A Finding Aid to the Josef Presser and Agnes Hart Papers, 1913-1980, bulk 1940-1980, in the Archives of American Art

Judy Ng

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

June 19, 2012
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Collection Overview

Repository: Archives of American Art
Title: Josef Presser and Agnes Hart papers
Identifier: AAA.presjose
Date: 1913-1980
Extent: 4.3 Linear feet
Creator: Presser, Josef, 1906-1967
Language: English
Summary: The papers of New York painters and teachers Josef Presser and Presser's wife Agnes Hart measure 4.3 linear feet and date from 1913 to 1980, with the bulk of the material from 1940 to 1980. The collection documents their personal and professional lives as artists and educators and consists of biographical material, business and personal correspondence, teaching files, printed material, and scattered photographs. The collection also includes writings, personal business records, and artwork by Presser.

Administrative Information

Acquisition Information
The papers of Josef Presser were lent for microfilming by Agnes Hart in 1968. Excluding certain printed material, Hart later donated the bulk of these papers and additional Presser materials in 1977 and 1979. Hart donated her papers in 1978. Frances Hitchcock, Hart's sister, gave additional material in 1981.

Separated Material
The Archives of American Art also holds material lent for microfilming (reel N69-1) including original clippings and exhibition announcements. Lent materials were returned to the lender and are not described in the collection container inventory.

Available Formats
The bulk of the collection was digitized in 2014 and is available on the Archives of American Art's website. Materials which have not been scanned include 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.

Material lent for microfilming is available on 35mm microfilm reel N69-1 at the Archives of American Art offices and through interlibrary loan.
Processing Information

The papers of Josef Presser and Agnes Hart received preliminary processing as three separate collections upon arrival at the Archives and portions of the Presser papers were microfilmed on reel N69-1. The three collections were merged into one logical arrangement and described by Judy Ng and digitized in 2012 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 Josef Presser and Agnes Hart 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

Josef Presser (1909-1967) lived and worked primarily in New York City as a painter, educator, and lecturer.

Presser was born in Lublin, Poland and immigrated with his family to Boston, Massachusetts in 1913. He showed an early affinity for art and, at the age of 12, was accepted to the Boston Museum School of Fine Arts on a four year scholarship. After completing his education, he spent several years traveling in Europe and visited the major museums of France, Italy, and Belgium before returning to America in 1931. Upon his return, Presser opened his first solo New York show at the Montross Gallery in 1931, moved to Philadelphia, painted murals as part of the Works Progress Administration program, and began receiving private commissions. By the mid-1930s, Presser was exhibiting regularly in solo shows in Philadelphia and had begun accepting teaching positions. While lecturing at Iowa State University, Presser met his future wife and artist, Agnes Hart, who he married in 1941.

After moving to New York City in 1940, Presser continued to exhibit in New York galleries throughout the 1940s and 1950s, and eventually accepted teaching positions at New York University, Queens College, Cooper Union, and the Brooklyn Museum Art School, among others. Though he was familiar with the work of the abstract expressionists, Presser is known primarily for his figurative paintings featuring women, children, clowns, and horses, with the latter two subjects inspired by circuses he had traveled with in Europe. In 1940, Presser and Hart purchased studio space in Woodstock, New York where they exhibited as members of the Woodstock Artists Association. Presser's solo shows include exhibitions at Contemporary Arts Gallery, Associated American Artists Galleries, and the Vera Lazuk Gallery.

In 1965, Presser went on an extended trip abroad to Paris, and continued working until his death in 1967.

Agnes Hart (1912-1979) was born in Meridan, Connecticut and studied art at the Ringling Museum of Art in Sarasota, Florida and at Iowa State University. Hart was a prolific painter and printmaker of abstract forms and urban landscapes. In 1948 and 1949, she received fellowships as a guest painter at the Yaddo...
Foundation and exhibited her first solo show in New York City at the RoKo Gallery in 1948. She continued to exhibit regularly at New York City galleries into the 1970s, and also accepted several teaching positions, including a ten year tenure with the Art Students League of New York. She continued to paint and teach until her death in 1979.

Scope and Content Note

The papers of New York painters and teachers Josef Presser and Agnes Hart measure 4.3 linear feet and date from 1913 to 1980, with the bulk of the material from 1940 to 1980. The collection documents their personal and professional lives as partners, artists, and educators and consists of biographical material, business and personal correspondence, teaching files, printed material, and scattered photographs. The collection also includes writings, personal business records, and artwork by Presser.

The collection is divided into two series. Series 1 consists primarily of Presser's papers from 1913 to his death in 1967, and Hart's correspondence dating from 1967 to 1977 regarding the management of his estate. Biographical material includes an address book, curriculum vitae, family history, and personal identification records. Presser's personal correspondence is with family and friends, including the artists Charles Hopkinson and Vera Fraser. Business related correspondence is with various collectors, galleries, museums, art associations, and art schools. There is also correspondence related to Presser's law suit against the New York Port Authority, and Presser and Hart's real estate purchases in Hurley and Woodstock, New York. Hart's correspondence concerns Presser's estate and artwork after his death, including letters related to the organization of Presser's memorial exhibition in 1968.

Writings by Presser include essay fragments, 4 notebooks, and numerous note fragments. His teaching files include memoranda, syllabi, and class assignments from his tenure at New York University from 1947 to 1952. There are also memoranda from the New York School of Visual Arts and the Prospect Hill School. Personal business records include bank registers, artwork sales records, and receipts from his residency in Paris in the 1960s.

Printed material consists of bulletins, clippings, and exhibition announcements and catalogs related to Presser's career. There are also draft and final versions of Presser's memorial exhibition catalog, and a copy of the 1951 conference Artist and the Museum sponsored by the Artists Equity Association and the Woodstock Artists Association.

Artwork consists of loose sketches, artwork on postcards and printed material, and 9 sketchbooks dating from the 1950s to 1960s. Photographic material includes photographs of Presser with friends and family, and photographs of his studio and artwork. There are also 4 photographs of the artist Abraham Walkowitz dating from the 1940s.

Agnes Hart's papers documenting her own career are arranged in Series 2 and date from 1930 to 1980. Biographical materials include two engagement calendars, curriculum vitae, consignment lists, and critiques. Her correspondence with family and friends includes letters from artist Lucile Blanch, journalist Agnes Smedley, and Yaddo director Elizabeth Ames. Business correspondence is with galleries, collectors, art associations, and art schools.

Teaching files include employment contracts, class catalogs, newsletters, and photographs from Hart's tenure at the Art Students League (1965-1975), and class catalogs and memoranda from Dalton Schools and Parnassus Square. Printed material includes bulletins, clippings, and exhibition announcements and catalogs related to Hart's career. There are also draft and final versions of the 1956 Yasuo Kuniyoshi memorial exhibition catalog. Additional photographic material consists of a photograph of the Central Cown Art Center, a gallery Hart managed in 1937.
Arrangement

The collection is arranged as 2 series:

- Series 1: Josef Presser, 1913-1977 (3 linear feet; Boxes 1-3, Box 5)
- Series 2: Agnes Hart, 1930-1980 (1.3 linear feet; Boxes 3-4)

Names and Subject Terms

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

Subjects:
- Art -- Study and teaching
- Art teachers -- New York (State) -- New York
- Artists' studios -- Photographs
- Painters -- New York (State) -- New York
- Painting, Modern -- 20th century

Types of Materials:
- Photographs
- Postcards
- Sketchbooks
- Sketches

Names:
- Ames, Elizabeth
- Art Students League (New York, N.Y.) -- Faculty
- Artists Equity Association
- Blanch, Lucile, 1895-1981
- Central Cown Art Center
- Dalton School (New York, N.Y.)
- Fraser, Vera
- Hart, Agnes, 1912-1979
- Hopkinson, Charles, 1869-1962
- Kuniyoshi, Yasuo, 1889-1953
- New York University -- Faculty
- Parnassus Square
- Port of New York Authority
- Prospect Hill School (New Haven, Conn.)
- Smedley, Agnes, 1892-1950
- Walkowitz, Abraham, 1880-1965
- Woodstock Artists Association (Woodstock, N.Y.)
Container Listing

Series 1: Josef Presser, 1913-1977

3 Linear feet (Boxes 1-3, Box 5)

The series is arranged as 8 subseries:

- 1.1: Biographical Material, 1913-1968
- 1.2: Correspondence, 1927-1977
- 1.3: Writings, circa 1940s-1974
- 1.4: Teaching Files, circa 1940s-1960s
- 1.5: Personal Business Records, 1939-1966
- 1.6: Printed Material, 1938-1975
- 1.7: Artwork, circa 1950s-1960s
- 1.8: Photographs, 1946-1966

1.1:: Biographical Material, 1913-1968

Materials consist of an address book and addresses, curriculum vitae, family history, and personal identification records, including immigration, employment, and military records, passport and travel papers, membership cards, and death certificates.

The bulk of this subseries has been scanned. Medical cards have not been scanned.

Box 1, Folder 1 Address Books, circa 1940s-1950s
Image(s)

Box 1, Folder 2 Addresses, circa 1940s-1960s
Image(s)
Oversized material housed in Box 5, Folder 1

Box 1, Folder 3 Curriculum Vitae, circa 1950s-1960s
Image(s)

Box 1, Folder 4 Death Certificate, 1968
Image(s)

Box 1, Folder 5 Employment and Labor Records, 1935-1958
Image(s)

Box 1, Folder 6 Family History, circa 1950s
Image(s)

Box 1, Folder 7 Immigration and Naturalization Records, 1926, 1935
Image(s)

Box 1, Folder 8 Medical Cards, 1944-1966
1.2:: Correspondence, 1927-1977

Presser's personal correspondence is with family and friends, including the artists Charles Hopkinson and Vera Fraser. Business related correspondence is with various collectors, galleries, museums, art associations, and art schools. There is also correspondence related to Presser's law suit against the New York Port Authority, and Presser and Hart's real estate purchases in Hurley and Woodstock, New York. Hart's correspondence concerns Presser's estate and artwork after his death, including letters related to the organization of Presser's memorial exhibition in 1968.

This subseries has been scanned in its entirety.

1.2.1: Family, 1934-1966

Family correspondence with family includes letters from Agnes Hart, letters from the lawyer of Presser's first wife, Olga Mason, and letters from Presser's siblings, Ilonka, Charles, and Harry.
1.2.2: General, 1927-1967

General correspondence is with various artists, collectors, galleries, museums, and art associations concerning the creation, purchase, sales, and exhibition of Presser's work. These include the artists Charles Hopkinson and Vera Fraser and the collectors Mrs. John D. Rockerfeller, Alfred S. Campbell, and Ray Austrian. There is also correspondence with art schools, including Cooper Union, New York University, and Queens College, concerning the logistics of Presser's employment. Correspondence related to Presser's law suit against the New York Port Authority, Presser and Hart's real estate purchases in Hurley and Woodstock, New York, and Christmas cards sent to Presser and Hart are also included in the subseries.

Box 1, Folder 19  A, Miscellaneous, 1927-1967
Image(s)

Box 1, Folder 20  Aetna Life Insurance Company, 1947-1954
Image(s)

Box 1, Folder 21  American Aid Society of Paris, Inc., 1966-1967
Image(s)

Box 1, Folder 22  Artists Equity Association, 1948-1951
Image(s)

Box 1, Folder 23  Associated American Artists, 1937-1956
Image(s)

Box 1, Folder 24  Audubon Artists, 1952-1962
Image(s)

Box 1, Folder 25  Austrian, Ray, circa 1950s-1967
Image(s)

Box 1, Folder 26  B, Miscellaneous, 1936-1961
Image(s)

Box 1, Folder 27  Brooklyn Museum, 1946-1955
Image(s)

Box 1, Folder 28  Bullowa, Arthur M., 1962-1965
Image(s)

Box 1, Folder 29  Bullowa, Arthur M., 1966
Image(s)

Box 1, Folder 30  Bullowa, Arthur M., 1967
Box 1, Folder 31  Campbell, Alfred S., 1956-1960
  Image(s)

Box 1, Folder 32  C, Miscellaneous, 1934-1966
  Image(s)

Box 1, Folder 33  Christmas Cards, circa 1950s-1960s
  Image(s)

Box 1, Folder 34  Cooper Union for the Advancement of Science and Art, 1950-1956
  Image(s)

Box 1, Folder 35  D, Miscellaneous, 1934-1966
  Image(s)

Box 1, Folder 36  Delius Gallery, 1949-1957
  Image(s)

Box 1, Folder 37  Downtown Community School, 1952-1961
  Image(s)

Box 1, Folder 38  E-F, Miscellaneous, 1930-1962
  Image(s)

Box 1, Folder 39  Fontana Gallery (Kushner, Lois), 1961-1970
  Image(s)

Box 1, Folder 40  Fraser, Vera, 1947-1957
  Image(s)

Box 1, Folder 41  Fraser, Vera, 1962-1964
  Image(s)

Box 1, Folder 42  Fraser, Vera, 1966
  Image(s)

Box 1, Folder 43  G, Miscellaneous, 1929-1967
  Image(s)

Box 1, Folder 44  Gelber-Epstein Custom Framing, 1964
  Image(s)

Box 1, Folder 45  H, Miscellaneous, 1929-1963
Box 1, Folder 46  Hopkinson, Charles, 1938-1953
Image(s)

Box 1, Folder 47  I-J, Miscellaneous, 1929-1967
Image(s)

Box 1, Folder 48  K, Miscellaneous, 1945-1966
Image(s)

Box 1, Folder 49  Kalish, Irving L., 1960-1966
Image(s)

Box 1, Folder 50  Klein, Arnold, 1963-1967
Image(s)

Box 1, Folder 51  L, Miscellaneous, 1939-1967
Image(s)

Box 1, Folder 52  Little Studio Inc., 1955-1959
Image(s)

Box 1, Folder 53  M, Miscellaneous, 1945-1963
Image(s)

Box 1, Folder 54  N, Miscellaneous, 1927-1966
Image(s)

Box 1, Folder 55  New York University, 1947-1964
Image(s)

Box 1, Folder 56  O-P, Miscellaneous, 1934-1967
Image(s)

Box 2, Folder 1  Port of New York Authority, 1962-1966
Image(s)

Box 2, Folder 2  Presser, Josef, circa 1960s-1966
Image(s)

Box 2, Folder 3  Queen's College, 1953-1958
Image(s)

Box 2, Folder 4  R, Miscellaneous, 1929-1966
Box 2, Folder 5  Real Estate Related (Hurley and Woodstock, New York), 1958-1964
Box 2, Folder 6  S, Miscellaneous, 1930-1967
Box 2, Folder 7  Sally Cox Fine Art, 1959-1966
Box 2, Folder 8  T, Miscellaneous, 1937-1963
Box 2, Folder 9  U, Miscellaneous, 1942-1966
Box 2, Folder 10 University of Wisconsin, 1950-1951
Box 2, Folder 11 V, Miscellaneous, 1948-1966
Box 2, Folder 12 W, Miscellaneous, 1937-1960
Box 2, Folder 13 X-Z, Miscellaneous, 1944-1966
Box 2, Folder 14 Unidentified and Illegible, circa 1950s-1960s
Box 2, Folder 15 Undelivered Mail, 1967

1.2.3: Agnes Hart's Correspondence Regarding Presser's Estate and Artwork, 1965-1977

Hart’s correspondence concerns Presser's estate and artwork, including letters to and from the American Embassy in Paris in the months after Presser's death, and from Gallery 5 East, which handled the sales of Presser artwork from 1974 to 1977. There is also correspondence related to the organization of Presser's memorial exhibition in 1968.

Box 2, Folder 16  Condolences, A-K, 1967
Box 2, Folder 17  Condolences, L-Z, 1967
Box 2, Folder 18  Condolences, Art Museums and Institutions, 1967
Image(s)

Box 2, Folder 19  A-G, Miscellaneous, 1967-1970
Image(s)

Box 2, Folder 20  H-Z, Miscellaneous, 1967-1977
Image(s)

Box 2, Folder 21  American Embassy in Paris (Chiavarini, Mary), 1966-1967
Image(s)

Box 2, Folder 22  American Embassy in Paris (Chiavarini, Mary), 1967
Image(s)

Box 2, Folder 23  American Embassy in Paris (Chiavarini, Mary), 1968
Image(s)

Box 2, Folder 24  American Embassy in Paris (Chiavarini, Mary), 1969-1970
Image(s)

Box 2, Folder 25  Chase Manhattan Bank, 1967
Image(s)

Box 2, Folder 26  Cipes, L. Richard, 1965-1967
Image(s)

Image(s)

Box 2, Folder 28  Gallery 5 East, 1974-1977
Image(s)

Box 2, Folder 29  Grinspan, Maurice, 1967-1968
Image(s)

Box 2, Folder 30  Grossman, Allan, 1967
Image(s)

Box 2, Folder 31  Lawrence, Michael, 1967-1968
Image(s)

Box 2, Folder 32  Martha Ross Gallery, 1967-1968
1.3:: Writings, circa 1940s-1974

Writings by Presser include essay fragments, the essay, "Picric Pied Piper," and 4 notebooks containing scattered references, addresses, quotations, and note fragments. The unbound note fragments contain similar references, addresses, and miscellaneous notes. The subseries also includes 3 poems by Presser and 2 short essays by Arsene Alexandre and Frank Mele.

This subseries has been scanned in its entirety.
Image(s)

Box 2, Folder 45  Notes, Handwritten, circa 1950s-1960s  Image(s)

Box 2, Folder 46  Notes, Handwritten, circa 1950s-1960s  Image(s)

Box 2, Folder 47  Notes, Handwritten, circa 1950s-1960s  Image(s)

Box 2, Folder 48  Notes, Handwritten, circa 1950s-1960s  Image(s)

Box 2, Folder 49  Notes, Handwritten, circa 1950s-1960s  Image(s)

Box 2, Folder 50  Notes, Handwritten, circa 1950s-1960s  Image(s)

Box 2, Folder 51  Notes, Handwritten, circa 1960s  Image(s)

Box 2, Folder 52  Notes, Handwritten, circa 1960s  Image(s)

Box 2, Folder 53  Notes, From Sketchbooks, circa 1950s-1960s  Image(s)

Box 2, Folder 54  Notes, From Sketchbooks, circa 1950s-1960s  Image(s)

Box 2, Folder 55  Notes, From Sketchbooks, circa 1950s-1960s  Image(s)
Oversize material housed in Box 5, Folder 2

Box 2, Folder 56  Notes, From Sketchbooks, circa 1950s-1960s  Image(s)

Box 2, Folder 57  Poetry, 1956  Image(s)

Box 2, Folder 58  Alexandre, Arsene, "Rare Case of the Painter Leon Bonhomme", circa 1950s  Image(s)

Box 2, Folder 59  Mele, Frank, "One Man Show or Barney's Bread and Lox", 1974
1.4:: Teaching Files, circa 1940s-1960s

Teaching files include department memoranda, syllabi, class assignments, and class lists from Presser's tenure at New York University from 1947-1952. There are also memoranda from the New York School of Visual Arts and the Prospect Hill School.

This subseries has been scanned in its entirety.

Box 2, Folder 60  
New York University, Department of Art, circa 1940s-1960s
Image(s)

Box 3, Folder 1  
New York University, Syllabi, circa 1940s-1950s
Image(s)

Box 3, Folder 2  
New York University, Miscellaneous Assignments, circa 1940s-1950s
Image(s)

Box 3, Folder 3  
New York University, Notes, circa 1940s-1950s
Image(s)
Oversize material housed in Box 5, Folder 3

Box 3, Folder 4  
Prospect Hill School, circa 1950s
Image(s)

Box 3, Folder 5  
School of Visual Arts, New York, 1958-1959
Image(s)

Box 5, Folder 3  
Oversized Notes scanned with Box 3, Folder 3, circa 1940s-1950s
Image(s)

1.5:: Personal Business Records, 1939-1966

Records include bank registers, artwork sales records, and receipts from Presser's residency in Paris in the 1960s.

The bulk of this subseries has been scanned. Bank registers and medical receipts have not been scanned.

Box 3, Folder 6  
Bank Registers, 1957-1963

Box 3, Folder 7  
Painting Sales and Revenue, 1939-1959
Image(s)

Box 3, Folder 8  
Painting Sales and Revenue, 1939-1959
Printed Material, 1938-1975

Material consists of bulletins, clippings, and exhibition announcements and catalogs related to Presser's career. There are also draft and final versions of Presser's memorial exhibition catalog, a copy of the 1951 conference *Artist and the Museum* sponsored by the Artists Equity Association and the Woodstock Artists Association, and a copy of the Artists Equity Association's 1950 and 1953 *Improvisations* catalogs.

The bulk of this subseries has been scanned. In most cases, only the cover, title page, and individual relevant pages have been scanned from published materials.
Box 3, Folder 21  Exhibition Announcements and Catalogs, 1941-1949

Box 3, Folder 22  Exhibition Announcements and Catalogs, 1950

Box 3, Folder 23  Exhibition Announcements and Catalogs, 1950

Box 3, Folder 24  Exhibition Announcements and Catalogs, 1952

Box 3, Folder 25  Exhibition Announcements and Catalogs, 1953

Box 3, Folder 26  Exhibition Announcements and Catalogs, 1954-1959

Box 3, Folder 27  Exhibition Announcements and Catalogs, 1960

Box 3, Folder 28  Exhibition Announcements and Catalogs, 1960

Box 3, Folder 29  Exhibition Announcements and Catalogs, 1961-1968

Box 3, Folder 30  "Josef Presser Memorial Exhibition" (1968), 1968
   Includes an exhibition guest book register.

Box 3, Folder 31  "Josef Presser Memorial Exhibition" (1968), 1968

Box 3, Folder 32  "Josef Presser Memorial Exhibition" (1968), 1968

Box 3, Folder 33  Exhibition Announcements and Catalogs, 1974-1975

Box 3, Folder 34  Exhibition Announcements and Catalogs, Other Artists, circa 1950s-1963

Box 3, Folder 35  Playbills, 1961
1.7:: Artwork, circa 1950s-1960s

Found are loose sketches, primarily of women, children, and figurative outlines; artwork drawn and painted over postcards and printed material; and 9 sketchbooks dating from the 1950s to 1960s of thematically similar subjects.

This subseries has been scanned in its entirety.

Box 3, Folder 37  Loose Sketches, circa 1950s-1960s

Box 3, Folder 38  Loose Sketches, From Sketchbooks, circa 1950s-1960s

Box 3, Folder 39  Loose Sketches, On Stationary, circa 1960s

Box 3, Folder 40  Postcards and Printed Material Art, circa 1950s-1960s

Box 3, Folder 41  Sketchbooks, #1-3, circa 1950s

Box 3, Folder 42  Sketchbook #4, circa 1950s

Box 3, Folder 43  Sketchbook #5, circa 1950s

Box 3, Folder 44  Sketchbook #6-7, circa 1950s

Box 3, Folder 45  Sketchbook #8, circa 1960s

Box 3, Folder 46  Sketchbook #9, circa 1960s

Box 5, Folder 4  Oversized Sketchbook #9 scanned with Box 3, Folder 46, circa 1960s

1.8:: Photographs, 1946-1966
There are photographs of Presser with friends and family, and photographs of his New York studio and his artwork. There are also 4 photographs of the artist Abraham Walkowitz dating from the 1940s, which were used by Presser to paint a portrait for Walkowitz's 100 Portraits project.

This subseries has been scanned in its entirety.

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<th>Box 3, Folder 47</th>
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<th>Box 3, Folder 48</th>
<th>Josef Presser with Friends, 1946-1965</th>
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<th>Box 3, Folder 49</th>
<th>Studio of Josef Presser, 1960-1963</th>
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<th>Box 3, Folder 50</th>
<th>Walkowitz, Abraham, circa 1940s</th>
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<th>Box 3, Folder 51</th>
<th>Unidentified Friends, circa 1950s</th>
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<th>Box 3, Folder 52</th>
<th>Works of Art by Josef Presser, circa 1940s-1950s</th>
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</thead>
<tbody>
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<td>Image(s)</td>
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| Box 5, Folder 5  | Oversized Photographs of Presser scanned with Box 3, Folder 47, 1949-1966 |

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Series 2: Agnes Hart, 1930-1980

1.3 Linear feet (Boxes 3-4)

The series is arranged as 5 subseries:

- 2.1: Biographical Material, 1937-1978
- 2.2: Correspondence, 1934-1978
- 2.3: Teaching Files, 1953-1976
- 2.4: Printed Material, 1930-1980
- 2.5: Photograph, 1937

2.1:: Biographical Material, 1937-1978

Materials include 2 engagement calendars, curriculum vitae, consignment lists, critiques by other artists, art institution membership cards, and travel documents from a 1966 trip to Europe.

This subseries has been scanned in its entirety.

Box 3, Folder 53
Application, Creative Artists Public Service Program, 1976
Image(s)

Box 3, Folder 54
Certificates, 1947-1970
Image(s)

Box 3, Folder 55
Consignment Lists, 1948-1978
Image(s)

Box 3, Folder 56
Critiques, circa 1950s-1970s
Image(s)

Box 3, Folder 57
Curriculum Vitae, 1972
Image(s)

Box 3, Folder 58
Engagement Calendars, 1967
Image(s)

Box 3, Folder 59
Engagement Calendars, 1976
Image(s)

Box 4, Folder 1
Family History, circa 1960s-1970s
Image(s)

Box 4, Folder 2
Membership and Identification Cards, 1937-1977
Image(s)

Box 4, Folder 3
Travel Documentation, 1966
2.2:: Correspondence, 1934-1978

Hart's correspondence with family and friends includes letters from artist and mentor Lucile Blanch, journalist Agnes Smedley, and Yaddo director Elizabeth Ames. Business correspondence is with galleries, collectors, and art associations concerning the creation, purchase, sales, and exhibition of Hart's work. There is also correspondence with the Art Students League and Dalton School regarding the logistics of Hart's employment as an art instructor.

This subseries has been scanned in its entirety.

Box 4, Folder 4  A, Miscellaneous, 1941-1977
  Image(s)

Box 4, Folder 5  Art Students League, 1965-1967
  Image(s)

Box 4, Folder 6  Art Students League, 1968-1977
  Image(s)

Box 4, Folder 7  B, Miscellaneous, 1934-1977
  Image(s)

Box 4, Folder 8  Blanche, Lucile, 1947-1977
  Image(s)

Box 4, Folder 9  C, Miscellaneous, 1937-1971
  Image(s)

Box 4, Folder 10  D, Miscellaneous, 1947-1970
  Image(s)

Box 4, Folder 11  Dalton School, 1961-1963
  Image(s)

Box 4, Folder 12  Davis, Roselle, 1950-1969
  Image(s)

Box 4, Folder 13  E-G, Miscellaneous, 1937-1971
  Image(s)

Box 4, Folder 14  H, Miscellaneous, 1951-1976
  Image(s)

Box 4, Folder 15  Harris, Marguerite, circa 1960s-1970s
<table>
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<th>Box 4, Folder 16</th>
<th>Hart, Mike, 1975-1977</th>
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<td>Hyde, Helen, 1971-1973</td>
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<td>Box 4, Folder 18</td>
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<td>Box 4, Folder 19</td>
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<td>Box 4, Folder 20</td>
<td>Meyers, Ben, 1963-1976</td>
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<td>Tassoni, Ruth, 1947-1971</td>
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</table>
2.3:: Teaching Files, 1953-1976
Files include employment contracts, class catalogs, newsletters, and photographs from Hart's tenure at the Art Students League (1965-1975), and class catalogs and memoranda from Dalton Schools and Parnassus Square.

The bulk of this subseries has been scanned. Only the cover and individual relevant pages have been scanned from class catalogs.
2.4:: Printed Material, 1930-1980

Material includes bulletins, clippings, and exhibition announcements and catalogs related to Hart's career. There are also draft and final versions of the Woodstock Artists Association's 1956 Yasuo Kuniyoshi memorial exhibition catalog.

The bulk of this subseries has been scanned. In most cases, only the cover, title page, and individual relevant pages have been scanned from published materials.
Image(s)

Box 4, Folder 55  Exhibition Announcements and Catalogs, 1970-1972
Image(s)

Box 4, Folder 56  Exhibition Announcements and Catalogs, 1973-1974
Image(s)

Box 4, Folder 57  Exhibition Announcements and Catalogs, 1975-1978
Image(s)

Box 4, Folder 58  Playbills, 1956-1961
Image(s)

Box 4, Folder 59  Press Releases, circa 1950s-1975
Image(s)

2.5:: Photograph, 1937
Consists of a photograph of the Central Cown Art Center, a gallery Hart managed in 1937. This subseries has been scanned in its entirety.

Box 4, Folder 60  Central Cown Art Center, 1937
Image(s)