
Catherine S. Gaines; revised by Jayna M. Josefson
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# Table of Contents

Collection Overview ......................................................................................................................... 1
Administrative Information ................................................................................................................. 1
Biographical Note............................................................................................................................ 2
Scope and Content Note...................................................................................................................... 4
Arrangement....................................................................................................................................... 5
Names and Subjects ........................................................................................................................... 6
Container Listing ............................................................................................................................ 8

Series 1: Biographical Materials, 1919-1987 ........................................................................... 8
Series 2: Correspondence, 1873-1985.................................................................................... 10
Series 3: Writings and Notes, circa 1944-1974................................................................. 19
Series 4: Subject Files, 1928-1975...................................................................................... 24
Series 5: Artwork, circa 1890s-circa 1961 ........................................................................... 27
Series 6: Architectural Projects, circa 1940-1966 ........................................................ 35
Series 7: Miscellaneous Records, 1882-1967.......................................................................... 36
Series 8: Printed Material, 1881-2001 ................................................................................. 37
Series 9: Photographs, 1893-1984....................................................................................... 41
Collection Overview

Repository: Archives of American Art
Title: Henry Varnum Poor papers
Identifier: AAA.poorhenr
Date: 1873-2001
(bulk 1904-1970)
Extent: 12.9 Linear feet
Creator: Poor, Henry Varnum, 1887-1970
Language: English
Summary: The papers of Henry Varnum Poor measure 12.9 linear feet and date from 1873-2001, with the bulk from the period 1904-1970. Correspondence, writings, artwork, printed material and photographs document Poor's work as a painter, muralist, ceramic artist and potter, architect, designer, writer, war artist, educator and a co-founder of the Skowhegan School of Painting and Sculpture. Also found is extensive information about the design and construction of Crow House, his home in New City, New York, commissions for other architectural projects, and his personal life.

Administrative Information

Acquisition Information
Gift of Henry Varnum Poor's son, Peter V. Poor, in 2007. A smaller portion was loaned to the Archives in 1973 by Anne Poor for microfilming and returned to the lender; this material was included in the 2007 gift.

Related Material
An oral history interview with Henry Varnum Poor was conducted by Harlan Phillips for the Archives of American Art in 1964.

Available Formats
A small portion of the papers are also available on legacy 35 mm microfilm reels 633-634 at the Archives of American Art offices, and through interlibrary loan. The bulk of the collection was digitized in 2016 and is available on the Archives of American Art's website. Materials which have not been scanned include personal biographical information, blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.
Processing Information

The collection was fully processed and a finding aid prepared by Catherine S. Gaines in 2008. In 2014, the finding aid was revised and the collection was prepared for digitization by Jayna Josefson with funding provided by the Terra Foundation for American Art. Motion picture film reels were inspected and re-housed in 2016 with funding provided by the Smithsonian Collections Care and Preservation Fund.

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. Use of audiovisual recordings with no duplicate access copy requires advance notice.

Ownership and Literary Rights

The Henry Varnum Poor 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

Henry Varnum Poor (1888-1970), best known as a potter, ceramic artist, and a co-founder of the Skowhegan School of Painting and Sculpture, was also an architect, painter, muralist, designer, educator, and writer who lived and worked in New City, New York.

A native of Chapman, Kansas, Henry Varnum Poor moved with his family to Kansas City when his grain merchant father became a member of the Kansas Board of Trade. From a young age he showed artistic talent and spent as much time as possible - including school hours - drawing. When a school supervisor suggested that Henry leave school to study at the Art Institute of Chicago, the family disagreed. Instead, he enrolled in the Kansas City Manual Training High School where he delighted in learning skills such as carpentry, forge work, and mechanical drawing. In 1905, he moved with his older brother and sister to Palo Alto, California and completed high school there. Because Poor was expected to join the family business, he enrolled at Stanford University as an economics major, but much to his father's disappointment and displeasure, soon left the economics department and became an art major.

Immediately after graduation in 1910, Poor and his major professor at Stanford, Arthur B. Clark, took a summer bicycling tour to look at art in London, France, Italy, and Holland. As Poor had saved enough money to remain in London after the summer was over, he enrolled in the Slade School of Art and also studied under Walter Sickert at the London County Council Night School. After seeing an exhibition of Post-Impressionism at the Grafton Galleries in London, Poor was so impressed that he went to Paris and enrolled in the Académie Julian. While in Paris, Poor met Clifford Addams, a former apprentice of Whistler; soon he was working in Addams' studio learning Whistler's palette and techniques.

In the fall of 1911, Poor returned to Stanford University's art department on a one-year teaching assignment. During that academic year, his first one-man show was held at the university's Old Studio gallery. He married Lena Wiltz and moved back to Kansas to manage the family farm and prepare for another exhibition. Their daughter, Josephine Lydia Poor, was born the following year. Poor returned to
Stanford in September 1913 as assistant professor of graphic arts, remaining until the department closed three years later. During this period, Poor began to exhibit more frequently in group shows in other areas of the country, and had his first solo exhibition at a commercial gallery (Helgesen Gallery, San Francisco). In 1916, Poor joined the faculty of the San Francisco Art Association. He and his wife separated in 1917 and were divorced the following year. Poor began sharing his San Francisco studio with Marion Dorn.

During World War I, Poor was drafted into the U. S. Army, and in 1918 went to France with the 115th Regiment of Engineers. He spent his spare time drawing; soon officers were commissioning portraits, and Poor was appointed the regimental artist. He also served as an interpreter for his company. Discharged from the Army in early 1919, Poor spent the spring painting in Paris. He then returned to San Francisco and married Marion Dorn.

Once Poor realized that earning a living as a painter would be extremely difficult in California, he and his new wife moved to New York in the autumn of 1919. They were looking for a place to live when influential book and art dealer Mary Mowbray-Clarke of the Sunwise Turn Bookshop in Manhattan suggested New City in Rockland County, New York as good place for artists. In January of 1920, the Poors purchased property on South Mountain Road in New City. The skills he acquired at the Kansas City Manual Training High School were of immediate use as Poor designed and constructed "Crow House" with the assistance of a local teenager. Influenced by the farmhouses he had seen in France, it was made of local sandstone and featured steep gables, rough plaster, chestnut beams and floors, and incorporated many hand-crafted details. Poor designed and built most of their furniture, too. Before the end of the year, he and Marion were able to move into the house, though it remained a work in progress for many years. Additions were constructed. Over time, gardens were designed and planted, and outbuildings - a kiln and pottery, work room, garage, and new studio - appeared on the property.

In 1925, two years after his divorce from Marion Dorn, Poor married Bessie Freedman Breuer (1893-1975), an editor, short story writer, and novelist. Soon after, he adopted her young daughter, Anne (1918-2002), an artist who served as his assistant on many important mural commissions. Their son, Peter (b. 1926) became a television producer. Crow House remained in the family until its sale in 2006. In order to prevent its demolition, Crow House was then purchased by the neighboring town of Ramapo, New York in 2007.

Between 1935 and 1966 Poor designed and oversaw construction of a number of houses, several of them situated not far from Crow House on South Mountain Road. Poor's designs, noted for their simplicity, featured modern materials and incorporated his ceramic tiles. Among his important commissions were houses for Maxwell Anderson, Jules Billig, Milton Caniff, MacDonald Deming, and John Houseman.

Poor's first exhibition of paintings in New York City was at Kevorkian Galleries in 1920, and sales were so disappointing that he turned his attention to ceramics. His first pottery show, held at Bel Maison Gallery in Wanamaker's department store in 1921, was very successful. He quickly developed a wide reputation, participated in shows throughout the country, and won awards. He was a founder of the short-lived American Designers' Gallery, and the tile bathroom he showed at the group's first exposition was critically acclaimed. Poor was represented by Montross Gallery as both a painter and potter. When Montross Gallery closed upon its owner's death in 1932, Poor moved to the Frank K. M. Rehn Gallery.

Even though Poor's pottery and ceramic work was in the forefront, he continued to paint. His work was acquired by a number of museums, and the Limited Editions Club commissioned him to illustrate their republications of Ethan Frome, The Scarlet Letter, and The Call of the Wild.

Poor's first work in true fresco was shown in a 1932 mural exhibition at the Museum of Modern Art. Between 1935 and 1949 he was commissioned to produce several murals in fresco for Section of Fine Arts projects at the Department of Justice and the Department of the Interior, The Land Grant Frescoes at Pennsylvania State College, and a mural for the Louisville Courier-Journal. Ceramic tile mural commissions included: the Klingenstein Pavilion, Mt. Sinai Hospital, New York City; Travelers Insurance...
Co., Boston; the Fresno Post Office, California; and Hillson Memorial Gallery, Deerfield Academy, Deerfield, Mass.

As a member of the War Artists' Unit, Poor was a "war correspondent" with the rank of major in World War II, and for several months in 1943 was stationed in Alaska. *An Artist Sees Alaska*, drawing on Poor's observations and experiences, was published in 1945. *A Book of Pottery: From Mud to Immortality*, his second book, was published in 1958. It remains a standard text on the subject. While on the faculty of Columbia University in the 1950s, Poor and other artists opposed to the growing influence of Abstract Expressionism formed the Reality Group with Poor the head of its editorial committee. Their magazine, *Reality: A Journal of Artists' Opinions*, first appeared in 1953 featuring "Painting is Being Talked to Death" by Poor as its lead article. Two more issues were published in 1954 and 1955.

Along with Willard Cummings, Sidney Simon, and Charles Cuttler, in 1946 Henry Varnum Poor helped to establish the Skowhegan School of Painting and Sculpture in Skowhegan, Maine. He served as its first president. Poor and his daughter, Anne, were active members of the Board of Trustees and were instructors for many years. The summer of 1961 was Henry Varnum Poor's last as a full-time teacher, though he continued to spend summers at Skowhegan.

Henry Varnum Poor exhibited widely and received many awards, among them prizes at the Carnegie Institute, Syracuse Museum of Fine Arts, Virginia Museum of Fine Arts, Pennsylvania Academy of the Fine Arts, and the Architectural League of New York. Poor was appointed to the United States Commission of Fine Arts by President Roosevelt in 1941 and served a five year term. He was elected a member of the National Institute of Arts and Letters in 1943. The National Academy of Design named him an Associate Artist in 1954 and an Academician in 1963. He became a trustee of the American Craftsmen's Council in 1956. The work of Henry Vernum Poor is represented in the permanent collections of many American museums including the Cleveland Museum of Art, Metropolitan Museum of Art, Brooklyn Museum, Addison Gallery of American Art, and Syracuse Museum of Fine Arts.

Henry Varnum Poor died at home in New City, New York, December 8, 1970.

**Scope and Content Note**

The papers of Henry Varnum Poor measure 12.9 linear feet and date from 1873-2001, with the bulk from the period 1904-1970. Correspondence, writings, artwork, printed material and photographs document Poor's work as a painter, muralist, ceramic artist and potter, architect, designer, writer, war artist, educator and co-founder of the Skowhegan School of Painting and Sculpture. Also found is extensive information about the design and construction of Crow House, his home in New City, New York, commissions for other architectural projects, and his personal life.

Henry Varnum Poor's correspondence documents his personal, family, and professional life. Correspondents include family and friends, among them George Biddle, Charles Burchfield, John Ciardi, Marion V. Dorn (who became his second wife), Philip Evergood, Lewis Mumford, John Steinbeck, David Smith, and Mrs. John Work (Alice) Garrett. Among other correspondents are galleries, museums, schools, organizations, fans, former students, and acquaintances from his military service and travels. Family correspondence consists of Henry's letters to his parents, letters to his parents written by his wife, and letters among other family members.

Among the writings by Henry Varnum Poor are manuscripts of his two published books, *An Artist Sees Alaska* and *A Book of Pottery: From Mud to Immortality*, as well as the text of "Painting is Being Talked to Death," published in the first issue of *Reality: A Journal of Artists' Opinions*, April 1953, and manuscripts of other articles. There are also film scripts, two journals, notes and notebooks, lists, speeches, and writings
by others, including M. R. ("Muktuk") Marston’s account of Poor rescuing an Eskimo, and Bessie Breuer Poor’s recollections of The Montross Gallery.

Subject files include those on the Advisory Committee on Art, American Designers’ Gallery, Inc., William Benton, Harold Dickson, Reality: A Journal of Artists’ Opinions Sales, and War Posters. There are numerous administrative files for the Skowhegan School of Painting and Sculpture.

Artwork by Henry Varnum Poor consists mainly of loose drawings and sketches and 45 sketchbooks of studies for paintings, murals, and pottery. There is work done in France, 1918-1919, and while working as a war correspondent in Alaska in 1943. There are commissioned illustrations and some intended for his monograph, A Book of Pottery: From Mud to Immortality. Also found are a small number of watercolors and prints. Work by other artists consist of Anne Poor’s drawings of her father’s hands used for the Lincoln figure in The Land Grant Frescoes and interior views of Crow House by Ernest Watson.

Documentation of Poor’s architectural projects consists of drawings and prints relating to houses designed and built for Jules Billing, MacDonald Deming, John Houseman, Burgess Meredith, Isabel Padro, and Elizabeth S. Sargent. Also found is similar material for the new studio Poor built in 1957 on the grounds of Crow House.

Miscellaneous records include family memorabilia and two motion picture films, Painting a True Fresco, and The Land Grant Murals at Pennsylvania State College.

Printed material includes articles about or mentioning Poor, some of his pottery reference books, family history, a catalog of kilns, and the program of a 1949 Pennsylvania State College theater production titled Poor Mr. Varnum. Exhibition catalogs and announcements survive for some of Poor's shows; catalogs of other artists' shows include one for Theodore Czebotar containing an introductory statement by Henry Varnum Poor. Also found is a copy of The Army at War: A Graphic Record by American Artists, for which Poor served as an advisor. There are reproductions of illustrations for An Artist Sees Alaska and Ethan Frome, and two Associated American Artists greeting cards reproducing work by Poor.

Photographs are of Henry Varnum Poor's architectural work, artwork, people, places, and miscellaneous subjects. This series also contains negatives, slides, and transparencies. Images of architectural work include exterior and interior views of many projects; Poor's home, Crow House, predominates. Photographs of artwork by Poor are of drawings, fresco and ceramic tile murals, paintings, pottery and ceramic art. People appearing in photographs include Henry Varnum Poor, family members, friends, clients, juries, students, and various groups. Among the individuals portrayed are Milton Caniff, Marcel Duchamp, Wharton Esherick, M. R. ("Muktuk") Marston, and Burgess Meredith. Among the family members are Bessie Breuer Poor, Marion Dorn Poor, Anne Poor, Eva Poor, Josephine Graham Poor, Josephine Lydia Poor, Peter Poor, and unidentified relatives. Photographs of places include many illustrating village life in Alaska that were taken by Poor during World War II. Other places recorded are French and California landscapes, and family homes in Kansas. Miscellaneous subjects are exhibition installation views, scenes of Kentucky farms, and a photograph of Poor's notes on glazes.

Arrangement

The collection is arranged as 9 series:

- Series 1: Biographical Materials, 1919-1987 (0.2 linear feet; Box 1, OV 18)
- Series 2: Correspondence, 1873-1985 (1.5 linear feet; Boxes 1-2)
- Series 3: Writings and Notes, circa 1944-1974 (0.6 linear feet; Boxes 2-3)
- Series 4: Subject Files, 1928-1975 (0.8 linear feet; Box 3, OV 23)
- Series 5: Artwork, circa 1890s-circa 1961 (3.5 linear feet; Boxes 4-6, 9-10, OV 19-22)
- Series 6: Architectural Projects, circa 1940-1966 (0.7 linear feet; Box 6, OV 24-26, RD 14-17)
• Series 7: Miscellaneous Records, 1882-1967 (Boxes 6, 11, FC 30-31; 0.5 linear ft.)
• Series 8: Printed Material, 1881-2001 (1.2 linear feet; Boxes 6-7, 11, OV 27-29)
• Series 9: Photographs, 1893-1984 (2.3 linear feet; Boxes 7-8, 12-13)

Names and Subject Terms

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

Subjects:
Architects -- New York (State) -- New York
Art -- Study and teaching
Artists' studios
Authors -- New York (State) -- New York
Ceramicists -- New York (State) -- New York
Designers -- New York (State) -- New York
Educators -- New York (State) -- New York
Muralists -- New York (State) -- New York
Painters -- New York (State) -- New York
Pottery -- New York (State) -- New York
War posters
World War, 1914-1918

Types of Materials:
Diaries
Drawings
Illustrations
Motion pictures (visual works)
Photographs
Prints
Sketchbooks
Sketches
Watercolors

Names:
Benton, William, 1900-1973
Biddle, George, 1885-1973
Billing, Jules
Burchfield, Charles Ephraim, 1893-1967
Caniff, Milton Arthur, 1907-1988
Ciardi, John, 1916-
Czebotar, Theodore
Deming, MacDonald
Dickson, Harold E., 1900-
Dorn, Marion, 1896-1964
Duchamp, Marcel, 1887-1968
Esherick, Wharton
Evergood, Philip, 1901-1973
Garrett, Alice Warder
Houseman, John, 1902-1988
Marston, Muktuk
Meredith, Burgess, 1907-1997
Montross Gallery
Mumford, Lewis, 1895-1990
Padro, Isabel
Poor, Anne, 1918-
Poor, Bessie Breuer
Poor, Eva
Poor, Josephine Graham
Poor, Josephine Lydia
Poor, Peter
Sargent, Elizabeth S.
Skowhegan School of Painting and Sculpture
Smith, David, 1906-1965
Steinbeck, John, 1902-1968
Watson, Ernest William, 1884-1969

Occupations:
War artists
Series 1: Biographical Materials, 1919-1987

0.2 Linear feet (Box 1, OV 18)

This series includes Poor's desk diary containing sporadic, sparse notes along with addresses and phone numbers; army discharge material; biographical notes on Poor by Bessie Breuer Poor and others; a desk diary; genealogical material; medical documents; and wills of Henry Varnum Poor and Bessie Breuer Poor. Awards and certificates document: Carnegie Institute Third Prize, 1933; Limited Editions Club Fellowship in Book Illustration, 1937; announcement of gold medal award from the Architectural League of New York, 1938; appointment to the U.S. Commission of Fine Arts, 1941; and membership certificate, National Institute of Arts and Letters, 1943. The posthumous item is a proclamation of Henry Varnum Poor Centennial Month, Clarkstown, New York, 1987.

Materials are arranged by document type.

This series has been partially scanned. Documents with sensitive information have not been scanned.

Box 1, Folder 1  Address Book, circa 1920  Image(s)
Box 1, Folder 2  Army Discharge, 1919  Image(s)
Box 1, Folder 3  Awards and Certificates, 1933-1943  Image(s)  Oversized material housed in OV 18
Box 1, Folder 4  Biographical Notes and Reminiscences of Henry Varnum Poor, Bessie Breuer Poor, circa 1940s  Image(s)
Box 1, Folder 5  Biographical Notes and Reminiscences of Henry Varnum Poor, by Others, 1937  Image(s)
Box 1, Folder 6  Desk Diary, 1952  Image(s)
Box 1, Folder 7  Genealogical Notes and Related Correspondence, 1961-1968  Image(s)
Box 1, Folder 8  Medical Reports, Notes and Bills, 1953-1968
Box 1, Folder 9  Proclamation of Henry Varnum Poor Centennial Month, Clarkstown, N.Y., 1987
<table>
<thead>
<tr>
<th>Box 1, Folder 10</th>
<th>Social Security Cards, circa 1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 11</td>
<td>Wills, Henry Varnum Poor and Bessie Breuer Poor, 1974, 1930-1959</td>
</tr>
<tr>
<td>Box OV 18</td>
<td>Oversized Biographical Materials scanned with Box 1, Folder 3, 1941</td>
</tr>
</tbody>
</table>

*Return to Table of Contents*
Series 2: Correspondence, 1873-1985

1.5 Linear feet (Boxes 1-2)

Henry Varnum Poor’s correspondence documents his personal life and professional activities in a number of fields. Correspondents include family and friends, among them George Biddle, Charles Burchfield, John Ciardi, Marion V. Dorn (who became his second wife), Philip Evergood, Lewis Mumford, John Steinbeck, David Smith, and Mrs. John Work (Alice) Garrett. Other correspondents are individuals representing galleries, museums, schools, and organizations. There is fan mail from readers of his books, and letters from former students and colleagues, as well as friends and acquaintances from his military service and travels.

Family correspondence consists mainly of incoming letters from Henry to his parents Albert J. and Josephine Poor about his education, travels, World War I experiences, and his teaching and painting career. Scattered throughout are letters from his wife Bessie Breuer Poor to his parents, and from Anne and Peter. Correspondence between Albert and Josephine Poor was written in 1911 while she was traveling in Europe with Henry. Also found are letters from other relatives and friends. A few letters are addressed to Lena Wiltz, Henry Varnum Poor’s first wife. After the death of Josephine Poor circa 1940, Poor’s letters are addressed to his sister Eva and her husband Herbert Stone. Josephine Poor’s relatives, the Graham family, are represented by a small number of 19th century letters.

Nineteenth century letters are from Josephine Poor’s relatives, the Graham family. Items post-dating Poor’s lifetime consist of condolence letters, correspondence regarding Poor’s papers and writings, estate matters, loans, and exhibitions.

Professional correspondence is arranged alphabetically and is followed by condolence and estate related letters. Poor family correspondence is arranged chronologically by sender.

Researchers should note that genealogical correspondence and related notes are found with biographical materials (Series 1). Additional correspondence is included among the subject files (Series 4).

This series has been scanned in its entirety.
• Bitterman, Eleanor
• Blake, Mrs. Tiffany
• Bousios, Basil Nicholas Hellenagoras
• Boutis, T.
• Bowles, Len
• Brock, Mildred
• Brockie
• Brown, Hilton
• Bruce, Peggy
• Burchfield, Charles

Box 1, Folder 14  
C, 1946-1970

Image(s)

• Callahan, Kenneth
• Campbell, Mrs. Jewett
• Canfield, Ruth
• Caniff, Milton
• Carrighar, Sally
• Chapman State Bank
• Choiniski, W.F.
• Ciardi, John and Judith
• Columbia University
• Commerce Trust Company
• Commission of Fine Arts
• Curtis, Ron

Box 1, Folder 15  
D, 1947-1968

Image(s)

• Devan, Sylvia
• Diederich, Hunt
• Dignam (?), Hester
• Dybbro, Tesse

Box 1, Folder 16  
E, 1952-1968

Image(s)

• Estelle Mandel Agency
• Evergreen House Foundation
• Evergood, Phillip
• Eyerly, Jeannie

Box 1, Folder 17  
F, 1941-1969

Image(s)

• Fanning, Maggie
• Federal Works Agency, Public Buildings Administration
• Federal Seaboard Terra Cotta Corporation
• Fieldhouse, Murray
• Flack, Frank
• Fraser, James
• Friant, Jim
Box 1, Folder 18  G, 1919-1970
  Image(s)
  • Galerie Morency
  • Garnett, David
  • Garrett, Alice
  • Gerard, Constance
  • Giacomini, L.
  • Greeft, Adele
  • Green, Sam

Box 1, Folder 19  H, 1943-1969
  Image(s)
  • Hamlin, Jane
  • Hayman, D.
  • Heliker, John
  • Henson, William
  • Hilton, Elizabeth
  • Hoffman, Letha
  • Holabird, Dorothy
  • Hooper, M.
  • Houseman
  • Howarth, Pauline
  • Howell, J.F.
  • Humenho, Alexander

Box 1, Folder 20  H, 1955-1969
  Image(s)
  • Hougland, Josephine Poor

Box 1, Folder 21  J, 1943-1952
  Image(s)
  • Jensen, Richard
  • Jones, Joseph
  • Johnson, Edward

Box 1, Folder 22  K, 1945-1967
  Image(s)
  • Kansas State College
  • Kansas State University
  • Kappo
  • Kelly, Jack
  • Kienbusch, William
  • Koffler, Bob

Box 1, Folder 23  L, 1910, 1946-1970
  Image(s)
  • Leach, Bernard
  • Lentz, Harris
• Levenstein, Harper  
• London New Art School  
• Lorson, Mrs. Clem  

Box 1, Folder 24  
M, 1938-1970  
Image(s)  
• Mager, N.H.  
• Mangravite, Peppino  
• Markham, Kyra  
• Marston, M.R.  
• McKenzie, Richard  
• Mikkelsen Family  
• Mitchell, C.L.  
• Mitrotti, Leslie  
• Moore, Mary McClure  
• Muller, Ray  
• Mumford, Lewis  

Box 1, Folder 25  
N, 1951-1965  
Image(s)  
• National Academy of Design  
• National Institute of Arts and Letters  
• New York University  
• New World Foundation  

Box 1, Folder 26  
O, 1942-1946  
Image(s)  
• Office of Emergency Management  
• O'Neil, J.F.  

Box 1, Folder 27  
P, 1911-1970  
Image(s)  
• Pennsylvania Academy of the Fine Arts  
• Pennsylvania Bar Association  
• Peterson, Alberta  
• Phillips, Miriam  
• Pomerance, Ralph  
• Poor, Henry  
• Poor, Herbert  
• Poor, Val  
• Poor  
• Postrung, R.  

Box 1, Folder 28  
R, 1944-1970  
Image(s)  
• Ramsbusch, Viggo  
• Reed, Bob  
• Reeves, Ruth  
• Reynolds Enterprises
• Riddens, Shaskins
• Rockland Light and Power Company
• Rossin, Alfred
• Ryan, Lila

Box 1, Folder 29  S, 1918-1970
Image(s)
• Sain, Lydia
• Salina Art Association
• Saltonstall and Morton
• San Francisco Art Association
• Sanchez, Tony
• Sands, Mrs. Edward
• Scheffel, Geraldine
• Scherfee, Samuel
• Shapero, Mrs. Harold
• Short, Marie
• Skowhegan School of Painting and Sculpture
• Spina, Paul
• Springfield High School Art Association
• Sloper, Ann
• Smith, Claude
• Smith, David
• Smithsonian Institution
• Soyer, Raphael
• Steinbeck, John
• Stevens, Marti
• Stillman
• Stone, Eva and Herbert
• Stone, Vivian and Charles
• Strong, F.S.
• Sullivan, George
• Swain, Allen
• Syracuse Museum of Fine Arts
• Syracuse University

Box 1, Folder 30  T, 1943-1968
Image(s)
• Taylor, Tom
• Teller Commercial Company
• Terwilliger, Nellie and Fred
• Toomer, Marjorie Content

Box 1, Folder 31  V, 1965
Image(s)
• Vihlein, Jane

Box 1, Folder 32  W, 1924-1970
Image(s)
• Walker, Maynard
• War Department
• Watkins, Franklin
• Watson, Forbes
• Watson, Nan
• Webb, Mrs. Vanderbilt (Aileen)
• Weeks, Lynn and Jim
• Wigglesworth, Anne Parker
• Williams, Gil
• Wilson, Betty Balliett
• Wolslagel, Earl
• Women's Garment Manufacturers Supply Association
• Wyche, Mrs. Cyril H.

Box 1, Folder 33  Y, 1960
   Image(s)
   • Yelin, Saul

Box 1, Folder 34  Z, 1955
   Image(s)
   • Zorach, Marguerite

Box 1, Folder 35  First Names Only, 1944-1970
   Image(s)

Box 1, Folder 36  Outgoing Drafts, 1918-1964
   Image(s)

Box 1, Folder 37  Henry Varnum Poor to Marion Dorn, 1918-1919
   Image(s)

Box 1, Folder 38  Condolence Letters, 1970-1971
   Image(s)

Box 1, Folder 39-40 Business Correspondence, 1941, 1971-1993
   Image(s)
   Includes correspondence regarding estate matters, Henry Varnum Poor exhibitions, and loans

Box 1, Folder 41  Henry Varnum Poor to Family, 1904-1906
   Image(s)

Box 1, Folder 42  Henry Varnum Poor to Family, 1907
   Image(s)

Box 1, Folder 43  Henry Varnum Poor to Family, 1908
Box 1, Folder 44-45  Henry Varnum Poor to Family, 1909
Image(s)
Image(s)

Box 1, Folder 46-47  Henry Varnum Poor to Family, 1910
Image(s)
Image(s)

Box 1, Folder 48  Henry Varnum Poor to Family, 1911
Image(s)

Box 1, Folder 49  Henry Varnum Poor to Family, 1912
Image(s)

Box 1, Folder 50  Henry Varnum Poor to Family, 1913
Image(s)

Box 1, Folder 51  Henry Varnum Poor to Family, 1914
Image(s)

Box 2, Folder 1  Henry Varnum Poor to Family, 1915
Image(s)

Box 2, Folder 2  Henry Varnum Poor to Family, 1916-1917
Image(s)

Box 2, Folder 3-4  Henry Varnum Poor to Family, 1918
Image(s)
Image(s)

Box 2, Folder 5-6  Henry Varnum Poor to Family, 1919
Image(s)
Image(s)

Box 2, Folder 7  Henry Varnum Poor to Family, 1920-1923
Image(s)

Box 2, Folder 8  Henry Varnum Poor to Family, 1924-1929
Image(s)

Box 2, Folder 9  Henry Varnum Poor to Family, 1930-1931
Image(s)

Box 2, Folder 10  Henry Varnum Poor to Family, 1932-1934
Box 2, Folder 11  Henry Varnum Poor to Family, 1935

Box 2, Folder 12  Henry Varnum Poor to Family, 1936-1937

Box 2, Folder 13  Henry Varnum Poor to Family, 1938-1943

Box 2, Folder 14  Henry Varnum Poor to Family, circa 1900-circa 1940

Box 2, Folder 15  Poor Relatives and Friends, 1882-1905

Box 2, Folder 16  Poor Relatives and Friends, 1906-1910

Box 2, Folder 17  Poor Relatives and Friends, 1911

Box 2, Folder 18  Poor Relatives and Friends, 1914-1920

Box 2, Folder 19  Poor Relatives and Friends, 1922-1936

Box 2, Folder 20  Poor Relatives and Friends, 1940-1949

Box 2, Folder 21  Poor Relatives and Friends, 1952-1965

Box 2, Folder 22  Poor Relatives and Friends, circa 1900-circa 1940

Box 2, Folder 23  Graham Family Letters, 1965, 1873-1889

Box 2  Empty Envelopes

Box 2, Folder 24-25  To Mr. and Mrs. A. J. Poor, 1910-1929

Image(s)
Box 2, Folder 26-27  To Mr. and Mrs. A. J. Poor, 1930-1940
Image(s)
Image(s)

Box 2, Folder 28  To Eva and Herbert Stone, 1931-1954
Image(s)

Return to Table of Contents
Series 3: Writings and Notes, circa 1944-1974

0.6 Linear feet (Boxes 2-3)

Writings by Henry Varnum Poor include manuscripts of his two published books, *An Artist Sees Alaska* and *A Book of Pottery: From Mud to Immortality*. There are four notebooks containing information about pottery, tile procedures, and glazes, etc., film scripts, two journals, notes, including those from his studies in London and Paris, lists, speeches, and drafts of articles including "Painting is Being Talked to Death," published in the first issue of *Reality: A Journal of Artists’ Opinions*, April 1953.

Among the writings by others are poems, notes, and reminiscences, including those by M. R. ("Muktuk") Marston, Waldo Peirce, Bessie Brueuer Poor, Josephine Poor, and unidentified individuals. The unsigned "Outline for a Proposed Artists Corps," circa 1942, is most likely written by Olin Dows or George Biddle.

Materials are arranged by document type.

Additional scattered writings and notes are found in biographical materials (Series 1) and within Poor's sketchbooks (Series 5).

This series has been scanned in its entirety.

Box 2 By Henry Varnum Poor

Box 2 Articles

Box 2, Folder 29 "Painting is Being Talked to Death" and item for "Notes on Art Education" (both published in *Reality: A Journal of Artists’ Opinions*), 1953-1954

Image(s)

Box 2, Folder 30 "The Relation of Art to Life", circa 1950

Image(s)

Box 2 Books, *An Artist Sees Alaska* (manuscript)

Box 2, Folder 31 Table of Contents and Introduction, circa 1944

Image(s)

Box 2, Folder 32 "Penn Station", circa 1944

Image(s)

Box 2, Folder 33 "San Francisco", circa 1944

Image(s)

Box 2, Folder 34 "Seattle", circa 1944

Image(s)

Box 2, Folder 35 "The Turner Passage", circa 1944
Box 2, Folder 36  "Fort Richardson", circa 1944
Image(s)

Box 2, Folder 37  "Days from My Diary at Ladd Field", circa 1944
Image(s)

Box 2, Folder 38  "Two Days on the Yukon", circa 1944
Image(s)

Box 2, Folder 39  "Nome", circa 1944
Image(s)

Box 2, Folder 40  "Golovin", circa 1944
Image(s)

Box 2, Folder 41  "Unalakleet", circa 1944
Image(s)

Box 2, Folder 42  "Nome Again", circa 1944
Image(s)

Box 2, Folder 43  "Bering Strait", circa 1944
Image(s)

Box 2, Folder 44  "Teller", circa 1944
Image(s)

Box 2, Folder 45  "Cape Prince of Wales", circa 1944
Image(s)

Box 2, Folder 46  "Little Diomede", circa 1944
Image(s)

Box 2, Folder 47  "Shishmareff", circa 1944
Image(s)

Box 2, Folder 48  "Kotzebue - Seat of Empire", circa 1944
Image(s)

Box 2, Folder 49  "Kotzebue", circa 1944
Image(s)

Box 2, Folder 50  "Point Hope", circa 1944
<table>
<thead>
<tr>
<th>Box 2, Folder 51</th>
<th>&quot;The Arctic Ocean&quot;, circa 1944</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 52</td>
<td>&quot;Wainwright&quot;, circa 1944</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 53</td>
<td>&quot;Point Barrow&quot;, circa 1944</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 54</td>
<td>&quot;Journey Back&quot;, circa 1944</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 3, Folder 1</td>
<td>Books, <em>A Book of Pottery: From Mud to Immortality</em></td>
</tr>
<tr>
<td>Box 3, Folder 2-3</td>
<td>Longhand Draft of Chapters 2-11, and Fragments, circa 1954-1958</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 3, Folder 4-5</td>
<td>Typescript Draft of Chapters 1-11, and Fragments, circa 1954-1958</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 3, Folder 6</td>
<td>Film Script, &quot;Painting in True Fresco&quot;, circa 1954</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 3, Folder 7</td>
<td>Fragments, circa 1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 3, Folder 8</td>
<td>Journals</td>
</tr>
<tr>
<td></td>
<td>March 9-June 11, 1963</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 3, Folder 9</td>
<td>May 27-Sept. 20, 1965</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Photocopy</td>
</tr>
<tr>
<td>Box 3, Folder 10</td>
<td>Lists, Miscellaneous, 1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 3, Folder 11</td>
<td>Notebooks, 1921-1960</td>
</tr>
</tbody>
</table>
Image(s)
Notebooks may include notes on pottery, tile procedures, glazes, measurements, and lists of supplies or various projects.

Box 3
Notes

Box 3, Folder 12
Image(s)

Box 3, Folder 13
"Painting Points to Remember from Henry Varnum Poor", 1962
Image(s)
Mimeographed sheet

Box 3, Folder 14
Miscellaneous Notes, circa 1920
Image(s)

Box 3, Folder 15
Report, "Virgin Island Clays", circa 1950
Image(s)

Box 3, Folder 16
Speeches, "Remarks on the Frescoes in Old Main at the Pennsylvania State College" and "Painting, Sculpture, and People", 1964[?], 1949
Image(s)

Box 3
By Other Authors

Box 3, Folder 17
Marston, M. R. ("Muktuk"), circa 1943
Image(s)
Account of Henry Varnum Poor rescuing an eskimo

Box 3, Folder 18
Peirce, Waldo, circa 1950
Image(s)
"A Tribute to My Mother-in-Law"

Box 3, Folder 19
Poor, Bessie Breuer, 1974
Image(s)

Box 3, Folder 20
Poor, Josephine, circa 1950
Image(s)
Poem, photocopy

Box 3, Folder 21
Unidentified (probably Olin Dows or George Biddle), circa 1942
<table>
<thead>
<tr>
<th>Box 3, Folder 22</th>
<th>&quot;The Dolphin Passed Last Night: A Mural Drama&quot;, circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3, Folder 23</td>
<td>Notes on &quot;Rakku&quot; and &quot;Painting w/ Ethyl Silicate&quot;, circa 1940</td>
</tr>
<tr>
<td>Box 3, Folder 24</td>
<td>Poem, &quot;The New Moon of our Incoherence&quot;, circa 1940</td>
</tr>
</tbody>
</table>
Series 4: Subject Files, 1928-1975

0.8 Linear feet (Box 3, OV 23)

Subject files are found on various topics and appear to have been established by Poor. The largest group is for the Skowhegan School of Painting and Sculpture and includes financial reports, by-laws, correspondence, miscellaneous administrative files, and minutes. Contents of the files are varied and may contain correspondence, printed material, and photographs.

Materials are arranged alphabetically by subject.

This series has been scanned in its entirety.

Box 3, Folder 25  Advisory Committee on Art, Division of Cultural Cooperation, Department of State, 1945
Image(s)

Box 3, Folder 26  American Designers' Gallery, Inc., 1928-1929
Image(s)
Oversized material housed in OV 23

Box 3, Folder 27  Automobile, 1946-1947
Image(s)

Box 3, Folder 28  Benton, William, 1966-1971
Image(s)

Box 3, Folder 29  A Book of Pottery: From Mud to Immortality (Prentice-Hall), 1954-1975
Image(s)

Box 3, Folder 30  Dickson, Harold (Pennsylvania State College), 1952-1967
Image(s)

Box 3, Folder 31  Insurance, 1937-1970
Image(s)

Box 3, Folder 32  Marston, M. R. ("Muktuk"), 1943-1972
Image(s)

Box 3, Folder 33  Pennsylvania State College, The Land Grant Frescoes, 1939-1940
Image(s)

Box 3  Reality: A Journal of Artists' Opinions

Box 3, Folder 34  Correspondence, 1953-1955
Image(s)

Box 3, Folder 35  Reality, Nos. 1-3, 1953-1955
<table>
<thead>
<tr>
<th>Box 3, Folder 36</th>
<th>Articles, Editorials, Letters to the Editor Published in Other Periodicals, 1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3</td>
<td>Sales</td>
</tr>
<tr>
<td>Box 3, Folder 37</td>
<td>Auctions and Miscellaneous Galleries, 1968-1969</td>
</tr>
<tr>
<td>Box 3, Folder 38</td>
<td>Frank K. M. Rehn, Inc., 1943-1970</td>
</tr>
<tr>
<td>Box 3, Folder 39</td>
<td>Sales and Consignments, Market Fair, 1961-1965</td>
</tr>
<tr>
<td>Box 3</td>
<td>Skowhegan School of Painting and Sculpture</td>
</tr>
<tr>
<td>Box 3, Folder 40</td>
<td>Budgets and Financial Reports, 1960-1970</td>
</tr>
<tr>
<td>Box 3, Folder 41</td>
<td>By-Laws, 1956-1961</td>
</tr>
<tr>
<td>Box 3, Folder 42</td>
<td>Correspondence of Anne Poor, 1959-1970</td>
</tr>
<tr>
<td>Box 3, Folder 43</td>
<td>Correspondence of Henry Varnum Poor, 1959-1970</td>
</tr>
<tr>
<td>Box 3, Folder 44</td>
<td>Grant Proposal, Old Dominion Foundation, circa 1969</td>
</tr>
<tr>
<td>Box 3, Folder 45</td>
<td>Leases, 1955-1965</td>
</tr>
<tr>
<td>Box 3, Folder 46</td>
<td>Master Plans, 1966-1974</td>
</tr>
<tr>
<td>Box 3, Folder 47</td>
<td>Minutes of Board of Directors, 1961</td>
</tr>
<tr>
<td>Box 3, Folder 48</td>
<td>Minutes of Board of Governors, 1961-1972</td>
</tr>
<tr>
<td>Box 3, Folder 49</td>
<td>Minutes of Board of Trustees, 1963-1984</td>
</tr>
</tbody>
</table>
Box 3, Folder 50  Minutes of Faculty Meetings, 1970
Image(s)

Box 3, Folder 51  Minutes of Officers' Meetings, 1961
Image(s)

Box 3, Folder 52  Notes and Lists, circa 1961-1966
Image(s)

Box 3, Folder 53  Poor Scholarship Fund, 1972-1975
Image(s)

Box 3, Folder 54  Printed Material, 1946-1967
Image(s)

Box 3, Folder 55  Reports and Recommendations, 1951-1971
Image(s)

Box 3, Folder 56  Scholarships, 1968-1969
Image(s)

Box 3, Folder 57  Sixteen Year Survey and Evaluation, 1962
Image(s)

Box 3, Folder 58  Taxes, 1961-1970
Image(s)

Box 3, Folder 59  Truro, Massachusetts Property, 1952-1955
Image(s)

Box 3, Folder 60  Utilities, 1961-1964
Image(s)

Box 3, Folder 61  War Posters, 1942
Image(s)

Box OV 23  Oversized American Designers' Gallery Blueprints and Floor Plans scanned with Box 3, Folder 26, 1928

Return to Table of Contents
Series 5: Artwork, circa 1890s-circa 1961

3.5 Linear feet (Boxes 4-6, 9-10, OV 19-22)

Artwork by Henry Varnum Poor consists of loose drawings, sketches, designs, watercolors, and prints, as well as 45 sketchbooks. Many are studies for paintings, murals, and pottery. Included is work done in France, 1918-1919, and produced in Alaska while a war correspondent in 1943. Also found are commissioned illustrations and illustrations drawn for his monograph A Book of Pottery: From Mud to Immortality. Other artists represented are Anne Poor and Ernest Watson.

Additional drawings and prints are found in architectural projects (Series 6).

The series is arranged as 2 subseries.

- 5.1: By Henry Varnum Poor, circa 1890s-circa 1961
- 5.2: By Other Artists, circa 1938-circa 1949

This series has been scanned in its entirety.

5.1: By Henry Varnum Poor, circa 1890s-circa 1961

Some of the unidentified figure studies, portraits, and heads of women are probably Bessie and Anne Poor. Illustrations include those produced for Ethan Frome and The Scarlet Letter, and some that may have been intended for A Book of Pottery. Drawings produced in 1943 while Poor was a war correspondent in Alaska may have served as visual notes or illustrations for An Artist Sees Alaska. Also found are a small number of watercolors and prints. Most prints show the aftermath of World War I in France, and a Christmas card sent by Henry Varnum and Marion Dorn Poor features a print.

A fair number of drawings and sketches are on sheets of paper with images on both sides; often, they are very different subjects. Since item level description with cross referencing is not provided, researchers conducting exhaustive studies of specific categories or subjects of Poor's works on paper are advised to examine all.

Loose drawings and sketches are arranged by subject.

Box 4, Folder 1-2  Animals, 1918
  Image(s)
  Image(s)
  Oversized material housed in Box 9, Folder 1

Box 4, Folder 3  Birds and Fish, circa 1918
  Image(s)
  Oversized material housed in Box 9, Folder 2

Box 4  Designs

Box 4, Folder 4  Bathroom Fixtures and Tiles, 1929
  Image(s)
  Oversized material housed in Box 9, Folder 3

Box 4, Folder 5  Ceiling Tiles, Union Dime Savings Bank, 1924
Box 4, Folder 6  Tiles, Phillip Goodwin Pool Shelter, circa 1920
Image(s)
Oversized material housed in Box 9, Folder 4

Box 4, Folder 7  Covers of Skowhegan School Publications, circa 1946-1961
Image(s)

Box 4, Folder 8  Exhibition Announcement, Montross Gallery, 1923
Image(s)

Box 4, Folder 9  Fireplaces, circa 1920
Image(s)

Box 4, Folder 10  Furniture, 1924
Image(s)

Box 4, Folder 11  Miscellaneous, circa 1930
Image(s)
Oversized material housed in Box 9, Folder 3 and OV 19

Box 4, Folder 12-17  Figures, circa 1890s-1946
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Oversized material housed in Box 9, Folder 5

Box 4, Folder 18-21  Figures, Nude, circa 1920-circa 1940
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Oversized material housed in Box 9, Folder 6

Box 4, Folder 22  Figure Studies (hands and feet), circa 1920-circa 1940
Image(s)

Box 4  Illustrations

Box 4, Folder 23-26  A Book of Pottery by Henry Varnum Poor, circa 1954-1958
Image(s)
Box 4, Folder 27
Miscellaneous Illustrations of Pottery Construction Techniques (possibly for *A Book of Pottery*, by Henry Varnum Poor), circa 1954-1958
Image(s)

Box 4, Folder 28
*Ethan Frome*, 1939
Image(s)

Box 4, Folder 29
*The Scarlet Letter*, circa 1941
Image(s)

Box 4, Folder 30-37
Landscapes, 1918-1919, 1939, 1943
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)

Oversized materials housed in Box 9, Folders 7-9 and OV 20

Box 4, Folder 38-39
Miscellaneous Subjects, circa 1918-1919, 1943
Image(s)
Image(s)

Oversized material housed in Box 9, Folder 10

Box 4
Mural Studies

Box 4, Folder 40
"Ben Hecht Leda and Swan", circa 1940
Image(s)

Oversized material housed in OV 21

Box 4, Folder 41
Unidentified, circa 1940
Image(s)

Box 5, Folder 1
Plants, circa 1910-1950
Image(s)

Oversized material housed in Box 10, Folder 1

Box 5
Portraits and Heads (unidentified)
Box 5, Folder 2-3  Children, 1943, undated
Image(s)
Image(s)
Oversized material housed in Box 10, Folder 2

Box 5, Folder 4-6  Men, 1918-1919, 1943, undated
Image(s)
Image(s)
Image(s)
Oversized material housed in Box 10, Folders 3-4

Box 5, Folder 7-10  Women, 1943
Image(s)
Image(s)
Image(s)
Image(s)
Oversized material housed in Box 10, Folder 5

Box 5, Folder 11  Portraits (identified), circa 1930-circa 1950
Image(s)
Includes Bessie Breuer, Charles Duback, Jim Fickes, David Friedenthal, Stuard Frost, Ben Hecht, Helen Hayes, DeWitt Peters, Rollo Peters, Alfred Poor, Herbert Poor, Peter Poor, Ed Rowan, Concetta Scaravaglione, and John and Gwen Steinbeck Family. Oversized material housed in Box 10, Folder 6.

Box 5, Folder 12  Portraits (self-portraits), circa 1930
Image(s)
Oversized material housed in Box 10, Folder 7

Box 5  Pottery

Box 5, Folder 13  Plates, circa 1920-circa 1950
Image(s)

Box 5, Folder 14  Vessels and Birdhouses, circa 1920-circa 1950
Image(s)

Box 5, Folder 15  Still Life, circa 1940
Image(s)
Oversized material housed in Box 10, Folder 10

Box 5, Folder 16  Prints, 1918-1923
Image(s)
Oversized material housed in Box 10, Folder 11 and OV 22
Box 5       Sketchbooks

Box 5, Folder 17       Sketchbooks 1 and 2, 1918-circa 1919
                       Image(s)
                       France

Box 5, Folder 18       Sketchbooks 3 and 4, circa 1920s
                       Image(s)
                       Early pottery drawings and notes

Box 5, Folder 19       Sketchbook 5, circa 1924-1929
                       Image(s)
                       Sketch of Wharton Esherick plate

Box 5, Folder 20       Sketchbook 6, 1925
                       Image(s)
                       Notes on pottery glazes

Box 5, Folder 21       Sketchbook 7 , circa 1929
                       Image(s)
                       "Pottery/Sketches/Peter in Hat"

Box 5, Folder 22       Sketchbook 8, circa 1929
                       Image(s)

Box 5, Folder 23       Sketchbooks 9 and 10, circa 1929
                       Image(s)

Box 5, Folder 24       Sketchbook 11, circa 1929
                       Image(s)
                       Pottery sketches and notes

Box 5, Folder 25       Sketchbooks 12 and 13, 1936
                       Image(s)
                       Southwest Sicily and notes on art seen in Italy

Box 5, Folder 26       Sketchbook 14, 1936
                       Image(s)
                       "Pitigliano/Grotto di Castri"

Box 5, Folder 27       Sketchbook 15, 1937
                       Image(s)
                       Colorado Springs, and "Gedney and Dominick" (contains a few 19th
                       century drawings)
Box 5, Folder 28  Sketchbook 16, circa 1937-1938
Image(s)
Interior Department mural and statement regarding art

Box 5, Folder 29  Sketchbook 17, circa 1938-1949
Image(s)
Penn State mural

Box 5, Folder 30  Sketchbook 18, 1941
Image(s)
The Scarlet Letter illustrations

Box 5, Folder 31  Sketchbooks 19 and 20, 1943
Image(s)
Alaska

Box 5, Folder 32  Sketchbook 21, 1943
Image(s)
Alaska

Box 6, Folder 1  Sketchbook 22, 1946
Image(s)

Box 6, Folder 2  Sketchbook 23, 1946 or later
Image(s)

Box 6, Folder 3  Sketchbook 24, circa 1946-1949
Image(s)
Studio sketch class and State College drawings

Box 6, Folder 4  Sketchbook 25, 1957[?]
Image(s)

Box 6, Folder 5  Sketchbook 26, circa 1960s
Image(s)
Journal entry dated Aug. 18, 1962

Box 6, Folder 6  Sketchbook 27 and 28, 1964-1965 and circa 1960s
Image(s)
Early Truro and Florida

Box 6, Folder 7  Sketchbooks 29, 30, and 31, circa 1900-circa 1960
Image(s)
Notes, pottery sketches, and lists
| Box 6, Folder 8 | Sketchbooks 32 and 33, circa 1900-circa 1960 Image(s) Pottery sketches, notes, and biographical notes |
| Box 6, Folder 9 | Sketchbooks 34 and 35, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 10 | Sketchbooks 36 and 37, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 11 | Sketchbooks 38 and 39, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 12 | Sketchbook 40, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 13 | Sketchbook 41, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 14 | Sketchbook 42, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 15 | Sketchbook 43, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 16 | Sketchbook 44, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 17 | Sketchbook 45, circa 1900-circa 1960 Image(s) |
| Box 6, Folder 18 | Watercolors, circa 1920-circa 1950 Image(s) Oversized material housed in Box 10, Folder 12 |
| Box 9, Folder 1-10 | Oversized Artwork by Poor scanned with Box 4, Folders 2-4, 6, 11-21, 30-39, 1918-1969 |
| Box 10, Folder 1-12 | Oversized Artwork by Poor scanned with Box 4, Folders 23-26, Box 5, Folders 1-12, 15-16, and Box 6, Folder 18, 1918-1958 |
| Box OV 19 | Oversized Artwork by Poor scanned with Box 4, Folder 11, circa 1930 |
| Box OV 20 | Oversized Artwork by Poor scanned with Box 4, Folders 30-37, circa 1918-1943 |
Box OV 21  Oversized Artwork by Poor scanned with Box 4, Folder 40, circa 1940

Box OV 22  Oversized Artwork by Poor scanned with Box 5, Folder 16, 1918-1919

5.2: By Other Artists, circa 1938-circa 1949

The other artists represented in this subseries are Anne Poor and Ernest Watson.

Box 6, Folder 19  Artwork by Ernest Watson and Anne Poor, circa 1938-1949

Image(s)

Drawings by: Anne Poor of Henry Varnum Poor's Hands for the Lincoln Figure in *The Land Grant Frescoes*, Pennsylvania State College; and by Ernest Watson, sketch of Crow House interior. Oversized material housed in Box 10, Folder 13.

Box 10, Folder 13  Oversized Artwork by Anne Poor scanned with Box 6, Folder 19, circa 1940

*Return to Table of Contents*
Series 6: Architectural Projects, circa 1940-1966

0.7 Linear feet (Box 6, OV 24-26, RD 14-17)

Found are drawings and architectural prints documenting houses designed and built by Poor, including his own studio. Other projects include the homes of Jules Billig, Milton Caniff, MacDonald Deming, Burgess Meredith, Bessie B. Poor, Isobel Prado, John Houseman, and Elizabeth S. Sargent. Researchers should note that photographs of architectural projects may be found within the photographs series (Series 9).

This series has been partially scanned. Rolled documents of architectural prints have not been scanned due to the fragile nature of the document.

Box 6, Folder 20 Milton Canniff and Bessie B. Poor houses, and Unidentified, circa 1940-circa 1960
Image(s)
Oversized material housed in OV 24-26

Box RD 14 Jules Billig House, circa 1966

Box RD 15 MacDonald Deming House, circa 1959

Box RD 16 Burgess Meredith House, circa 1940

Box RD 17 Isobel Prado, John Houseman, Elizabeth S. Sargent houses and Henry Varnum Poor Studio, circa 1941-1957

Oversize 24 Oversized Architectural Drawings scanned with Box 6, Folder 20, circa 1941-circa 1960

Oversize 25 Oversized Architectural Drawings scanned with Box 6, Folder 20, circa 1941-circa 1960

Oversize 26 Oversized Architectural Drawings scanned with Box 6, Folder 20, circa 1941-circa 1960

Return to Table of Contents
Series 7: Miscellaneous Records, 1882-1967

0.5 Linear feet (Boxes 6, 11, FC 30-31)

Family memorabilia consists of the autograph book belonging to Josie Graham Poor, a stored wheat account sheet from the Poor Elevator business, and two motion picture reels. Researchers should note that the script of the film *Painting a True Fresco* is among Poor's writings (Series 3).

Materials are arranged by document type.

This series has been partially scanned.

Box 6, Folder 21
Family Memorabilia, 1882

Box 6, Folder 22
Guest Book Pages (unidentified events), 1967

Box 11, Folder 1
"Painting a True Fresco", 1952
1 Film reel (color, sound; 16 mm)
Motion picture film stored separately in film can numbered FC 30

Box 11, Folder 1
"The Land Grant Murals at Pennsylvania State College", 1962
1 Film reel (color, sound; 16 mm)
Motion picture film stored separately in film can numbered FC 31

Box FC 30;
2 Motion Picture Film Reels from Box 1, Folder 1
Box FC 31
Series 8: Printed Material, 1881-2001

1.2 Linear feet (Boxes 6-7, 11, OV 27-29)

Family history includes the Poor-Poore Family Reunion, a publication containing significant background information. Among the travel souvenirs are a few items that may have been saved by his mother from their 1911 trip to Europe together.

Also included are a copy of Jack London's The Call of the Wild illustrated by Poor, reproductions of illustrations for An Artist Sees Alaska and Ethan Frome, and two Associated American Artists greeting cards reproducing work by Poor.

Materials are arranged by document type.

This series has been partially scanned. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

Box 6 Articles

Box 6, Folder 23-25 About and/or Mentioning Henry Varnum Poor, 1913-1959
Image(s)
Image(s)
Image(s)

Box 6, Folder 26-27 About and/or Mentioning Henry Varnum Poor, 1960-1979
Image(s)
Image(s)

Box 6, Folder 28-29 About and/or Mentioning Henry Varnum Poor, 1980-1985
Image(s)
Image(s)

Box 6, Folder 30-31 Henry Varnum Poor's House (includes "My Kitchen" by Bessie Breuer), 1925-1933
Image(s)
Image(s)

Box 6, Folder 32 Art Topics, 1938-1968
Image(s)

Box 6, Folder 33 Miscellaneous Subjects (not art-related), 1942-1970
Image(s)

Box 7 Book Reviews

Box 7, Folder 1 An Artist Sees Alaska by Henry Varnum Poor (with advertisement), 1945-1946
Box 7, Folder 2  
A Book of Pottery by Henry Varnum Poor, 1958

Box 7, Folder 3  

Box 7, Folder 4  
Barber, Edwin Atlee. Lead Glazed Pottery: Part First Common Clay, 1907

Box 7, Folder 5  
Binns, Charles F. The Potter's Craft, 1910

Box 7, Folder 6  
Cox, George F. Pottery for Artists, Craftsmen and Teachers, 1914

Box 7, Folder 7  
Searle, Alfred B. Kilns and Kilnbuilding, 1916

Box 7, Folder 8  
Catalogs of Kilns, circa 1900

Box 7, Folder 9-10  
Henry Varnum Poor Solo and Group Shows, 1912-1960

Box 7, Folder 11-12  
Henry Varnum Poor Solo and Group Shows, 1961-1999

Box 7, Folder 13  
Henry Varnum Poor Solo and Group Shows, circa 1912-1999

Box 7, Folder 14-15  
Other Artists, circa 1940s-2001

Box 7, Folder 16  
Family History, 1881-1946
Box 7

Maps

Box 7, Folder 17
Anson Quadrangle, Somerset County, Maine, 1945
Image(s)
Oversized material housed in Box 11, Folder 2

Box 7, Folder 18
Clarkstown, N.Y., showing Poor property, circa 1927-1967
Image(s)
Oversized material housed in OV 27

Box 7

Miscellaneous Printed Items

Box 7, Folder 19
Book Announcement, Brochures, Menu, circa 1910s-1994
Image(s)

Box 7, Folder 20
Mentioning and/or Belonging to Mrs. A. J. Poor, 1910-1925
Image(s)

Box 7, Folder 21
Image(s)
Oversized material housed in Box 11, Folder 3

Box 7, Folder 22
Posters illustrated by V. Prouvé, 1917
Image(s)
Oversized material housed in OV 29

Box 7

Reproductions of Work by Henry Varnum Poor

Box 7, Folder 23
American Artists Group Greeting Cards and Other Reproductions, circa 1940s
Image(s)
Oversized material housed in Box 11, Folders 4-6

Box 7, Folder 24
Illustrations, *An Artist Sees Alaska* (proofs), circa 1944
Image(s)
Oversized material housed in OV 28

Box 7, Folder 25
*The Call of the Wild*, circa 1961
Image(s)
Oversized material housed in OV 28

Box 7, Folder 26
*Ethan Frome*, circa 1939
Box 7, Folder 27  
*Life* Article on Alaska, circa 1944-1950  
*Image(s)*  
Oversized material housed in Box 11, Folder 4

Box 7, Folder 28  
*The Scarlet Letter*, circa 1941  
*Image(s)*  
Oversized material housed in Box 11, Folder 5

Box 7, Folder 29  
Reproductions of Illustrations by Henry Varnum Poor (*An Artist Sees Alaska* and *Call of the Wild*), 1944-1961  
*Image(s)*  
Oversized material housed in Box 11, Folder 6

Box 7, Folder 30  
Theater Program from Pennsylvania State College production of *Poor Mr. Varnum*, 1949  
*Image(s)*

Box 7, Folder 31  
Travel Souvenirs, 1910-1916  
*Image(s)*

Box 11, Folder 2-6  
Oversized Printed Material scanned with Box 7, Folders 17, 21, 23, 27-29, 1941-1969

Box OV 27  
Oversized Printed Material scanned with Box 7, Folder 18, circa 1927-1967

Box OV 28  
Oversized Printed Material scanned with Box 7, Folders 24-25, circa 1961

Box OV 29  
Oversized Printed Material scanned with Box 7, Folder 22, 1917

*Return to Table of Contents*
Series 9: Photographs, 1893-1984

2.3 Linear feet (Boxes 7-8, 12-13)

Photographs record exterior and interior views of Henry Varnum Poor's architectural work, artwork by Poor and others, people, places, and miscellaneous subjects. This series also contains negatives, slides, and color transparencies.

The series is arranged as 6 subseries.

- 9.1: Architectural Work, 1966
- 9.2: Artwork, circa 1908-1948
- 9.3: People, 1893-1967
- 9.4: Places, circa 1906-1943
- 9.5: Miscellaneous Subjects, 1946-1984
- 9.6: Negatives, Slides, and Transparencies, circa 1938-1975

This series has been partially scanned. Negatives, slides, and transparencies have not been scanned.

9.1: Architectural Work, 1966

Among the photographs of architectural work are views of Poor at the building sites of the Jules Billig and Milton Caniff houses. Many views of Poor's own home, Crow House, show the original portion under construction as well as a later addition; also included are views of the grounds and outbuildings such as Poor's new studio, workroom, and garage.

Arranged alphabetically by family name.

Among the photographs of people (Series 8.3) are views of Poor with others at Crow House that show exterior and interior details.

Box 7, Folder 32  Maxwell Anderson House, circa 1950
                Image(s)
                Oversized material housed in Box 12, Folder 1

Box 7, Folder 33  Jules Billig House, 1966
                Image(s)
                Oversized material housed in Box 12, Folder 2

Box 7, Folder 34  Milton Caniff House, circa 1941
                Image(s)
                Oversized material housed in Box 12, Folder 3

Box 7, Folder 35  MacDonald Deming House, circa 1950
                Image(s)
                Oversized material housed in Box 12, Folder 4

Box 7, Folder 36  Ben Hecht Poker Room, circa 1940
                Image(s)

Box 7, Folder 37  John Houseman House, circa 1950
<table>
<thead>
<tr>
<th>Box 7, Folder 38</th>
<th>Burgess Meredith House and Bathing Pavilion, circa 1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7</td>
<td>Henry Varnum Poor House (Crow House)</td>
</tr>
<tr>
<td>Box 7, Folder 39-40</td>
<td>Construction, 1920</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 12, Folder 7</td>
</tr>
<tr>
<td>Box 7, Folder 41-42</td>
<td>Exterior, Some by Marjorie Content Toomer, circa 1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 12, Folder 8</td>
</tr>
<tr>
<td>Box 7, Folder 43</td>
<td>Exterior of House and Interior of Studio and Pottery, Ed McCarthy, photographer, 1973</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>All 1973 photographs by Ed Hausner of living and dining rooms include Anne Poor. Oversized material housed in Box 12, Folder 9</td>
</tr>
<tr>
<td>Box 7, Folder 46</td>
<td>Garden, circa 1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 7, Folder 47</td>
<td>Garage, circa 1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 7, Folder 48</td>
<td>Pottery Interior, circa 1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 7, Folder 49</td>
<td>Studio [new], Exterior, 1957 or later</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 7, Folder 50</td>
<td>Studio [new], Interior, circa 1960s</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 7, Folder 51</td>
<td>Studio [old], Interior, circa 1960</td>
</tr>
</tbody>
</table>
Image(s)

Box 7, Folder 52  Work Room, Marjorie Content Toomer, photographer, circa 1960
Image(s)

Box 7, Folder 53  Various Projects, Multiple Location, circa 1960
Image(s)


9.2: Artwork, circa 1908-1948

Photographs of Poor's artwork include drawings and sketches, murals, paintings, pottery and ceramics. Also among the photographs of works of art are pieces by Willard W. Cummings, Wharton Esherick, unidentified artists, and pottery from the collections of the American Museum of Natural History and the Metropolitan Museum of Art (possibly research material for A Book of Pottery by Henry Varnum Poor).

Among the photographs of architectural work are views of Poor at the building sites of the Jules Billig and Milton Caniff houses. Many views of Crow House show the original portion under construction, as well as a later addition; also included are views of the grounds and outbuildings such as Poor's new studio, workroom, and garage. Some Crow House photographs are by Marjorie Content Toomer.

Images of Poor's artwork are arranged by medium and subject.

Box 7  By Henry Varnum Poor, Drawings

Box 7, Folder 54  Figures, 1911
Image(s)

Box 7, Folder 55  Landscapes, 1943
Image(s)

Box 7, Folder 56  Mural Studies for Pennsylvania State College Land Grant Frescoes and Unidentified Ceramic Tile Mural, 1940s
Image(s)

Box 7, Folder 57  Portraits, circa 1918-1919, 1943
Image(s)

Box 7  By Henry Varnum Poor, Murals (fresco)

Box 7, Folder 58  Department of the Interior, circa 1938
Image(s)

Box 7, Folder 59  Department of Justice, circa 1936
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7, 60</td>
<td>Louisville <em>Courier-Journal</em>, circa 1935</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 13, Folder 3</td>
</tr>
<tr>
<td>7, 61</td>
<td>Pennsylvania State College, <em>The Land Grant Frescoes</em>, circa 1940-1948</td>
</tr>
<tr>
<td>7</td>
<td>By Henry Varnum Poor, Murals (ceramic)</td>
</tr>
<tr>
<td>7, 62</td>
<td>Fresno Post Office and Court House, circa 1942</td>
</tr>
<tr>
<td>7, 63</td>
<td>Klingenstein Pavilion, Mount Sinai Hospital, New York City, circa 1954</td>
</tr>
<tr>
<td>7, 64</td>
<td>Unidentified, circa 1950</td>
</tr>
<tr>
<td>7</td>
<td>By Henry Varnum Poor, Paintings</td>
</tr>
<tr>
<td>7, 65-66</td>
<td>Figures, 1943</td>
</tr>
<tr>
<td>7, 67</td>
<td>Landscapes, circa 1908-1917</td>
</tr>
<tr>
<td>7, 68-69</td>
<td>Portraits, 1943</td>
</tr>
<tr>
<td>7, 70</td>
<td>Self-Portraits, circa 1950</td>
</tr>
<tr>
<td>7, 71</td>
<td>Still Life, circa 1950</td>
</tr>
<tr>
<td>8</td>
<td>By Henry Varnum Poor, Pottery and Ceramics</td>
</tr>
<tr>
<td>8, 1</td>
<td>Figures, circa 1950</td>
</tr>
<tr>
<td>8, 2</td>
<td>Fountain (<em>Leda and the Swan</em> for Helen Hayes and Charles McArthur), circa 1950</td>
</tr>
</tbody>
</table>
Image(s)
Oversized material housed in Box 13, Folder 2

Box 8, Folder 3
Heads, circa 1950
Image(s)

Box 8, Folder 4
Miscellaneous Objects, circa 1950
Image(s)

Box 8, Folder 5
Plates, circa 1950
Image(s)

Box 8, Folder 6
Plates and Other Objects, circa 1950
Image(s)

Box 8, Folder 7
Tile Screen for Abraham Lincoln High School Auditorium, circa 1950
Image(s)
Oversized material housed in Box 13, Folder 1

Box 8, Folder 8
Tiles, circa 1950
Image(s)

Box 8, Folder 9
Vessels, circa 1950
Image(s)

Box 8
By Other Artists

Box 8, Folder 10
Cummings, Willard W., 1940s
Image(s)

Box 8, Folder 11
Esherick, Wharton, circa 1928
Image(s)

Box 8, Folder 12
Pottery from the collections of American Museum of Natural History and Metropolitan Museum of Art (for A Book of Pottery by Henry Varnum Poor?), circa 1950s
Image(s)

Box 8, Folder 13
Unidentified, circa 1950
Image(s)

Box 13, Folder 1-3
Oversized Photographs of Artwork scanned with Box 7, Folder 60 and Box 8, Folders 2, 7, 1948-circa 1960

9.3: People, circa 1893-1967
Pictures of people include portraits and informal views of Henry Varnum Poor, Poor at work, and making a life mask. Among the views of Poor are several by photographer Marjorie Content Toomer, including one of the artist's hands holding brushes and a palette. Other photographs are of Poor with friends, clients, juries, students, various groups, and family members. Photographs of individuals include friends, immediate family, and various relatives.

<table>
<thead>
<tr>
<th>Box 8</th>
<th>Henry Varnum Poor Portraits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 8, Folder 14-15</td>
<td>Henry Varnum Poor, circa 1905-1940s</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 8, Folder 16</td>
<td>Henry Varnum Poor in World War II, 1943</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 8, Folder 17-18</td>
<td>Henry Varnum Poor, circa 1940s-1960s</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 13, Folder 4</td>
</tr>
<tr>
<td>Box 8, Folder 19</td>
<td>Henry Varnum Poor (Marjorie Content Toomer, photographer), circa 1920</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 8</td>
<td>Henry Varnum Poor at Work</td>
</tr>
<tr>
<td>Box 8, Folder 20</td>
<td>In the Pottery, circa 1940s-1960s</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 8, Folder 21</td>
<td>Making a Life Mask, 1958</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 8, Folder 22</td>
<td>Painting, circa 1910s</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 8, Folder 23</td>
<td>Painting Murals, Department of the Interior (with Anne Poor), 1938</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 8, Folder 24</td>
<td>Painting Murals, Pennsylvania State College, circa 1940-1948</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 13, Folder 5</td>
</tr>
<tr>
<td>Box 8</td>
<td>Henry Varnum Poor with Others</td>
</tr>
<tr>
<td>Box 8, Folder 25</td>
<td>Alaska (with M. R. (&quot;Muktuk&quot;) Marston and Alaskans; aboard the Ada), 1943</td>
</tr>
</tbody>
</table>
Box 8, Folder 26
California, circa 1908-1917
Image(s)

Box 8, Folder 27
Clients (representative of Rockefeller Center, Mr. Billig, unidentified woman), circa 1933, circa 1965
Image(s)

Box 8, Folder 28
Friends (including Milton Caniff, Marcel Duchamp, Wharton Esherick, Burgess Meredith, and unidentified), circa 1926
Image(s)
Oversized material housed in Box 13, Folder 6

Box 8, Folder 29
Groups (high school class, Académie Julian [?], Town and Country dinner), 1905-circa 1910
Image(s)

Box 8, Folder 30
Juries (Art Institute of Chicago, Carnegie Institute, Syracuse Museum of Fine Arts, and unidentified), 1935-1937
Image(s)

Box 8, Folder 31
Parties at Crow House, 1965
Image(s)

Box 8, Folder 32
Students (Colorado Springs Fine Arts Center and unidentified), 1937
Image(s)

Box 8, Folder 33
Students with Poor's Ceramic Tile Mural at Unidentified School, 1956
Image(s)

Box 8
Henry Varnum Poor with Family

Box 8, Folder 34
Sister, Mother and Other Relatives, circa 1893-1937
Image(s)

Box 8, Folder 35
Family Groups (with Bessie Breuer, Marion Dorn, Anne Poor, Josephine Lydia Poor, and Peter Poor), 1913-1960s
Image(s)

Box 8
Family

Box 8, Folder 36
Breuer, Bessie, circa 1940s-1960s
Image(s)

Box 8, Folder 37
Dorn, Marion Victoria, circa 1910s-1923
Box 8, Folder 38
Poor, Anne, circa 1920s-1960s

Box 8, Folder 39
Poor, Candide, circa 1957-circa 1959

Box 8, Folder 40
Poor, Josephine Graham, circa 1930

Box 8, Folder 41
Poor, Josephine Lydia, 1951, circa 1930

Box 8, Folder 42
Poor, Peter, 1926-1930s

Box 8, Folder 43
Relatives [?], Unidentified, 1919

Box 8, Folder 44
Individuals, Identified, 1912, 1967

• Terry Anderson
• Mayfield
• Martha Rhyter
• Rosse children
• Marjorie Content Tooner

Box 8, Folder 45
Individuals, Unidentified, circa 1930-circa 1950

• Man
• Children

Box 8
Skowhegan School of Painting and Sculpture

Box 8, Folder 46-47
Classes and Students, circa 1946-1960s

Box 8, Folder 48
Faculty and Visitors, circa 1946-1960s

Box 13, Folder 4-7
Oversized Photographs of Henry Varnum Poor scanned with Box 8, Folders 17-18, 24, 27, 46-47 , circa 1926-circa 1960

9.4: Places, circa 1906-1943
There are many photographs of Alaska taken in 1943 when Poor was a war correspondent. Landscapes and aerial views of the territory, boats and boatbuilding, dogs, airplanes, buildings, and other subjects illustrate village life. Some illustrations for *An Artist Sees Alaska* are based on these photographs.

Photographs of places do not include houses designed and built by Henry Varnum Poor.

<table>
<thead>
<tr>
<th>Box 8, Folder 49</th>
<th>Aerial Views, 1943</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 8, Folder 50</td>
<td>Airplanes (Ft. Richardson and/or Ft. Ladd?), 1943</td>
</tr>
<tr>
<td>Box 8, Folder 51</td>
<td>Boats and Boatbuilding, 1943</td>
</tr>
<tr>
<td>Box 8, Folder 52</td>
<td>Buildings, 1943</td>
</tr>
<tr>
<td>Box 8, Folder 53</td>
<td>Dogs, 1943</td>
</tr>
<tr>
<td>Box 8, Folder 54</td>
<td>Landscapes, 1943</td>
</tr>
<tr>
<td>Box 8, Folder 55</td>
<td>Miscellaneous Subjects, 1943</td>
</tr>
<tr>
<td>Box 8, Folder 56-58</td>
<td>People, 1943</td>
</tr>
<tr>
<td>Box 8, Folder 59</td>
<td>Various Subjects, 1943</td>
</tr>
<tr>
<td>Box 8, Folder 60</td>
<td>California, circa 1906-1917</td>
</tr>
<tr>
<td>Box 8, Folder 61</td>
<td>France (landscape, Institut Militaire), circa 1911-1918</td>
</tr>
</tbody>
</table>
9.5: Miscellaneous Subjects, 1946-1984

Miscellaneous subjects include exhibition installations and photographs of Poor’s notes on glazes. The Kentucky farm scenes may have been used as research material for a mural commissioned by the *Louisville Courier-Journal*.

Box 8  
Exhibition Installations

Box 8, Folder 65  
Carnegie Institute, Frank K. M. Rehn Galleries, and Unidentified Location, 1946-1976
Image(s)

Box 8, Folder 66  
National Academy of Design, 1984
Image(s)

Box 8, Folder 67  
Kentucky Farm Scenes, circa 1940
Image(s)

Box 8, Folder 68  
Notes on Glazes by Henry Varnum Poor, circa 1940
Image(s)

Box 8, Folder 69  
Nude Models, circa 1908
Image(s)

9.6: Negatives, Slides, and Transparencies, circa 1938-1975

Negatives, slides, and transparencies are of architectural work and artwork by Poor, people, places and miscellaneous subjects.

Box 8  
Negatives, Architectural Work
Box 8, Folder 70  Varnum Poor House (exterior), circa 1950
Box 8, Folder 71  Henry Varnum Poor Studio [new] (exterior), 1957 or later
Box 8, Folder 72  Unidentified Exteriors, circa 1940
Box 8, Folder 73  Unidentified Interiors, circa 1940
Box 8  Negatives, artwork by Henry Varnum Poor
Box 8, Folder 74  Paintings, circa 1940
Box 8, Folder 75  Tiles, circa 1940
Box 8, Folder 76  Miscellaneous Subjects (Fireplace), circa 1940
Box 8  Negatives, People
Box 8, Folder 77  Henry Varnum Poor; Poor with others including family and Marcel Duchamp, circa 1940
Box 8, Folder 78  Family, circa 1940
Box 8  Slides
Box 8, Folder 79  Artwork by Henry Varnum Poor, Pottery, circa 1940
Box 8, Folder 80  Places, Alaska (various subjects, including people), 1943
Box 8, Folder 81  Miscellaneous Subjects, Rockland County Center for the Arts, Retrospective Exhibition, 1975
Box 8  Transparencies, Artwork by Henry Varnum Poor
Box 8, Folder 82  Department of the Interior Mural (Henry Varnum Poor and Anne Poor at work), circa 1938
Box 8, Folder 83  Pottery, circa 1940