, 1932 April-June
Box 9, Folder 28	Marie Harriman Gallery, 1932 July-October
Box 9, Folder 29	Marie Harriman Gallery, 1932 October-November
Box 9, Folder 30	Marie Harriman Gallery, 1932 November-December
Box 9, Folder 31	Marie Harriman Gallery, 1933 January
Box 9, Folder 32	Marie Harriman Gallery, 1933 February-May
Box 9, Folder 33	Marie Harriman Gallery, 1933 May-September
Box 9, Folder 34	Marie Harriman Gallery, 1933 September-December
Box 10, Folder 1	Marie Harriman Gallery, 1934 January-February
Box 10, Folder 2	Marie Harriman Gallery, 1934 February-March
Box 10, Folder 3	Marie Harriman Gallery, 1934 April-December
Box 10, Folder 4	Marie Harriman Gallery, 1935
Box 10, Folder 5	Marie Harriman Gallery, 1935

Box 10, Folder 6	Marie Harriman Gallery, 1936
Box 10, Folder 7	Marie Harriman Gallery, 1936
Box 10, Folder 8	Marie Harriman Gallery, 1937 January-February
Box 10, Folder 9	Marie Harriman Gallery, 1937 February-March
Box 10, Folder 10	Marie Harriman Gallery, 1937 March
Box 10, Folder 11	Marie Harriman Gallery, 1937 April-December
Box 10, Folder 12	Marie Harriman Gallery, 1938
Box 10, Folder 13	Marie Harriman Gallery, 1939
Box 10, Folder 14	Marie Harriman Gallery, 1939
Box 10, Folder 15	Marie Harriman Gallery, 1940
Box 10, Folder 16	Marie Harriman Gallery, 1940
Box 10, Folder 17	Marie Harriman Gallery, 1941 January-July
Box 10, Folder 18	Marie Harriman Gallery, 1941 October-December
Box 10, Folder 19	Marie Harriman Gallery, 1941 December
Box 10, Folder 20	Marie Harriman Gallery, 1942-1943, undated Notes: Oversized material housed in OV 41
Box 10, Folder 21	Durand-Ruel Galleries, 1943
Box 10, Folder 22	Durand-Ruel Galleries, 1943-1944
Box 10, Folder 23	Durand-Ruel Galleries, 1944
Box 10, Folder 24	Durand-Ruel Galleries, 1945
Box 10, Folder 25	Durand-Ruel Galleries, 1945
Box 10, Folder 26	Durand-Ruel Galleries, 1946
Box 10, Folder 27	Durand-Ruel Galleries, 1946
Box 10, Folder 28	Durand-Ruel Galleries, 1947-1948

Box 10, Folder 29	Durand-Ruel Galleries, 1948, 1950
Western Traveling Exhibition	
Box 10, Folder 30	Marked Catalog, 1947
Box 10, Folder 31	Colorado Springs, CO, 1946
Box 10, Folder 32	Colorado Springs, CO, 1947
Box 10, Folder 33	Colorado Springs, CO, 1947-1948
Box 10, Folder 34	San Francisco, CA, 1946-1948
Box 10, Folder 35	Santa Barbara, CA, 1947
Box 10, Folder 36	Los Angeles, CA, 1946-1947
Box 10, Folder 37	Los Angeles, CA, 1947-1948
Box 10, Folder 38	Omaha, NE, 1947
Box 10, Folder 39	Bloomfield Hills, MI, 1947
Box 10, Folder 40	Milwaukee, WI, 1947-1948
Box 10, Folder 41	Pittsburgh, PA, 1947-1948
Box 10, Folder 42	Syracuse, NY, 1947-1948
Box 10, Folder 43	Cincinnati Art Museum Exhibition, 1948
Box 10, Folder 44	Albany Institute of History and Art, 1958
Box 10, Folder 45	University of Arizona, 1966
Box OV 41	Oversized Marie Harriman Gallery Material Notes: Oversized material from Box 10, F20

Subseries 4.5: Provenance Files, 1910-1964

2.7 Linear feet (Box 11-13, 32, 56, OV 42-44)

Scope and Contents: The Kuhns kept meticulous records of Walt Kuhn's art work. Their original file folders contain detailed annotations about paintings and sculptures, along with art reproductions, tracings, and other documentation. Annotations include information such as the model used for the work; where the work was created, exhibited, reproduced, and sold; and critical response. Some of the files also contain correspondence, clippings, exhibition catalogs, announcements, and bills of sale. Tempera

paintings, watercolors, etchings, and lithographs are documented in a bound ledger filed at the end of this series.

Occasionally files contain other unique documentation. The unusually thick file for "Still Life with Red Bananas," for example, contains printed materials related to a controversy over the 1946 international exhibition of the State Department's collection of modern art, which was cancelled in response to conservative reaction. The collection was sold as "surplus" by the War Assets Administration, and the public outcry that ensued is documented in clippings in this file.

In addition to photographs of works of art, photographs in this series include publicity photographs of Edna St. Vincent de Millay standing before the painting "Mario" in her home and other installation views. Original sketches can be found in the files for Lahr's portrait and the paintings "Zuleika," "Absolom's House," "Beach Scene," "Green Apples with Gray Curtain," "Interior," and "Maternity." Miscellaneous tracings and watercolor sketches of paintings whose original file folders are not present are filed at the end of this series.

Files are arranged alphabetically by the artwork's title or by a key word in the title, grouping files for clown paintings, girl paintings, pine tree paintings, etc. This arrangement has been preserved, although it is idiosyncratic. Files for individual works have been grouped together in general alphabetical files. Large files are filed and listed individually. Execution dates of artwork for some files are provided in parentheses after the file headings and should not be confused with record dates.

Original files are very brittle and have torn edges and missing fragments. Microfilm of the collection made in 1965 may show the file before such damage occurred (reels D242A-D242B). Additional material related to the provenance of Kuhn's artwork is filed in Financial Records and elsewhere in the collection. See individual series descriptions for more details. A record book documenting Vera Kuhn's art jewelry is in Photographs and Scrapbooks.

See the Index for a list of selected correspondents from 4.3 General Correspondence with cross-references to this series and 4.4: Selected Gallery and Exhibition Files.

Available
Formats:

This series has been scanned in entirety, except for the 2015 addition.

Box 11, Folder 1	ABS - ACR, 1916-1945
Box 11, Folder 2	ACR - APP, 1921-1941 Notes: Oversized material housed in OV 42
Box 11, Folder 3	APP - ATH, 1927-1964 Notes: Oversized material housed in OV 43
Box 11, Folder 4	"Athlete in Green" (1946), 1946-1947
Box 11, Folder 5	ATH - BER, 1919-1953 Notes: Oversized material housed in OV 42
Box 11, Folder 6	BLA - BLO, 1922-1946 Notes: Oversized material housed in OV 42
Box 11, Folder 7	"The Blue Clown" (1931), 1931-1944
Box 11, Folder 8	"The Blue Clown" (1931), 1946-1953, undated

Box 11, Folder 9	BOU - CAM, 1918-1949
Box 11, Folder 10	CAR - CLO, 1915-1959
Box 11, Folder 11	CLO - CLO, 1929-1959
Box 11, Folder 12	CLO - DOR, 1915-1938 Notes: Oversized material housed in OV 42
Box 11, Folder 13	DOR - EIG, 1925-1937 Notes: Oversized material housed in OV 42
Box 11, Folder 14	ELE - FLO, 1918-1940 Notes: Oversized material housed in OV 42
Box 11, Folder 15	FLO - GIR, 1921-1946 Notes: Oversized material housed in OV 42
Box 11, Folder 16	GIR - GIR, 1920-1942
Box 11, Folder 17	GIR - GRE, 1912-1946 Notes: Oversized material housed in OV 42
Box 11, Folder 18	GRE - GUI, 1930-1947
Box 12, Folder 1	HAR - HYD, 1915-1938 Notes: Oversized material housed in OV 42
Box 12, Folder 2	"Imaginary History" Series, 1918-1923 Notes: Oversized material housed in OV 42
Box 12, Folder 3	"Imaginary History" Series, 1918-1921, undated Notes: Oversized material housed in OV 42
Box 12, Folder 4	IND - KAN, 1921-1947 Notes: Oversized material housed in OV 42
Box 12, Folder 5	Portrait of Burt Lahr (1947), 1947-1952
Box 12, Folder 6	LAN - MAN, 1918-1945
Box 12, Folder 7	MAN - MAN, 1918-1947
Box 12, Folder 8	MAR - MOR, 1912-1960
Box 12, Folder 9	MOU - PIE, 1926-1946 Notes: Oversized material housed in OV 42

Box 12, Folder 10	PIN - PIN, 1918-1946
Box 12, Folder 11	PIT - POT, 1919-1945 Notes: Oversized material housed in OV 43
Box 12, Folder 12	RED - ROS, 1924-1946
Box 12, Folder 13	ROS - SAN, 1910-1961 Notes: Oversized material housed in OV 42
Box 12, Folder 14	SHE - STI, 1922-1948 Notes: Oversized material housed in OV 42
Box 12, Folder 15	"Still Life with Red Bananas" (1941), 1941-1951, undated Notes: Oversized material housed in OV 42
Box 12, Folder 16	STI - TRE, 1921-1942 Notes: Oversized material housed in OV 42
Box 13, Folder 1	TRE-TRI (1937-1939), 1937-1944
Box 13, Folder 2	"Trio" (1937), 1937-1941
Box 13, Folder 3	"Trio" (1937), 1941-1951, undated
Box 13, Folder 4	TRU - WHI, 1922-1959 Notes: Oversized material housed in OV 42
Box 13, Folder 5	WHI - YEL, 1915-1938 Notes: Oversized material housed in OV 42 and OV 43
Box 13, Folder 6	"Young Clown" (1932), 1935-1948, undated
Box 13, Folder 7	YOU-ZUL (1915, 1925-1939), 1915-1942
Box 13, Folder 8	Tempera, Watercolor, Etching, Lithograph Records (1915-1938), undated Notes: Oversized bound volume housed in Box 32
Box 13, Folder 9	Miscellaneous Tracings of Artwork, undated Notes: Oversized material housed in OV 44
Box 13, Folder 10	Miscellaneous Watercolor Sketches of Paintings (1933-1942), undated
Box 56, Folder 8	Notes on Artwork Moved from Studio at 112 East 18th Street, 1957-1958 Notes: Notes made by Brenda Kuhn in 1957-1958 during the move of Walt Kuhn artwork and other items from the studio at 112 East 18th Street in New York to Cirkers-Hayes Storage. Notes include a list of works with dates, and with dimensions and prices for some of the works.

Box 32	Oversized Tempera, Watercolor, Etching, Lithograph Records (1915-1938), undated Notes: Oversized material scanned with Box 13, F8
Box OV 42	Oversized Tracings of Artwork from Provenance Files Notes: Oversized material scanned with Box 11, F2, F5-6, F12-15, F17; Box 12, F1-4, F9, F13-16; Box 13, F4-5
Overize 43	Oversized Tracings of Artwork from Provenance Files Notes: Oversized material scanned with Box 11, F3; Box 12, F11; Box 13, F5
Overize 44	Oversized Miscellaneous Tracings of Artwork Notes: Oversized material scanned with Box 13, F9

Subseries 4.6: Other Projects, 1869-1897, 1910, 1922-1941

1.7 Linear feet (Box 13-14, 33, 56, OV 40-41, 45)

Scope and Contents: Although the bulk of the Walt Kuhn Family Papers are related to Walt Kuhn's artwork and career as a painter, items in this series document Kuhn's other creative projects in theater, motion pictures, and graphic and interior design.

In the 1920s, Kuhn designed and staged several vaudeville acts or "satirical ballets," which were performed in New York, Chicago, Atlantic City, and elsewhere. Included in this series are scripts, notebooks, sketches and drawings of costumes and stage sets, receipts, contracts, music, programs, a photograph, and a scrapbook. Notebooks contain sketches and production notes, contact information for theater people, and receipts signed by performers, among other notes. Scrapbooks contain clippings, programs, and one watercolor costume drawing. Other early theatrical writings and photographs can be found in Kit Kat Club and Penguin Club Records, and Kuhn describes his theater experience in detail in Walt Kuhn Letters to Family.

In 1939, Kuhn wrote and directed a silent, educational motion picture film called "Walt Kuhn's Adventures in Art - Learning to See." Kuhn gave lectures with the film from 1939 to as late as 1947. Papers related to this project include drafts of scripts, notes, and visual materials used in the film, including intertitles, photographs and a collage. Drafts for another film, apparently never made, are also filed with scripts. Items relating to copyright of these projects are filed with Financial Records.

From 1936 until 1943, Kuhn was employed by the Union Pacific (UP) Railroad Company through his connection with Averell Harriman, husband of Marie Harriman and UP's Chairman of the Board. He designed and decorated club cars and lounges for Streamliner trains, designed posters and brochures, and consulted for other projects. Kuhn's historically-themed club cars, "The Frontier Shack" and "The Little Nugget" involved two of his favorite historical themes, the old west and early stage comedians. Kuhn also designed graphics for UP's Sun Valley Lodge in 1937. Documents related to UP include blueprints, sketches, a poster, research notes, source materials, publicity, photographs, correspondence, pamphlets, tickets, sample materials, and notes. Related materials are filed in General Correspondence and Photographs and Scrapbooks.

Theater and Motion Picture files are arranged by type of material, and UP files are arranged by project.

Available Formats: This bulk of this series has been digitized except for: the 2015 addition, copies, and some oversized material, due to size and/or condition. For publications, such as books, catalogs, and pamphlets, typically only the covers or covers and title pages have been digitized.

Theater

Box 13, Folder 11	Scripts by Kuhn, 1923, undated
Box 13, Folder 12	Scripts by Others, 1910, 1923-1928, undated
Box 13, Folder 13	Scripts by Others, 1910, 1923-1928, undated
Box 13, Folder 14	Music, undated Notes: Oversized material housed in Box 33
Box 13, Folder 15	Notebooks and Notes, 1922-1923, undated Notes: (includes sketches)
Box 13, Folder 16	Contracts and Receipts, 1922-1923, 1927-1928
Box 13, Folder 17	Photograph, undated Notes: Oversized material housed in Box 33
Box 13, Folder 18	Programs and Flyer, 1922, 1927, undated
Box 13, Folder 19	Scrapbook, 1922-1923 Notes: Oversized material housed in Box 33
Box 13, Folder 20	Items Removed from Scrapbook, 1922-1923
Box 13, Folder 21	Artwork, 1923, undated Notes: Oversized material housed in OV 45
Box 13, Folder 22	List of Theaters in the United States with Seating Capacity Over 1500, undated
Motion Picture, "Walt Kuhn's Adventures in Art: Learning to See"	
Box 13, Folder 23	Scripts, circa 1939
Box 13, Folder 24	Photographs and Titles Used in Film, circa 1939, undated
Box 13, Folder 25	Photographs and Titles Used in Film, circa 1939, undated
Box 13, Folder 26	Photographs and Titles Used in Film, circa 1939, undated
Box 13, Folder 27	Photographs and Titles Used in Film, circa 1939, undated
Box 13, Folder 28	Photographs and Titles Used in Film (copies), circa 1939, undated
Box 13, Folder 29	Expenses, 1939
Box 13, Folder 30	Printed Materials, 1938-1939

Interior and Graphic Design, Union Pacific Railroad Company

Box 13, Folder 31	Frontier Shack (1936), 1936, 1938, undated
Box 13, Folder 32	Frontier Shack (1936), undated
Box 13, Folder 33	Frontier Shack (1936), 1885-1897, undated Notes: Oversized material housed in Box 33
Box 13, Folder 34	Frontier Shack (1936), 1937-1941, undated
Box 13, Folder 35	Frontier Shack (1936), Copies, undated
Box 14, Folder 1-2	Little Nugget (1937), circa 1937 Notes: (index cards and lists of comedians of the stage used for photos for Little Nugget)
Box 14, Folder 3	Little Nugget (1937), undated
Box 14, Folder 4	Little Nugget (1937), undated
Box 14, Folder 5	Little Nugget (1937), undated
Box 14, Folder 6	Little Nugget (1937), Copies, undated Notes: Oversized material housed in Box 33
Box 14, Folder 7	Little Nugget (1937), Blueprints, 1937, undated Notes: Oversized material housed in OV 40, OV 41
Box 14, Folder 8	Little Nugget (1937), 1937-1948
Box 14, Folder 9	Little Nugget (1937), Photographs, 1937
Box 14, Folder 10	Little Nugget (1937), Photographs, 1948
Box 14, Folder 11	Little Nugget (1937), Photographs, undated
Box 14, Folder 12	Little Nugget (1937), Duplicates, undated
Box 14, Folder 13	Copper King (1938), circa 1938 Notes: Oversized material housed in OV 40
Box 14, Folder 14	Sun Valley Lodge, 1939, undated
Box 14, Folder 15	Sun Valley Lodge, Sketches, undated
Box 14, Folder 16	Sun Valley Lodge, 1937

Box 14, Folder 17	Sun Valley Lodge, Photographs of Rodeo, undated
Box 14, Folder 18	Sun Valley Lodge, 1937-1938, undated Notes: Oversized material housed in OV 45
Box 14, Folder 19	Sun Valley Lodge, Printed Material, undated
Box 14, Folder 20	Golden Spike Days, 1939
Box 14, Folder 21	Hollywood Club Car, 1941, undated Notes: Oversized material housed in Box 33 and OV 41
Box 14, Folder 22	Miscellaneous Notes and Writings, undated
Box 14, Folder 23	Miscellaneous Printed Materials, 1938-1940, undated
Box 56, Folder 9	House Paintings for A. Levinson, Agreement, 1900
Box 56, Folder 10	Wreath McIntyre Mason Material on Arthur B. Davies Art Collection, 1929, 1958 Notes: Material sent to Brenda Kuhn by Wreath McIntyre Mason including copies of catalog for the Arthur B. Davies collection and reproductions of Davies's artwork for which Mason posed as a model.
Box 56, Folder 11	Wreath McIntyre Mason Material on Arthur B. Davies Art Collection, 1958
Box 33	Oversized Theater Music Notes: Oversized material scanned with Box 13, F14 (Original scores for "Lilies of the Field")
Box 33	Oversized Theater Photograph Notes: Oversized material scanned with Box 13, F17
Box 33	Oversized Theater Scrapbook Notes: Oversized material scanned with Box 13, F19
Box 33	Oversized Frontier Shack Material Notes: Oversized material scanned with Box 13, F33
Box 33	Oversized Little Nugget Material (copies) Notes: Oversized material from Box 14, F1-12
Box 33	Oversized Hollywood Club Car Material Notes: Oversized material scanned with Box 14, F21
Overize 40	Oversized Little Nugget Blueprints Notes: Oversized material from Box 14, F7
Overize 40	Oversized Copper King Blueprints

Notes: Oversized material from Box 14, F13

Box OV 41 Oversized Little Nugget Blueprints
Notes: Oversized material from Box 14, F7

Box OV 41 Oversized Hollywood Club Car Material
Notes: Oversized material scanned with Box 14, F21

Box OV 45 Oversized Theater Artwork
Notes: Oversized material scanned with Box 13, F21

Box OV 45 Oversized Sun Valley Lodge Material
Notes: Oversized material scanned with Box 14, F16 and F18

Subseries 4.7: Financial Records, 1920-1961, 1972

1 Linear foot (Box 14-15, 56)

Scope and Contents: This series contains records of the Kuhn family's financial assets and transactions. Types of material include account books, correspondence, legal documents, bills, and receipts. Sales of artwork are documented in Accounts of Moneys Received, Accounts of Paintings Sold, and to a lesser extent, Bills and Receipts. Also among the bills and receipts are insurance policies, travel expenses, lithography and publication expenses, and receipts for the shipment, framing, and photography of art works. Documents from the Walt Kuhn estate include a detailed appraisal made late in 1949 after his death, which lists several hundred works of art in his studio and on loan in various museums, among other property. A copy of the appraisal is annotated with notes of sales up to 1955.

The file on Copyrights contains correspondence and copyright registration certificates for Kuhn's theater acts, publications and motion picture. Copyright information about Kuhn's translations of 1912 are filed with those publications in Armory Show Records. Information included in tax returns includes payments made to Kuhn's models, who are named as employees. Other files document more personal financial transactions. Notebooks filed under Assets summarize information about savings, mortgages, stocks, bonds, and other property.

One folder labeled "Receipts for artwork sold" includes receipts from Montross Gallery for artwork by Kuhn including: two etchings; a decoration sold to John Quinn in 1920; and four oil paintings sold to L. P. Bliss in 1922. The folder also includes a list of prints and drawings by Kuhn sold by E. Weyhe in 1924.

Arrangement: Arrangement is alphabetical by subject. Execution dates of artwork are given in parentheses after the file heading and should not be confused with record dates. Additional correspondence and receipts related to Kuhn's sales of artwork can be found in General Correspondence, Selected Gallery and Exhibition Files, and Provenance Files.

Available Formats: This series has been partially digitized. Records not digitized include routine financial records such as leases, tax records, records of savings accounts and stocks and bonds, and utility bills, some records relating to the will of Francis Kuhn, and the 2015 addition.

Box 14, Folder 24 [Accounts of Moneys Received, 1923-1949](#)
2 Volumes

Box 14, Folder 25 [Account of Painting Sales \(1944-1949, 1952-1956\), undated](#)

Box 14, Folder 26	Assets, 1927-1953 5 Volumes
Box 56, Folder 12	Receipts for Artwork Sold, 1920-1924
Box 14, Folder 27	Bills and Receipts, 1925-1929, undated
Box 14, Folder 28	Bills and Receipts, 1930-1932 Notes: partially scanned
Box 14, Folder 29	Bills and Receipts, 1933-1936
Box 14, Folder 30	Bills and Receipts, 1937-1939
Box 14, Folder 31	Bills and Receipts, 1940-1941
Box 14, Folder 32	Bills and Receipts, 1941-1942
Box 14, Folder 33	Bills and Receipts, 1943-1944
Box 14, Folder 34	Bills and Receipts, 1945-1947
Box 14, Folder 35	Bills and Receipts, 1948-1950
Box 14, Folder 36	Bills and Receipts, 1951-1952
Box 14, Folder 37	Bills and Receipts, 1953-1957, undated
Box 14, Folder 38	Bond and Mortgage Guarantee Company, 1938, 1942
Box 14, Folder 39	Copyrights, 1923, 1938-1942
Estates	
Box 15, Folder 1	Walt Kuhn, 1949
Box 15, Folder 2	Walt Kuhn, 1949
Box 15, Folder 3	Walt Kuhn, 1949
Box 15, Folder 4	Walt Kuhn, 1949-1955
Box 15, Folder 5	Francis Kuhn, 1882-1917
Box 15, Folder 6	Francis Kuhn, 1920-1953
Box 15, Folder 7-11	Francis Kuhn (copies), 1882-1953

Box 15, Folder 12	George Spier, 1923-1924
Box 15, Folder 13	Last Wills and Testaments of Vera and Walt Kuhn, 1925-1950
Box 15, Folder 14-15	Lawyer's Mortgage Company Reorganization, 1937-1949
Box 15, Folder 16	Leases, 1928-1961, 1972
Box 15, Folder 17	Miscellaneous Printed Materials, 1930-1953, undated
Box 15, Folder 18	Notes of Personal Expenses, 1911, 1937-1949, undated
Box 15, Folder 19-20	Savings Account Books, 1928-1960 16 Volumes
Box 15, Folder 21	Stocks and Bonds, 1920-1954
Box 15, Folder 22	Storage, 1936, 1941-1953
Box 15, Folder 23-24	Tax Records, 1936-1958, undated
Box 15, Folder 25-32	Utilities, 1934-1953, undated

Subseries 4.8: Notes and Writings, 1901-1972

4 Linear feet (Box 17-19, 32, 56)

Scope and Contents: This series contains writings by Walt Kuhn, his family, and others, and notes relating to Kuhn's contacts, publications, artwork, and other activities. Types of material include index card files, address books, notebooks, manuscripts, typescripts, clippings, correspondence, and photographs.

Card Files containing the Kuhns' scrupulous notes about people make up the bulk of this series. The files were kept in three separate alphabetical files with overlapping dates. They contain contact information, anecdotal details about shared meals, cocktail parties, or excursions, and cross-references to correspondence. Attachments such as clippings, correspondence, photographs, exhibition catalogs, and social announcements are common. Photographs and artwork found among the cards have been removed to separate folders, including images of Alan Burroughs, Sadakichi Hartmann, and Patsy Santo, and watercolor drawings by Lewis Barrington and Jean Oberlé. The original arrangement of the card file is idiosyncratic.

Notes on Artwork include a list of Kuhn's artwork which sold at the auction of John Quinn's art collection in February 1927; many lists of artwork compiled for exhibition, shipping, and inventory; and detailed descriptions of early artwork written by Kuhn.

Walt Kuhn's Notes and Notebooks include travel notes from Europe, the Western United States, and Maine, with a few sketches. Vera Kuhn's travel writings recount family trips to Nova Scotia from 1909 to 1912, and a trip to Europe in 1925.

Miscellaneous Personal Notes range from shopping lists and recipes to more significant notes such as those about the disposition of artwork after Kuhn's death. Collection Notes are notes about the family papers written on envelopes. The items once contained by the envelopes were separated

from their contents during initial processing and are now filed throughout the Walt Kuhn Family Papers.

Other writings include manuscripts and visual materials from lectures given by Kuhn and Alfred Barr in 1934 about modern art collecting. Two articles about Kuhn published in Collier's in the 1940s are also filed here, along with related correspondence including letters from actress Dorothy Stickney, writer H.L. Mencken, and a number of Kuhn's former models. Photographs taken for the Collier's articles are filed with Photographs and Scrapbooks.

Miscellaneous Writings by Walt Kuhn include an autobiographical essay and writings on modern art and artists. Kuhn's writings from the period of his final illness and hospitalization are also filed here. Writings about Kuhn include manuscripts by Alan Burroughs, Jeanne Robert Foster, Blanche Matthias, and Frank E. Washburn Freund. Also included are typewritten copies of published essays about Kuhn's work.

Additional writings by Walt Kuhn are in Armory Show Records, Kit Kat Club and Penguin Club Records, and Other Projects. Significant writing about his artwork and techniques can also be found in his outgoing correspondence.

Available Formats: The series has been partially digitized; card files, several address books, and the 2015 addition have not been digitized.

Contacts	
Box 16, Folder 1-4	Card File 1, A-V;,, circa 1928-1948 (4 file boxes)
Box 17, Folder 1	Card File 1, W-Z;,, circa 1928-1948 (1 file box)
Box 17, Folder 2-4	Card File 2, A-R;,, circa 1928-1948 (3 file boxes)
Box 18, Folder 1	Card File 2, S-Z;,, circa 1928-1948 (1 file box)
Box 18, Folder 2-4	Card File 3, A-Z;,, circa 1928-1948 (3 file boxes)
Box 19, Folder 1	Items Removed from Card File 1, 1930-1947
Box 19, Folder 2	Items Removed from Card File 2, undated
Box 19, Folder 3	Items Removed from Card File 3, 1934-1947
Box 19, Folder 4	Address Books, 1943-1956, undated 2 Volumes
Box 19, Folder 5	Address Books, 1930-1952, undated 5 Volumes
Box 19, Folder 6	Mailing Lists, 1931-1950

Box 19, Folder 7	Mailing Lists, 1951-1963, undated
Box 19, Folder 8	Model Contacts and Contracts, undated
Box 19, Folder 9	Miscellaneous Contact Information, 1937-1941, undated
Box 19, Folder 10	Artwork Lists and Notes, Quinn Sale;, 1927
Box 19, Folder 11	Artwork Lists and Notes, 1936-1965, undated
Box 19, Folder 12	Artwork Lists and Notes, 1936-1965, undated Notes: oversized material housed in Box 32
Box 19, Folder 13	Artwork Descriptions, undated Notes: Oversized material housed in Box 32
Box 19, Folder 14	"Story of the Armory Show" Notes, 1938-1939, undated
Box 19, Folder 15	50 Paintings Notes, 1941
Box 19, Folder 16	Walt Kuhn Notes and Notebooks, 1936, undated
Box 56, Folder 13	Vera Kuhn's Notebook "Outline of Art", circa 1921-1922
Box 19, Folder 17	Vera Kuhn's Travel Writings, 1909
Box 19, Folder 18	Vera Kuhn's Travel Writings, 1910
Box 19, Folder 19	Vera Kuhn's Travel Writings, 1912
Box 19, Folder 20	Vera Kuhn's Travel Writings, 1925
Box 19, Folder 21	Brenda Kuhn's Travel Notebooks, 1935-1936
Box 19, Folder 22	Miscellaneous Personal Notes, 1931-1959 Notes: oversized material housed in Box 32
Box 19, Folder 23	Miscellaneous Personal Notes, 1931-1959 Notes: oversized material housed in Box 32
Box 19, Folder 24	Miscellaneous Personal Notes, 1931-1959
Box 19, Folder 25	Collection Notes, 1920-1972, undated
Box 19, Folder 26	Collection Notes, 1920-1972, undated
Box 19, Folder 27	Collection Notes, 1920-1972, undated

Box 19, Folder 28	Collection Notes, 1920-1972, undated
Box 19, Folder 29	Collection Notes, 1920-1972, undated
Box 19, Folder 30	Contents of Safe Deposit Box, undated
Box 19, Folder 31	Lectures by Walt Kuhn and Alfred Barr, 1934
Box 19, Folder 32	Visual Materials for Lecture, undated
Box 19, Folder 33	Collier's Articles by and about Walt Kuhn, 1943, 1948, undated
Box 19, Folder 34	Miscellaneous Writings by Walt Kuhn, 1927-1948, undated
Box 19, Folder 35	Miscellaneous Writings about Walt Kuhn, 1922-1965, undated
Box 19, Folder 36	Miscellaneous Other Writings, 1935, 1938, undated
Box 19, Folder 37	Quotations and Statements about Art, undated
Box 32	Oversized Artwork Lists and Notes Notes: Oversized material scanned with Box 19, F12
Box 32	Oversized Artwork Descriptions Notes: Oversized material scanned with Box 19, F13
Box 32	Oversized Miscellaneous Personal Notes Notes: Oversized material scanned with Box 19, F22 and F23

Subseries 4.9: Printed Materials, 1908-1987

4.2 Linear feet (Box 20-23, 34, 56, OV's 40, 46-47, 58)

Scope and Contents: This series contains books, pamphlets, clippings, magazines, exhibition catalogs, invitations, announcements, art reproductions, programs, postcards, blueprints, and other printed ephemera gathered by Walt Kuhn and his family throughout their lives. Copies of published works by Walt Kuhn are filed here, as well as publications by friends and associates, including inscribed copies of works by Constantin Brancusi, Edwin Bjorkman, Frank Crowninshield, and Alice Garrett.

Exhibition Catalogs are found for Kuhn and other artists. Catalogs are occasionally annotated with reactions to artwork or other notes. For Kuhn catalogs marked with prices and/or buyers, see 4.4: Selected Gallery and Exhibition Files. For catalogs of the Armory Show, see Armory Show Records.

Clippings document Kuhn artwork and exhibitions, art institutions, art trends, collectors, other artists, Kuhn's other projects with the Union Pacific and theater, published life events of people known to the Kuhn's, articles written by friends, Walt Kuhn obituaries, and other miscellany. A significant portion of the clippings filed here are duplicated in other series.

Many of the periodicals in this series contain reproductions of Kuhn's artwork. Promotional Ephemera for Kuhn's publications, lectures, and other appearances are also filed here, along with

circus programs and posters, and mailings on a range of subjects. Other printed materials are scattered throughout the collection. See individual series descriptions for details.

Available Formats: This series is partially digitized. Some blueprints, news clippings, exhibition ephemera, printed material containing reproductions of Kuhn's artwork, general promotional ephemera, other printed material not directly related to Kuhn, and the 2015 addition have not been digitized.

By Walt Kuhn	
Box 20, Folder 1	Magazine Articles, 1947-1948 Notes: Oversized material housed in Box 34
Box 20, Folder 2	A Little Bird Told Me, 1908
Box 20, Folder 3	Fifty Paintings by Walt Kuhn (with Paul Bird), 1940
Box 20, Folder 4	"The Story of the Armory Show," 1938
Box 20, Folder 5	By Others, Bjorkman-Fraenkel, 1925-1937, undated
Box 20, Folder 6	By Others, Garrett-Oldfield, 1932, 1935-1936
Box 20, Folder 7	By Others, Federal Emergency Relief Administration, 1933
Box 20, Folder 8	Blueprints of the Mrs. C.C. Rumsey Residence, 1926-1927 Notes: Oversized material housed in OV 40
Box 56, Folder 17	Catalogs of John Quinn Collection, 1926
Box 56, Folder 18	Catalogs of John Quinn Collection, 1927
Box 20, Folder 9-41	Clippings, 1913-1940 Notes: oversized material housed in OV 46
Box 21, Folder 1-30	Clippings, 1941-1966, 1986-1987, undated
Box 21, Folder 31	Exhibition Catalogs, Invitations, and Announcements, 1922-1923
Box 21, Folder 32	Exhibition Catalogs, Invitations, and Announcements, 1927-1929
Box 21, Folder 33	Exhibition Catalogs, Invitations, and Announcements, 1930
Box 21, Folder 34	Exhibition Catalogs, Invitations, and Announcements, 1930
Box 21, Folder 35	Exhibition Catalogs, Invitations, and Announcements, 1930-1931
Box 21, Folder 36	Exhibition Catalogs, Invitations, and Announcements, 1932
Box 21, Folder 37	Exhibition Catalogs, Invitations, and Announcements, 1933-1934

Box 21, Folder 38	Exhibition Catalogs, Invitations, and Announcements, 1934
Box 21, Folder 39	Exhibition Catalogs, Invitations, and Announcements, 1935-1936
Box 21, Folder 40	Exhibition Catalogs, Invitations, and Announcements, 1936-1937
Box 21, Folder 41	Exhibition Catalogs, Invitations, and Announcements, 1938-1944
Box 22, Folder 1	Exhibition Catalogs, Invitations, and Announcements, 1944
Box 22, Folder 2	Exhibition Catalogs, Invitations, and Announcements, 1945-1946
Box 22, Folder 3	Exhibition Catalogs, Invitations, and Announcements, 1947
Box 22, Folder 4	Exhibition Catalogs, Invitations, and Announcements, 1948
Box 22, Folder 5	Exhibition Catalogs, Invitations, and Announcements, 1949-1952
Box 22, Folder 6	Exhibition Catalogs, Invitations, and Announcements, 1953-1959
Box 22, Folder 7	Exhibition Catalogs, Invitations, and Announcements, 1960-1969, 1987
Box 22, Folder 8	Exhibition Catalogs, Invitations, and Announcements, undated
Box 22, Folder 9	Exhibition Catalogs, Invitations, and Announcements, undated
Box 22, Folder 10	Other Exhibition Ephemera, 1941-1964, undated Notes: Oversized material housed in OV 46
	Magazines, Newsletters, and Bulletins with Reproductions or Criticism of Kuhn Artwork
Box 22, Folder 11	General, A-B, 1937-1953
Box 22, Folder 12	Art Digest, 1929-1948
Box 22, Folder 13	Art News, 1944
Box 22, Folder 14	General, C-I, 1927-1951
Box 22, Folder 15	Rainbow, 1920
Box 22, Folder 16	General, L-T, 1929-1948
Box 22, Folder 17	Time, 1953, 1962
Box 22, Folder 18	Other Magazines, Newsletters, and Bulletins, A-C, 1933-1956

	Notes: Oversized material housed in Box 34
Box 22, Folder 19	Other Magazines, Newsletters, and Bulletins, F-M, 1935-1962
Box 22, Folder 20	Other Magazines, Newsletters, and Bulletins, P-W, 1931-1951
Box 56, Folder 21	Other Magazines, Newsletter and Bulletins, 1940-1942
Box 22, Folder 21	Other Reproductions of Kuhn Artwork, 1931-1964, undated Notes: Oversized material housed in Box 34
Box 56, Folder 19	Other Reproductions of Kuhn's Artwork, circa 1940s
Box 56, Folder 14	Other Printed Material Related to Kuhn, 1908, 1947 Notes: Includes a brochure for the New York School of Art Summer School 1908 session at which Walt Kuhn was an instructor, some of which took place at Fort Lee.
Oversize 58	Other Printed Material Related to Kuhn, circa 1910-1948
Box 56, Folder 15	Other Printed Material-Clippings About Kuhn, 1950
Box 56, Folder 16	Other Printed Material-Clippings about Kuhn Memorial Exhibition, 1960
Box 22, Folder 22	Miscellaneous Art Reproductions, 1947, undated
Box 56, Folder 20	Miscellaneous Printed Material on Art, circa 1920, 1959, 1980
Box 56, Folder 22	Miscellaneous Printed Material, Antisemitic Literature, circa 1940s
Box 22, Folder 23	Professional Organizations, 1948, undated
	Promotional Ephemera
Box 22, Folder 24	Walt Kuhn, 1928-1945, undated
Box 22, Folder 25-27	Circus Programs, 1937-1948
Box 22, Folder 28	Circus Posters, undated Notes: Oversized material housed in OV 47
Box 23, Folder 1-5	Other Subjects, 1925-1968, undated
Box 23, Folder 6-7	Postcards, undated
Box 23, Folder 8-10	Sheet Music, 1888-1928, 1939-1940, undated Notes: oversized material housed in Box 34

Box 23, Folder 11	Social Invitations and Announcements, 1929-1951, undated
Box 34	Oversized Magazine Article by Walt Kuhn Notes: Oversized material scanned with Box 20, F1
Box 34	Oversized Other Magazines, Newsletters, and Bulletins Notes: Oversized material from Boxes 22, F18-20
Box 34	Oversized Other Reproductions of Kuhn Artwork Notes: Oversized material from Box 22, F21
Box 34	Oversized Sheet Music Notes: Oversized material from Box 23, F8
Enlarge 40	Oversized Blueprints of the Mrs. C.C. Rumsey Residence Notes: Oversized material from Box 20, F8
Enlarge 46	Oversized Clippings Notes: Oversized material from Box 21 and Box 22
Enlarge 46	Oversized Exhibition Ephemera Notes: Oversized material from Box 22, F10
Enlarge 47	Oversized Circus Posters Notes: Oversized material from Box 22, F28

Subseries 4.10: Artwork, 1906-1952

1.4 Linear feet (Box 23, 32, 57, OV 48-54)

Scope and Contents:	<p>This series contains original drawings, sketches, and prints created by Walt Kuhn. See also Series 4.11: Photographs and Scrapbooks, for additional artwork in scrapbooks.</p> <p>Cartoons include bird cartoons published in <i>Life</i> and in the book <i>A Little Bird Told Me</i> (1908, see Printed Materials), personal cartoons by Vera and Walt Kuhn depicting themselves, and one sketch of the Kuhns attributed to the cartoonist Oscar Edward Cesare. Two sketchbooks from Kuhn's trips to the Western United States are found, as well as Kuhn family Christmas cards, with Walt Kuhn's linotype prints of western scenes. Kuhn's ongoing interest in the circus is seen in his notes, sketches, and ink drawings of clown acts from 1941, accompanied by a short essay by Kuhn entitled "Plan to Revitalize the Clown and Fun Problem of the Circus." Folders containing miscellaneous artwork include rough sketches and designs, as well as finished drawings and cartoons, mostly undated. Also found are three of Kuhn's copper printing plates, entitled "Man in Leotard," "Woman in Slip and Feathered Hat," and "Woman in Slip and Large Hat."</p> <p>Illustrated letters, sketches, and cartoons are scattered throughout the collection. See individual series descriptions for more details. Copies of artwork in this series are marked as such and filed alongside originals. Reproductions of additional artwork are filed in Provenance Files and Photographs and Scrapbooks.</p>
Available Formats:	<p>The bulk of this series has been digitized. Only a sample of original Drawings for <i>Life</i> has been digitized due to copyright statements giving reproduction rights to Life Publishing Company. The 2015 addition has not been digitized.</p>

Box 57, Folder 1	Childhood Drawings and Other Sketches by Walt Kuhn and Others, circa 1919-circa 1920s
Box 57, Folder 2	Copper Printing Plates, circa 1920s-circa 1930s
Box 57, Folder 3	Copper Printing Plate, circa 1920s-circa 1930s
Box 23, Folder 12	Original Drawings for Life, circa 1906-1912, undated Notes: oversized material housed in OV 48-54
Box 23, Folder 13	Personal Cartoons, 1909-1910
Box 23, Folder 14	Sketchbooks from Trips to the Western U.S., 1928, 1936
Walt Kuhn Christmas Cards	
Box 23, Folder 15	Original Drawings, 1938, 1947, undated
Box 23, Folder 16	Hand-Colored and 2-color Prints, 1931-1955, undated
Box 23, Folder 17	Duplicates, 1933-1952, undated
Box 23, Folder 18	Clown Act Sketches, Notes, and Watercolor Drawings, circa 1941
Box 23, Folder 19	Clown Act Sketches, Notes, and Watercolor Drawings, circa 1941
Box 23, Folder 20	Clown Act Sketches, Notes, and Watercolor Drawings, circa 1941
Box 23, Folder 21	Clown Act Sketches, Notes, and Watercolor Drawings, circa 1941
Box 23, Folder 22	Miscellaneous Original Sketches, Drawings, and Cartoons, 1929-1947, undated Notes: oversized material housed in Box 32
Box 23, Folder 23	Miscellaneous Original Sketches, Drawings, and Cartoons, 1929-1947, undated
Box 23, Folder 24	Miscellaneous Original Sketches, Drawings, and Cartoons, Copy, undated
Box 23, Folder 25	Prints, 1928, undated Notes: Oversized material housed in Box 32
Box 23, Folder 26	The Hunt (Paper Toy Figures), circa 1920
Box 23, Folder 27	Costume Crest by Walt Kuhn, undated
Box 23, Folder 28	Reproductions of Early Cartoons by Walt Kuhn, 1906, 1937, undated
Artwork by Others	

Box 23, Folder 29	17th Century German Engraving, undated
Box 23, Folder 30	Heirich von Zügel Sketch, undated
Box 23, Folder 31	Jules Pascin Portrait of Walt Kuhn (reproduction of 1916 drawing), 1940
Box 23, Folder 32	Patsy Santo Painting and Tracings, 1940, undated
Box 23, Folder 33	Brenda Kuhn Painting, 1922
Box 23, Folder 34	Brenda Kuhn Scrapbook, 1934-1935 Notes: (includes one sketch by Walt Kuhn)
Box 32	Oversized Miscellaneous Sketch Notes: Oversized material scanned with Box 23, F22
Box 32	Oversized Prints Notes: Oversized material scanned with Box 23, F25
Enlarge 48	Oversized Original Drawings for Life Notes: Oversized material scanned with Box 23, F12
Enlarge 49	Oversized Original Drawings for Life Notes: Oversized material scanned with Box 23, F12
Enlarge 50	Oversized Original Drawings for Life Notes: Oversized material scanned with Box 23, F12
Enlarge 51	Oversized Original Drawings for Life Notes: Oversized material scanned with Box 23, F12
Enlarge 52	Oversized Original Drawings for Life Notes: Oversized material scanned with Box 23, F12
Enlarge 53	Oversized Original Drawings for Life Notes: Oversized material scanned with Box 23, F12
Enlarge 54	Oversized Original Drawings for Life Notes: Oversized material scanned with Box 23, F12

Subseries 4.11: Photographs and Scrapbooks, 1859-1984

3.7 Linear feet (Box 23-26, 57, OV 55)

Scope and Contents: This series contains individual photographs, notes, photograph albums, and scrapbooks of photographs and other materials, which depict Walt Kuhn, his family, friends and colleagues, homes and studios, art school, travel in the U.S. and Europe, works of art, and other miscellany.

Among the persons pictured are Walt, Vera, and Brenda Kuhn, LaSalle Spier, John Quinn, Frederick James Gregg, George Overbury "Pop" Hart, Gus Mager, William and Edith Glackens and family, Pablo Picasso, Cecil Howard, Jo Davidson, W. Averell and Marie Harriman, Gary Cooper, Otis Oldfield, Lily Cushing Emmet, Patsy Santo, and many of Kuhn's models. Also included are portraits of Kuhn by Frederic D. Pangborn and Edward Weston.

Scrapbooks (Volumes 5, 6, and 7) contain photographs, illustrated letters by Walt and Vera Kuhn, postcards to Vera's parents, real photo postcards, reproductions of early artwork of Walt Kuhn, and other ephemera. Illustrations depict Kit Kat Balls, the 23rd St. studio, and Fort Lee, NJ among other subjects. Many of the people and places depicted in albums and scrapbooks are also depicted in individual photographs, which are arranged within broad subject headings.

Selected subjects are noted in the inventory list, below. Additional photographs are scattered throughout the collection. Additional scrapbooks can be found among Armory Show Records, Kit Kat Club and Penguin Club Records, and Other Projects. Additional illustrated letters are found in Armory Show Records, Walt Kuhn Letters to Family, and Artwork. Refer to individual series descriptions for more details.

Available Formats: The bulk of this series has been digitized with the exception of negatives, copy prints, duplicates, photos of reproductions of artwork, and the 2015 addition.

Photograph Albums and Scrapbooks

Box 23, Folder 35	Volume 1: Illustrated Photograph Album, 1896-1901 Notes: Oversized material housed in Box 35 (Brooklyn NY bicycle shop; homes; Paris art school)
Box 23, Folder 36	Volume 1: Illustrated Photograph Album, Duplicate, circa 1901
Box 23, Folder 37	Volume 2: Photograph Album, 1899-1900 Notes: (California and Southwest)
Box 23, Folder 38	Volume 2: Photograph Album, Duplicate Prints from Glass Negatives, 1899-1900
Box 23, Folder 39-40	Volume 2: Photograph Album, Original Glass Negatives, Copy Prints/ Negatives, 1899-1900
Box 23, Folder 41	Loose Item from Volume 2, circa 1899-1900
Box 23, Folder 42	Volume 3: Photograph Album; Germany, circa 1901-1904 Notes: (Royal Academy in Munich, Wörth, Germany; Heinrich von Zügel; includes sketches)
Box 23, Folder 43-44	Volume 3: Photograph Album; Germany, Duplicates, Negatives, and Copy Prints, circa 1901-1903, undated
Box 23, Folder 45	Loose Items from Volume 3, 1901-1902, undated Notes: (includes masquerade ball in Munich)
Box 24, Folder 1	Volume 4: Photograph Album, 1904-1907, undated

Notes: (Vera Spier and Friends)

Box 24, Folder 2	Volume 5: Scrapbook, 1909-1912, undated Notes: partially scanned due to condition (Walt and Vera Kuhn and friends; Fort Lee, NJ and 23rd St. studio; Kit Kat Balls; Blandford, Nova Scotia; photographs, drawings and illustrated letters to parents)
Box 24, Folder 3	Volume 5: Scrapbook, Copy Prints, 1909-1912, undated
Box 24, Folder 4	Loose Items from Volume 5, circa 1901-1937, undated Notes: (Royal Academy in Munich; New York School of Art class; Hackensack, NJ crowd; John Quinn; Vera Kuhn in costume; Kit Kat Ball drawing, original cartoons)
Box 24, Folder 5	Volume 6: Scrapbook, 1909-1910, undated Notes: (23rd St. studio; photographs, drawings, and illustrated postcards)
Box 24, Folder 6	Volume 6: Scrapbook, Copy Prints and Duplicates, undated
Box 24, Folder 7	Loose Items from Volume 6, 1909
Box 24, Folder 8	Volume 7: Scrapbook; Nova Scotia, 1909-1910 Notes: Oversized material housed in Box 35 (Kuhns' and Glackens' in Nova Scotia, photographs, postcards, ephemera, drawings)
Box 24, Folder 9	Volume 7: Scrapbook; Nova Scotia, Copy Prints, undated
Box 24, Folder 10	Volume 8: Photograph Album; Nova Scotia, 1912 Notes: Oversized material housed in Box 35
Box 24, Folder 11	Volume 8: Photograph Album; Nova Scotia, Duplicates, 1912
Box 24, Folder 12	Volume 9: Photograph Album, 1911-1923 Notes: (Brenda Kuhn baby book; Ogunquit, ME; Fort Lee, NJ; Adirondaks)
Box 24, Folder 13-14	Volume 9: Photograph Album, Duplicate Prints and Copies, 1912-1920, undated
Box 24, Folder 15	Loose Items from Volume 9, 1913-1923, undated
Box 24, Folder 16	Volume 10: Photograph Album, circa 1911-1916 Notes: (Brenda Kuhn, Waldo Schmitt)
Box 24, Folder 17	Volume 11: Photograph Album; Summers, 1924-1935

	Notes: Kuhn family summer homes and studios; not scanned due to format of album
Box 24, Folder 18	Volume 11: Photograph Album; Summers, Duplicates and Copy Prints, 1927-1933, undated
Box 24, Folder 19	Volume 11: Photograph Album; Summers, Duplicates and Copy Prints, 1927-1933, undated
Box 24, Folder 20	Volume 12: Photograph Album, 1928 Notes: (Prescott, AZ buildings; Walt Kuhn in Prescott; NYC buildings and parks)
Box 24, Folder 21	Volume 13: Dismantled Photograph Album, 1931-1933 Notes: (Trips to Europe)
Box 24, Folder 22-23	Volume 13: Dismantled Photograph Album, Duplicates and Copy Prints, 1931, undated
Box 24, Folder 24	Volume 14: Photograph Album; Central City, CO, 1936
Box 24, Folder 25	Volume 15: Photograph Album, undated Notes: (unidentified woman traveling in the Southwest circa 1910s)
Box 24, Folder 26	Volume 16: Dismantled Scrapbook of Eloise Spaeth, 1944-1946, undated Notes: (copy prints, Walt Kuhn biographical)
Walt Kuhn (alone)	
Box 24, Folder 27	Portrait by Frederic D. Pangborn, circa 1904-1905, 1962 Notes: Oversized material housed in Box 35
Box 24, Folder 28	Portrait by Frederic D. Pangborn, Copy Prints, undated
Box 24, Folder 29	Portrait by Robert Waida, undated
Box 24, Folder 30	Portrait by Robert Waida, Duplicates, undated
Box 24, Folder 31	Portrait by Edward Weston, undated
Box 24, Folder 32	Portrait by Edward Weston, Copy Prints, undated
Box 24, Folder 33	Early Walt Kuhn Photographs, 1882-1911, undated Notes: Oversized material housed in Box 35
Box 24, Folder 34	Early Walt Kuhn Photographs, Copy Prints, undated
Box 24, Folder 35	Later Walt Kuhn Photographs, circa 1927, 1948, undated

	Notes: Oversized material housed in Box 35
Box 24, Folder 36	Later Walt Kuhn Photographs, Negative and Duplicate, 1948, undated
Box 57, Folder 4	Walt Kuhn (alone), circa 1924 Notes: Copy of Robert Waida portrait and picture of Kuhn painting outdoors
Family (see also Albums, Homes and Studios, Travel)	
Box 24, Folder 37	Kuhn Family Photographs, circa 1865-1899, undated
Box 24, Folder 38	Kuhn Family Photographs, Copy Prints, undated
Box 24, Folder 39	Spier Family Photographs, 1868, 1881, undated
Box 24, Folder 40	Spier Family Photographs, 1889, 1897, undated
Box 24, Folder 41	Vier Spier (later Kuhn), 1901-1904, undated
Box 24, Folder 42	Vier Spier (later Kuhn), Copy, undated
Box 24, Folder 43	Vera Spier and Friends, 1898-1908, undated
Box 24, Folder 44	LaSalle Spier (Vera Kuhn's brother) and Friends, 1909-1936, undated
Box 24, Folder 45	Brenda Kuhn, 1935-1949, undated
Box 24, Folder 46	Brenda Kuhn, Duplicate, undated
Box 24, Folder 47	Brenda at Summer Camp, 1930
Box 24, Folder 48	Friends of Brenda Kuhn, 1927-1936 Notes: (Nanette Tarbox Beals)
Box 24, Folder 49	Vera and Brenda Kuhn, 1940, 1951
Box 24, Folder 50	Other Family, 1938-1948, undated
Friends and Colleagues (see also Albums, Travel, and Homes and Studios)	
Box 25, Folder 1	Adler Family, Sonoma, CA, 1899-1901, 1921, undated
Box 57, Folder 5	At Fort Lee, circa 1906-circa 1908 Notes: Photos taken 1906-1907 at Fort Lee House include Kuhn with Louis Schlesinger, Fred Albig, Jack Johnson, Gus Mager, and others.

Box 25, Folder 2	Walt Kuhn, Rudy and Helen Dirks, et al, 1900
Box 25, Folder 3	Walt Kuhn, John Quinn, et al at Wawbeek, NY, 1913
Box 25, Folder 4	Walt Kuhn, John Quinn, et al at Wawbeek, NY, Copy Negatives and Prints, undated
Box 25, Folder 5	Walter Pach Portrait, undated Notes: Oversized material housed in Box 35
Box 25, Folder 6	Walter Pach Portrait, Copy Prints, undated
Box 25, Folder 7	George Overbury "Pop" Hart, circa 1915, 1926, undated Notes: (with Walt Kuhn, Gus Mager in Fort Lee, NJ; Coyesville, NJ; Mexico)
Box 25, Folder 8	George Overbury "Pop" Hart, Copy Negatives and Copy Prints, undated
Box 57, Folder 6	Friends including Rudy Dirks, George Overbury "Pop" Hart, and Gus Mager, circa 1915 Notes: Includes photos of an outing at Cherry Hill with Rudolph Dirks and Leonard "of Hackensack"; a cyanotype copy of a photo of Kuhn with "Pop" Hart and Gus Mager found in Box 25, Folder 7; and a cabinet card of Pop Hart and Rudolph Dirks in Iceland.
Box 25, Folder 9	Lenna and Ira Glackens, 1925, 1939, 1940
Box 25, Folder 10	Otis Oldfield, George Fitzgerald, et al, 1931
Box 25, Folder 11	Lily Cushing Emmet and Family, 1939, undated
Box 25, Folder 12	Alice Wadsworth and Walt Kuhn at Goodyear Home, 1940
Box 25, Folder 13	O. A. Renne, 1940s
Box 25, Folder 14	Walt Kuhn with Bert Lahr, Ethel Merman, et al, circa 1947
Box 25, Folder 15	Walt Kuhn with Bert Lahr, Ethel Merman, et al, Duplicate, circa 1947
Box 25, Folder 16	Walt Kuhn and Frank Cullen, Stuart, FL, 1947, undated
Box 25, Folder 17	Walt Kuhn and Frank Cullen, Stuart, FL, Copies, 1947, undated
Box 25, Folder 18	Walt Kuhn with Neighbors, NYC, 1947
Box 25, Folder 19	Bert and Olive Taylor and Family, undated

Box 25, Folder 20	Julie Millicent Ingersoll, 1948-1952, undated
Box 25, Folder 21	Julie Millicent Ingersoll, Duplicates, 1951, undated
Box 25, Folder 22	Others, 1930-1947, undated
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Box 25, Folder 24	Fort Lee, NJ, circa 1915-1918, 1935, 1964
Box 25, Folder 25	Fort Lee, NJ, Duplicates and Copy Prints, undated
	Maine Notes: (Ogunquit and Cape Neddick homes, towns, Kuhn family)
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Box 25, Folder 27	Maine, 1944-1946
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Box 25, Folder 29	Maine, 1950-1951
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Box 25, Folder 30	Maine, 1960-1972
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Box 25, Folder 32	14th Street Studios and Penguin Club, 1930 Notes: (exterior views)
Box 25, Folder 33	18th Street Studio, NYC, 1929, 1940-1948 Notes: (Walt Kuhn with models, including Helen Miller, George Fitzgerald, Ruth Johnston)
Box 25, Folder 34	18th Street Studio, NYC, 1929, 1940-1948
Box 25, Folder 35	18th Street Studio, NYC, 1929, 1940-1948

	Notes: (2 photo shoots for <i>Collier's</i> Magazine, including color transparencies and contact sheets; William Ward photographs of Walt Kuhn; oversized material housed in Box 35)
Box 57, Folder 10	18th Street Studio, NYC, 1949
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Box 25, Folder 40	Hotel Albert Apartment, NYC, 1941-1949, undated
Box 57, Folder 11	Hotel Albert Apartment, NYC, 1949-1951
Box 25, Folder 41	Hotel Albert Apartment, NYC, Duplicates, 1949
Box 25, Folder 42	Summer Studio at Lake Buel, Great Barrington, MA, 1941-1942 Notes: (Walt Kuhn, Ruth Johnston, Paul Bird, Lily Cushing Emmet, Harry Whitney, Barnum and Bailey Circus in Pittsfield, MA)
Box 25, Folder 43	Summer Studio at Lake Buel, Great Barrington, MA, 1941-1942
Box 25, Folder 44	Summer Studio at Lake Buel, Great Barrington, MA, 1941-1942
Box 25, Folder 45-47	Summer Studio at Lake Buel, Great Barrington, MA, Negatives, Duplicates and Copies, 1941-1942, undated
Box 25, Folder 48	Glackens Home, NYC, 1948-1949, undated
Box 25, Folder 49	Glackens Home, NYC, Duplicates, 1948-1949, undated
Box 25, Folder 50	Winslow Homer Studio Exterior, 1934 Notes: copy prints only
Box 25, Folder 51	Homes of Family Members, 1925-1950, undated
Box 25, Folder 52	Miscellaneous Family Places, 1930-1964 Notes: (Walt Kuhn birthplace and grave)
Box 57, Folder 12	Unidentified, circa 1950s, 1980s
Box 57, Folder 14	Woodlawn Cemetery, Walt Kuhn Grave Site, circa 1949, circa 1980s
Travel (see also Albums)	
Box 25, Folder 53	Florida and Georgia, undated
Box 25, Folder 54	Florida and Georgia, Duplicates, undated

Box 25, Folder 55	Nova Scotia, 1912
Box 25, Folder 56	Northeastern U.S., 1917-1931
Box 25, Folder 57	Northeastern U.S., 1930-1934, undated
Box 25, Folder 58-59	Northeastern U.S., Duplicates and Copy Prints, undated
Box 25, Folder 60	Europe, 1925-1933 Notes: (group photograph including Kuhn, Pablo Picasso, Jo Davidson, Cecil Howard and others in Paris; W. Averell and Marie Harriman at the Warburg estate in Paris)
Box 25, Folder 61	Europe, 1925-1933 Notes: (group photograph including Kuhn, Pablo Picasso, Jo Davidson, Cecil Howard and others in Paris; W. Averell and Marie Harriman at the Warburg estate in Paris)
Box 25, Folder 62	Europe, 1925-1933 Notes: (group photograph including Kuhn, Pablo Picasso, Jo Davidson, Cecil Howard and others in Paris; W. Averell and Marie Harriman at the Warburg estate in Paris)
Box 25, Folder 63	Europe, Duplicates, 1925, 1931
Box 25, Folder 64	Western U.S., 1928-1937 Notes: (Harriman family, Sally Fox, Gary Cooper, Otis Oldfield; Prescott, AZ; California; Sun Valley Resort, Ketchum, ID)
Box 25, Folder 65	Western U.S., 1928-1937 Notes: (Harriman family, Sally Fox, Gary Cooper, Otis Oldfield; Prescott, AZ; California; Sun Valley Resort, Ketchum, ID)
Box 25, Folder 66	Western U.S., 1928-1937 Notes: (Harriman family, Sally Fox, Gary Cooper, Otis Oldfield; Prescott, AZ; California; Sun Valley Resort, Ketchum, ID)
Box 25, Folder 67-68	Western U.S., Duplicates and Copy Prints, 1928, undated
Box 25, Folder 69	Photographic Postcards, undated
Miscellaneous Photographs	
Box 25, Folder 70	Unidentified Cartes de Visites, 1859-1883, undated
Box 25, Folder 71	Unidentified Cartes de Visites, 1859-1883, undated
Box 25, Folder 72	A Cuban Trip and Letter to Vera Kuhn, undated

Box 25, Folder 73	Kenyon Farm, Virginia, 1904
Box 25, Folder 74	Garibaldi Rebels in Juarez, Mexico, 1910s
Box 57, Folder 14	Hospital, Westchester, NY, 1949
Box 25, Folder 75	Paris Nudes, 1920
Box 25, Folder 76	Show People, 1928, 1934, undated Notes: Oversized material housed in OV 55
Box 25, Folder 77	Show People, Copy Print, undated
Box 25, Folder 78	New York City Scenes, 1929-1930, undated
Box 25, Folder 79	Spain Scenes by Hal Kravis, 1936
Box 25, Folder 80	Stock Photographs of Venice, Italy, undated
Box 25, Folder 81	Miscellaneous Unidentified Photographs, undated

Reproductions of Artwork

Box 25, Folder 82	Vera Spier Art Jewelry Record Book, 1908 Notes: (Woodstock, NY studio)
Box 25, Folder 83	Early Childhood Drawings, circa 1882, undated Notes: Oversized material housed in Box 35
Box 25, Folder 84	Cartoons for Wasp (1899-1900), undated Notes: Oversized material housed in Box 35
Box 57, Carton 15	Paintings, 1905, 1946
Box 25, Folder 85	Paintings, 1940-1947, undated
Box 25, Folder 86-88	Paintings, Negatives, Duplicates and Copies, undated
Box 26, Folder 1-2	Drawings and Cartoons (including duplicates), 1941, undated Notes: oversized material housed in Box 35
Box 26, Folder 3	Carvings, Collage, Sculpture, 1964, undated
Box 26, Folder 4	Installation Views, 1946-1951, undated
Box 26, Folder 5	Installation Views, Negative and Duplicates, 1946-1948

Box 26, Folder 6	Artwork by Others, 1934-1949, undated
Box 35	Oversized Photograph Album, Volume 1 Notes: Oversized material scanned with Box 23, F35
Box 35	Oversized Scrapbook, Volume 7: Nova Scotia Notes: Oversized material from Box 24, F9
Box 35	Oversized Photograph Album, Volume 8: Nova Scotia Notes: Oversized material from Box 24, F11
Box 35	Oversized Walt Kuhn Portrait by Pangborn Notes: Oversized material from Box 24, F28
Box 35	Oversized Early Walt Kuhn Photographs Notes: Oversized material from Box 24, F34
Box 35	Oversized Later Walt Kuhn Photographs Notes: Oversized material from Box 24, F36
Box 35	Oversized Walter Pach Portrait Notes: Oversized material scanned with Box 25, F5
Box 35	Oversized 18th Street Studio, NYC Photographs Notes: Oversized material scanned with Box 25, F35
Box 35	Oversized Early Childhood Drawings Notes: Oversized material from Box 25, F83
Box 35	Oversized Cartoons for Wasp Notes: Oversized material from Box 25, F84
Box 35	Oversized Reproductions of Drawings and Cartoons Notes: Oversized material from Box 26, F1
Enlarge 55	Oversized Photographs of Show People Notes: Oversized material from Box 25, F76

Subseries 4.12: Audio Recordings, 1965, 1969

0.2 Linear feet (Box 26; 8 audio reels [circa 24 hours], 1 audio cassette)

Scope and Contents: This series consists of 8 audio reels and 1 audio cassette. Reels 1 to 7 were made by Brenda Kuhn (1911-1993), daughter of Walt Kuhn, as she went through her father's papers from March to November, 1965, on the eve of their accession to the archives. In her recordings, she makes specific reference to letters, artwork, photographs, and other documents found in the Armory Show Records and Walt Kuhn Family Papers. In some cases, Brenda is able to provide witness accounts of persons and events documented in the papers. However, her comments often stray far afield of the papers and art historical figures known to her as she muses on the activities of her own life and

her vocation as promoter of her father's work. On reel 6, side 2 she interviews Grace Jones Sarka, wife of Charles Sarka and friend of Walt Kuhn during his early years as an artist in New York.

On reel 8, Brenda Kuhn's recollections are guided by Garnett McCoy, curator at the Archives of American Art, who interviews her about Walt Kuhn, the Kuhn family, and their contemporaries. Selected subjects on reels 1 to 8 are listed with the box inventory. All reels were recorded on both sides at a speed of 1 7/8 inches per second unless otherwise noted.

The audio cassette was recorded on "Walt Kuhn Day" at Kuhn House in Cape Neddick, ME on the 50th anniversary of Walt Kuhn's death in 1969.

Arrangement: Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact References Services for more information.

Box 26, Folder 7

Brenda Kuhn's Recordings, 1965

(1 of 4)

Notes:

- Reel 1, First Side (Side 2): Brenda Kuhn discusses Walt Kuhn's letters of 1936 and vaudeville materials. Selected subjects include Union Pacific Railroad; Kuhn's contacts in Hollywood, CA; attitude towards homosexual men; his personality and manner of writing; the circus; Maine landscapes; the Kit Kat Club and Penguin Club artist's balls; burlesque; Vera Kuhn; Walt Kuhn's vaudeville productions.
- Reel 1, Second Side (Side 1): Brenda Kuhn discusses Vera Kuhn's date books and Kuhn family Christmas Cards. Selected subjects include a complete description of Christmas Cards and the disposition and exhibition of Walt Kuhn's paintings.
- Reel 2: Brenda Kuhn discusses Walt Kuhn letters from 1936 to 1946. Selected subjects include Walt Kuhn's stay at Lake Buel in 1941 and in Idaho in 1936; Averell Harriman's career; Kuhn's health, final illness, treatment, and death; Kuhn's cartoons; Kuhn's Cape Neddick, ME house; Mark Hanna; Ruth Johnston, Isabel and Paul Bird; Kuhn's oak tree paintings; Kuhn's anti-Semitism in letters; Jules Pascin.

Box 26, Folder 8

Brenda Kuhn's Recordings, 1965

(2 of 4)

Notes:

- Reel 3, Side 1: Brenda Kuhn discusses Armory Show records and Walt Kuhn letters from 1936 to 1941. Selected subjects include Brenda's decision to donate papers to AAA; recollections of Fort Lee, NJ, 1909-1919; Ogunquit, ME house; 18th St. studio; Kuhn's animal art; circumstances of Philip Guston taking over WK studio in 1957; La Salle Spier; Spier home in Chevy Chase, MD; Kuhn's searches for landscape subjects; Arthur B. Davies second family as David A. Owen, and his daughter, Ronven Owen; Kuhn's cooking talents and his parents' Brooklyn restaurant, the International House; stage celebrities.
- Reel 3, Side 2: Brenda Kuhn discusses Walt Kuhn letters from 1941 and 1944. Selected subjects include Kuhn's automobiles; painting methods; Frank di Gioia; Brenda's epilepsy; Vera Kuhn.
- Reel 4, Side 1: Brenda discusses photographs and Walt Kuhn letters from 1936 to 1944. Selected subjects include Walt Kuhn's transition from cartoonist to fine artist; Kuhn family photographs; community of artists in Fort Lee, NJ, including Jules Pascin, Pop

Hart, Paul Bransom, Rudy Dirks; meeting of Walt and Vera Kuhn; Penguin Club Kuhn's Maine landscape paintings; reading habits; Cape Neddick, ME; Perkins Cove, ME and the Laurent family; Alfred Frankfurter; onset of Kuhn's mental illness.

- Reel 4, Side 2: Brenda Kuhn discusses Walt Kuhn publication *Fifty Paintings*, and letters from 1920 and 1938 to 1947. Selected subjects include watching her father paint; Kuhn's hobby of carving toys for children; Kuhn's experiences at Lake Buel, MA; Kuhn's guitar-playing; Brenda's plans for a museum in Cape Neddick; Kuhn's smoking habits; Edna St. Vincent de Millay purchase of "Mario"; Kuhn's illness and idea for "State of Maine Follies"; Vera's record-keeping habits; Kuhn's teaching, especially John Laurent; Frank di Gioia.

Box 26, Folder 9

Brenda Kuhn's Recordings, 1965

(3 of 4)

Notes:

- Reel 5, Side 1: Selected subjects include Durand-Ruel Galleries; Margery Petit Caron; Kuhn's clown drawings and use of pass to circus; Kuhn's costume collection.
- Reel 5, Side 2: Brenda Kuhn discusses Walt Kuhn letters from 1938-1948. Selected subjects include Walt Kuhn's painting techniques; Paul Bransom, social life at Clark's restaurant in Maine; Ogunquit, ME Playhouse; Kuhn's social life, family life, and involvement with show people; Kuhn's automobiles; Kuhn's rivalry with Picasso; relationship with Gary Cooper; Kuhn's time on Florida's Gold Coast; relationship with Paul and Minna Mellon.
- Reel 6, Side 1: Selected subjects include Walt Kuhn's reading habits; Cape Neddick, ME; Kuhn family's relationships with the Glackens family; Edith Halpert; confusion over Kuhn's birth date.
- Reel 6, Side 2: Brenda Kuhn muses on prospects for Walt Kuhn centenary and publications; Brenda Kuhn interviews Grace Jones Sarka, who describes her relationship to Walt Kuhn beginning in 1903, and their artists' community centered around the 23rd St. studio in New York.

Box 26, Folder 10

Brenda Kuhn's Recordings, 1965

(4 of 4)

Notes:

- Reel 7 (labeled 6B): Brenda Kuhn attends Elizabeth Navis day at Wichita Museum; discusses the Murdoch collection; Kuhn's relationship with Maurice Prendergast and William Glackens; importance to Kuhn of Eakins' painting *The Gross Clinic*. (Note: Side 2 of this reel is not recorded)
- Reel 8 (labeled #7), Side 1: Garnett McCoy interviews Brenda Kuhn, November 19, 1965. Selected subjects include Kuhn's feelings about his contemporaries and artist circles; Kuhn's personality and aesthetic, and his attitudes towards art, politics, family, religion, Jews, etc.; Kuhn's work with collectors, especially John Quinn; Penguin Club; vaudeville; Kuhn's 14th St. studio; Clara Davidge; Frederick James Gregg; writing and distribution of "The Story of the Armory Show;" discovery of Armory Show records and Milton Brown; Arthur B. Davies;

brief recollections of Edward and Jo Hopper, Edith and William Glackens, Charles Sheeler, John Sloan, personality and death of George Luks, Walter Pach, Abraham Walkowitz, Georgia O'Keeffe, Louis Bouché, George Bellows, Robert Henri; Kuhn in Florida.

- Reel 8 (labeled #7), Side 2: Garnett McCoy interview with Brenda Kuhn, cont. Selected subjects include relationships with dealers Annie Montross, Edith Halpert, the Harrimans, Durand-Ruel, and Maynard Walker; Albert Freueh, Marius de Zayas; Kuhn's attitude towards critics; Kuhn's public relations philosophy; the dissolution of the Association of American Painters and Sculptors; Jules Pascin; Mary Roberts; Kuhn's mental illness; Vera Kuhn; disposition of the estate.

Box 26, Folder 11

"Walt Kuhn Day," July 13, 1969
1 Sound cassette

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