
Jennifer Meehan and Judy Ng

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Collection Overview

Repository: Archives of American Art
Title: Elizabeth McCausland papers
Identifier: AAA.mccaeliz
Date: 1838-1995 (bulk 1920-1960)
Extent: 45 Linear feet
Creator: McCausland, Elizabeth, 1899-1965
Language: English
Summary: The papers of art critic, writer, and historian Elizabeth McCausland measure 45 linear feet and date from 1838 to 1995, with the bulk of the material dating from 1920 to 1960. The collection provides a vast accumulation of research data on various artists and aspects of American art, especially the early American modernists and the Federal Arts Projects. Papers include McCausland's extensive research and writing files, particularly on Marsden Hartley, E. L. Henry, Lewis Hine, George Inness, and Alfred H. Maurer. McCausland's correspondence with artists includes a substantial amount with Arthur Dove and Alfred Stieglitz. Her collaborative work with Berenice Abbott on the Changing New York book and series of photographs is well-documented within the collection. Also found are general writings, subject files, files relating to exhibitions, teaching, and committees, photographs, art work, personal papers, and printed material. Additional McCausland material donated later from the estate of Berenice Abbott include biographical materials, project files, writings, and printed materials.

Administrative Information

Provenance

Elizabeth McCausland donated the bulk of her papers in several installments from 1956 to 1961. An unknown donor, perhaps her literary executor, donated additional papers sometime after her death in 1965. It appears that McCausland originally donated her research files on Marsden Hartley, measuring 10 linear feet, to the Whitney Museum, who then lent them to the Archives for microfilming in 1966, and donated them sometime thereafter. McCausland originally donated files of newspaper clippings and offprints of her articles to the The New York Public Library, who gave them to the Archives in 1968. Additional McCausland material from the estate of Berenice Abbott was donated to the Archives in 2009.
Separated Material

Material separated from the collection includes some issues of *Camera Work* (Vol. 30, 47, 49/50), which were combined with other issues in an artificial collection created by the Archives at some earlier point.

Related Material

Related material found in the Archives includes a sound recording from a symposium on Marsden Hartley, of which McCausland was a participant, held at the Portland Museum of Art in 1961. The Frank Kleinholz papers contain a recorded interview of McCausland done in 1944-1945 for radio station WNYC. Some of McCausland's correspondence is found in the G. Alan Chidsey papers; Chidsey served as a trustee of the Marsden Hartley estate.

Alternative Forms Available

The bulk of this collection was digitized in 2008 and 2015 and is available on the Archives of American Art's website.

Materials generally not scanned include some newsclippings and publications that were either too fragile or not relevant, although some publications that appeared to be of interest to her were scanned. Other items that typically were not scanned include McCausland's student records, auction catalogs, proofs and multiple drafts of published articles, copy prints and negatives of photographs made by the Archives, photographs of works of art (except for those in the catalogue raisonne files of the Marsden Hartley series), duplicate material, and any published material that is widely available elsewhere. In some cases, only the cover and title pages for publications were scanned.

Processing Information

Portions of the collection received a preliminary level of processing at some point after donation. Most of the material was initially microfilmed in the order it was accessioned on reels D368-D384H, 1256, D24, 3134, and D319, and some material was never microfilmed at all. The microfilm reels have been superceded by the digitized collections. Photographs by Berenice Abbott, Barbara Morgan, and Edward Weston received conservation treatment at the Conservation Center for Art and Historic Artifacts between 1985-1991. Previously microfilmed and unmicrofilmed portions were merged, arranged, and described in accordance with archival standards; and the collection was fully processed by Jennifer Meehan in 2006 and digitized in 2008 as part of the Terra Foundation for American Art Digitization Grant. Additional material received in 2009 was processed and described by Judy Ng in 2014 and scanned in 2015 with funding provided by the Terra Foundation for American Art.

Preferred Citation


Restrictions on Access

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.
Ownership and Literary Rights

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

Biographical Note

Elizabeth McCausland, the art critic and writer, was born in Wichita, Kansas in 1899. She attended Smith College, receiving her Bachelor's degree in 1920 and her Master's in 1922. Beginning in 1923, she worked as a general reporter for The Springfield Republican (Springfield, Massachusetts). After several years, she began to review art exhibitions and soon became an established art critic. In the course of her work, she began to develop friendships with artists, such as Alfred Stieglitz and Arthur Dove. During these early years, she also wrote poetry and designed and printed limited edition publications on her private press.

McCausland moved to New York in 1935, but continued to contribute a weekly art column to The Springfield Republican until it suspended publication in 1946. From the mid-1930s on, she worked primarily as a freelance writer and art critic, contributing articles to publications such as Parnassas, The New Republic, and Magazine of Art. In the latter part of her career, her writings focused more on art history and special studies on artists.

In the late-1930s, McCausland collaborated with the photographer Berenice Abbott on the Federal Art Project book, Changing New York, for which she provided the text to Abbott's now-famous photographs of New York City neighborhoods, architecture, and street scenes. She studied and wrote about photography, including numerous articles on the photographer Lewis Hine (of whose work she organized a retrospective exhibition at the Riverside Museum in 1939), and was appointed to the Advisory Committee of the Museum of Modern Art's Department of Photography in 1944.

McCausland went on to organize other exhibitions, including a show of contemporary work, "The World of Today" (Berkshire Museum, 1939), shows of silk screen prints (Springfield Museum of Fine Arts, March 1940 and New York State Museum, Summer 1940), and a photography show, "Photography Today" (A.C.A. Gallery, 1944). In the late 1930s, she embarked upon a study of "the status of the artist in America from colonial times to the present, with especial attention to the relation between art and patronage," which continued over twenty years (and was never completed) and for which she received a Guggenheim fellowship in 1943.

In addition to her other writing, during the 1940s, McCausland carried out studies on the artists, E. L. Henry and George Inness, which resulted in exhibitions at the New York State Museum in 1942 and the George Walter Vincent Smith Art Museum in 1946, respectively and publications (a report on Henry and a book on Inness). From 1948 to 1949, she carried out an extensive study of the painter, Alfred H. Maurer, organizing an exhibition, "A. H. Maurer: 1868-1932," which showed at the Walker Art Center and the Whitney Museum of American Art in 1949, and publishing the biography, A. H. Maurer, in 1951. In 1950, she worked as a special consultant on the American Processional exhibition at the Corcoran Gallery and as editor of the accompanying book. Shortly thereafter, she began a study of Marsden Hartley for a monograph, which was published in 1952, and she helped organize the Hartley exhibition at the University of Minnesota that same year. She continued the Hartley study on larger scale for a planned biography and catalogue raisonne; although she continued to work on it off and on for the next decade, the project was never completed.

McCausland published other books, including Careers in the Arts (1951), and undertook other research and consulting projects, such as photo-editing Carl Sandburg's Poems of the Midwest (1946), conducting surveys of art and advertising for an article in Magazine of Art and of art education for Cooper Union Art School, and contributing yearly articles on art to various encyclopedias. At different times throughout her
career, she supplemented her income by taking teaching positions. She taught courses on art history at Sarah Lawrence College from 1942 to 1944 and at Barnard College in 1956, as well as courses at the Design Laboratory (1939) and the New School for Social Research (1946). She also gave numerous lectures and speeches on various art topics, and regularly participated in conferences and symposiums. Towards the end of her career, she was publishing less, but was still involved in many projects, most notably the Hartley study.

McCausland was a tireless promoter of the arts, and often an advocate for artists. Even though her work was well-known among certain art circles, she never received the recognition as a writer that she deserved. Nor was she ever able to free herself from the pressure of writing for a living. Continually suffering from poor health, she died on May 14, 1965.

Scope and Content Note

The papers of art critic, writer, and historian Elizabeth McCausland measure approximately 45 linear feet and date from 1838 to 1995, with the bulk of the material dating from 1920 to 1995. The collection provides a vast accumulation of data on various artists and aspects of American art, especially the early American modernists and the Federal Arts Projects. Papers include McCausland's extensive research and writing files, particularly on Marsden Hartley, E. L. Henry, Lewis Hine, George Inness, and Alfred H. Maurer. McCausland's correspondence with artists includes a substantial amount with Arthur Dove and Alfred Stieglitz. Her collaborative work with Berenice Abbott on the Changing New York book and series of photographs is well-documented within the collection. Also found are general writings, subject files, files relating to exhibitions, teaching, and committees, photographs, art work, personal papers, and printed material. Additional McCausland material from the estate of Berenice Abbott include biographical materials, project files, writings, and printed materials.

McCausland's personal papers consist of appointment books and engagement calendars, scrapbooks, student papers, works printed on her private press, financial records, biographical material, and scattered memorabilia, which together document other aspects of her life apart from her work. Correspondence includes incoming and outgoing letters along with enclosures, dating from McCausland's time as a journalist for The Springfield Republican in the 1920s and 1930s to her time as a freelance writer, art critic, and historian (1940s-1960s) and mostly concerning professional matters. Also included is a substantial amount of correspondence with artists, particularly Arthur Dove and Alfred Stieglitz, and some personal correspondence with her mother. General writings consists primarily of copies of McCausland's speeches and lectures on various art topics in addition to her early poems (dating from the 1930s) and scattered essays and articles.

The most extensive part of the collection is comprised of McCausland's research and writing files pertaining to large research and curatorial projects, such as ones on the artists Alfred H. Maurer and Marsden Hartley (which was begun by the American Art Research Council and subsequently taken over by McCausland), and one for the American Processional exhibition at the Corcoran Gallery in 1950. A wide variety of smaller projects are also well-documented in the series Other Research and Writing Files, including ones on E. L. Henry, Lewis Hine, George Inness, her collaborative work with Berenice Abbott on the Changing New York book and series of photographs. Numerous other artists and art topics are covered as well, such as Arthur Dove, Robert Henri, Jacob Lawrence, Charles Hawthorne, film, and photography. Files for her book Careers in Art (1950), her many speaking and lecture engagements, and editing work are also found in this series. Files consist primarily of correspondence, notes, research material, manuscripts, bibliographies, photographs of works of art, completed research forms for works of art, card index files, and printed material.

Also found are subject files containing printed material, scattered notes and correspondence, and photographs, which may have been used for reference and/or collected in the course of McCausland's
research activities; files relating to various exhibitions organized by McCausland from 1939 to 1944, including ones of silk screen prints and modern photography; files relating to courses on art history taught by McCausland, especially the one she taught at Barnard College in 1956; and files stemming from her participation in various art organizations and committees, especially during the time period just before and during the Second World War.

Printed material consists primarily of clippings and tear sheets of McCausland's newspaper articles and columns, which document her contributions to *The Springfield Republican* from 1923 to 1946, in addition to scattered exhibition catalogs, announcements, books, and miscellaneous publications. Photographs include ones of various artists and works of art, ones from the Farm Security Administration, and ones by photographers, such as Berenice Abbott (including ones from the Federal Art Project book, *Changing New York*), Barbara Morgan, Weegee, and Edward Weston, among others. Photographs, sometimes annotated or including notes, are scattered throughout her research files. Also included are photographs of McCausland, dating from her childhood. Art work found in the collection includes drawings, prints, and watercolors that were either given to McCausland by the artist or collected by her in the course of her work as an art critic and historian.

Additional material belonging to Elizabeth McCausland and donated by the estate of Berenice Abbott includes biographical material; business and personal correspondence; professional project files and writings, including drafts and research materials related to the book projects *Art in America*, *Conversations with March*, and *Frank Kleinholz*; and printed materials, including reprints of critical essays and articles by McCausland.

Arrangement

The collection is arranged as 15 series:

- Series 1: Personal Papers, 1838, 1920-1951 (Boxes 1-2, 34; 1.5 linear feet)
- Series 2: Correspondence, 1923-1960 (Boxes 2-5; 2.9 linear feet)
- Series 3: General Writings, circa 1930-1954 (Boxes 5-6; 0.9 linear feet)
- Series 4: Alfred H. Maurer, 1851-1951, bulk 1948-1950 (Boxes 6-9; 3.7 linear feet)
- Series 5: American Processional, 1949-1951 (Boxes 10-11; 1.8 linear feet)
- Series 6: Marsden Hartley, 1900-1964, bulk 1944-1964 (Boxes 11-21, OV 37; 10 linear feet)
- Series 7: Other Research and Writing Files, 1896, 1926-1958 (Boxes 21-25, 31; 4.6 linear feet)
- Series 8: Subject Files, 1927-1954 (Boxes 25-26; 1.0 linear feet)
- Series 9: Other Exhibition Files, 1939-1941, 1944 (Box 26; 0.1 linear feet)
- Series 10: Teaching Files, 1939-1965 (Box 27; 0.5 linear feet)
- Series 11: Committee Files, 1936-1960 (Box 27; 0.5 linear feet)
- Series 12: Printed Material, 1923-1953 (Boxes 28-32, 34, OV 38, BV 44-47; 4.6 linear feet)
- Series 13: Photographs, circa 1905-1950 (Boxes 32-36, OV 37; 1.4 linear feet)
- Series 14: Art Work, 1887-1942 (Boxes 33-34, OV 39-43; 0.7 linear feet)
- Series 15: Elizabeth McCausland Material from the Estate of Berenice Abbott, 1920-1995 (Boxes 48-53; 5.4 linear feet)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:
Subjects:
Art -- Exhibitions -- United States
Art -- History -- Study and teaching
Art -- Societies, etc. -- United States
Art criticism -- United States
Art critics -- New York (State) -- New York
Art historians -- New York (State) -- New York
Art, American
Art, Modern -- 20th century -- United States
Authors -- New York (State) -- New York
Documentary photography -- United States
Federal aid to the arts
Modernism (Art) -- United States

Types of Materials:
Drawings
Photographs
Prints
Scrapbooks
Watercolors

Names:
Abbott, Berenice, 1898-1991
American Art Research Council
Barnard College -- Faculty
Dove, Arthur Garfield, 1880-1946
Federal Art Project (U.S.)
Hartley, Marsden, 1877-1943
Hawthorne, Charles Webster, 1872-1930
Henri, Robert, 1865-1929
Henry, Edward Lamson, 1841-1919
Hine, Lewis Wickes, 1874-1940
Inness, George, 1825-1894
Kleinholz, Frank, 1901-
Lawrence, Jacob, 1917-2000
Maurer, Alfred Henry, 1868-1932
Morgan, Barbara Brooks, 1900-1992
Stieglitz, Alfred, 1864-1946
United States. Farm Security Administration
Weegee, 1899-1968
Weston, Edward, 1886-1958

Geographic Names:
New York N.Y. -- Pictorial works -- Photographs

Preferred Titles:
_Springfield Republican_
Series 1: Personal Papers, 1838, 1920-1951

1.5 Linear feet (Boxes 1-2, 34)

Series consists of material relating to the more personal aspects of McCausland's life, including appointment books and engagement calendars, scrapbooks, student papers, works printed on her private press in Springfield, Massachusetts, financial records, biographical material, and scattered memorabilia. Scrapbooks include one kept by McCausland, dating from 1937 to 1940, comprised of correspondence from Waldo Leland Cook, Art Young, Max Weber, and Edward Sternberg, clippings, and other printed material (which was disassembled at some previous point in time and exists now as loose items); and one kept by her mother, Belle Noble McCausland, dating from 1920 to 1943, comprised mostly of clippings and empty envelopes from letters received by McCausland (letters were removed at some previous point in time and can now be found amongst correspondence). Student papers include an honors paper written while an undergraduate at Smith College and a copy of her M.A. thesis published in Smith College Studies in Modern Languages (1922). Amongst the memorabilia is a sign from Lake George that, according to a note on it, was given to McCausland by Alfred Stieglitz, presumably some time during the 1930s.

Also found is material relating to the scrip McCausland received as payment for work at The Springfield Republican in 1933; a car trip McCausland made with Berenice Abbott in 1935; and a testimonial dinner for McCausland "in recognition of her work in the field of art criticism and of her efforts on behalf of all artists" which was held on May 28, 1945 at the Hotel Breevort in New York.

Personal papers are arranged in alphabetical order according to format.

This series is partially scanned; early academic records, tax records, duplicates, and poems written by others have not been scanned.

Box 1, Folder 1
Academic Records, 1942-1943
Appointment Books (See also Engagement Calendars)

Box 1, Folder 2
Appointment Books, 1937
Image(s)

Box 1, Folder 3
Appointment Books, 1938
Image(s)

Box 1, Folder 4
Appointment Books, 1939
Image(s)

Box 1, Folder 5
Appointment Books, 1940
Image(s)

Box 1, Folder 6
Appointment Books, 1941
Image(s)

Box 1, Folder 7
Appointment Books, 1942
Box 1, Folder 8  Appointment Books, 1943
Image(s)

Box 1, Folder 9  Appointment Books, 1945
Image(s)

Box 1, Folder 10  Appointment Books, 1946
Image(s)

Box 1, Folder 11  Appointment Books, 1948
Image(s)

Box 1, Folder 12  Appointment Books, 1949
Image(s)

Box 1, Folder 13  Biographical Material, 1942-1950
Image(s)

Box 1, Folder 14  Book of Poems by Genevieve Taggard, undated

Box 1, Folder 15  Curriculum Vitae Material, circa 1920-1951
Image(s)

Engagement Calendars (See also Appointment Books)

Box 1, Folder 16  Engagement Calendars, 1947
Image(s)

Box 1, Folder 17  Engagement Calendars, 1950
Image(s)

Box 2, Folder 1  Financial Records, 1944-1946, 1950-1952
Image(s)

Box 2, Folder 2  Income Taxes, 1943-1946, 1950

Memorabilia

Box 2, Folder 3  Cover of The New York Mirror, 1838
Image(s)
Oversized item in Box 34

Box 2, Folder 4  Sign Given to McCausland by Alfred Stieglitz, 1930s
Oversized item in Box 34

Box 2, Folder 5  Miscellaneous (includes childhood photographs), 1934-1935
Image(s)

Box 2, Folder 6  Private Press, 1928-1933
Image(s)

Box 2, Folder 7  Private Press, 1933
Image(s)

Box 2, Folder 8  Private Press, 1934-1935
Image(s)

Box 2, Folder 9-11 Private Press, Duplicates, 1928-1935

Box 2, Folder 12  Recommendations, 1935-1936, 1951
Image(s)

Box 2, Folder 13  Scrapbook Kept by Belle Noble McCausland, 1920-1943
Image(s)

Box 2, Folder 14  Scrapbook, 1937-1940
Image(s)

Box 2, Folder 15  Scrapbook, 1937-1940
Image(s)

Box 2, Folder 16  Scrapbook, 1937-1940
Image(s)

Box 2, Folder 17  Scrapbook, 1937-1940
Image(s)

Box 2, Folder 18  Scrapbook, 1937-1940
Image(s)

Box 2, Folder 19  The Springfield Republican, Scrip, circa 1933

Student Papers

Box 2, Folder 20  Special Honors in English (B.A.), [1920]
Image(s)

Box 2, Folder 21  American-Scandinavian Foundation Fellowship, 1922
Image(s)

Box 2, Folder 22
M. A. Thesis, 1922
Image(s)

Box 2, Folder 23
Testimonial Dinner for Elizabeth McCausland, 1945
Image(s)

Trip Made by Elizabeth McCausland and Berenice Abbott

Box 2, Folder 24
"Log", 1935
Image(s)

Box 2, Folder 25
Maps, 1935
Image(s)

Oversize, Memorabilia

Box 34
Cover of The New York Mirror, 1838
Scanned with Box 2, Folder 3

Box 34
Sign Given to McCausland by Alfred Stieglitz, 1930s
Scanned with Box 2, Folder 4

Return to Table of Contents
Series 2: Correspondence, 1923-1960

2.9 Linear feet (Boxes 2-5)

Series consists primarily of McCausland's professional and, to a lesser extent, personal correspondence, which includes general, artist, and some family correspondence. Correspondence typically consists of letters to and copies of letters from McCausland, along with enclosures (such as clippings and other printed material; contracts, agreements, and other business and financial papers; and proposals and manuscripts) and related material (such as notes, illustrations, and writings). Correspondents include artists, art organizations, museums, curators, editors, publishers, scholars, research institutions, her agent (Mary Squire Abbot), friends, and her mother, Belle Noble McCausland. Correspondence largely documents McCausland's various professional activities as an art critic, art historian, and freelance writer, and her relationships with various figures of the art and publishing worlds before, during, and immediately after the Second World War.

General correspondence relates to articles and reviews that McCausland wrote for the Springfield Republican; to freelance articles she wrote over the years for various publications, including ones for Parnassus, The New Republic, and Magazine of Art, as well as yearly articles for various encyclopedias (such as Encyclopedia Britannica, Encyclopedia Americana, and Collier Encyclopedia); and to various book projects, including Changing New York (1939), Careers in the Arts (1950), and ones on the artists E. L. Henry, George Inness, and Alfred H. Maurer. General correspondence also relates to her teaching job at Sarah Lawrence College and other courses taught; to various editing projects, including photo-editing Carl Sandburg's Poems of the Midwest and the planned book Art and Advertising; her work as a research consultant on the American Processional exhibition and book, and on other exhibitions; and her involvement in various art and social organization, as well as her participation in various conferences. General correspondence largely documents McCausland's tireless efforts to drum up work, and to fund (through various grants and fellowships) and carry out her many research and writing projects.

Correspondence from particular artists, including Arthur Dove, Louis Eilshemius, Marsden Hartley, Georgia O'Keeffe, and Alfred Stieglitz, was maintained by McCausland in files separate from general correspondence. Artist correspondence documents her relationships with these artists - particularly well-documented are her relationships with Dove and Stieglitz - and the artists' reactions to her reviews of their shows. Files of artist correspondence also include some of McCausland's own notes on her feelings about or relationship with particular artists.

Family correspondence consists almost entirely of letters and copies of letters from McCausland to her mother, Belle Noble McCausland. These seem to have originated from the scrapbook kept by McCausland's mother which can be found amongst personal papers.

See Appendix for a list of notable correspondents from Series 2

General correspondence is arranged in rough chronological order. Within individual yearly files, McCausland often grouped together letters to and from a particular correspondent; this existing organization has for the most part been maintained. Selected artist correspondence and family correspondence are arranged in files at the end of the series. Correspondence can also be found amongst research and writing files.

This series has been scanned in its entirety.

Appendix: Notable Correspondents from Series 2

List represents only a selection of correspondents from general correspondence.

- A. A. Wynn Inc.: 1951
Abbott, Berenice: 1934
Adams, Harriet Dyer: 1946
Adelphi College: 1953
Albany Institute of History and Art: 1946, 1947
Aldrich, Adolf: 1945
American Academy of Arts and Sciences: 1946, 1947
American Artist Magazine: 1952
American Artists Congress: 1938, 1939, 1942
American Association of University Women: 1951
American Museum of Natural History: 1944
American Newspaper Guild: 1942
American Philosophical Society: 1947
Anderson, Mrs. Sherwood (Eleanor): 1949
Antiques: 1955
Arden, Elizabeth: 1937
Art Digest: 1951
Art in America (see also Jean Lipman): 1957
Art Institute of Chicago: 1945, 1947
Art of this Century: 1944
Artists for Victory: 1944
Artists Equity Association: 1956
Artists League of America: 1942, 1943, 1944, 1945
Artists Society for National Defense: 1941
Associated American Artists: 1940
Baltimore Museum of Art: 1953
Bard College: 1953
Barnes, Djuna: 1951
Barr, Alfred H.: 1939, 1944, 1947, 1951
Barr, Norman: 1941, 1942, 1943, 1945
Baumann, Gustave: 1946
Beam, Lura: 1945, 1958
Beard, Mary: 1938, 1939, 1944
Benn, Ben: 1951
Bennington School of the Arts: 1940
Berkshire Museum: 1939, 1940
Biddle, George: 1947
The Bobbs-Merrill Company: 1944
Bourke-White, Margaret (letter to Berenice Abbott): 1940
Brown, Milton: 1945
Buchholz Gallery: 1941, 1943
Butler, Joseph (Butler Institute of Art): 1954, 1955
Cahill, Holger: 1937, 1942, 1944, 1946, 1950
Carter, Clarence H.: 1945, 1946
Cinema: 1947
• Clarke, Bert: 1950
• Constantine, Mildred: 1939, 1941, 1942
• Cook, Waldo Leland: 1949
• Cooper Union: 1949, 1952
• Cooper Union Art School: 1947, 1948
• Corcoran Gallery of Art: 1948, 1949, 1950, 1951
• Crawley, Lawrence: 1950
• Crehan, Hubert (Art Digest): 1953
• Crichlow, Ernest: 1941
• Curran, Charles: 1942
• D'Harnoncourt, Rene: 1947
• Daura, Pierre: 1949, 1951, 1954
• Detroit Institute of Arts: 1945
• Devree, Howard: 1949
• Diamond (Rotkin), Adele: 1941
• Donato, Louis: 1939
• Dows, Olin: 1942
• Eames, Charles: 1950, 1951
• Estler, William C.: 1944
• Federation of Modern Painters and Sculptors: 1946
• Fitch, George: 1955
• Fitch, James: 1940
• Fortune Magazine: 1946
• Francis, Robert: 1940, 1942, 1943
• Friedman, William: 1939
• Fuerstenberg, Eugenia Maurer: 1950, 1951
• G. P. Putnam's Sons: 1937
• Genauer, Emily: 1947
• Gibran, Khalil: 1928
• Gilbert, Dorothy: 1950
• Godsoe, Robert Ulrich: 1951
• Golden, Samuel (see also American Artists Group): 1946
• Goodwin, Phillip L.: 1943
• Gottlieb, Harry: 1944
• Griffin, Maude: 1953
• Graham, Martha: 1934, 1942
• Grossman, Sid: 1938
• Gwathmey, Robert: 1945
• Harcourt, Brace and Company: 1947, 1949
• Harper and Brothers: 1951
• Hayes, Bartlett (Addison Gallery of Art): 1942, 1945, 1947
• Hess, Thomas (Art News): 1950
• Hope, Henry (University of Indiana): 1949, 1950
• International Fine Arts Council: 1950
• Irvine, Rosalind: 1952
• J. B. Lippincott Company: 1951, 1952
• Jacques Seligmann and Company: 1938
• James, Rebecca Salsbury: 1951
• Jewell, Edward Alden: 1946, 1947
• John Day Company: 1950, 1951, 1955
• Jones, Howard Mumford (Harvard University): 1947
• Kauffer, E. McKnight: 1946
• Kent, Rockwell: 1945, 1946
• Kirstein, Lincoln: 1941, 1943, 1944, 1946, 1947
• Kish, Maurice: 1945
• Kistler, Aline: 1941
• Knight Publishers Inc.: 1938
• Kuniyoshi, Yasuo: 1945
• Landon, Edward: 1939
• Lange, Dorothea: 1945
• Larkin, Oliver: 1943, 1944, 1949
• Leeper, John and Blanche (see also Corcoran Gallery of Art): 1950, 1951, 1954
• Leighton, George: 1945
• Lerner, Abe (see also World Publishing Company): 1950, 1951
• Lipman, Jean: 1945, 1946, 1947, 1952
• Lipton, Norman C. (Good Photography): 1941, 1942, 1943
• Longman, Lester: 1940
• MacMahon, Audrey (see also Parmassus): 1936, 1938, 1939, 1940, 1942
• Magazine of Art: 1944, 1945, 1946, 1947
• Magriel, Paul: 1954
• Maurer, Alfred L.: 1951
• Metropolitan Museum of Art: 1943, 1947, 1955
• Miller, Dorothy: 1950, 1951
• Milwaukee Art Institute: 1948
• Minicam Photography: 1941, 1943, 1944
• Modernage Furniture Corp.: 1945
• More, Herman (Whitney Museum of American Art): 1954
• Morton, Phillip: 1951, 1952
• Mount Holyoke College: 1943
• Munson-Williams-Proctor Institute: 1956
• Museum of Modern Art: 1934, 1942, 1943, 1944, 1945
• Museum of the City of New York: 1958
• N.W. Ayer and Son: 1945, 1946, 1950
• The Nation: 1940, 1955
• National Gallery of Art: 1944, 1945
• National Maritime Union: 1945
• Navas, Elizabeth: 1952, 1953, 1954
• Neuberger, Roy: 1952
• The New American Library: 1955, 1956
• The New Republic: 1944, 1947
• The New School for Social Research: 1945
• The New York Herald Tribune: 1945, 1947
• New York Historical Society: 1943
• New York Public Library: 1943, 1955, 1956
• New York State Museum: 1949
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This series comprises some of McCausland's general writings apart from those related to specific research projects, including speeches and lectures, poems, and scattered essays and articles. Speeches and lectures include ones on art criticism and patronage, on the artist Marsden Hartley, and on various art topics given at various universities, conferences, meetings, and other events from 1940 to the mid-1950s. Poems most likely date from the 1930s and include manuscripts of individual poems and titled collections, which McCausland may have published on her own private press. Also found are some unpublished manuscripts, including two “dummy” articles written for a proposed magazine at the request of Bob Rogers and some material relating to a proposed book on silk screen, and a manuscript of an article on scientific photography by Willard D. Morgan, which may have been ghostwritten by McCausland.

General writings are arranged alphabetically. Related material can be found amongst research and writing files and correspondence.

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Series consists of files relating to McCausland's research for the exhibition, "A. H. Maurer: 1868-1932" (Walker Art Center, September 11-October 16, 1949 and Whitney Museum of American Art, November 6-December 11, 1949), which she helped organize and for which she did the catalog, and her book, *A. H. Maurer*, which was published for the Walker Art Center by A. A. Wyn in 1951. Files consist of correspondence, drafts and manuscripts of the exhibition catalog and book, and extensive research material, including photographs of Maurer's paintings (organized according either to the year they were executed and to their subject matter), photographs of the artist, notes on his life and work (typically organized according to time period or period of execution), notes on his correspondence, and other material. Also found is some Maurer art work.

Correspondence consists of incoming and copies of outgoing letters. Correspondents include Walker Art Center staff, friends and family of Maurer contacted as part of McCausland's research (his sister Eugenia Maurer Fuerstenberg and his nephew Alfred S. Maurer, and former friends Fra Dana, Pierre Daura, Georgia O'Keeffe, and Grace Phillips, among others), publishers, museums, research institutions, and other instrumental figures, such as Hudson Walker and Lloyd Goodrich. The contents of many correspondence files are arranged in reverse chronological order.

The largest portion of the Maurer files are devoted to photographs of his paintings (not scanned). These seem to have been collected as part of an effort to record "about a thousand Maurers," which were photographed in small batches of four or six at a time. These photographs were then used, in conjunction with available documentation, to date Maurer's works based on style, and have not been scanned. Other photographs used in the research seem to have been copied from Maurer's friends and family members.

Files are arranged alphabetically.

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Photographs of Paintings File

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Box 9, Folder 58  System of Dating Works, 1949
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Series 5: American Processional, 1949-1951

1.8 Linear feet (Boxes 10-11)

This series consists of files relating to McCausland's work as a research consultant on the exhibition, "American Processional, 1492-1900" at the Corcoran Gallery of Art, Washington, D.C., July 8-December 17, 1950, and as editor of the accompanying book. The exhibit was described as "a large exhibition of American life and history in pictures" and was planned in cooperation with the National Capital Sesquicentennial Commission "to commemorate the establishment of the permanent seat of the Federal Government in Washington in 1850." The book included two hundred illustrations of work from the exhibition with text comprised of "quotations from contemporaries of the events shown" and writing by McCausland. (These descriptions are drawn from a letter from McCausland to Norman Corwin dated June 20, 1950.)

Files include research notes organized according to time period of the work of art, manuscripts and proofs of the book, catalog material, notes on sources and permissions, correspondence, and other research and publicity material.

A large amount of correspondence relating to the American Processional can also be found in the General Correspondence series. A watercolor by Frank Buffmire documenting McCausland's contributions to the American Processional in a humorous fashion can be found amongst art work.

Files are arranged in alphabetical order.

This series is scanned in its entirety, except for galley and page proofs of the book.

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**American Processional**

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Box 11  
Notes

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Box 11, Folder 10  
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Box 11, Folder 12  
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Box 11, Folder 30  Wall Labels, 1950
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Series 6: Marsden Hartley, 1900-1964 (bulk 1944-1964)

10 Linear feet (Boxes 11-21, OV 37)

Series consists of extensive files relating to a major research project on the artist Marsden Hartley begun by the American Art Research Council around 1944 and turned over to McCausland by Hudson Walker in the early 1950s. The project involved a planned critical biography, envisaged as a companion volume to McCausland's biography of Maurer, and a projected catalogue raisonné of Hartley's paintings, neither of which was ever completed. Related projects included an introductory monograph on Hartley written by McCausland, focusing on the Hudson D. Walker collection of more than 150 Hartleys on long-term loan to the University of Minnesota, which was published in 1952; and a traveling exhibition, organized by the Stedelijk Museum Amsterdam and American Federation of Arts, which took place from 1960 to 1962 and for which McCausland did the catalog.

Some material may have been created and collected by the American Art Research Council, particularly portions of the catalogue raisonné files and other research files. McCausland seems to have incorporated this material into her own files and/or used and reorganized it as necessary in conjunction with creating and collecting material in her own files.

The series is arranged as 6 subseries:

- 6.1: Critical Biography Files, 1911-1964, bulk 1953-1964
- 6.2: Catalogue Raisonne Files, circa 1946-1964
- 6.3: Card Files, circa 1944-1964
- 6.4: Correspondence and General Files, 1900-1964, bulk 1950-1964
- 6.5: Other Research Files, 1921-1962, bulk 1944-1962
- 6.6: Interviews, 1959-1960
- 6.7: Auction Catalogs, 1905-1963, bulk 1905-1929

The bulk of this series has been scanned, including photographs of works of art, except when obviously duplicate. Many of the photographs of works of art in this series include annotations and research notes on the reverse or relate so closely to the research notes that the decision was made to scan them. Identifying the duplicate photographs was difficult, thus many have been scanned. The card files of McCausland's indexes have not been scanned, nor were auction catalogs. In many cases, only the covers and title pages of publications were scanned.

6.1: Critical Biography Files, 1911-1964 (bulk 1953-1964)

Subseries consists of files relating to McCausland's work researching and writing a planned critical biography of the artist Marsden Hartley. McCausland began work on the biography sometime after her monograph on Hartley was published in 1952. She worked on the Hartley biography for several years off and on up until her death in 1965, though it was never completed. Files are primarily comprised of notes on Hartley's life and work (organized according to time period), as well as some research material, including typescripts and some originals of Hartley's letters, exhibition catalogs and other printed material, and scattered papers belonging to Hudson Walker and relating to Hartley. Also found are an outline and a manuscript of Chapters 1-3 of the planned biography, and some notes and research material on exhibitions, memorabilia, and portraits.

Most of the material is undated, yet it can be reasonably assumed that it was collected and created during the time period from 1953 to 1964, roughly when McCausland was working on the biography.

Files are arranged in alphabetical order. Related material can be found in correspondence and general files and other research files within this series. This material was most likely originally kept in notebooks, but was removed from them at some previous point in time, perhaps during preliminary processing.

This subseries has been scanned in its entirety.
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Box 11, Folder 32  Manuscript, [circa 1953-1964]  Image(s)
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Box 13, Folder 7  Period of 1939-1940, [circa 1953-1964]
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Box 13, Folder 8  Period of 1940, 1940, [circa 1953-1964]
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Box 13, Folder 9  Period of 1941, 1941, [circa 1953-1964]
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Box 13, Folder 10 Period of 1942, 1942, [circa 1953-1964]
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Box 13, Folder 11 Period of 1943-1946, [circa 1953-1964]
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Box 13, Folder 12 Period of 1943-1946, [circa 1953-1964]
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Box 13, Folder 13 Period of 1943-1946, [circa 1953-1964]
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Box 13, Folder 14 Outline, [circa 1953-1964]
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Box 13, Folder 15 Portraits, 1927, 1944-1959
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Box 13, Folder 16 Portraits, 1927, 1944-1959
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   Oversized item in OV 37

Box 13, Folder 17 Portraits, 1927, 1944-1959
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Box 13, Folder 18 Portraits, 1927, 1944-1959
   Image(s)

Box OV 37 Oversize, Portrait, 1927
   Scanned with Box 13, Folder 16

6.2: Catalogue Raisonne Files, circa 1944-1964
Subseries consists of extensive files relating to the planned published catalogue raisonné of Hartley paintings. Files were probably started circa 1944 by the American Art Research Council and were eventually taken over, used, and added to by McCausland up until the time before her death. Files consist of photographs of and research forms for individual Hartley paintings, as well as some scattered notes and printed material.

Files are arranged chronologically according to the year of execution of the artwork, and then according to subject type and/or technique of painting. The dates specified in the brackets represent the probable creation or collation date of the file.

Almost all of the photographs of works of art have been scanned in this subseries due to the many annotations and similar versions of paintings. It is impossible to determine with certainty which photographs may be duplicates, so all were scanned.

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<td>Research Files, 1913 - Still Life - Oils, [circa 1944-1964]</td>
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Box 14, Folder 12  Landscapes - Watercolors, Pastels, Prints, [circa 1944-1964]
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Research Files, 1919

Box 14, Folder 16  
Landscapes - Watercolors, Pastels, Prints, [circa 1944-1964]  
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Box 14, Folder 19  
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Box 14, Folder 27  Still Life - Drawings, [circa 1944-1964]
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Research Files, 1922-1923

Box 14, Folder 28  Landscapes - Oils, [circa 1944-1964]
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Box 14, Folder 29  Landscapes - Oils, [circa 1944-1964]
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Box 14, Folder 30  Landscapes - Oils, [circa 1944-1964]
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Still Life

Box 14, Folder 31  Oils, [circa 1944-1964]
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Research Files, 1923

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Research Files, 1924

Box 14, Folder 37    Still Life - Oils, [circa 1944-1964]  
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Box 14, Folder 38    Still Life - Oils, [circa 1944-1964]  
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Research Files, 1925

Box 14, Folder 39    Landscape - Oils, [circa 1944-1964]  
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Box 14, Folder 40    Still Life - Oils, [circa 1944-1964]  
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Research Files, 1925-1926

Box 14, Folder 41    Landscapes - Oils, [circa 1944-1964]  
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Box 14, Folder 42    Landscape - Drawings, [circa 1944-1964]  
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Box 14, Folder 43    Drawings, 1953  
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Research Files, 1927

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<td>Box 14, Folder 48</td>
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<td>Research Files, 1928</td>
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<td>Box 14, Folder 50</td>
<td>Still Life - Oils, [circa 1944-1964]</td>
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<td>Research Files, 1929</td>
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<td>Box 14, Folder 51</td>
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<td>Box 14, Folder 54</td>
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<td>Landscapes - Oils, [circa 1944-1964]</td>
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Research Files, 1931

Landscapes

Box 15, Folder 3  Drawings, [circa 1944-1964]
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Box 15, Folder 4  Oils, [circa 1944-1964]
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Box 15, Folder 5  Watercolors, Pastels, Prints, [circa 1944-1964]
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Box 15, Folder 6  Still Life - Oils, [1944-1965]
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Research Files, 1932

Box 15, Folder 7  Landscapes - Oils, [circa 1944-1964]
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Partially scanned

Box 15, Folder 8  Still Life - Oils, [circa 1944-1964]
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Research Files, 1932/1933

Box 15, Folder 9  Landscapes - Oils, [circa 1944-1964]
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Research Files, 1933

Landscapes

Box 15, Folder 11  Drawings, [circa 1944-1964]
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Box 15, Folder 19  Watercolors, Pastels, Prints, [circa 1944-1964]

Box 15, Folder 20  Still Life - Oils, [circa 1944-1964]

Box 15, Folder 21  Still Life - Watercolors, Pastels, Prints, [circa 1944-1964]

Box 15, Folder 22  Landscapes - Drawings, [circa 1944-1964]

Research Files, 1933/1934

Research Files, 1934

Landscapes

Research Files, 1935

Research Files, 1935/1936
Research Files, 1936

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Box 15, Folder 24  Drawings, [circa 1944-1964]  
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Box 15, Folder 25  Oils, 1944-1965 
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Box 15, Folder 26  Oils, 1944-1965  
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Box 15, Folder 27  Nudes and Figures - Drawings, [circa 1944-1964]  
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Still Life

Box 15, Folder 28  Drawings, [circa 1944-1964]  
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Box 15, Folder 29  Oils, [circa 1944-1964]  
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Box 15, Folder 30  Oils, [circa 1944-1964]  
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Box 15, Folder 31  Watercolors, Pastels, Prints, [circa 1944-1964]  
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Research Files, 1937

Landscapes

Box 15, Folder 32  Drawings, [circa 1944-1964]  
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Box 15, Folder 33  Oils, [circa 1944-1964]  
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Box 15, Folder 34  Oils, [circa 1944-1964]
Box 15, Folder 35  Oils, [circa 1944-1964]
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Box 15, Folder 36  Still Life - Oils, [circa 1944-1964]
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Research Files, 1938

Landschapes

Box 15, Folder 37  Drawings, [circa 1944-1964]
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Box 15, Folder 38  Oils, [circa 1944-1964]
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Box 15, Folder 39  Oils, [circa 1944-1964]
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Box 15, Folder 40  Oils, [circa 1944-1964]
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Nudes and Figures

Box 15, Folder 41  Drawings, [circa 1944-1964]
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Box 15, Folder 42  Oils, [circa 1944-1964]
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Box 15, Folder 43  Oils, [circa 1944-1964]
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Box 15, Folder 44  Oils, [circa 1944-1964]
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Box 15, Folder 45  Still Life - Oils, [circa 1944-1964]
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Research Files, 1939

Landschapes
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Research Files, 1942

Box 16, Folder 8  Landscapes - Oils, [circa 1944-1964]
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Box 16, Folder 9  Drawings, [circa 1944-1964]
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Box 16, Folder 10  Oils, [circa 1944-1964]
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Box 16, Folder 11  Still Life - Oils, [circa 1944-1964]
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Box 16, Folder 12  Still Life - Oils, [circa 1944-1964]
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Research Files, 1943

Nudes and Figures

Box 16, Folder 13  Drawings, [circa 1944-1964]
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Box 16, Folder 14  Oils, 1951
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Box 16, Folder 15  Still Life - Oils, [circa 1944-1964]
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6.3: Card Files, circa 1944-1964

Subseries consists of McCausland's card files for her Hartley study. Card files include indexes to titles and owners of Hartley works, as well as to the artist's correspondence, exhibitions, and events in his life. The card files have not been scanned.

This subseries has not been scanned.

Box 16, Folder 16  Index to Titles of Marsden Hartley Works, circa 1944-1964

Box 16, Folder 17  Index to Marsden Hartley Correspondence, circa 1944-1964
Box 16, Folder 18  Index to Marsden Hartley Exhibitions, circa 1944-1964

Box 16, Folder 19  Index to Owners of Marsden Hartley Works, circa 1944-1964

Box 16, Folder 20  Index to Events in Life of Marsden Hartley, circa 1944-1964

6.4: Correspondence and General Files, 1900-1964 (bulk 1950-1964)

Subseries consists of correspondence and other files concerning more technical or business-related aspects of McCausland's research, including requests for information, business arrangements with University of Minnesota, permissions, etc. Correspondence also concerns research on Hartley's time in Garmisch-Partenkirchen and aspects of his life and work (including his relationship and correspondence with Rebecca S. James); the Hartley exhibition organized by the Stedelijk Museum Amsterdam and American Federation of Arts (1960-1962); the Life Magazine article on Hartley, as well as several articles by McCausland (including a reprint of a speech on Hartley published in Art in America and a piece entitled, "A Field Trip in Hartley Country," for which she sought a publisher); and McCausland's consulting on Hartley forgeries. Files also include original letters from Hartley to Richard Tweedy, 1900-1901 (which were given to the American Art Research Council at the Whitney Museum of American Art in 1945, and subsequently turned over to Elizabeth McCausland), Hudson Walker, 1937-1943, and Johann Langaard, 1939; typescripts of Hartley's letters to Mathilde Rice, Hudson Walker, and Ione Walker; and typescript excerpts of Hartley's letters to unidentified recipients.

Related correspondence can also be found amongst general correspondence. Files are arranged in alphabetical order.

Almost all of the material in this subseries has been scanned, except for duplicate materials and the photographs of works of art. Only the cover and title pages for a few of the publications have been scanned.

Box 16, Folder 21  A, 1953-1961
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Image(s)

Box 16, Folder 23  Bibliography, 1937-1954
Image(s)

Box 16, Folder 24  Bibliography, 1937-1954
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Box 16, Folder 25  D, 1961-1962
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Box 16, Folder 26  E, 1951, 1960
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Box 16, Folder 27  Typescript Excerpts from Marsden Hartley Letters, circa 1917-1938
Box 16, Folder 28  
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Box 16, Folder 29  
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Box 16, Folder 30  
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Box 16, Folder 31  
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Box 16, Folder 32  
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Box 16, Folder 33  
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Box 16, Folder 34  
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Box 16, Folder 35  
Haering, Ilene (re: Garmisch-Partenkirchen), 1958-1959  
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Hartley, Marsden

Box 16, Folder 36  
Typescripts of Letters to Mathilde Rice, circa 1925-1928  
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Box 16, Folder 37  
Letters to Richard Tweedy, 1900  
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Box 16, Folder 38  
Letters to Richard Tweedy, 1900-1901  
Image(s)

Box 16, Folder 39  
Typescripts of Letters and Letters to Hudson Walker, circa 1935-1938  
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Files found here substantively relate to McCausland's research on Hartley. Included are files on a Hartley bibliography that include writings by others about Hartley and copies of Hartley's correspondence from other research repositories. There are also files on various research topics, such as chronology and exhibitions, Hartley correspondence, dating and style of Hartley works, and iconography of Hartley's "Military Series"; research forms for the Hartley paintings in the Hudson Walker Collection on long-term loan to the University of Minnesota; and various "working" files of unsorted material meant to be entered on forms, filed, or returned. Files also include photographs of works of art (many not scanned); writings, including a piece on Georgia O'Keeffe and possibly other scattered writings by Hartley and a piece "Hartley Fragments" by McCausland; and some notes on the manuscript of the biography.

Files are arranged alphabetically.

This subseries has been scanned in its entirety, except for photostat copies of material from other repositories, duplicates, photographs of works of art, entire issues of magazines, and slides. In addition, only the covers, title pages, and relevant pages from many of the publications have been scanned.
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Subseries consists of tapes and transcripts of two interviews about Marsden Hartley. One is a discussion of the artist by Hudson Walker, McCausland, and Mary Bartlett Cowdrey conducted on February 2, 1959. The other is an interview of the artist Jacques Lipchitz by McCausland and Cowdrey about his friendship with Hartley, conducted on February 20, 1960.

Transcripts in this subseries have been scanned.

Marsden Hartley Discussed by Hudson Walker, Elizabeth McCausland, and Mary Bartlett Cowdrey

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6.7: Auction Catalogs, 1905-1963 (bulk 1905-1929)

Subseries consists of numerous auction catalogs dating from 1905 to 1929, with some scattered auction catalogs from 1937 to 1939 and from 1961 and 1963. It is unclear how these relate to Marsden Hartley or McCausland's Hartley study.

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This subseries has not been scanned.

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4.6 Linear feet (Boxes 21-25, 31)

Series consists of files relating to McCausland's other research projects, which produced a more limited amount of documentation, including projects on the painters E. L. Henry and George Inness, and the photographer Lewis Hine, as well as various smaller and perhaps less well-defined projects on different art topics.

The series is arranged as 4 subseries:

- 7.1: E. L. Henry, 1940-1946
- 7.2: Lewis Hine, 1938-1942
- 7.3: George Inness, 1935-1936, 1944-1946
- 7.4: Various Projects, 1896, 1926-1958

This series has been scanned in its entirety, except for duplicates. In many cases, only the cover, title page, and relevant pages of publications have been scanned.

7.1: E. L. Henry, 1940-1946

Subseries consists of files relating to McCausland's research for the exhibition, "E. L. Henry Collection" (New York State Museum, 1942), which she organized, and her book, *The Life and Work of Edward Lamson Henry, N. A., 1841-1919*, which was first published in 1945 as New York State Museum Bulletin number 339. Files include correspondence (primarily with Charles Adams, Director of the New York State Museum), notes on the chronology of Henry's life and his sketchbooks, material related to expenses for work carried out, and some installation photographs of the exhibition.

Files are arranged alphabetically.

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7.2: Lewis Hine, 1938-1942

Subseries consists of files relating to McCausland's "rediscovery" of the pioneer documentary photographer Lewis Hine, and her research for the retrospective exhibition of his work that she organized for the Riverside Museum in 1939 and for various articles on the artist, including one published in U.S. Camera (1939). Files include correspondence (including correspondence with Hine), notes, manuscripts, prints of Hine photographs, and some photographs of Hine taken by Berenice Abbott.

Files are arranged alphabetically.

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7.3: George Inness, 1935-1936, 1944-1946
Subseries consists of files relating to McCausland's research for the exhibition, "George Inness: An American Landscape Painter, 1825-1894," organized for the George Walter Vincent Smith Art Museum in 1946 (also shown at the Brooklyn Museum and Montclair Art Museum), and for her book of the same title, published by American Artist Group the same year. Files include correspondence, catalog material, notes, and reference material. Some correspondence concerns inquiries fielded by McCausland seeking her expertise on Inness paintings.

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7.4: Various Projects, 1896, 1926-1958

Subseries consists of files stemming from various research projects, some of which resulted in a finished product (such as articles, books, other published works) and some of which were only planned and never completed, and other research activities, such as speaking engagements and consulting jobs. Files include correspondence, notes, manuscripts, proofs, project proposals, contracts and agreements, call slips, questionnaires, reports, and printed material.

Found are files relating to articles and writings on artists, Arthur Dove, Martin Johnson Heade, Robert Henri, and Jacob Lawrence, among others; on film and photography, including numerous articles for *The Complete Photographer, Minicam Photography, Modern Photography*, and *Photography*; her work with Berenice Abbott; and on more general topics, such as “Art and Advertising” and “Why Can't Americans Afford Art?”.

There are also files relating to McCausland’s published book, *Careers in Art* (1950); to her work on a selected bibliography on American art, which appeared in *Magazine of Art* (1946); to her catalog for the Charles Hawthorne exhibition at the Grand Central Art Galleries in 1947; to speaking engagements at the American Artists Congress Symposium in 1940 and the National Convention of the American Association of University Women in 1947; to her applications for Guggenheim fellowships; and to various planned projects, including her long-term study on the artist in America from 1641 to 1941 and her study of the nude in American art.

Also found are files relating to various freelance consulting and editing jobs, including photo-editing Carl Sandburg’s book of poems, *Poems of the Midwest*, assisting as special publications editor for the opening of the Everyday Art Gallery at the Walker Art Center, and conducting a survey of art education for Cooper Union Art School.

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Box 25, Folder 44  Wichita Art Museum, circa 1926-1958
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Series 8: Subject Files, 1927-1954

1 Linear foot (Boxes 25-26)

Series consists of files of clippings (including some clippings of McCausland's articles for The Springfield Republican), scattered notes and correspondence, photographs, and other printed material organized according to subject. Some files may have been collected as reference files. Others may relate to further research activities and interests of McCausland or possibly even to some unidentified research projects. Some files (mostly clippings of McCausland's articles on different artists and art topics) were loosely grouped together under the heading "Art and Social History" although it is unclear why or what this means.

Subject files are arranged in alphabetical order.

The bulk of this series has been scanned.

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Box 26, Folder 5  
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Box 26, Folder 17  Censorship, 1934-1937
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Box 26, Folder 20  Contemporary American Art, World's Fair, 1940
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Box 26, Folder 23  Degas, Edgar, circa 1927-1954
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Box 26, Folder 25  History, 1935-1937
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Box 26, Folder 26  Reports, 1936-1939
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Box 26, Folder 27  Federal Art Project, 1939-1940
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Box 26, Folder 47  "Outdoor Billboard Posters from South and Central America" Exhibition, 1941  
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Box 26, Folder 48  Photography, 1936-1952  
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Box 26, Folder 49  Picasso, Pablo, 1934-1937  
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Box 26, Folder 50  Post-War Planning, 1944  
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Box 26, Folder 51  Sacco and Vanzetti, 1927-1930  
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Box 26, Folder 53  Sacco and Vanzetti, 1927-1930  

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Box 26, Folder 59  Treasury Department, Section of Fine Arts, 1938
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Box 26, Folder 60  Works Progress Administration, 1936-1938
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Series 9: Other Exhibition Files, 1939-1941, 1944

0.1 Linear feet (Box 26)

Series consists of files relating to McCausland's work organizing various exhibitions, including "The World of Tomorrow" exhibition at The Berkshire Museum in the summer of 1939, the first comprehensive group exhibition of silk screen color prints at the Springfield Museum of Fine Arts in March 1940, another (perhaps related) group exhibition of silk screen color prints at the New York State Museum in the summer of 1940, and an exhibition of contemporary photography at the A.C.A. Gallery in August 1944. Files include correspondence, lists of works, text for wall labels and catalogs, and photographs. Files document McCausland's activities of selecting works, planning, and making arrangements for the exhibitions, and her interactions with others involved, such as Laura Bragg at The Berkshire Museum, Charles Adams at the New York State Museum, Audrey MacMahon at the Works Progress Administration, Edward Landon, and various artists.

Files are arranged in alphabetical order. Items within files are arranged in rough chronological order, according to the existing organization. Related material can be found amongst research and writing files, and general correspondence.

This series has been scanned in its entirety.

Box 26, Folder 61 A.C.A. Gallery, "Photography Today" Exhibition, 1944 Image(s)

Box 26, Folder 62 The Berkshire Museum, "The World of Tomorrow" Exhibition, 1939 Image(s)

Box 26, Folder 63 The Berkshire Museum, "The World of Tomorrow" Exhibition, 1939 Image(s)

Box 26, Folder 64 The Berkshire Museum, "The World of Tomorrow" Exhibition, 1939 Image(s)

Box 26, Folder 65 New York State Museum, Silk Screen Exhibition, 1940 Image(s)

Box 26, Folder 66 New York State Museum, Silk Screen Exhibition, 1940 Image(s)

Box 26, Folder 67 Springfield Museum of Fine Arts, Silk Screen Exhibition, 1940-1941 Image(s)

Box 26, Folder 68 Springfield Museum of Fine Arts, Silk Screen Exhibition, 1940-1941 Image(s)

Box 26, Folder 69 Springfield Museum of Fine Arts, Silk Screen Exhibition, 1940-1941 Image(s)
Series 10: Teaching Files, 1939-1965

0.5 Linear feet (Box 27)

Series consists primarily of files relating to a course on American art history taught by McCausland at Barnard College during the spring and fall semesters of 1956. Files include course material, lectures, notes, correspondence, and printed material. Also found are scattered files relating to a course on culture morphology or the morphology of design at the Laboratory School of Industrial Design in 1939; a course, or series of lectures, on American art and American life given at Cooper Union in 1952; her teaching stint at Sarah Lawrence College in the early 1940s; and a planned course on American art at the University of Southern California during the summer session of 1965, which McCausland ultimately had to back out of due to illness.

Files are arranged alphabetically.

This series has been scanned in its entirety, except for one folder of publications.

Barnard College

Box 27, Folder 1  Chronology of American Art, [1956]
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Box 27, Folder 2  Chronology of American Art, [1956]
                  Image(s)

Box 27, Folder 3  Correspondence and Miscellaneous, 1955-1957
                  Image(s)

Box 27, Folder 4  Correspondence and Miscellaneous, 1955-1957
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Box 27, Folder 5  Course Information, 1956-1957
                  Image(s)

Box 27, Folder 6  Course Information, 1956-1957
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Box 27, Folder 7  Lectures, [1956]
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Box 27, Folder 8  Lectures, [1956]
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Box 27, Folder 9  Lectures, [1956]
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Box 27, Folder 27  
Sarah Lawrence College, circa 1942  
Image(s)

Box 27, Folder 28  
University of Southern California, 1964-1965  
Image(s)
Series 11: Committee Files, 1936-1960

0.5 Linear feet (Box 27)

Series consists of files relating to McCausland's involvement in various artist committees and associations, and art organizations. Included are files stemming from her work on the Promotion Committee of the New York City Council for Art Week, which was involved in planning National Art Week 1940 and sought to promote the purchase of art by the general public; and on the Advisory Committee on Photography at the Museum of Modern Art, on which she served with Ansel Adams and Paul Strand, among others. Also found are files stemming from her participation in the Artists League of America, organizing the Critics Group and planning a national conference on artists in the war; in the Artists Societies for National Defense, which was a collective of art organizations dedicated to developing a program for the use of art in national defense; and on the Writers War Board of the Author's League, which held a meeting on "The American Arts Work for the War" in May 1942. There are also some general files on art organizations and on McCausland's community interests and political activities. Files typically include minutes, reports, correspondence, notes, writings, and printed material.

Files are arranged in alphabetical order.

This series has been scanned in its entirety.
Series 12: Printed Material, 1923-1953

4.6 Linear feet (Boxes 28-32, 34, OV 38, BV 44-47)

Series consists of extensive clipping files, scrapbooks, and volumes of McCausland's articles and columns that appeared in The Springfield Republican from 1923 to 1946, along with some other printed material including reprints of some of McCausland's magazine articles, books, clippings on McCausland, exhibition announcements and catalogs, and publications.

The series is arranged as 2 subseries:

• 12.1: Articles and Columns for The Springfield Republican, 1923-1946
• 12.2: Other Printed Material, 1929-1953

The clippings of articles and columns for The Springfield Republican in sub-series 12.1 have not been scanned, except for five scrapbooks of clippings and 2 folders of clippings about "The Blue Menace" and Picasso. The Bound Volumes of clippings are too large to be scanned. Many of these same clippings are scattered throughout the Subject Files in Series 8. Much of sub-series 12.2, Other Printed Material, has been scanned, except for books, a few publications, and exhibition wall labels, as noted in the folder titles.

12.1: Articles and Columns for The Springfield Republican, 1923-1946

Scrapbooks of Clippings

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Box 28, Folder 2  Scrapbook, January 1925-April 1926
Image(s)

Box 28, Folder 3  Scrapbook, April 1926-April 1927
Image(s)

Box 28, Folder 4  Scrapbook, April 1927-November 1928
Image(s)

Box 28, Folder 5  Scrapbook, November 1928-March 1929
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Clippings

Box 29, Folder 1  Vacation Issues, 1927-1929

Box 29, Folder 2  "The Blue Menace", 1928
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12.2: Other Printed Material, 1929-1953

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Box 32, Folder 6  Clippings, Miscellaneous, circa 1929-1953
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Box 32, Folder 7  Clippings (originally from a scrapbook?), 1933-1940
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Box 32, Folder 8  "Eight Studies by Mexican Masters of Graphic Arts", 1952
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Box 32, Folder 9  Exhibition Announcements and Catalogs, 1936-1946
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Box 32, Folder 11  Miscellaneous, 1931-1951
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Box 32, Folder 12  New School Bulletin and Course Information, 1951
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Box 32, Folder 13  Programs, 1934-1951
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Box 32, Folder 14  Publications, 1936-1953
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Box 32, Folder 15  Publications, 1936-1953
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Box 32, Folder 16  Publications, 1936-1953
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Box 32, Folder 17  Wall Labels, undated
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Box 31  Oversize, Books, 1929, 1943, 1946, 1950

Box 34  Oversize, Exhibition Announcement, 1946
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Box 34  Oversize, Wall Labels, undated

Box OV 38  Oversize, "Eight Studies by Mexican Masters of Graphic Arts", 1952
Scanned with Box 32, Folder 8

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Series 13: Photographs, circa 1905-1950

1.4 Linear feet (Boxes 32-36, OV 37)

Series consists of photographs of artists and works of art, photographs as art, and prints from photography exhibitions at The Museum of Modern Art collected by McCausland in the course of her wide-ranging research and writing activities. Of particular note amongst the photographs as art are those taken by Berenice Abbott from 1935 to 1938 as part of a WPA project to document the city and published as a book, *Changing New York* (1939), with commentary by McCausland. Of particular note amongst the photographs of artist are ones of Isamu Noguchi working on his "News" plaque for the Associated Press Building at Rockefeller Center circa 1938-1940. Also found are some photographs of McCausland, including one with Gertrude Stein taken in 1934 (the original of which is missing).

Included in many of the photograph files are copy prints and negatives made by the Archives.

Files are arranged in alphabetical order. Photographs can also be found amongst research and writing files.

This series has been scanned in its entirety, except for duplicates and negatives.

Box 32, Folder 18  Farm Security Administration Photographs, circa 1930-1950
Image(s)

Box 32, Folder 19  Farm Security Administration Photographs, circa 1930-1950
Image(s)

Box 32, Folder 20  Miscellaneous, circa 1930-1950
Image(s)
Oversized items in Box 34

Photographs as Art

Image(s)
Oversized items in Box 35

Box 32, Folder 22  Brainard, George B., circa 1930-1950
Image(s)

Box 32, Folder 23  Gardner, Alex, circa 1930-1950
Image(s)

Box 32, Folder 24  Libsohn, Sol, circa 1939
Image(s)

Box 32, Folder 25  Miscellaneous, circa 1930-1950
Image(s)

Box 32, Folder 26  Morgan, Barbara, "Celebration, 1940
Box 32, Folder 27  Warren, DeWitt, 1938  
Image(s)

Box 32, Folder 28  Weegee, circa 1918, 1944  
Image(s)

Box 32, Folder 29  Weston, Edward, "Dunes at Oceano, CA", circa 1937  
Image(s)

Photographs of Artists

Box 33, Folder 1  Edmondson, William (Photographer: Louise Dahl Wolfe), [1937]  
Image(s)

Box 33, Folder 2  Kroll, Leon, circa 1930-1950  
Image(s)

Box 33, Folder 3  Noguchi, Isamu, [1938-1940]  
Image(s)

Box 33, Folder 4  Picasso, Pablo (Photographer: Man Ray), circa 1930-1950  
Image(s)

Box 33, Folder 5  Photograph of Elizabeth McCausland and Gertrude Stein (original missing), 1934  
Image(s)

Photographs of Elizabeth McCausland

Box 33, Folder 6  Childhood, circa 1905-1908  
Image(s)

Box 33, Folder 7  Portraits, circa 1916-1945  
Image(s)

Box 33, Folder 8  New Mexico, 1941  
Image(s)

Box 33, Folder 9  At Her Printing Press (Photographer: Berenice Abbott), circa 1935  
Image(s)
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<td>Silk Screen Demonstrations, World's Fair, 1940</td>
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<td>Gregory, Waylande, circa 1930-1950</td>
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<td>19-20</td>
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<td>Oversize, Miscellaneous, circa 1930-1950</td>
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<td>26</td>
<td>Oversize, Picasso Pablo (Photographer: Man Ray), circa 1930-1950</td>
<td>Scanned with Box 33, Folder 4</td>
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Box 36  Oversize, Morgan, Barbara, "Celebration", 1940
Scanned with Box 32, Folder 26

Box 36  Oversize, Weegee, 1944
Scanned with Box 32, Folder 28

Box 36  Oversize, Weston, Edward, "Dunes at Oceano, CA", circa 1937
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Box 36  Oversize, Edmundson, William (Photographer: Louise Dahl Wolfe), [1937]
Scanned with Box 33, Folder 1

Box OV 37  Oversize, Weegee, circa 1918
Scanned with Box 32, Folder 28
Series 14: Art Work, 1887-1942

0.7 Linear feet (Boxes 33-34, OV 39-43)

Series consists of art work (many are signed) either given to McCausland by the artist or collected by her in the course of her work as an art critic and art historian. Art work includes drawings and watercolors by Max Bohm, Adolf Aldrich, Frank Buffmire (documenting McCausland's contributions to the American Processional exhibition, on which she worked in 1950), Edward Landon, Art Young, and others. Also found are prints by Asa Cheffetz, Elizabeth Olds, and David Rose, as well as silk screen calendars, another calendar of prints (signed by some of the artists), and a folio of prints by the Artists' Union of Western Massachusetts. There is also an acrylic painting attributed to L. Jean Liberte.

Art work is also found among the research files on Alfred Maurer.

This series has been scanned in its entirety.

Box 33, Folder 25  Drawings by Max Bohm, 1887-1888
Image(s)
Oversized items in OV 39

Box 33, Folder 26  Drawings, Figure Studies (Artist Unknown), circa 1920-1942
Image(s)
Oversized items in OV 40

Box 33, Folder 27  Drawings by Various Artists, circa 1920-1942
Image(s)
Oversized items in OV 41

Box 33, Folder 28  Painting (attributed to L. Jean Liberte), circa 1920-1942
Image(s)
Oversized items in OV 41

Prints

Box 33, Folder 29  By Various Artists, 1940
Image(s)
Oversized items in OV 42

Box 33, Folder 30  Silk Screen Calendars, 1941-1942
Image(s)
Oversized items in Box 34

Box 33, Folder 31  "A Folio of Prints by the Artists' Union of Western Massachusetts", circa 1920-1942
Image(s)

Box 33, Folder 32  "Victory 1942, A Calendar and Sixteen Prints for Democracy", 1942
With prints signed by artists Joe Leboit, Elizabeth Olds, Hugo Gellert, Jim Egleson, Hilda Robbins, Art Young, and Harry Gottlieb.

Box 33, Folder 33  Watercolors by Various Artists, 1933

Image(s)
Oversized items in OV 43

Box 34  Oversize, Silk Screen Calendars, 1941-1942
Scanned with Box 33, Folder 30

Box OV 39  Oversize, Drawings by Max Bohm, 1887-1888
Scanned with Box 33, Folder 25

Box OV 40  Oversize, Drawings, Figure Studies (Artist Unknown), circa 1920-1942
Scanned with Box 33, Folder 26

Box OV 41  Oversize, Drawings by Various Artists, circa 1920-1942
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Box OV 41  Oversize, Painting (attributed to L. Jean Liberte), circa 1920-1942
Scanned with Box 33, Folder 28

Box OV 42  Oversize, Prints by Various Artists, 1940
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Box OV 43  Oversize, Watercolors by Various Artists, 1933
Scanned with Box 33, Folder 33

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5.4 Linear feet (Boxes 48-53)

Additional material belonging to Elizabeth McCausland and donated by the estate of Berenice Abbott include biographical material, business and personal correspondence, professional project files and writings, and printed materials, including reprints of critical essays and articles by McCausland. Biographical materials include additional curriculum vitae and a typescript address book of contacts. Correspondence includes invoices and letters from artists, including David Smith, Dorothy Leibes, and Jacob Lawrence; memos and invoices from her publishing agent, McIntosh and Otis Inc.; and correspondence from her brother and sister, Ross McCausland and Helen McCausland Kentor, regarding their personal lives and the family's estate. The subseries also contains 3 letters from Marsden Hartley addressed to Isgua Sanchez (Mrs. Patterson) McCan from Mexico dated from 1932.

Project files consist of several book projects based on McCausland's research as an art critic, including Dilemma of Culture; Conversations with March, a fictional work illustrated by Charles Edward Buckley; a survey of artists and federal grant projects titled Artist in America; and drafts of a biography on Frank Kleinholz, which was commissioned by the artist. The general project files consist of research and miscellaneous material gathered on artists, subjects, and other potential writing projects. The teaching project files include teaching notes and outlines for art history classes McCausland taught in the 1940s, including a series of 14 lectures at the New School in 1946.

Writings consist of drafts of articles, monographs, speeches, and reports authored by McCausland for publication in professional art history journals or for use in other professional contexts. Some drafts of creative works are also included in the subseries.

Printed materials consist of articles, books, book reviews, monographs, exhibition catalog introductions, and pamphlets authored by McCausland, along with other miscellaneous clippings, clippings from the Springfield Republican, and a handful of other miscellaneous material. Intact copies of periodicals containing articles by McCausland, including Magazine of Art and Parnassus, have been retained in the collection.

Additional materials related to this series can be found in Series 1-2, 7-8, and 10.

This series is arranged as 10 subseries.

- 15.2: Correspondence, 1920-1995
- 15.3: Project Files, Artists in America, circa 1940-1961
- 15.4: Project Files, Conversations with March, circa 1945-1963
- 15.5: Project Files, Dilemma of Culture, circa 1935-1947
- 15.6: Project Files, Frank Kleinholz, circa 1950-1964
- 15.7: Project Files, General, circa 1917-1963
- 15.8: Project Files, Teaching, 1942-1946
- 15.9: Writings, circa 1939-1964
- 15.10: Printed Material, circa 1931-1963

The bulk of this series has been scanned. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

15.1: Biographical Materials, 1942-1965

Box 48, Folder 1 Address Book, circa 1955-1965
Image(s): Address Book: circa 1955-1965

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Box 48, Folder 5  Photograph of Artwork, circa 1950-1960
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15.2: Correspondence, 1920-1995

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Image(s): Committee for the Vindication of Sacco and Vanzetti: 1960

Box 48, Folder 20 Cook, Waldo L. (Springfield Republican), 1920-1963
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Box 48, Folder 21 Cooper Union, 1947-1948
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Box 48, Folder 22 Corcoran Gallery of Art, 1962-1964
Image(s): Corcoran Gallery of Art: 1962-1964

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Box 48, Folder 26 Doctors, Regarding Hand Injury, 1962-1963
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Box 48, Folder 33 Hartley, Marsden, 1932
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Box 48, Folder 35 Housing, Regarding Apartments, 1937-1944
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Box 48, Folder 57  P.F. Collier and Son Corporation, 1959
Image(s): P.F. Collier and Son Corporation: 1959

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Box 48, Folder 69  Whitney Museum, 1954-1961
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Box 49, Folder 2  Cards, Holiday (by surname), circa 1960-1970
Image(s): Cards, Holiday (by surname): circa 1960-1970

Box 49, Folder 3  Cards, Holiday (by surname), circa 1960-1970
Image(s): Cards, Holiday (by surname): circa 1960-1970

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