



Smithsonian
Archives of American Art

A Finding Aid to the Louis Lozowick papers,
1898-1974, in the Archives of American Art

Catherine S. Gaines

Funding for the digitization of the microfilm of this collection was provided by the Terra Foundation for American Art. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

2004

Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Louis Lozowick papers
Identifier:	AAA.lozoloui
Date:	1898-1974
Extent:	5.9 Linear feet
Creator:	Lozowick, Louis, 1892-1973
Language:	Some records are in Russian, Yiddish, German, and French.
Summary:	The Louis Lozowick Papers measure 5.9 linear feet and are dated 1898-1974. Correspondence, writings, business records, printed material and photographs document Lozowick's career. Also included are biographical documents, sketches, and records relating to organizations that interested him.

Administrative Information

Provenance

Gift of Louis and Adele Lozowick, 1966-1980. Various portions were microfilmed on reels D254-D254A, and 1333-1337. In 2004, all portions of the gift were merged, reprocessed, and remicrofilmed.

Alternative Forms Available

The papers of **Louis Lozowick** in the Archives of American Art were digitized from 7 reels of microfilm in 2007, and total 10,024 images.

Processing Information

The collection was processed by Catherine S. Gaines in 2004 and was subsequently microfilmed on reels 5893-5899. The microfilm was digitized in 2007 with funding provided by the Terra Foundation for American Art. Glass plate negatives and lantern slides were re-housed in 2015 with a grant provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Louis Lozowick Papers, 1898-1974. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The microfilm of this collection has been digitized and is available online via AAA's website. Use of material not microfilmed or digitized requires an appointment. Glass plate negatives and lantern slides are housed separately.

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Biographical Note

Louis Lozowick (1892-1973) is known for his lithographs of New York City, many in the Precisionist mode. As a very young boy in the Ukraine, Lozowick showed an aptitude for drawing. At age eleven, with an older brother, he moved from his rural hometown to Kiev, where he received training at the Kiev Art Institute. In 1906, Lozowick came to the United States, joining a brother in New Jersey. While in high school, and for several years afterwards, Lozowick studied at the National Academy of Design under Leon Kroll, George Willoughby Maynard, Ivan Olinsky, and Douglas Volk. He graduated from Ohio State University in 1918 with a degree in art.

After a year's stint in the medical corps of the U.S. Army, Lozowick headed to Paris in the fall of 1920, where he studied French at the Sorbonne. By early 1922, he had settled in Berlin and was enrolled at the Friedrich Wilhelms Universität. During this time, Lozowick began painting seriously, made his first lithographs, and established friendships with many Russian artists in Germany, including El Lissitzky; he also made a trip to Moscow, where he met a number of leading Russian artists. While living in Berlin, Lozowick had his first solo show at K. E. Twardy Book Shop in 1922, and a second at the Galerie Alfred Heller in the following year.

Lozowick worked mainly as a graphic artist and supplemented his income with commercial work. In addition, he taught art history and lithography classes, lectured, and wrote about art. During the Depression he worked with the Public Works of Art Project, New York City, for a brief time in 1934. Between 1935 and 1940, he was employed by the Graphic Arts Division of the Works Progress Administration.

Lozowick taught art history at the Educational Alliance Art School, New York City, for a semester prior to going to Europe, and for extended periods afterwards. He was a lithography instructor at the John Reed Club School of Art and the American Artists School, and over the years taught a number of private pupils. In 1924, Lozowick delivered lectures on modern Russian art for the Société Anonyme, and lectured regularly on a variety of art topics to a many other groups. Eventually he was represented by a speakers' bureau that arranged several lecture tours.

Russian art, art and artists in the Soviet Union, and Jewish art were among the topics that particularly interested Lozowick. He wrote extensively on these subjects and others, publishing many articles and reviews. While living in Berlin, he wrote for *Broom* and contributed translations to that periodical. Two major manuscripts, a book about William Gropper and a memoir titled *Survivor From a Dead Age*, appeared posthumously. In addition, he was a founder of the *New Masses*, a contributing editor, and eventually its art editor.

One of the organizers of the John Reed Club in 1929 and a charter member, Lozowick became its Executive Secretary in 1931 and remained active throughout the club's five-year existence. In 1935, Lozowick participated in organizing the first American Artists' Congress, became the group's Executive Secretary, and for several years was an extremely active member of the New York chapter.

Throughout his long career, Louis Lozowick exhibited widely in local and national exhibitions. He won a number of awards and was invited to spend several summers in residence at the Yaddo artists' colony.

Scope and Content Note

The Louis Lozowick Papers measure 5.9 linear feet and are dated 1898-1974. Correspondence, writings, business records, printed material and photographs document Lozowick's career. Also included are biographical documents, sketches, and records relating to organizations that interested him.

Correspondence with colleagues, commercial clients, organizations, museums and galleries, family and friends, concerns business and personal affairs. A small number of letters are in Russian, Yiddish, German, and French. Writings include manuscripts, drafts, and notes for articles, books, reviews, and talks on art related subjects and other topics. Among Lozowick's notes are seven notebooks relating to published and unpublished writings.

Business records consist of an extensive alphabetical file recording sales and consignments, loans for exhibitions, and other financial transactions, accompanied by related printed material. Originally housed in loose leaf notebooks, these files are arranged by name of gallery, museum, organization, or event. In addition, there are a small number of loose receipts.

Lozowick retained printed matter, unpublished notes and writings, and miscellaneous items relating to organizations and groups of interest to him. The American Artists' Congress and the John Reed Club files are of particular interest; because he served as an officer in these organizations, his papers include copies of minutes, reports, and official correspondence.

Printed material includes exhibition catalogs, invitations and announcements. Material by Lozowick consists of articles, reviews, illustrations and reproductions. In addition, there are articles and miscellaneous items about Lozowick including announcements of his lectures, a course syllabus, and brochure about a tour of the U.S.S.R. led by him. Miscellaneous printed material includes research materials collected by Lozowick for his writing; illustrations of artists at work, in their studios, galleries, etc., and a 1922 broadside in French and Russian announcing a lecture.

Photographs include images of Lozowick and his family. Of particular interest is a photograph of Lozowick at a 1934 demonstration sponsored by the John Reed Club and Artists' Union. Photographs of works of art include works by Lozowick, as well as by American, European, and Russian artists; many of these, including lantern slides, may have been used to illustrate his lectures and writings. Among the miscellaneous subjects are Lozowick's studio, the Soviet Pavilion at the 1939 World's Fair, and an unidentified Soviet exhibition installation.

Also included are small number of biographical documents and sketches in pen and ink.

Arrangement

The collection is arranged into 8 series. Glass plate negatives and lantern slides are housed separately and closed to researchers.

- Series 1: Biographical Information, 1923-1973 (Box 1; 10 folders; Reel 5893)
- Series 2: Correspondence, 1916-1974 (Boxes 1-2; 1.25 linear ft.; Reels 5893-5895)
- Series 3: Writings and Notes, 1917-circa 1970 (Boxes 2-3; 1.5 linear ft.; Reels 5895-5897)
- Series 4: Business Records, 1929-1973 (Box 3; 0.25 linear ft.; Reel 5897-5898)

- Series 5: Organizations, 1930-1972 (Box 4; 0.4 linear ft.; Reel 5898)
- Series 6: Printed Material, 1920-1974 (Boxes 4-5 and OV 7; 1.25 linear ft.; Reels 5898-5899)
- Series 7: Sketches, n.d. (Box 5; 1 folder; Reel 5899)
- Series 8: Photographs, 1898-1973 (Boxes 5-6, 8; 1.05 linear ft.; Reel 5899)

Names and Subject Terms

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

Subjects:

Lithographers -- New York (State) -- New York

Types of Materials:

Photographs

Sketches

Writings

Names:

American Artists' Congress

John Reed Club

Container Listing

Series 1: Biographical Information, 1923-1973

(Box 1; 10 folders; Reel 5893)

Reel 5893, Frame 11-25; Box 1	Autobiographical Notes, 1943, 1973, n.d. Image(s)
Reel 5893, Frame 26-37; Box 1	Awards, 1965-1973, n.d. Image(s)
Reel 5893, Frame 38-59; Box 1	Biographical Notes, 1936-1960s, n.d. Image(s)
Box 1; Reel 5893, Frame 60-61	Certificate of Naturalization (copy of original issued October 21, 1919), 1944 Image(s)
Box 1; Reel 5893, Frame 62-63	European Correspondent Credentials, <i>Union Bulletin</i> , Cincinnati, 1923 Image(s)
Box 1; Reel 5893, Frame 64-65	List of WPA Prints by Lozowick Owned by New York Public Library, 1943 Image(s)
Box 1; Reel 5893, Frame 66-82	Membership Cards, 1932-1973, n.d. Image(s)
Box 1; Reel 5893, Frame 83-91	Miscellaneous Items (business cards; travel itineraries), 1959-1962, n.d. Image(s)
Box 1; Reel 5893, Frame 92-116	Questionnaires (Artists for Victory; Who's Who in the Jewish Social Registry; Federal Support for the Visual Arts), 1943-1968 Image(s)

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Series 2: Correspondence, 1916-1974

(Boxes 1-2; 1.25 linear ft.; Reels 5893-5895)

This series consists mainly of incoming letters, though a smaller number of replies and outgoing letters have survived among the papers. Correspondence with colleagues, commercial clients, organizations, museums and galleries, family and friends documents Lozowick's business and personal affairs including: Lozowick's writings, exhibitions, loans and sales of artwork, requests and arrangements for lectures, the Works Progress Administration, news of friends, and the activities of artists' and political organizations of interest to Lozowick. A small number of letters are in Russian, Yiddish, German, and French.

Among Lozowick's correspondents are Peter Blume, Paul Burlin, Marc Chagall, Malcolm Crowley, Mrs. Chester Dale, Theodore Dreiser, Lewis Mumford, Richard Neutra, Man Ray, Meyer Schapiro, and Art Young. Letters to his wife and son include a number of illustrations.

In addition, small amount of official correspondence of the American Artists' Congress and the John Reed Club is filed with Series 5: Organizations.

Box 1; Reel 5893, Frame 118-385	Correspondence, 1916-1931 <i>(17 folders)</i> Image(s)
Box 1; Reel 5893, Frame 386-779	Correspondence, 1932-1935 <i>(17 folders)</i> Image(s)
Box 2; Reel 5893, Frame 780-1149	Correspondence, 1936-1939 <i>(17 folders)</i> Image(s)
Box 2, Reel 5893, Frame 1150-1427	Correspondence, 1940-1945 <i>(17 folders)</i> Image(s)
Box 2; Reel 5894, Frame 13-310	Correspondence, 1946-1950 <i>(12 folders)</i> Image(s)
Box 2; Reel 5894, Frame 311-596	Correspondence, 1951-1955 <i>(12 folders)</i> Image(s)
Box 2; Reel 5894, Frame 597-906	Correspondence, 1956-1959 <i>(12 folders)</i> Image(s)
Box 2;	Correspondence, 1960-1962

Reel 5894, Frame 908-1160	<i>(8 folders)</i> Image(s)
Box 2; Reel 5894, Frame 1161-1458	Correspondence, 1963-1967 <i>(8 folders)</i> Image(s)
Box 2; Reel 5895, Frame 12-540	Correspondence, 1968-1973 <i>(6 folders)</i> Image(s)
Box 2; Reel 5895, Frame 541-615	Condolence Letters, 1973-1974 Image(s)
Box 2; Reel 5895, Frame 616-901	A-Z, and Unidentified, n.d. <i>(3 folders)</i> Image(s)

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Series 3: Writings, 1917-circa 1970

(Boxes 2-3; 1.5 linear ft.; Reels 5895-5897)

Lozowick published many articles, book and exhibition reviews, and a book, *Modern Russian Art*. Two major works -- a book on William Gropper and a memoir titled *Survivor From a Dead Age* -- were published posthumously. In addition, there is evidence of a few unpublished books about art (probably unfinished). Russian art and art and artists in the Soviet Union are the focus of many articles.

This series includes manuscripts, drafts, and notes for a wide range of writings. They are arranged by record type: articles, books, notes, and miscellaneous writings. Among the manuscripts identified as "articles" are several pieces that could be chapters for planned books or texts of classroom lectures, i.e., articles titled with names of art schools, periods, or movements, such as "Cubism," "Futurism," and "Renaissance," or places like "Greece," and "The Orient".

Seven notebooks and loose notes relate mainly to his published and unpublished writings. Also among his notes are names, addresses and phone numbers, reminders and lists; notes on specific topics include lithography, Soviet and Russian art and artists, India and Japan. Series 6: Printed Material, includes some research materials for Lozowick's writings.

This series is arranged into 2 subseries:

- 3.1: By Lozowick
- 3.2: By Other Authors

3.1: By Lozowick, 1917-circa 1970

Box 2; Reel 5895	Articles
Box 2; Reel 5895, Frame 904-905	"The Americanization of Art," (incomplete), 1917 Image(s)
Box 2; Reel 5895, Frame 906-916	"The Architecture of Samarcand", n.d. Image(s)
Box 2; Reel 5895, Frame 917-931	"Art Today", n.d. Image(s)
Box 2; Reel 5895, Frame 932-937	"The Artist and His Keep", n.d. Image(s)
Box 2;	"The Artist's Community, Moscow", n.d.

Reel 5895, Frame 938-942	Image(s)
Box 2; Reel 5895, Frame 943-950	"The Artist's House in Moscow," n.d. Image(s)
Box 2; Reel 5895, Frame 951-957	"Buzkashi--Goat Ripping," n.d. Image(s)
Box 2; Reel 5895, Frame 958-984	"Cézanne," n.d. Image(s)
Box 2; Reel 5895, Frame 985-988	"Chana Orloff," n.d. Image(s)
Box 2; Reel 5895, Frame 989-1005	"Constructivism," n.d. Image(s)
Box 2; Reel 5895, Frame 1006-1034	"The Cubists," n.d. Image(s)
Box 2; Reel 5895, Frame 1035-1057	"Dura-Europos," n.d. Image(s)
Box 2; Reel 5895, Frame 1058-1076	"Ephraim Mikhael," 1921 Image(s)
Box 2; Reel 5895, Frame 1077-1100	"Expressionism," n.d. Image(s)
Box 2; Reel 5895, Frame 1101-1106	"Expressionism (Kandinsky)," n.d. Image(s)
Box 2;	"Futurism," n.d.

Reel 5895, Frame 1107-1128	Image(s)
Box 2; Reel 5895, Frame 1129-1137	"The Great Unknown," n.d. Image(s)
Box 2; Reel 5895, Frame 1138-1198	"Greece," n.d. Image(s)
Box 2; Reel 5895, Frame 1199-1204	"Honore Daumier (1808-1879)," 1928 Image(s)
Box 2; Reel 5895, Frame 1205-1213	"Ikography," n.d. Image(s)
Box 2; Reel 5895, Frame 1214-1247	"Impressionism," n.d. Image(s)
Box 2; Reel 5895, Frame 1248-1257	"Industry of Socialism (The Status of the Artist in the Soviet Union)," n.d. Image(s)
Box 2; Reel 5895, Frame 1258-1327	"The Jew in Art," n.d. Image(s)
Box 2; Reel 5895, Frame 1328-1342	"Kandinsky," n.d. Image(s)
Box 2; Reel 5895, Frame 1343-1357	"Karl Marx on Art," n.d. Image(s)
Box 2; Reel 5895, Frame 1358-1363	"Lissitsky's 'Reminiscences,'" n.d. Image(s)
Box 2;	"Lithography: Abstraction and Realism," 1930

Reel 5895, Frame 1364-1368	Image(s)
Box 2; Reel 5895, Frame 1369-1371	"Machine Ornament," 1929 Image(s)
Box 2; Reel 5895, Frame 1372-1382	"Marc Chagall," n.d. Image(s)
Box 2; Reel 5895, Frame 1383-1411	"Medieval Artists' Guilds," n.d. Image(s)
Box 2; Reel 5895, Frame 1412-1431	"Modern 19th Century," n.d. Image(s)
Box 2; Reel 5895, Frame 1432-1438	"Moise Kisling," 1928 Image(s)
Box 2; Reel 5895, Frame 1439-1446	"Mordecai Gorelik," n.d. Image(s)
Box 2; Reel 5895, Frame 1447-1452	"N. & S. Yefimov, Soviet Puppeteers (<i>sic</i>)," n.d. Image(s)
Box 2; Reel 5896, Frame 13-102	"1905 in Literature and Art," n.d. Image(s)
Box 2; Reel 5896, Frame 103-105	"A Note on Soviet Art," n.d. Image(s)
Box 2; Reel 5896, Frame 106-206	"The Orient," n.d. Image(s)
Box 2;	"Otto Schneid," n.d.

Reel 5896, Frame 207-214	Image(s)
Box 2; Reel 5896, Frame 215-224	"Paris Letter," n.d. Image(s)
Box 2; Reel 5896, Frame 225-231	"Peasant Painting," n.d. Image(s)
Box 2; Reel 5896, Frame 232-234	"Present Moment in Soviet Art," n.d. Image(s)
Box 2; Reel 5896, Frame 235-238	"Raphael Soyer," n.d. Image(s)
Box 2; Reel 5896, Frame 239-338	"Renaissance," n.d. Image(s)
Box 2; Reel 5896, Frame 339-342	"Ryback," n.d. Image(s)
Box 3; Reel 5896, Frame 344-439	"Solomon Nunes Carvalho," n.d. Image(s)
Box 3; Reel 5896, Frame 440-446	"Soviet Art," n.d. Image(s)
Box 3; Reel 5896, Frame 447-459	"Soviet Art in Peace and War," n.d. Image(s)
Box 3; Reel 5896, Frame 460-470	"Soviet Art Today (or Aspects of Soviet Art)," 1935 Image(s)
Box 3;	"Soviet Frontiers," n.d.

Reel 5896, Frame 471-482	Image(s)
Box 3; Reel 5896, Frame 483-489	"Soviet Graphic Art," n.d. Image(s)
Box 3; Reel 5896, Frame 490-497	"Temple," n.d. Image(s)
Box 3; Reel 5896, Frame 498-500	"Tentative Attitudes," 1917 Image(s)
Box 3; Reel 5896, Frame 501-508	"Towards a Revolutionary Art," 1936 Image(s)
Box 3; Reel 5896, Frame 509-527	"Tradition in Soviet Art," n.d. Image(s)
Box 3; Reel 5896, Frame 528-550	"Veritism," n.d. Image(s)
Box 3; Reel 5896, Frame 551-556	"What Has Been Happening in American Art?", n.d. Image(s)
Box 3; Reel 5896	Untitled
Box 3; Reel 5896, Frame 557-623	On Art and Artists in the Soviet Union (very fragmentary), n.d. <i>(more than one text)</i> Image(s)
Box 3; Reel 5896, Frame 624-659	On Artists in the Soviet Union, n.d. Image(s)
Box 3;	On Cubism, n.d.

- Reel 5896, Frame
660-682 [Image\(s\)](#)
- Box 3;
Reel 5896, Frame
683-698 On Drawing, n.d.
(*more than one text*)
[Image\(s\)](#)
- Box 3;
Reel 5896, Frame
699-701 On the Importance of Biro-Bidjan in the Lives of Jew, n.d.
[Image\(s\)](#)
- Box 3;
Reel 5896, Frame
702-747 On Modern Art, n.d.
(*more than one text*)
[Image\(s\)](#)
- Box 3;
Reel 5896, Frame
748-755 Fragments, n.d.
[Image\(s\)](#)
- Box 3;
Reel 5896 Books
- Box 3;
Reel 5896 Memoir [published posthumously as *Survivor from a Dead Age*, 1997]
- Box 3;
Reel 5896, Frame
756-791 "Chapter IX: Paris," n.d.
[Image\(s\)](#)
- Box 3;
Reel 5896, Frame
792-828 "Chapter X: Berlin," n.d.
[Image\(s\)](#)
- Box 3;
Reel 5896, Frame
829-863 "Chapter XI: Moscow," n.d.
[Image\(s\)](#)
- Box 3;
Reel 5896 *William Gropper*
- Box 3;
Reel 5896, Frame
864-914 Manuscript, circa 1970
[Image\(s\)](#)
- Box 3; Drafts and Revisions (some incomplete), n.d.

- Reel 5896, Frame 915-1102 [Image\(s\)](#)
- Box 3, Reel 5896, Frame Miscellaneuous Writings
- Box 3; Reel 5896, Frame 1103-1105 Book Prospectus, *Picasso and Modern Art*, n.d. [Image\(s\)](#)
- Box 3; Reel 5896, Frame 1106-1171 Book Reviews, n.d. [Image\(s\)](#)
- Box 3; Reel 5896, Frame 1172-1180 Exhibition Reviews, 1940s, n.d. [Image\(s\)](#)
- Box 3; Reel 5896, Frame 1181-1191 Lecture, "A Fascist World and Freedom of Expression" (delivered at Expression in Art conference, Hotel Commodore, New York City, June 27), 1941 [Image\(s\)](#)
- Box 3; Reel 5896, Frame 1192-1206 Outline for Plastic Arts (Including Architecture), n.d. [Image\(s\)](#)
- Box 3; Reel 5896, Frame 1207-1254 Prefaces and Introductions to Several Unidentified Texts, n.d. [Image\(s\)](#)
- Box 3; Reel 5896 Notes
- Box 3; Reel 5896 Notebooks
- Box 3; Reel 5896, Frame 1255-1301 Vol. 1: Biographical Notes on William Gropper; Vol. 2: Notes on William Gropper's Mural, n.d. [Image\(s\)](#)
- Box 3; Vol. 3 and Vol. 4: Demons, Bulgakov and Picasso (partly in Russian), n.d.

Reel 5896, Frame 1302-1371	Image(s)
Box 3; Reel 5896, Frame 1372-1403	Vol. 5: Notes on Lithography, South America, and Classification of Prints; also, Drafts of a few Letters, n.d. Image(s)
Box 3; Reel 5896, Frame 1404-1435	Vol. 6: Notes on Etching and Related Subjects; also, Drafts of a few Letters (partly in Russian), n.d. Image(s)
Box 3; Reel 5897, Frame 12-65	Vol. 7: Notes on the History and Construction of Synagogues (partly in Russian), n.d. Image(s)
Box 3; Reel 5897, Frame 66-107	Addresses, Phone Numbers, etc., n.d. Image(s)
Box 3; Reel 5897, Frame 108-127	Lists of Reproductions, Illustrations, etc., n.d. Image(s)
Box 3; Reel 5897, Frame 128-219	Notes for Article on Soviet Artists, with Related Research Material, 1940s, n.d. Image(s)
Box 3; Reel 5897, Frame 220-268	Notes on India and Japan, n.d. Image(s)
Box 3; Reel 5897, Frame 269-321	Notes on Lithography, n.d. Image(s)
Box 3; Reel 5897, Frame 322-384	Notes on Russia and Russian Artists, n.d. Image(s)
Box 3; Reel 5897, Frame 385-540	Notes on Russian Art, n.d. Image(s)
Box 3;	Notes, Miscellaneous, n.d.

- Reel 5897, Frame 541-845 (2 folders)
[Image\(s\)](#)
- Box 3; Reel 5897 Translations
- Box 3; Reel 5897, Frame 846-894 Auguste, Comte Jean Marie Mathias Philippe, "Villiers de l'Isle Adam," translated by Louis Lozowick, n.d.
[Image\(s\)](#)
- Box 3; Reel 5897, Frame 895-904 El Lissitsky. "Concerning the Mohilev Synagogue Reminiscences," n.d.
[Image\(s\)](#)

3.2: By Other Authors, 1911-1949

- Box 3; Reel 5897, Frame 906-915 Artists' Statements (A-Z), n.d.
[Image\(s\)](#)
- Box 3; Reel 5897, Frame 916-945 Chapter Outlines by Various Authors, Approved by Editorial Committee, 1930-1931
[Image\(s\)](#)
- Box 3; Reel 5897, Frame 948-962 Beyer, Oskar, "Architektur in Eisen und Beten," n.d.
[Image\(s\)](#)
- Box 3; Reel 5897, Frame 963-971 Burnham, B. "Art as Weapon," n.d.
[Image\(s\)](#)
- Box 3; Reel 5897, Frame 972-973 Ferdman, Joe. "Portrait of an Artist" (poem about Lozowick), 1949
[Image\(s\)](#)
- Box 3; Reel 5897, Frame 974-979 George. "Modern Drawing," n.d.
[Image\(s\)](#)
- Box 3; Reel 5897, Frame 980-991 Kravchenko, A. I. "Soviet Pictorial Art-The Artist, the Art School and the Public," n.d.
[Image\(s\)](#)
- Box 3; Marinetti, F. F. War Account, 1911

Reel 5897, Frame 992-1028	Image(s)
Box 3; Reel 5897, Frame 1029-1051	Schwarz, Karl. "Modern Art in Palestine," n.d. Image(s)
Box 3; Reel 5897, Frame 1052-1056	Workers of a Soviet Tractor Factory, "Letter to Artists," n.d. Image(s)
Box 3; Reel 5897, Frame 1057-1058	Unknown. "Louis Lozowick" (poem), n.d. Image(s)
Box 3; Reel 5897, Frame 1059-1070	Unknown. Untitled Article about the Problem of Minority Nationalities in Europe, n.d. Image(s)
Box 3; Reel 5897, Frame 1071-1101	Unknown. Untitled Play (title pg. missing); Paper on Duke Richard of Portland [pg. 1 missing]; Unidentified Text in (Yiddish), n.d. Image(s)

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Series 4: Business Records, 1929-1973

(Box 3; 0.25 linear ft.; Reel 5897-5898)

Among the Lozowick's business records is an extensive file (originally maintained in loose leaf binders) arranged by name of museum, gallery, institution, or event. These record names of paintings and prints loaned for exhibition or consigned for sale, with sales and return dates noted. Filed along with Lozowick's handwritten lists are miscellaneous printed items relating to various exhibitions and benefit auctions/sales. Additional business records consist of receipts for expenses and income derived from commercial work, lectures, and writing.

Box 3; Reel 5897, Frame 1103-1455	Business Records, A-Z (removed from loose leaf binders), 1930s-1973 (4 folders) Image(s)
Box 3; Reel 5898, Frame 13-39	Receipts for Business Expenses, 1931-1973, n.d. Image(s)
Box 3; Reel 5898, Frame 40-67	Receipts for Commercial Art Work, Lectures, Writings, and Reproduction Fees, 1929-1962, n.d. Image(s)
Box 3; Reel 5898, Frame 69-78	Receipts for Personal Expenses, 1933-1968, n.d. Image(s)
Box 3; Reel 5898, Frame 79-81	WPA Arts Program, Daily Report, September 17, 1940 Image(s)

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Series 5: Organizations, 1930-1972

(Box 4; 0.4 linear ft.; Reel 5898)

This series consists mainly of printed material, unpublished notes and writings, and miscellaneous items relating to organizations and groups of interest to Lozowick. Of particular interest his files relating to the American Artists' Congress and the John Reed Club. Lozowick served as an officer of each organization and among his papers are some of their minutes, reports, and official correspondence. Among the American Artists' Congress Correspondence, 1936-1940, are letters from Ralton Crawford, Peppino Mangravite, and Max Weber. The John Reed Club's correspondence, 1931-1935, includes letters from John Steuart Curry and Walter Quirt.

Box 4; All America Magazine, 1930, n.d.
Reel 5898, Frame [Image\(s\)](#)
84-94

Box 4; American Artists' Congress
Reel 5898

Box 4; Constitution and By-Laws, n.d.
Reel 5898, Frame [Image\(s\)](#)
95-108

Box 4; Correspondence (Louis Lozowick, Executive Secretary), 1936-1940, n.d.
Reel 5898, Frame [Image\(s\)](#)
109-222

Box 4; Minutes, 1935-1939
Reel 5898, Frame [Image\(s\)](#)
223-303

Box 4; Notes, n.d.
Reel 5898, Frame [Image\(s\)](#)
304-312

Box 4; Printed Matter, 1936-1942, n.d.
Reel 5898, Frame [Image\(s\)](#)
313-358

Box 4; American Council for a Democratic Greece, 1948
Reel 5898, Frame [Image\(s\)](#)
359-361

Box 4; An American Group, Inc., 1939-1941, n.d.
Reel 5898, Frame [Image\(s\)](#)
362-382

Box 4; American Society for Race Tolerance, 1939

Reel 5898, Frame 383-386	Image(s)
Box 4; Reel 5898, Frame 387-388	American Writers Conference, n.d. Image(s)
Box 4; Reel 5898, Frame 389-405	Artists Equity Association, 1948-1966 Image(s)
Box 4; Reel 5898, Frame 406-426	Artists Equity Association of New Jersey, Inc., 1961-1971, n.d. Image(s)
Box 4; Reel 5898, Frame 427-433	Associated Artists of New Jersey, 1948, n.d. Image(s)
Box 4; Reel 5898, Frame 434-448	Association des écrivains et des artistes révolutionnaires (Section française de l'U.I.E.R.), n.d. Image(s)
Box 4; Reel 5898, Frame 449-453	Conference on Jewish Youth, 1940 Image(s)
Box 4; Reel 5898, Frame 454-458	Federal Arts Committee, n.d. Image(s)
Box 4; Reel 5898, Frame 459-465	Foreign Language Information Service, n.d. Image(s)
Box 4; Reel 5898, Frame 466-468	Jewish People's Fraternal Order, Million Dollar Rehabilitation Fund, 1948-1949 Image(s)
Box 4; Reel 5898	John Reed Club
Box 4;	Constitution, n.d.

Reel 5898, Frame 469-474	Image(s)
Box 4; Reel 5898, Frame 475-605	Correspondence, 1931-1935, n.d. (2 folders) Image(s)
Box 4; Reel 5898, Frame 606-617	First National Conference, May 29-30, 1932 Image(s)
Box 4; Reel 5898, Frame 618-648	Minutes, 1934-1935 Image(s)
Box 4; Reel 5898, Frame 649-654	Miscellaneous Items, n.d. Image(s)
Box 4; Reel 5898, Frame 655-666	Printed Matter, 1931-1935 Image(s)
Box 4; Reel 5898, Frame 667-669	The Meeting Place, 1930 Image(s)
Box 4; Reel 5898, Frame 670-701	Municipal Art Committee, City of New York, 1936-1939, n.d. Image(s)
Box 4; Reel 5898, Frame 702-703	National Committee for People's Rights, 1939 Image(s)
Box 4; Reel 5898, Frame 704-717	National Council of American-Soviet Friendship, Inc., Art Committee, 1944-1945, n.d. Image(s)
Box 4; Reel 5898, Frame 718-724	National Council on Art in Jewish Life, 1965, n.d. Image(s)
Box 4;	New-Age Gallery, Inc., 1946

Reel 5898, Frame 725-727	Image(s)
Box 4; Reel 5898, Frame 728-736	New York City Council for Art Week, 1940, n.d. Image(s)
Box 4; Reel 5898, Frame 737-741	Print Makers Society of California, 1932 Image(s)
Box 4; Reel 5898, Frame 742-754	Society of American Graphic Artists, 1966-1972 Image(s)
Box 4; Reel 5898, Frame 755-761	United American Artists, n.d. Image(s)
Box 4; Reel 5898, Frame 762-764	United May Day Provisional Committee, 1939 Image(s)
Box 4; Reel 5898, Frame 765-766	World Alliance for Jewish Culture, n.d. Image(s)
Box 4; Reel 5898, Frame 767-783	Unidentified, n.d. Image(s)

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- Reel 5898, Frame 1329-1343 [Image\(s\)](#)
- Box 5; Illustrations, 1925-1929
- Reel 5898, Frame 1344-1350 [Image\(s\)](#)
- Box 5; Reproductions, n.d.
- Reel 5898, Frame 1351-1353 [Image\(s\)](#)

6.3: About Lozowick, 1923-1974

- Box 5; Announcements of Lectures; Course Syllabus; Brochure about Summer Tour, 1920-1936, n.d.
- Reel 5898, Frame 1355-1386 [Image\(s\)](#)
- Box 5; Articles, 1923-1973
(3 folders)
- Reel 5898, Frame 1387-1450 [Image\(s\)](#)
- Box 5; Clippings, 1924-1973, n.d.
- Reel 5899, Frame 12-40 [Image\(s\)](#)
- Box 5; Miscellaneous, 1947-1974, n.d.
- Reel 5899, Frame 41-50 [Image\(s\)](#)

6.4: Miscellaneous Items, 1922-1971

- Box 5; Broadside (in French and Russian), 1922
- Reel 5899, Frame 53-55 [Image\(s\)](#)
- Box 5; Clippings and Articles
- Reel 5899
- Box 5; American Artists' Congress, 1935-1940, n.d.
- Reel 5899, Frame 56-64 [Image\(s\)](#)
- Box 5; Contemporary Indian Artists (series in *Design*), 1958

Reel 5899, Frame 65-131	Image(s)
Box 5; Reel 5899, Frame 132-213	Jewish Art, 1932-1967, n.d. Image(s)
Box 5; Reel 5899, Frame 214-252	Miscellaneous Subjects (art related), 1942-1971, n.d. Image(s)
Box 5; Reel 5899, Frame 253-271	Miscellaneous Subjects (not art related), 1931-1972, n.d. Image(s)
Box 5; Reel 5899, Frame 272-316	Unidentified (in Russian and Yiddish), 1959, n.d. Image(s)
Box 5; Reel 5899, Frame 317-533	Illustrations of Artists at Work, in their Studios, Galleries, etc., n.d. (3 folders) Image(s)
Box 5; Reel 5899, Frame 534-592	Miscellaneous Publications (art related), 1939-1947, n.d. Image(s)
Box 5; Reel 5899, Frame 593-598	Picture Post Cards (blank), n.d. Image(s)
Box 5; Reel 5899	Reproductions
Box 5; Reel 5899, Frame 599-663	A-Z, and Unidentified, n.d. Image(s)
Box 5; Reel 5899, Frame 664-699	Soviet Art, n.d. Image(s)
Box 5;	Research Material [for "the Jew In Art"?], 1923-1945, n.d.

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|--|---|
| Reel 5899, Frame
700-776 | Image(s) |
| Box 5;
Reel 5899, Frame
777-1099 | Research Material for Lozowick's Writings on Russian Art and Artists,
1925-1954, n.d.
(3 folders)
Image(s) |
| Box OV 7;
Reel 5899, Frame
1100-1112 | Research Material for "Solomon Nunes Carvalho," 1952
Image(s) |

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Series 7: Sketches, n.d.

(Box 5; 1 folder; Reel 5899)

Ink and pencil sketches include figures, geometric abstractions, landscapes, side view of Solomon's Temple, and a scale drawing of a panel elevation. Three items are mere doodles.

Box 5; Sketches, n.d.
Reel 5899, Frame [Image\(s\)](#)
1113-1137

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Series 8: Photographs, 1898-1973

(Boxes 5-6, 8; 1.05 linear ft.; Reel 5899)

Images of Lozowick include a photograph of him as a young child, along with pictures of his father, wife Adele and son Lee, and a portrait thought to be of David Burliuk. Of particular interest is a photograph of Lozowick participating in a demonstration organized by the John Reed Club and Artists' Union, 1934.

Photographs of works of art consist of drawings, lithographs, paintings, machine ornaments, set designs, and a costume by Lozowick. Also included is work by various American, European, and Russian artists. Negatives (both acetate and glass) and lantern slides of works of art were most likely used to illustrate writings and lectures.

Miscellaneous subjects include Lozowick's studio, the Soviet Pavilion at the 1939 World's Fair in New York, and an unidentified Soviet exhibition installation.

A few photographs are among the illustrations of artists at work, in their studios, galleries, etc., filed with Series 6, Printed Material.

Lantern slides have not been scanned. Glass plate negatives and lantern slides are housed separately.

This series is organized into 4 subseries:

- 8.1: People
- 8.2: Works of Art
- 8.3: Miscellaneous Subjects
- 8.4: Negatives and Lantern Slides

8.1: People, 1892-1971

Box 5; Reel 5899, Frame 1140-1165	Louis Lozowick, 1898-1971, n.d. Image(s)
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Box 5; Reel 5899, Frame 1166-1174	Louis Lozowick and Family Members (father, wife Adele, son Lee), 1904-1945, n.d. Image(s)
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Box 5; Reel 5899, Frame 1175-1194	Louis Lozowick with Others, 1918-1966, n.d. Image(s)
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Box 5; Reel 5899, Frame 1195-1199	David Burliuk (?); Unidentified, 1920s, n.d. Image(s)
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8.2: Works of Art, 1920s-1964

Box 5; Reel 5899	By Lozowick
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- Box 5; Drawings, 1924-1948, n.d.
Reel 5899, Frame [Image\(s\)](#)
1201-1209
- Box 5; Lithographs, 1926-1964, n.d.
Reel 5899, Frame [Image\(s\)](#)
1210-1234
- Box 5; Paintings, 1926-1963, n.d.
Reel 5899, Frame [Image\(s\)](#)
1235-1253
- Box 5; Machine Ornaments, circa 1929
Reel 5899, Frame [Image\(s\)](#)
1254-1267
- Box 5; Set Designs for "Gas" by George Kaiser, Goodman Theatre, Chicago
(drawing); Stage Set, 1926
Reel 5899, Frame [Image\(s\)](#)
1268-1272
- Box 5; Stage Set for Fashion Show; Costume Designed for Gilda Gray, Lord &
Taylor Centennial, 1930
Reel 5899, Frame [Image\(s\)](#)
1273-1277
- Box 5; By Other Artists
Reel 5899
- Box 5; American, European, and Asian Art (A-Z, and Unidentified), n.d.
Reel 5899, Frame [Image\(s\)](#)
1278-1342
- Box 5; Russian Art (A-Z, and Unidentified), 1920s-1940s
Reel 5899, Frame [Image\(s\)](#)
1343-1423

8.3: Miscellaneous Subjects, 1932-1962

- Box 5; Exhibition Installation, Soviet Union; Invitation to Opening of Lithograph
Reel 5899, Frame [Image\(s\)](#)
1425-1427
- Box 5; Lozowick Studio, n.d.

- | | |
|---|---|
| Reel 5899, Frame
1428-1430 | Image(s) |
| Box 5;
Reel 5899, Frame
1431-1443 | Soviet Pavilion, World's Fair, 1939
Image(s) |
| Box 5;
Reel 5899, Frame
1444-1448 | Unidentified Landscape, n.d.
Image(s) |

8.4: Negatives and Lantern Slides, n.d. (Unfilmed)

- | | |
|-------|--|
| Box 5 | Acetate Negatives: American, European, and Russian Art; Jewish Interest, n.d. |
| Box 6 | Glass Plate Negatives: American, European, and Russian Art; Russian Architecture; Jewish Interest, n.d.
<i>33 Glass negatives</i>
Image(s) |
| Box 8 | Lantern Slides: American, European, and Russian Art; Russian Architecture; Jewish Interest, n.d.
<i>76 Lantern slides</i> |

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