



Smithsonian
Archives of American Art

A Finding Aid to the Octavio Medellin Papers, circa
1935-circa 1979, in the Archives of American Art

Sarah Mundy

The processing of this collection received Federal support from the
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Collection Overview

Repository:	Archives of American Art
Title:	Octavio Medellin papers
Identifier:	AAA.medeocta
Date:	circa 1935-circa 1979
Extent:	3.6 Linear feet
Creator:	Medellin, Octavio, 1907 or 1908-1999
Language:	English
Summary:	<p>The papers of painter, sculptor, and educator Octavio Medellin measure 3.6 linear feet and date from circa 1935 to circa 1979. The collection is comprised of correspondence with Carlos Mérida, Stanley Marcus, Lucy Maverick, Bess Hubbard, Xavier Gonzalez, and others; commission files for projects in Texas; professional files that include notes, biographical essays, and material for the Medellin School of Sculpture, Mendocino Art Center, International Institute of Arts and Letters, and the San Antonio Religious Show; printed and documentary materials consisting of an art reproduction, booklets, exhibition catalogs, magazines and yearbooks, and video recordings of <i>Swank in the Arts</i>; and photographic materials of Medellin, his studio, family and friends, travel in Mexico, his students, and works of art.</p>

Administrative Information

Acquisition Information

The collection was donated from 1981 to 1983 by Octavio Medellin.

Related Materials

Additional Octavio Medellin papers are at Syracuse University, Special Collections Research Center, Syracuse, New York, and the Southern Methodist University Bywaters Special Collections at the Hamon Arts Library, Dallas, Texas.

Available Formats

A portion of the collection is available on microfilm reels 2246-2247 that were produced as part of the Archives of American Art's Texas project. The microfilm is only available for interlibrary loan. Researchers should note that the arrangement of material described in this finding aid does not reflect the order of the material on microfilm.

Processing Information

The collection was processed and a finding aid prepared by Sarah Mundy in 2018.

Preferred Citation

Octavio Medellín papers, circa 1935-circa 1979. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C., Research Center. Use of archival audiovisual records with no duplicate copies requires advance notice.

Biographical / Historical

Octavio Medellín (1907-1999) was a painter, sculptor, and educator in Dallas, Texas. Medellín was born in Matehuala, Mexico to parents of Otomi heritage. His family moved to San Antonio, Texas when he was eight years old and he became a citizen of the U.S. in 1939. Medellín attended the San Antonio Art School with classmate Xavier Gonzalez and studied with José Arpa. He also studied at the Chicago Art Institute for a short time. Medellín returned to Mexico in order to study the arts, culture, and history of the country and was greatly influenced by the Mayan and Toltec ruins and artifacts he saw there. He returned to San Antonio in 1931 where he taught at the Witte Museum. Under the sponsorship of Lucy Maverick, an artist he met at La Villita Art Gallery who was involved in the historic preservation of San Antonio, Medellín returned to Mexico a few years later to visit the Yucatan region of the country. In 1966, Medellín opened the Medellín School of Sculpture that is now the Creative Arts Center of Dallas. He also taught at North Texas State University and the Dallas Museum of Art. He completed numerous commissions in the state of Texas including a monument at Calvary Hill Cemetery, a sculpture for the Houston Police Administration, mosaics and carvings for St. Andrew's Catholic Church and St. Bernard Catholic Church, and decorations for the sanctuary in Temple Emanu-el.

Medellin retired from teaching in 1979 and moved with his wife Consuelo to Bandera, Texas. He and his wife had two children, Patsy and Sergio. Medellín died in Dallas in 1999. He was buried in Calvary Hill Cemetery near his commissioned monument, *The Garden of the Glorious Mysteries*.

Scope and Contents

The papers of painter, sculptor, and educator Octavio Medellín measure 3.6 linear feet and date from circa 1935 to circa 1979. The collection is comprised of correspondence with Carlos Mérida, Stanley Marcus, Lucy Maverick, Bess Hubbard, Xavier Gonzalez, and others; commission files for projects in Texas; professional files that include notes, biographical essays, and material for the Medellín School of Sculpture, Mendocino Art Center, International Institute of Arts and Letters, and the San Antonio Religious Show; printed and documentary materials consisting of an art reproduction, booklets, exhibition catalogs, magazines and yearbooks, and video recordings of *Swank in the Arts*; and photographic materials of Medellín, his studio, family and friends, travel in Mexico, his students, and works of art.

Arrangement

The collection is arranged as five series.

- Series 1: Correspondence, 1939-1978 (Box 1; 0.3 linear feet)

- Series 2: Commission Files, 1950-1973 (Box 1, OV 6; 0.3 linear feet)
- Series 3: Professional Files, circa 1950-circa 1979 (Box 1, OV 5; 0.2 linear feet)
- Series 4: Printed and Documentary Materials, 1936-1979 (Boxes 1-2; 1.0 linear feet)
- Series 5: Photographic Materials, circa 1935-circa 1979 (Boxes 2-4, OV 5; 1.8 linear feet)

Names and Subject Terms

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

Subjects:

Hispanic American artists
Painting, American
Public sculpture -- Texas -- Dallas

Types of Materials:

Interviews
Photographs
Videorecordings

Names:

Gonzalez, Xavier, 1898-1993
Mérida, Carlos, 1891-1984

Occupations:

Painters -- Texas -- Dallas
Sculptors -- Texas -- Dallas

Container Listing

Series 1: Correspondence, 1939-1978

0.3 Linear feet (Box 1)

The series is in English and Spanish.

Correspondence is with Carlos Mérida, Stanley Marcus, Frank Dolejka, Lucy Maverick, Nikolai Kasak, Howard F. Cline, Bess Hubbard, Xavier Gonzalez, friends in Mexico, and others.

Box 1, Folder 1	Friends in Yucatan, 1939-1964
Box 1, Folder 2	General, undated Includes photographs of Mayan ruins.
Box 1, Folder 3	General, 1939-1960
Box 1, Folder 4	General, 1963-1965
Box 1, Folder 5	General, 1966-1967
Box 1, Folder 6	General, 1968-1969
Box 1, Folder 7	General, 1970-1972
Box 1, Folder 8	General, 1973-1977
Box 1, Folder 9	General, 1978

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Series 2: Commission Files, 1950-1973

0.3 Linear feet (Box 1, OV 6)

Commission files contain site plans, contracts, correspondence, invoices, pricing for materials, and budget notes for glass installations, mosaics, sculptures, and other documentation for public buildings in Texas, as well as a project at the Hochstin residence.

Box 1, Folder 10	Bishop Lynch High School, Art Glass, 1961-1963
Oversize 6	Bishop Lynch High School, Art Glass, 1961-1963
Box 1, Folder 11	Bishop Mason Retreat and Conference Center, Candlesticks, 1967-1973
Box 1, Folder 12	Calvary Hill Cemetery, Monument, 1962-1965
Oversize 6	Calvary Hill Cemetery, Monument, 1962-1965
Box 1, Folder 13	Hochstin Residence, Art and Glass, 1963-1964
Oversize 6	Hochstin Residence, Art and Glass, 1963-1964
Box 1, Folder 14	Houston Police Administration, Sculpture, 1950-1951
Box 1, Folder 15	Mercantile National Bank, Lights and Glass, 1957-1966
Box 1, Folder 16	Praetorian Mutual Life Insurance Company, Mosaic Shield, 1960-1961
Box 1, Folder 17	St. Andrew's Catholic Church, Crucifix Carving, 1970-1972
Oversize 6	St. Andrew's Catholic Church, Crucifix Carving, 1970-1972
Box 1, Folder 18-19	St. Bernard Catholic Church, Mosaics, 1956-1959
Oversize 6	St. Bernard Catholic Church, Mosaics, 1956-1959
Box 1, Folder 20	St. Paul the Apostle, Mosaic, 1961-1965
Box 1, Folder 21	Temple Emanu-el, Sanctuary, 1956-1962

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Series 3: Professional Files, circa 1950-circa 1979

0.2 Linear feet (Box 1, OV 5)

Professional files include teaching material from the Medellin School of Sculpture (now the Creative Art Center in Dallas) and Mendocino Art Center, notes on glass experiments and chemical reactions, correspondence regarding a fellowship with the International Institute of Arts and Letters, drawn templates for the San Antonio Religious Show, and biographical essays.

Box 1, Folder 22	Biographical Essays, circa 1973
Box 1, Folder 23	International Institute of Arts and Letters, Fellow, 1960-1974
Box 1, Folder 24	Medellin School of Sculpture, Teaching, circa 1971
Oversize 5	Medellin School of Sculpture, Teaching, circa 1971
Box 1, Folder 25	Mendocino Art Center, Teaching, 1961-1965
Box 1, Folder 26-27	Notes, circa 1955-1960 Includes notes for chemical information on the coloring of metals and glass experiments that consist of drawn patterns with notations.
Oversize 5	Notes, circa 1955-1960 Notes are for glass experiments.
Box 1, Folder 28	San Antonio Religious Show, circa 1960

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Series 4: Printed and Documentary Materials, 1936-1979

1 Linear foot (Boxes 1-2)

Printed and documentary materials consist of an art reproduction, booklets, exhibition catalogs, magazines and yearbooks, and video recordings of *Swank in the Arts* produced by KERA-TV.

Box 1, Folder 29	Art Reproduction, circa 1950-circa 1979
Box 1, Folder 30	Book, <i>Lead Work for Modern Plumbing</i> , circa 1972
Box 1, Folder 31-32	Booklets, 1941-1979
Box 1, Folder 33-34	Documentary, <i>Swank in the Arts</i> , KERA-TV Production, 1979 <i>1 videocassettes (u-matic)</i> <i>2 videocassettes (vhs) (Duplicates)</i>
Box 2, Folder 1-2	Exhibition Catalogs, 1936-1953
Box 2, Folder 3	Magazines, 1962-1970
Box 2, Folder 4-5	Yearbooks, Cooke County Junior College, 1965-1966

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Series 5: Photographic Materials, circa 1935-circa 1979

1.8 Linear feet (Boxes 2-4, OV 5)

The series consists of photographs, negatives, slides, and transparencies of Medellin; his studios including one in Grand Prairie, Texas; family and friends; students and their artwork at the Medellin School of Sculpture, Dallas Museum of Art, North Texas State University, and other schools; architecture and ancient artworks in Mexico; and works of art by Medellin including some of his commission work.

Box 2, Folder 6-7	Medellin, circa 1935-circa 1979
Box 2, Folder 8-9	Medellin, Studios, 1939-1972 Includes photographs from various studios including his studio in Grand Prairie, T.X. Also included in some of the photographs is Medellin's wife Consuelo, his daughter Patsy, and artist Virginia Oechsner.
Box 2, Folder 10	Medellin, Toledo Glass Seminar, circa 1970
Box 2, Folder 11	Family and Friends, circa 1938-circa 1974 Includes photographs of artists Bess Hubbard, Xavier Gonzalez, and others. Photographs of works of art by Jose Martin are signed by the artist to Medellin.
Box 2, Folder 12-18	Students, circa 1968-circa 1976 Includes photographs and negatives of Medellin's students at the Medellin School of Sculpture which is now known as the Creative Arts Center of Dallas.
Box 3, Folder 1-8	Students, 1938-circa 1976 Includes photographs and slides of Medellin teaching at the Dallas Museum of Art, North Texas State University, and various other schools.
Box 3, Folder 9-14	Travel, circa 1940-circa 1960 Includes photographs and negatives mainly of the architecture and sculpture of Mexico that influenced Medellin's artwork.
Box 3, Folder 15-21	Works of Art, 1938-circa 1976 Includes photographs and negatives of <i>The Bader</i> , <i>Prometheus</i> , works in stone, sculptures and sculpture ware, and a portfolio of Medellin's work compiled for a project proposal submitted to the City of Dallas.
Box 4, Folder 1-6	Works of Art, circa 1950-circa 1977 Includes various works of art by Medellin including commission work.
Oversize 5	Works of Art, circa 1960

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