



Smithsonian
Archives of American Art

A Finding Aid to the Robert Schoelkopf
Gallery Records, 1851-1991, bulk
1962-1991, in the Archives of American Art

Stephanie L. Ashley

Funding for the processing of this collection was provided by the Getty Foundation.

November, 2001

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Collection Overview

Repository:	Archives of American Art
Title:	Robert Schoelkopf Gallery records
Identifier:	AAA.robeschg
Date:	1851-1991 (bulk 1962-1991)
Extent:	29 Linear feet
Creator:	Robert Schoelkopf Gallery
Language:	English .
Summary:	The collection comprises 29 linear feet of records that document the day-to-day administration of the Robert Schoelkopf Gallery from 1962 to 1991, with additional items predating the founding of the gallery from 1851 to 1961. The collection records artist and client relations, exhibitions, and daily business transactions through artist files, correspondence, printed matter, and photographic material.

Administrative Information

Provenance

Twenty-seven linear feet of records were donated to the Archives of American Art by Laura Jane Schoelkopf, Robert Schoelkopf's widow, and the Coe Kerr Gallery in 1991 and 1992. An additional gift of 3.4 linear feet was donated by Laura Jane Schoelkopf in 1996. The collection was reduced slightly during processing.

Processing Information

The collection was processed by Stephanie L. Ashley in 2000 and 2001 with funding provided by the Getty Grant Program.

Preferred Citation

Robert Schoelkopf Gallery records, 1851-1991, bulk 1962-1991. Archives of American Art, Smithsonian Institution.

Restrictions on Access

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Historical Note

Robert Schoelkopf, Jr., was born in Queens, New York, in 1927. He graduated from Yale College in 1951 with a bachelor of arts degree and then taught briefly at his alma mater while conducting graduate research in art history. Schoelkopf began his career in commercial art in 1957 as an independent dealer of American painting and sculpture and became a member of the Art Dealers Association of America in 1958. In 1959 he formed a partnership with Virginia Zabriskie, of the Zabriskie Gallery in New York, which lasted until 1962. The gallery exhibited late-nineteenth and early-twentieth-century American painting, together with contemporary painting of a somewhat conservative style.

In 1962 Schoelkopf signed a three-year lease for the fourth floor of a building at 825 Madison Avenue in New York, where he opened the Robert Schoelkopf Gallery. From the outset, Schoelkopf aimed to specialize in American painting of the nineteenth and twentieth century and sculpture of all schools. He predicted a burgeoning market for the Hudson River School in particular, believing that American painting was increasingly perceived as being worthy of serious attention. In a letter dated January 3, 1963, Schoelkopf congratulated John Spencer for his decision to collect nineteenth-century American paintings for the Allen Memorial Art Museum at Oberlin College, assuring him that "progressive chauvanism [sic] will operate to elevate prices in American painting. Every year more colleges teach Art History, and soon they shall have reached the level of sophistication and development where they will be obliged (for face) to offer tuition in specifically American art - hitherto neglected of academicians.... I and many other dealers have plans for exhibitions of nineteenth-century American painting, especially the Hudson River School."

Schoelkopf's instincts regarding the Hudson River School were undoubtedly correct, and consequently nineteenth-century American painters formed a permanent mainstay of his inventory. He is perhaps remembered more, however, for his dedication to reviving interest in lesser-known American painters from the turn-of-the-century who were impressionist or modernist in style. Schoelkopf developed something of a reputation for unearthing forgotten talent that, while sometimes mediocre or inconsistent, was occasionally exceptional and certainly worthy of note. He was committed to reinstalling Joseph Stella in the pantheon of major American artists, representing Stella's estate from 1963 to 1971 and holding regular exhibitions of the artist's work from 1962 on. In 1969 the gallery held the first New York exhibition of the paintings of Manierre Dawson, who was subsequently acclaimed by the critics for his important and innovative contributions to modernism. In 1970 Schoelkopf began showing the work of Jan Matulka, an artist whose work had been neglected since the 1930s, and his enthusiastic representation of the Matulka estate paved the way for a retrospective at the Whitney Museum of American Art in 1979.

Schoelkopf's interest in turn-of-the-century artists also extended to sculptors such as John Flannagan, Ethel Myers, Elie Nadelman, and John Henry Bradley Storrs, and he directed considerable energy to furthering Gaston Lachaise's reputation as an artist of major stature. When Lachaise died at the peak of his career in 1935, his estate was left to his wife, Isabel, and in 1957 to Isabel's son, Edward. When Edward died shortly thereafter, John B. Pierce, Jr., a nephew of Isabel Lachaise, was appointed trustee of the estate and formed the Lachaise Foundation. In 1962 Pierce entered an agreement with Robert Schoelkopf and Felix Landau to represent Lachaise's sculpture on the East and West Coasts, respectively. In this capacity Schoelkopf helped to launch a major retrospective of the artist's work at the Whitney Museum of American Art in 1964 and a traveling exhibition that began circulating in 1967.

The gallery's other major commitment was to painting and sculpture by contemporary American realists, many of whom worked in a figurative style and explored elements of allegory and classical mythology

in their work, presenting landscapes, still lifes, and portraits from a realist perspective. The bulk of the gallery's exhibitions were, in fact, of work by contemporary artists, including metaphysical still-life painter William Bailey, colorist Leland Bell, figurative painter Martha Mayer Erlebacher, landscape and narrative painter Gabriel Laderman, and Icelandic artist Louisa Matthiasdottir. William Bailey was one of the gallery's most commercially successful artists, and his first one-person exhibition in New York was held there in 1968. Demand for Bailey's paintings often far exceeded his output, and by the late 1970s Schoelkopf invariably sold out his exhibitions and had compiled a lengthy waiting list for his work.

In its early years the Robert Schoelkopf Gallery contributed considerably to the development of interest in fine art photography that fostered an increasingly lucrative market for photographic prints during the 1960s and 1970s. In 1965 Schoelkopf began incorporating photography into the gallery's exhibition schedule and, in the spring of 1974, opened a gallery dedicated to photography on the second floor at 825 Madison Avenue. Between 1965 and 1979 Schoelkopf's was the only serious New York gallery dealing in painting and sculpture that also regularly exhibited photography as fine art. His interests lay primarily in antiquarian photography and the work of nineteenth-century and twentieth-century masters including Eugène Atget, Mathew Brady, James Robertson, and Carleton Watkins. Schoelkopf organized shows examining specific photographic processes, the photogravure and the cyanotype, and presented surveys of genres such as portrait and landscape photography. In 1967 he held the first exhibition in many years of the work of Julia Margaret Cameron, an important figure in the history of Victorian photography, timing it to coincide with a show at the Metropolitan Museum of Art that focused on Cameron as one of four Victorian photographers.

Schoelkopf also handled the work of several influential contemporaries, most notably Brassai, Henri Cartier-Bresson, Walker Evans, and Gisèle Freund. The gallery held Freund's first exhibition in the United States in 1975 and was, for a time, the only place in New York where one could see and purchase prints by Cartier-Bresson. Schoelkopf began exhibiting Evans's work in 1966 and regularly thereafter, including a 1971 exhibition that coincided with a major retrospective at the Museum of Modern Art.

In the fall of 1976 the second-floor gallery space was turned over to Marcuse (Cusie) Pfeifer, then the gallery's director, who planned to use it to show the work of young photographers in a gallery under her own name. Schoelkopf continued to hold several photography exhibitions a year in the fourth-floor gallery but decided to concentrate primarily on nineteenth-century masters.

In March 1971 a fire in the building at Madison Avenue resulted in substantial water damage to the gallery space. Although very little of the inventory was destroyed, the incident forced Schoelkopf to close until September. This temporary loss of revenue compounded with a nationwide recession cut into Schoelkopf's financial resources and left him questioning his commission policy and his level of commitment to contemporary work in all media. A letter to artist Adolph Rosenblatt dated May 3, 1971, records how Schoelkopf had become increasingly disenchanted with "all contemporary work" and would begin taking 40 percent commission on sales, instead of 33.3 percent. "Beside the matter of enthusiasm is the matter of economics," Schoelkopf remarked, "and the last year and a half have been really dreadful for the art business."

This difficult period was followed immediately by more prosperous times. January 1973 proved to be the gallery's most successful month to date, encouraging Schoelkopf to purchase a house in Chappaqua, New York, later that year. In November 1974 Schoelkopf wrote to Anthony D'Offay that business "is as slow as it has ever been, but what sales we make are big ones" and revealed that auctions had, at that point, become his primary avenue for trade.

Around 1975 Schoelkopf's wife of eleven years, Laura Jane Schoelkopf, began working in the gallery. Although seemingly dubious of the work at first, she became a considerable asset to the business and reputedly complemented her husband's relationship with the gallery's contemporary artists through her warmth and hospitality, qualities often noted by artists who corresponded regularly with the couple.

The financial instability that characterized the 1970s undoubtedly influenced Schoelkopf's decision to cease exhibiting photography in 1979. By 1978 however, his investment in early-twentieth-century art

appeared to be paying off. Jan Matulka, Joseph Stella, and John Henry Bradley Storrs had all been represented in exhibitions at major museums, and sales of their work had increased considerably. Gaston Lachaise's reputation continued to grow, and the traveling exhibition still circulated, garnering far more interest than had originally been anticipated.

Although contemporary artists continued to take up the largest portion of the gallery's changing exhibitions, Schoelkopf's interest in contemporary work was growing more conservative, tending toward a narrower focus on the narrative and allegorical. By 1979 he no longer exhibited contemporary sculpture, admitting to a lack of enthusiasm for the work of any of the current figurative sculptors and a dislike of all contemporary abstract work. In a letter to Lillian Delevoryas, dated March 17, 1982, he confessed, "With age has come a hardening of the aesthetic arteries perhaps. What we have been showing is realism, but getting tighter all the time."

In April 1984 the gallery was moved to 50 West Fifty-seventh Street, and, during the years that followed, the Schoelkopfs pared down the number of contemporary artists they represented, handling only those to whom they felt most strongly committed while continuing to specialize in nineteenth-century and early-twentieth-century American painting and sculpture. As the gallery approached its thirtieth anniversary, Schoelkopf's achievements were considerable. He had operated a successful New York gallery for almost three decades, rejuvenated the reputations of several important American artists, and was respected by artists and clients alike for the integrity, intelligence, and humor with which he conducted his business affairs. In 1987 he had been appointed to the board of trustees of the Williamstown Regional Art Conservation Laboratory. By this time he was also a member of the advisory board to the National Academy of Design, and in 1988 he became a co-trustee of the Joseph and Robert Cornell Memorial Foundation.

In March 1990, Robert Schoelkopf was diagnosed with leukemia and underwent a regimen of cancer treatment that resulted in a brief remission by the summer. Schoelkopf returned to work temporarily, but by 1991 his condition had worsened and he died in April of that year. Having known for some time that her husband's prognosis was poor, Laura Jane Schoelkopf had apparently decided that she would not continue the gallery in the event of his death. With the help of the youngest of their two sons, Andrew, she settled final accounts and assisted the gallery's contemporary artists in finding representation elsewhere before closing the business in August 1991.

Scope and Content Note

The records of the Robert Schoelkopf Gallery comprise 29 linear feet of material from 1851 to 1991, with some items predating the founding of the gallery. The bulk of the records date from 1962 to 1991, providing researchers with fairly comprehensive coverage of the gallery's development and operations from its inception in 1962 until its closure in 1991. Items dated prior to 1962 relate principally to the period of transition during which Robert Schoelkopf ended his partnership with the Zabriskie Gallery and established his own business. There are also some items relating to artists of the nineteenth and early twentieth century.

The collection consists primarily of artist files documenting relations with contemporary artists, representation of deceased artists, and other works of art handled by the gallery. It also chronicles the gallery's exhibition schedule and the day-to-day administration of the business. The types of material that can be found here include correspondence, exhibition inventories, price lists, accounting and consignment records, shipping and insurance records, printed material, and photographs.

The collection is a valuable source of information on twentieth-century American art history, focusing primarily on early-twentieth-century modernists as well as an important group of American realist painters and sculptors from the latter half of the century. The collection illuminates, in detail, the developing market

for these schools and, in the case of the latter group, provides personal insights from artists on the realist perspective.

The records also document the Robert Schoelkopf Gallery's significant contribution to the resurgence of interest in fine art photography during the 1960s and 1970s as reflected in an increase in the value of works by important American photographers such as Walker Evans.

Much of the outgoing correspondence from the gallery consists of copies of letters written by Robert Schoelkopf, with additional business being handled by assistant staff and, from the mid-1970s, Schoelkopf's wife, Laura Jane Schoelkopf. The records offer insight into the personalities of the Schoelkopfs and how their congenial and candid management style influenced their relationships with the contemporary artists they represented.

Arrangement

Originally the collection was organized as one large file arranged alphabetically by folder title, with titles ranging from names of artists to general subject headings such as "Correspondence." During processing it became clear that the gallery delineated operations into three main functions: artist relations, client-dealer relations, and exhibitions. Consequently the collection is arranged as three main series based on these areas of concern. A small group of miscellaneous photographs of artists constitutes an additional series at the end of the collection.

Originally paper records throughout the collection were generally arranged chronologically, although this order was not strictly adhered to. Frequently, correspondence and memoranda were attached to related records going back several years. To preserve the relationship between such documents, records stapled together in this way have been left together. They are arranged in reverse chronological order and filed in the folder corresponding to the primary date (i.e., the date of the first and most recent paper in the group). Researchers should be aware that date ranges provided on folders refer to the primary dates of documents contained therein and that some items in the folder may predate that range. Otherwise, the general chronological scheme has been retained throughout the collection, with undated material placed at the beginning of the appropriate file.

Printed material is arranged in chronological order, with undated material at the beginning of the folder, and may include press releases, exhibition announcements, exhibition catalogs, posters, clippings from newspapers, magazines, and journals, and other publicity material. Large amounts of printed material are broken down into several discrete folder units.

The most consistent labeling system for photographic material apparent throughout the collection was title of work of art. The majority of images are not dated with a printing date or the date that the work of art was produced, and although many of them have a processing number, these are by no means consistent and there are no master lists that can be used to interpret them. Consequently, images are arranged primarily by media type and then alphabetically by title. Untitled images are placed at the beginning of a media group; "the" in a title is ignored. Exceptions to this method are addressed in the appropriate series descriptions.

Files labeled "Photographs of Works of Art" will typically include any or all of the following: black-and-white copy prints, black-and-white transparencies, color transparencies, slide transparencies, Polaroid prints, color snapshots, contact sheets, and separation sheets. Often the same image will be duplicated in several different formats. Any notes on photographic material found in or on the original folder in which the material was filed have been preserved with the material or transcribed onto a sheet of acid-free paper that either encloses or is placed directly before the item to which the information applies.

The designation "General" indicates that a file may contain any or all of the types of material outlined above.

- Series 1: Artist Files, 1851-1991, undated (Boxes 1-23; 23 linear ft.)
- Series 2: General Business Files, 1960-1991, undated (Boxes 24-28; 4.74 linear ft.)
- Series 3: Group Exhibition Files, 1960-1988, undated (Boxes 28-29; 1 linear ft.)
- Series 4: Photographs of Artists, undated (Box 29; 0.25 linear ft.)

Names and Subject Terms

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

Subjects:

Art galleries, Commercial -- New York (State) -- New York
Art, American
Art, Modern -- 20th century
Photography, Artistic
Realism
Works of art

Types of Materials:

Gallery records
Illustrated letters
Photographs

Names:

Andrejevic, Milet, 1925-
Aponovich, James, 1948-
Bailey, William, 1930-2020
Bell, Leland
Brassaï, 1899-
Cameron, Julia Margaret Pattle, 1815-1879
Cartier-Bresson, Henri, 1908-
Cornell, Joseph
Dawson, Manierre, 1887-1969
Driggs, Elsie, 1898-1992
Erlebacher, Martha Mayer
Evans, Walker, 1903-1975
Fiske, Gertrude, 1878-1961
Freund, Gisèle
Horton, William S., 1865-1936
Ito, Miyoko, 1918-1983
Lachaise, Gaston, 1882-1935
Laderman, Gabriel, 1929-
Ligare, David
Matthiasdottir, Louisa
Matulka, Jan, 1890-1972
Myers, Ethel
Nadelman, Elie, 1882-1946
Schoelkopf, Robert J., 1927-1991
Stella, Joseph, 1877-1946

Storrs, John Henry Bradley, 1885-1956
Wiesenfeld, Paul
Zabriskie Gallery

Container Listing

Series 1: Artist Files, 1851-1991, undated

(boxes 1-23, 23 linear ft.)

This series forms the core of the collection and comprises files relating to more than three hundred artists whose work the gallery represented or handled at some point. The main types of material that can be found here include correspondence with artists and clients interested in borrowing, consigning, or purchasing their work; printed material documenting exhibitions of individual artists at the Robert Schoelkopf Gallery and related events; general reference material about gallery artists; photographic images of works of art dealt with by the gallery; and photographs of artists. Items of particular interest are noted in parentheses after the folder title.

Individual artists are represented by groups of material ranging from a single file to several linear feet of files, depending on the gallery's level of involvement with their work. Groups of files of particular interest are described in greater detail below. A list of all known group and one-person exhibitions held at the gallery is provided as an appendix and can be used to identify the dates of exhibitions for specific artists.

Relations with many of the gallery's contemporary artists are particularly well documented in this series. The gallery's interest in figurative painting that incorporated elements of allegory, myth, fantasy, and dreams is evinced in files relating to artists such as Milet Andrejevic, Bruno Civitico, Martha Mayer Erlebacher, and David Ligare. Gabriel Laderman, another artist who worked extensively with allegorical themes, is also well represented in this series, and of particular interest are his letters describing his experiences living and working in Malaysia. Correspondence files relating to the painter Caren Canier contain personal letters from the artist that detail her attitude to her work and her relationships with her husband, artist Langdon Quin, and their two children. Paul Wiesenfeld, a realist painter who specialized in portraits and finely detailed interiors, also wrote to the gallery from Germany disclosing aspects of his personal life that affected his work. Correspondence with sculptor Isabel McIlvain contains detailed explanations by the artist of her attitudes to her work and her sculpting methods. McIlvain's files also chronicle her commission to produce a sculpture of John F. Kennedy that was unveiled in Boston in 1990.

Files relating to William Bailey record many aspects of his relationship with the Schoelkopfs. Correspondence files primarily comprise letters to and from clients interested in Bailey's work but are interspersed with correspondence with Bailey and his wife that often details personal aspects of their lives as well as providing insight into Bailey's artistic development and his experiences living in Italy, where he and his family resided much of the time. Consignments and sales of Bailey's work are well documented here, as is the gallery's role in the compilation and publication of three books about the artist. An extensive collection of news clippings records various stages of his career and the growth of his commercial success.

Two substantial groups of files document the gallery's representation of painter Louisa Matthiasdottir and her husband, Leland Bell. Correspondence with Bell includes mention of his time spent in Europe and his teaching experiences, and reveals his sardonic wit.

Several files of correspondence with Miyako Ito offer rich insight into a short period during the artist's life. The bulk of the material comprises letters written by Ito to Robert Schoelkopf in 1960 and 1961, occasionally on a daily basis and often of a very poetic and deeply reflective and emotional nature.

Folders relating to Joseph Cornell contain some correspondence with the artist that offers insight into his personality. They also record Schoelkopf's bid, albeit in vain, to represent the artist's estate following his death in 1972 and the gallery's commitment to Cornell through continued consignment of his work.

Files concerning Manierre Dawson document the gallery's representation of the artist's estate and arrangements for the first one-person exhibition of his paintings in New York only a few months before his death in the summer of 1969. The files include correspondence with Dawson in which he discusses preparations for the exhibition, supplies information concerning dates and locations of his paintings, and expresses concerns about his illness. Letters from Dawson's wife, Lillian, written immediately after his death, can also be found here as well as several marked-up copies of the catalog for the 1969 exhibition that includes an introduction written by the artist. The Dawson files document the activities of the partnership formed by Frank J. McKeown, Jr., Dr. Lewis Obi, and Lefferts L. Mabie, Jr., to purchase paintings from the Dawson estate and provide details of how the partnership worked with Schoelkopf as the sole gallery agency for Dawson's paintings. The files also record the distribution of loans and gifts from the partnership to various art institutions.

More than two feet of records offer detailed coverage of Robert Schoelkopf's interest in Gaston Lachaise and his involvement in the administration of the Lachaise Foundation. Correspondence files chronicle relations among Schoelkopf, John B. Pierce, Jr. (trustee of the foundation), and Felix Landau and record decisions taken regarding publications about the artist, policies for casting and limiting editions of his sculpture, and strategies for promoting Lachaise through exhibitions. The traveling exhibition that opened in September 1967 and was still circulating in 1991 is well documented here, as are other practical concerns such as maintaining accounting and storage records of the artist's work.

Files relating to Ethel Myers include correspondence with the artist's daughter, Virginia Downes, and document Schoelkopf's handling of Myers's estate and his involvement in exhibitions to promote her work. The files include one undated letter and one copy of a letter from Myers to Downes, dated 1941, and a copy of a letter from Henry McBride to Myers from 1913. Copies of autobiographical notes written by Myers about her childhood, artists she knew, her marriage to Jerome Myers, and the outbreak of war in Europe can also be found here.

Several files document the appointment and activities of Robert Schoelkopf and Felix Landau as exclusive agents for the sale of works of art from the estate of Elie Nadelman.

A substantial group of files relating to Joseph Stella chronicle Schoelkopf's involvement with Michael and Sergio Stella, trustees of Joseph Stella's estate, and his representation of the estate from 1963 until 1971, when he withdrew from the position following a dispute over commissions. The gallery continued to consign work from the Stella estate until 1991, and these files contain details of those consignments and reflect Schoelkopf's lifelong commitment to promoting Stella's work.

Files relating to John Henry Bradley Storrs document Schoelkopf's relationship with the artist's daughter, Monique Storrs Booz, who designated Schoelkopf as the new agent for works of art from her father's estate when her contract with the Downtown Gallery was terminated in 1969. Schoelkopf continued to represent Storrs's work when Monique Storrs Booz died in 1985, leaving the estate in the hands of two of the artist's grandchildren. Details of the gallery's relationship with Noel Frackman, who conducted important research on Storrs, can also be found here. Of additional interest are two sets of photographs attributed to John Storrs: a group of eleven platinum prints (apparently there were originally thirteen), primarily portraits of children, and a group of twenty-seven silver gelatin prints of rural and coastal scenes.

Another significant component of this series is the number of files documenting the gallery's relationship with various contemporary photographers. Files of correspondence concerning Brassai contain substantial correspondence with the photographer himself, who frequently wrote to the gallery in French. Records relating to Walker Evans detail Evans's consignments to the gallery and include some letters from him of a more personal nature, such as one describing his observations during a trip to London in 1966. Photographer Gisèle è wrote regularly to the gallery, and her letters include detailed descriptions of the processes she employed in printing her work.

Correspondence relating to Julia Margaret Cameron contains several items of interest including a letter from Cameron dated August 10, 1873, to a Mrs. Way concerning photographs of Way's daughter, and an article on Cameron by Charles Harvard with notes containing biographical details about the photographer.

Within its artist files the gallery retained a group of files marked "Miscellaneous." These files contain small amounts of material, often only one or two pieces, relating to various artists for whom an individual file was not maintained or who were unidentified. These records are placed at the end of the alphabetical files and contain primarily copy prints, transparencies, and slide transparencies. Material is arranged alphabetically by name of artist, with records relating to unidentified artists placed at the beginning. To retain the alphabetical arrangement various media formats are filed together and dated material is interfiled with undated material, which forms the bulk of the contents.

The gallery tended to group various types of paper records together with correspondence in a single file. The term "correspondence" in this series, therefore, refers not only to incoming and outgoing letters but also to accounting and consignment records, reports (such as inventory lists), artists' résumés, exhibition lists, price lists, and other miscellaneous notes. In cases where a certain type of "correspondence" was originally filed separately from other material of this kind, and represents a significant amount of material, that material is filed in a separate folder (e.g., Accounting and Consignment Records).

Generally, arrangement of photographs in this series follows the system outlined under Organization and Arrangement, with some notable exceptions. Photographs of works of art by Gaston Lachaise and Elie Nadelman were originally arranged in a numbering system that is fairly consistent, and this basic original order has been retained. Also, for large groups of photographs of works of art, such as those by Gaston Lachaise, Joseph Stella, and John Henry Bradley Storrs, the gallery filed photographs by media in which the work of art was created; such delineations are reflected in the final arrangement.

The gallery maintained a collection of negatives, primarily of works of art by artists found in Series 1: Artist Files, in addition to other artists not represented there. There is also a small number of negatives of installation shots. The negatives are arranged alphabetically by artist name, with unknown artists at the beginning, and are stored, for preservation reasons, in containers separate from other records in the series. Negative numbers found on the original sleeves have been transcribed onto the paper enclosures now housing the negatives, so that they may be matched to prints in Series 1: Artist Files, in cases where prints exist. An appendix provides an alphabetical list of artists whose work is represented in the negative collection. In some cases, names of artists are incomplete because of insufficient information on the original negative sleeves.

See Appendix A for a list of artists represented in the negatives of works of art found in Series 1.

Appendix A: Artists Represented in Negatives of Works of Art

- Albright, Ivan
- [Allston]
- Anderson, Lennart
- Andrejevic, Milet
- Anshutz, Thomas Pollock
- Aponovich, James
- Bailey, William
- Ballaine, G.
- Balthus
- Barye
- Bazelon, Cecile Gray
- Beauchamp
- Beckwith
- Bell, E.
- Bell, Leland

- Bellows, George
- Benton, Thomas Hart
- Bernard
- Birch, Thomas
- [Blauvelk]
- Bluemner, Oscar
- Blythe, David Gilmour
- Bolles, Jesse H.
- Bouvier, August
- Bradford, William
- Branchard, Emile Pierre
- Brassã
- Bratby, John
- Breckenridge, Hugh H.
- Bricher, A. T.
- Brook, Alexander
- Brown, John George
- Burchfield, Charles
- Burra, Edward
- Carles, Arthur B.
- Carlsen
- Cartier-Bresson, Henri
- Charkow, Natalie
- Chase, William Merritt
- Chiriani, Richard
- Civitico, Bruno
- Clark, Alson Skinner
- Codman, Charles
- Cohen, Frederick
- Cole, Thomas
- Coleman, Glenn O.
- Conrad, Kramer
- Cornell, Joseph
- Cropsey, Jasper Francis
- Currier, [J. Frank]
- Dallman, Daniel
- Dalou, Jules
- Dasburg, Andrew
- Daugherty, James Henry
- [Davidson]
- Davidson, Jo
- Davies, Arthur B.
- Davis, Stuart
- Dawson, Manierre
- Degas, Edgar
- De Kooning, Willem
- Demuth, Charles
- Dewing, Thomas Wilmer
- Dickinson, Preston
- Diederich, William Hunt
- [Dix, Otto]
- Du Bois, Guy Péne
- Duchamp, Marcel
- Duveneck, Frank

- Eaton
- Edmonson, Will
- [Eilshemius]
- Epstein, [Sir Jacob]
- Erlebacher, Martha Mayer
- Evans, Walker
- Fellini
- Fisher, M.
- Fiske, Gertrude
- Flannagan, John Bernard
- Forbes, Charles
- Frazier, John Robinson
- Freckelton, Sondra
- Frieseke, Frederick C.
- Gallatin, A. E.
- Gay, Walter
- Gifford, R. Swain
- Gifford, Sanford Robinson
- Gignoux, R.
- Glackens, William J.
- Gleizes, Albers
- Goodnough, Robert
- Goodwin, Arthur Clifton
- Gorky, Arshile
- Gorsline
- Graham, John
- Graham, William
- Grant
- Grausman, Philip
- Graves, Morris
- Groz
- Guglielmi, Louis
- Guillaume
- Halsall
- Han, Raymond
- Hardy, DeWitt
- Hart, William
- Hartley, Marsden
- Hartman, Bertram C.
- Harvey, Anne
- Hatke, Walter
- Hawthorne, Charles Webster
- Heade, Martin Johnson
- Henri, Robert
- Hill, T.
- Hirst, Claude R.
- Hitchcock
- Hohwiller, L. M.
- Hopper, Edward
- Horton, William S.
- Johnson, David
- Johnson, Eastman
- Johnson, Lester
- Jones, Bern

- Kane, John
- Karfinkle, David
- Kelly, L.
- Kensett, John Frederick
- Klee, Paul
- Klimt, Gustav
- Kline, Franz
- Knaths, Karl
- [Kresch]
- Kruger, Louise
- Kuhn, Walt
- Kuniyoshi, Yasuo
- Lachaise, Gaston
- Laderman, Gabriel
- Lawrence, Jacob
- Lawson, Ernest
- Lechay, Myron
- Leibowitz, Leonard
- Leutz
- Levinson, Abraham F.
- Ligare, David
- Lipchitz
- Luks, George
- MacDonald-Wright, Stanton
- MacMonnies, Frederick William
- Manolo
- Manship, Paul
- Manzu
- Marin, John
- Martin, Homer D.
- Matthiasdottir, Louisa
- Matulka, Jan
- Maurer, Alfred Henry
- McFee Henry
- McIlvain, Isabel
- Melchers
- Metcalf, Willard Leroy
- Mills
- [Morandi, Giovanni]
- Muybridge, Eadweard
- Müller, Jan
- Muller, Lisa
- Myers, Jerome
- Nadelman, Elie
- Nakian, Reuben
- Nevelson, Louise
- Newman, A. L.
- Nick, George Bentley
- Of, George F.
- O'Keeffe, Georgia
- Orozco, José Clemente
- Peterson, Jane
- Peto, John Frederick
- Pfreim, Bernard

- Picasso, Pablo
- Piccolo, Richard
- Pollet, Joseph
- Pollock, Jackson
- Poor, H.
- Powers, Hiram
- Prendergast, Maurice Brazil
- Price
- Prior, William Matthew
- Quin, Langdon
- Raiselis, Richard
- Ream, C. P.
- Reid, Robert
- Richards, William Trost
- Rimmer, William
- Robinson, T. W.
- Rodin, Auguste
- Romero, Orozco
- Rummelspacher
- Russell, Morgan
- Ryan, Richard
- [Ryder, Albert Pinkham]
- Saint-Gaudens, Augustus
- Salemme, Antonio
- Salemme, Attilio
- Sargent, John Singer
- Schamberg, Morton L.
- Schiele, Egon
- Schmidt, Edward
- Schultz, E. N.
- Scott, J. W. A.
- Shahn, Ben
- Shaw, Sidney Dale
- Sheeler, Charles
- Shinn, Everett
- Sklarski, Bonnie
- Sloan, John
- Smith, Hope
- Staples, W. L.
- Steene
- Steichen, Edward
- Stella, Joseph
- Storrs, John Henry Bradley
- Stuart, Frederick, T.
- Suba, Miklos
- Tamayo, Rufino
- Tanguy, Yves
- Tanner, Henry Ossawa
- Taylor, Henry Fitch
- Tillim, Sidney
- Touster, Irwin
- Turner, Helen
- Twachtman, John Henry
- Urness, Scott

- [V., F.]
- Van Beest
- Van Everen, Jay
- Vedder, Elihu
- Vespignani
- Vonnoh, Robert William
- Walcutt, William
- [Wall]
- Weber, Max
- Weir, Julian Alden
- Weiss, George
- Whistler, James McNeill
- Whittredge, Worthington
- Wiesenfeld, Paul
- Woking
- Wood, Thomas Waterman
- Wyant, A. H.
- Wyeth, Andrew
- Zorach, [William]

Box 1, Folder 1	Adams, Pat, General, 1960-1974, 1990 (illustrated letter and a handmade card from Adams)
Box 1, Folder 2	Albright, Ivan, General, 1972, undated
Box 1, Folder 3	Alma-Tadema, Sir Lawrence, General, 1963, undated
Box 1, Folder 4	Anderson, Lennart, General, 1967-1969, 1981, undated
Box 1, Folder 5	Anderson, Walter, General, 1966-1967
Box 1	Andrejevic, Milet
Box 1, Folder 6-9	Correspondence, 1980-1991, undated
Box 1, Folder 10	Printed Material, 1972-1989, undated
Box 1, Folder 11	Photograph of the Artist, undated
Box 1, Folder 12-14	Photographs of Works of Art, undated
Box 1, Folder 15	Annan, Thomas, Printed Material, undated
Box 1, Folder 16	Anshutz, Thomas Pollock, General, 1980, undated
Box 1	Aponovich, James

Box 1, Folder 17-22	Correspondence, 1983-1991, undated (2 <i>illustrated letters in 1984</i>)
Box 1, Folder 23	Printed Material, Announcements, Catalogs, 1984-1990, undated
Box 1, Folder 24	Printed Material, Clippings, 1984-1990
Box 1, Folder 25	Photographs of Installations, 1985
Box 1, Folder 26-28	Photographs of Works of Art, undated
Box 1, Folder 29	Photographs, Miscellaneous, undated (3 photographs of a house and view of a bay)
Box 1	Atget, Eugène
Box 1, Folder 30	Correspondence, 1969-1974, undated
Box 1, Folder 31	Printed Material, 1952-1972
Box 1	Ault, George
Box 1, Folder 32	Printed Material, 1957-1981, undated
Box 1, Folder 33	Photographs of Works of Art, undated
Box 1, Folder 34	Badger, T., Photographs of Works of Art, undated
Box 1	Bailey, William
Box 1, Folder 35	Accounting and Consignment Records, 1967-1988
Box 1, Folder 36	Approval Records, 1972, 1983-1990
Box 1, Folder 37	Biographical Information, undated
Box 1, Folder 38-49	Correspondence, 1966-1983, undated
Box 2, Folder 1-8	Correspondence (illustrated letter in 1990), 1984-1991
Box 2, Folder 9	Exhibition Lists, 1968-1991
Box 2, Folder 10	Exhibition (1986), Robert Schoelkopf Gallery, 1986

Box 2, Folder 11	Exhibition (1988), John Berggruen Gallery, 1987-1990, undated
Box 2, Folder 12	Exhibition (1991), Robert Schoelkopf Gallery, 1990-1991, undated
Box 2, Folder 13-15	Printed Material, Announcements, Catalogs, 1969-1991, undated
Box 2, Folder 16-19	Printed Material, Clippings, 1963-1991, undated
Box 2, Folder 20	Publication, Burton-Skira, 1985-1987, undated
Box 2, Folder 21	Publication, Harry N. Abrams, Inc., 1985-1987
Box 2, Folder 22	Publication, Rizzoli International Publications, Inc., 1989-1991, undated
Box 2, Folder 23	Photograph of the Artist, undated
Box 2, Folder 24	Photographs of Installation, Alex. Reid & Lefèvre, Ltd., [1989]
Box 2, Folder 25-26	Photographs of Works of Art, undated
Box 2, Folder 27	Balthus, General, 1978, undated
Box 2, Folder 28	Barye, General, 1980, 1986, undated
Box 2, Folder 29	Bazon, Cecile Gray, General, 1969-1977, undated
Box 2, Folder 30	Beal, Gifford, Photographs of Works of Art, undated
Box 2, Folder 31	Beaton, Cecil, General, 1976, undated
Box 2	Bell, Leland
Box 2, Folder 32	Biographical Information and Exhibition Lists, 1966-1983, undated
Box 2, Folder 33-37	Correspondence, 1960-1991, undated
Box 2, Folder 38	Printed Material, Announcements, Catalogs, 1963-1988, undated
Box 2, Folder 39	Printed Material, Clippings, 1962-1991, undated
Box 2, Folder 40-41	Photographs of Works of Art, undated

Box 2, Folder 42	Bell, Temma, Photographs of Works of Art, undated
Box 2, Folder 43	Belloq, General, 1973-1974, undated
Box 2, Folder 44	Benton, Thomas Hart, General, 1986, 1991, undated
Box 2, Folder 45	Bierstadt, Albert, Photographs of Works of Art, 1966, undated
Box 3, Folder 1	Bigler, Steven, General, 1985, undated
Box 3, Folder 2	Birch, Thomas, General, 1968, undated
Box 3, Folder 3	Birnie, Johan, General, 1962-[1964]
Box 3, Folder 4	Bluemner, Oscar, General, 1967, undated
Box 3, Folder 5	Blum, Robert Frederick, Photographs of Works of Art, 1970, undated
Box 3, Folder 6	Blythe, David Gilmour, General, 1968, undated
Box 3, Folder 7	Bolles, Jesse H., General, 1971, undated
Box 3, Folder 8-9	Bourke-White, Margaret, General, 1975-1983
Box 3, Folder 10	Bouvier, August, Photographs of Works of Art, undated
Box 3, Folder 11	Bradford, William, Photographs of Works of Art, undated
Box 3, Folder 12	Branchard, Emile Pierre, 1927-1967, 1978, undated Image(s)
Box 3	Brassaï
Box 3, Folder 13-15	Correspondence, 1968-1977, undated
Box 3, Folder 16	Printed Material, 1938, 1964-1975
Box 3, Folder 17	Photographs of Works of Art, undated
Box 3, Folder 18	Bratby, John, General, [1970], undated
Box 3, Folder 19	Breckenridge, Hugh H., General, 1970-1971, undated

Box 3, Folder 20	Bricher, A. T., General, 1967, undated
Box 3, Folder 21	Brown, John George, General, undated
Box 3, Folder 22	Bruce, Patrick Henry, General, 1968, 1977-1978
Box 3, Folder 23	Bunker, Dennis Miller, Photographs of Works of Art, undated
Box 3, Folder 24	Burchfield, Charles Ephraim, General, 1977, undated
Box 3	Burkhardt, Hans Gustav
Box 3, Folder 25	General, 1979-1985, 1990, undated
Box 3, Folder 26	Work of Art, 1980 (original linoleum cut, 19 of 35)
Box 3, Folder 27	Photographs of Works of Art, undated
Box 3, Folder 28	Burra, Edward, Photographs of Works of Art, undated
Box 3, Folder 29	Calder, Alexander, General, 1983, undated
Box 3	Cameron, Julia Margaret
Box 3, Folder 30	Correspondence, 1967-1978, undated
Box 3, Folder 31	Correspondence and Photographs [by J. R. H. Weaver], 1873, 1928, 1963, undated
Box 3, Folder 32	Exhibition Lists, 1968-1974, undated
Box 3, Folder 33	Printed Material, 1967-1984, undated
Box 3, Folder 34	Photographs of Works of Art, undated
Box 3, Folder 35	Campbell, Elizabeth, General, 1965-1979, undated
Box 3, Folder 36	Canadé, Vincent, Printed Material, 1959, 1964
Box 3	Canier, Caren
Box 3, Folder 37-38	Correspondence, 1984-1991, undated

Box 3, Folder 39	Printed Material, 1978-1989, undated
Box 3, Folder 40	Photographs [of the artist's children], circa 1991
Box 3, Folder 41	Photographs of Works of Art, 1978-1991, undated (1 folder, 1 slide box stored in Box 21)
Box 3, Folder 42	Cantor, Fredrich, General, 1970-1976
Box 3, Folder 43	Caponigro, Paul, General, 1977-1978
Box 3	Carles, Arthur B.
Box 3, Folder 44	Correspondence, 1977-1985, undated
Box 3, Folder 45	Photographs of Works of Art, undated
Box 3	Cartier-Bresson, Henri
Box 3, Folder 46-47	Correspondence, 1968-1976, undated
Box 3, Folder 48	Printed Material, 1968-1979, undated
Box 3, Folder 49	Charbonnier, Jean-Phillipe, General, 1976
Box 3	Charkow, Natalie
Box 3, Folder 50	General, 1981-1989, undated
Box 3, Folder 51	Photographs of Works of Art, undated
Box 3, Folder 52	Chase, William Merritt, General, 1962, 1969-1970, undated
Box 3	Chiriani, Richard
Box 3, Folder 53	Correspondence, 1985-1991
Box 3, Folder 54	Printed Material, 1981-1988, undated
Box 3, Folder 55	Photograph of the Artist, 1987
Box 3, Folder 56	Photographs of Works of Art, undated

Box 4	Civitico, Bruno
Box 4, Folder 1-2	Correspondence, 1969-1987, undated
Box 4, Folder 3	Exhibition Lists and Résumés, 1973-1984
Box 4, Folder 4	Printed Material, 1972-1984, undated
Box 4, Folder 5-6	Photographs of Works of Art, 1973-1975, undated
Box 4	Clark, Alson Skinner
Box 4, Folder 7	General, 1916, 1940-1987, undated
Box 4, Folder 8	Photographs of Installations, [1971]
Box 4, Folder 9-10	Photographs of Works of Art, undated
Box 4, Folder 11	Codman, Charles, Photographs of Works of Art, undated
Box 4, Folder 12	Coke, Van Deren, General, 1971-1976
Box 4, Folder 13	Cole, Thomas, General, 1969, undated
Box 4, Folder 14	Coleman, Glenn O., General, 1979, undated
Box 4	Cornell, Joseph
Box 4, Folder 15	Correspondence, circa 1963-1967 Image(s)
Box 4, Folder 16	Correspondence, 1968-1990 Image(s)
Box 4, Folder 17	Printed Material, 1965-1990, undated Image(s)
Box 4, Folder 18	Photographs of Works of Art, undated Image(s)
Box 4	Cramer, Konrad
Box 4, Folder 19	General, 1984-1987, undated

Box 4, Folder 20	Photographs of Works of Art, undated
Box 4, Folder 21	Cumming, Douglas, General, 1972-1974, undated
Box 4, Folder 22	Currier, Charles H., General, 1964-1970, undated
Box 4	Currier, J. Frank
Box 4, Folder 23	Correspondence, 1964-1985, undated
Box 4, Folder 24	Photographs of Works of Art, undated
Box 4, Folder 25	Curtis, Edward S., General, 1976-1978, undated
Box 4	Cushing, Barbara
Box 4, Folder 26	Correspondence, 1981-1986
Box 4, Folder 27	Printed Material, 1983-1987
Box 4, Folder 28	Photographs of Works of Art, 1983, undated (1 folder, 0.5 slide box stored in Box 21)
Box 4	Dallman, Daniel
Box 4, Folder 29-31	Correspondence, 1976-1991
Box 4, Folder 32	Printed Material, 1981-1988, undated
Box 4, Folder 33	Photographs of Works of Art, 1979-1991, undated (1 folder, 0.5 slide box stored in Box 21)
Box 4, Folder 34	Dalou, Jules, General, 1985-1986, undated
Box 4, Folder 35	Dasburg, Andrew, General, 1957-1987, undated
Box 4	Daugherty, James Henry
Box 4, Folder 36	Accounting Records, 1971-1978
Box 4, Folder 37-38	Correspondence, 1971-1987, undated

Box 4, Folder 39	Printed Material, 1971-1986, undated
Box 4, Folder 40	Photographs of Works of Art, undated
Box 4, Folder 41	Davidson, Jo, General, undated
Box 4, Folder 42	Davidson, Thyra, General, 1967-1972, undated
Box 5, Folder 1	Davies, Arthur B., General, 1965-1983, undated
Box 5	Davis, Stuart
Box 5, Folder 2	General, 1964-1987, undated
Box 5, Folder 3-4	Photographs of Works of Art, 1981-1989, undated
Box 5	Dawson, Manierre
Box 5, Folder 5-6	Correspondence, 1967-1988
Box 5, Folder 7	Exhibition (1981), Robert Schoelkopf Gallery, 1980-1991
Box 5, Folder 8	Exhibition (1981), Robert Schoelkopf Gallery, Photographs of Works of Art, undated
Box 5, Folder 9	Framing and Restoration Costs, 1981-1984, undated
Box 5, Folder 10	Illinois State Museum Gift, 1981-1985, undated
Box 5, Folder 11-12	McKeown, Frank, Jr., 1978-1987, undated
Box 5, Folder 13	Printed Material, 1967-1989
Box 5, Folder 14-15	Photographs of Works of Art, 1975, undated
Box 5, Folder 16	De Casseres, Joe, General, 1976
Box 5, Folder 17	Decker, Joseph, Photograph of Work of Art, undated
Box 5, Folder 18	Decker, Lindsay, General, 1961-1966, undated
Box 5, Folder 19	Degas, Edgar, General, 1967-1968

Box 5, Folder 20	De Kooning, Willem, Photographs of Works of Art, undated
Box 5	Delevoryas, Lillian
Box 5, Folder 21	Correspondence, 1964-1969, 1982
Box 5, Folder 22	Printed Material, 1962-1970
Box 5, Folder 23	Photographs of Works of Art, undated
Box 5, Folder 24	Delgrosso, James, General, 1973-1974, undated
Box 5, Folder 25	Demuth, Charles, Photographs of Works of Art, undated
Box 5, Folder 26	Dewing, Thomas Wilmer, General, 1975, undated
Box 5, Folder 27	Dickinson, Preston, General, 1968-1981, undated
Box 5, Folder 28	Diederich, William Hunt, General, 1988, undated
Box 5, Folder 29	Dove, Arthur Garfield, General, 1968, 1978, undated
Box 5, Folder 30	Driggs, Elsie, Correspondence, 1962-1965
Box 5, Folder 31	Du Camp, Maxime, General, 1975, undated
Box 5, Folder 32	Durand, Asher B., General, circa 1978, undated (copies of material relating to the artist from 1851 to 1854)
Box 5, Folder 33	Duveneck, Frank, General, 1970, undated
Box 5, Folder 34	Eakins, Thomas, Photographs of Works of Art, undated
Box 5, Folder 35	Epstein, Sir Jacob, Photographs of Works of Art, undated
Box 5	Erlebacher, Martha Mayer
Box 5, Folder 36-42	Correspondence, 1972-1987
Box 6, Folder 1	Exhibition Lists and Inventories, 1972-1985, undated
Box 6, Folder 2	Printed Material, Announcements, Catalogs, 1973-1984

Box 6, Folder 3	Printed Material, Clippings, 1972-1985, undated
Box 6, Folder 4	Résumés, [circa 1973]-1987, undated
Box 6, Folder 5	Photographs of the Artist, undated
Box 6, Folder 6-9	Photographs of Works of Art, undated
Box 6, Folder 10	Erlebacher, Walter, General, 1982-1983, undated
Box 6	Evans, Walker
Box 6, Folder 11-14	Correspondence, 1966-1977, 1981, 1987, undated
Box 6, Folder 15	Exhibition Lists and Inventories, 1971-1974, undated
Box 6, Folder 16	Printed Material, Announcements, Catalogs, 1966-1981, undated
Box 6, Folder 17	Printed Material, Clippings, 1966-1977, undated
Box 6, Folder 18	Photographs of the Artist, [circa 1966, circa 1974]
Box 6, Folder 19	Photographs of Works of Art, undated
Box 6, Folder 20	Fenton, Roger, General, 1975
Box 6, Folder 21	Field, Hamilton Easter, General, 1975
Box 6, Folder 22	Fiore, Joseph A., General, 1965-1970, undated
Box 6	Fiske, Gertrude
Box 6, Folder 23-25	Correspondence, 1968-1989, undated
Box 6, Folder 26	Exhibition Lists and Inventories, 1969-1975, undated
Box 6, Folder 27	Printed Material, Announcements, Catalogs, 1969-1975, 1991, undated
Box 6, Folder 28	Printed Material, Clippings, 1966-1975, undated
Box 6, Folder 29-31	Photographs of Works of Art, undated
Box 7, Folder 1	Flannagan, John Bernard, General, 1984-1988, undated

Box 7, Folder 2	Fockersperger, Wilhelm, Correspondence, 1978
Box 7, Folder 3	Frazier, John Robinson, General, 1969-1970, undated
Box 7	Freckelton, Sondra
Box 7, Folder 4-7	Correspondence, 1984-1991
Box 7, Folder 8	Inventory Sheets, 1987-1988, undated
Box 7, Folder 9	Printed Material, 1983-1991, undated
Box 7, Folder 10-12	Photographs of Works of Art, undated
Box 7	Freund, Gisèle
Box 7, Folder 13-14	Correspondence, 1974-1977
Box 7, Folder 15	Printed Material, 1975-1982, undated
Box 7, Folder 16	Printed Material-Clippings, 1975-1976, undated
Box 7, Folder 17	Photographs of Works of Art, undated
Box 7, Folder 18	Friedman, Arnold, General, undated
Box 7, Folder 19	Frieseke, Frederick C., Photographs of Works of Art, 1955, undated
Box 7	Garman, Ed
Box 7, Folder 20	General, 1990-1991
Box 7, Folder 21	Photographs of Works of Art, undated
Box 7, Folder 22	Gay, Walter, General, undated
Box 7	Gee, Yun
Box 7, Folder 23	Correspondence, 1968-1969, 1985
Box 7, Folder 24	Printed Material, 1968

Box 7, Folder 25 Photographs of Works of Art, 1968, 1981-1988, undated

Box 7, Folder 26 Genthe, Arnold, General, 1975, undated

Box 7, Folder 27 Gifford, Sanford Robinson, Photographs of Works of Art, undated

Box 7 Gillespie, Frances Cohen

Box 7, Folder 28 Correspondence, 1976-1979, undated

Box 7, Folder 29 Printed Material, 1976-1978

Box 7, Folder 30 Photographs of Works of Art, undated

Box 7, Folder 31 Glackens, William J., Photographs of Works of Art, undated

Box 7, Folder 32 Gleizes, Albers, Photographs of Works of Art, undated

Box 7, Folder 33 Goodnough, Robert, General, 1962-1964, undated

Box 7, Folder 34 Goodwin, Arthur Clifton, General, 1973, undated

Box 7 Gorky, Arshile

Box 7, Folder 35 Correspondence, 1964-1985
[Image\(s\)](#)

Box 7, Folder 36 Photographs of Works of Art, undated
[Image\(s\)](#)

Box 7, Folder 37 Grafly, Charles, Correspondence, 1963, undated

Box 7, Folder 38 Graham, John, General, 1960, 1973, undated

Box 7 Grausman, Philip

Box 7, Folder 39-42 Correspondence, 1982-1991, undated

Box 7, Folder 43 Printed Material, Announcements, Catalogs, 1974-1989, undated

Box 7, Folder 44 Printed Material, Clippings, 1961-1989, undated

Box 7, Folder 45 Photographs of the Artist, 1990, undated

Box 7, Folder 46	Graves, Morris, Photographs of Works of Art, undated
Box 7, Folder 47	Gris, Juan, Photographs of Works of Art, undated
Box 7, Folder 48	Groshans, Werner, General, 1969-1972, undated
Box 7	Guglielmi, Louis
Box 7, Folder 49	Correspondence, 1967-1991, undated (gallery's representation of Guglielmi's estate)
Box 7, Folder 50	Photographs of Works of Art, undated
Box 8	Guy, James M.
Box 8, Folder 1	General, 1990-1991, undated
Box 8, Folder 2	Photographs of Works of Art, undated
Box 8	Han, Raymond
Box 8, Folder 3-7	Correspondence, 1981-1991, undated
Box 8, Folder 8	Printed Material, 1982-1991
Box 8, Folder 9-11	Photographs of Works of Art, undated
Box 8, Folder 12	Harding, Goodwin, General, 1975-1977
Box 8	Hardy, DeWitt
Box 8, Folder 13-14	Correspondence, 1980-1991
Box 8, Folder 15	Printed Material, 1979-1986, undated
Box 8, Folder 16	Photographs of Works of Art, undated
Box 8	Hartley, Marsden
Box 8, Folder 17	General, 1961-1986, undated
Box 8, Folder 18-19	Photographs of Works of Art, n.d

Box 8	Hartman, Bertram C.
Box 8, Folder 20	Photographs of the Artist, 1946, undated
Box 8, Folder 21	Photographs of Works of Art, undated
Box 8, Folder 22	Harvey, Anne, Photographs of Works of Art, undated
Box 8, Folder 23	Hassam, Childe, Photographs of Works of Art, undated
Box 8	Hatke, Walter
Box 8, Folder 24	Consignment Records, 1982-1989
Box 8, Folder 25-28	Correspondence, 1975-1991, undated
Box 8, Folder 29	Printed Material, 1975-1986, undated
Box 8, Folder 30-31	Photographs of Works of Art, 1978-1982, undated
Box 8, Folder 32	Hawthorne, Charles Webster, General, 1963-1965, undated
Box 8, Folder 33	Heade, Martin Johnson, Photographs of Works of Art, undated
Box 8, Folder 34	Henri, Robert, Photographs of Works of Art, undated
Box 8, Folder 35	Hine, Lewis Wickes, General, 1974-1978, undated
Box 8, Folder 36	Hopkinson, Charles, General, 1955-1969, undated
Box 8	Horton, William S.
Box 8, Folder 37	Biographical Information, circa 1968
Box 8, Folder 38	Correspondence, 1968-1979, undated
Box 8, Folder 39	Exhibition Lists and Inventories, circa 1968-1969
Box 8, Folder 40	Printed Material, Announcements, Catalogs, 1967-circa 1968
Box 8, Folder 41	Printed Material, Clippings, 1968-1969, undated

Box 8, Folder 42	Photographs of Works of Art, undated
Box 8, Folder 43	Huffman, Laton Alton, General, 1974-1979, undated
Box 8, Folder 44	Hunt, William Morris, Photograph of Work of Art, undated
Box 8	Hutson, Charles Woodward
Box 8, Folder 45	Printed Material, 1921-1931, undated
Box 8, Folder 46	Photographs of the Artist, circa 1928-1934, undated
Box 8, Folder 47	Photographs of Works of Art, undated
Box 9	Ito, Miyako
Box 9, Folder 1-4	Correspondence, 1959-1971, 1991, undated
Box 9, Folder 5	Printed Material, 1960-1971, undated
Box 9	Jacobshagen, Keith
Box 9, Folder 6-7	Correspondence, 1978-1987, undated
Box 9, Folder 8	Printed Material, 1979-1987, undated
Box 9, Folder 9-12	Photographs of Works of Art, 1969, 1980-1985, undated
Box 9, Folder 13	John, Augustus, General, undated
Box 9, Folder 14	Johnson, Ben, General, 1957-1973, undated
Box 9, Folder 15	Johnson, David, Photographs of Works of Art, undated
Box 9, Folder 16	Johnson, Eastman, Photographs of Works of Art, undated
Box 9, Folder 17	Johnson, Lester, General, 1983, undated
Box 9, Folder 18	Jonson, Raymond, General, 1972-1983, undated
Box 9, Folder 19	Kane, John, General, 1966, undated
Box 9, Folder 20	Karfiol, Bernard, Correspondence, 1964

Box 9, Folder 21	Karfunkle, David, General, 1911, 1962-1963, undated
Box 9, Folder 22	Keiley, Joseph, Correspondence, 1977, undated
Box 9, Folder 23	Kelpe, Paul, General, 1982-1983
Box 9, Folder 24	Kensett, John Frederick, General, undated
Box 9, Folder 25	Kertész, André, General, 1965-1974, undated (photograph by Kertész of [Robert Schoelkopf] labeled "Spring, 1971, after fire")
Box 9, Folder 26	King, William, Photographs of Works of Art, undated
Box 9, Folder 27	Kirchner, Ernst Ludwig, Photographs of Works of Art, undated
Box 9, Folder 28	Klee, Paul, Photographs of Works of Art, undated
Box 9, Folder 29	Klimt, Gustav, General, undated
Box 9, Folder 30	Kline, Franz, Photographs of Works of Art, undated
Box 9, Folder 31	Knaths, Karl, Photographs of Works of Art, undated
Box 9, Folder 32	Kopman, Benjamin, Photographs of Works of Art, undated
Box 9, Folder 33	Kruger, Louise, General, 1955-1973, undated
Box 9, Folder 34	Kuhn, Walt, General, 1965, 1975, 1983, undated
Box 9	Kumler, Kipton
Box 9, Folder 35	Correspondence, 1975-1979, undated
Box 9, Folder 36	Printed Material, 1975-1977, undated
Box 9, Folder 37	Kuniyoshi, Yasuo, Photographs of Works of Art, undated
Box 9	Lachaise, Gaston
Box 9, Folder 38-40	Accounting Records, 1963-1989
Box 9, Folder 41	Appraisals, 1962-1989, undated

Box 9, Folder 42	Australian Galleries, 1977-1980
Box 9, Folder 43	Authentication Letters, 1963-1990, undated
Box 9, Folder 44	Casting Records, 1971-1990, undated
Box 9, Folder 45-46	Consignment Records, 1977-1989
Box 9, Folder 47-49	Correspondence, 1961-1964, undated
Box 10, Folder 1-13	Correspondence, 1965-1991
Box 10, Folder 14	Dial Collection, 1985-1986
Box 10, Folder 15	Drawing Records, 1962-1991, undated
Box 10, Folder 16	Exhibition, undated
Box 10, Folder 17	Exhibition (1973), Robert Schoelkopf Gallery, Photographs of Works of Art, undated
Box 10, Folder 18	Exhibition (1974), University of California, Los Angeles, and Cornell University, 1972-1975
Box 10, Folder 19	Exhibition (1978), Robert Schoelkopf Gallery, 1978
Box 10, Folder 20	Exhibition (1979), University of Rochester Memorial Art Gallery, 1978-1979
Box 10, Folder 21	Exhibition (1982), Robert Schoelkopf Gallery, 1981-1982, undated
Box 10, Folder 22	Exhibition (1983), Portland Museum of Art, 1983-1984, undated
Box 10, Folder 23	Exhibition (1985), PS Galleries, 1983-1985
Box 10, Folder 24	Exhibition (1985-1986), National Portrait Gallery, 1983-1986, undated
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Series 2: General Business Files, 1960-1991, undated

(boxes 24-28, 4.75 linear ft.)

This series comprises records relating to the day-to-day administration of the Robert Schoelkopf Gallery. It provides extensive coverage of the gallery's relationships with a wide variety of clients including gallery owners, art dealers, museums, and art institutions primarily nationwide but also abroad. The series records activities such as appraisals; requests for information from clients and responses to their inquiries; correspondence to and from clients regarding works of art to be taken on approval or purchased; consignment of works of art; and loan arrangements.

The largest group of files in the series contains general correspondence that provides a broad overview of business activities. These files contain the bulk of the letters offering works of art to clients and responding to requests for information, loan, or purchase. The early correspondence files in particular document how Schoelkopf actively targeted particular collectors and institutions in his efforts to launch the gallery as a going concern. The gallery maintained a group of files entitled "Correspondence-Offerings" that contained letters offering works of art to clients. However, many such letters were also contained in files labeled simply "Correspondence," and to avoid redundancy, these two sets of files were combined during processing. The first file of general correspondence contains the lease for the fourth-floor gallery space at 825 Madison Avenue.

More detailed documentation of particular aspects of the gallery's administration can also be found in this series. Files recording appraisals contain estimates of value for works of art that Robert Schoelkopf provided to individuals for insurance purposes. Two additional files document large-scale appraisals that Schoelkopf conducted for the Art Dealers Association of America, including an appraisal of approximately two hundred works by Morgan Russell given by Henry M. Reed to the Whitney Museum of American Art.

The gallery maintained a group of files recording works of art sent out on approval and consignment. They include incoming letters requesting loans from the gallery and replies in the form of memoranda listing works of art sent out, the terms of the loan agreement, or price of the works if purchased. During the 1970s the gallery maintained separate files for consignment of photography, and these records can be found at the end of the group. Additional records relating to photography consignment can also be found in the other approval and consignment files.

Three files in this series document the gallery's involvement with the administration of client estates. Records relating to the estate of Arie K. Fluiter contain several pieces of correspondence with Georgia O'Keeffe discussing whether a painting owned by the Fluiter estate, *Red Barn*, was an early work of hers.

This series also contains a group of files relating to individual galleries, art dealers, and clients that the gallery apparently retained for a short time. Additional records relating to these clients may be found elsewhere in the series. Arrangement of material within folders in this series is complicated by the fact that dates of final actions taken on items are often hand-written on memoranda and are later than the type-written date of the item. Generally the type-written date was taken as the primary date as this method tended to retain the original order of the material.

Box 24	Appraisals
Box 24, Folder 1-4	General, 1970-1991
Box 24, Folder 5-6	Art Dealers Association of America, 1980-1990, undated
Box 24	Approval and Consignment Records

Box 24, Folder 7-21	General, 1963-1988
Box 24, Folder 22-25	Photography, 1969-1977
Box 24, Folder 26	Artist Commissions, 1981-1990, undated
Box 24, Folder 27	Estate of Arie K. Fluiter, 1964-1980, undated
Box 24, Folder 28	Estate of Joseph Katz, 1964-1978
Box 24, Folder 29	Estate of Richard Mills (correspondence with Mills), 1968-1982
Box 25, Folder 1-26	General Correspondence, 1961-1972, undated
Box 26, Folder 1-29	General Correspondence, 1973-1982 (letter from the office of the vice-president of the United States on behalf of Mrs. Walter Mondale in April 1978; correspondence with Kahlil Gibran in June-July 1979 in which Schoelkopf declines Gibran's request to deal in his sculpture and expresses his views on contemporary sculpture in general)
Box 27, Folder 1-22	General Correspondence, 1983-1991
Box 27, Folder 23-25	General Correspondence, Photography, 1963-1974, undated
Box 28, Folder 1-3	General Correspondence, Photography, 1975-1978, 1984-1989
Box 28, Folder 4	Gifts from Martin Horowitz, 1970-1976, undated (gifts to various institutions handled by the gallery)
Box 28, Folder 5	Gifts from Robert Schoelkopf Gallery, 1981-1985
Box 28	Individual Galleries and Clients
Box 28, Folder 6	D'Offay Couper Gallery, 1971-1980, undated
Box 28, Folder 7	Fader, Jack, 1972-1978
Box 28, Folder 8	Fust, John, 1962-1970, undated
Box 28, Folder 9	Graphics International, Ltd., 1973-1980, undated (correspondence with Harry H. Lunn, Jr.)
Box 28, Folder 10	Halsted 831 Gallery, 1971-1975, undated

Box 28, Folder 11	James Goodman Gallery, 1962-1967, undated
Box 28, Folder 12	Maxwell Galleries, Ltd., 1958-1965
Box 28, Folder 13	Millard, Charles, 1973-1976
Box 28, Folder 14	Neumann, Elsa Schmidt, 1962-1967
Box 28, Folder 15	R. E. Lewis, Inc., 1962-1967
Box 28, Folder 16	Rabin, Bernard, 1973-1984
Box 28, Folder 17	Strauser, Sterling, 1963-1977 (letter describing meeting Justin McCarthy for the first time)
Box 28, Folder 18	Terry DeLapp Gallery, 1962-1967, undated
Box 28, Folder 19	Wilmerding, John, 1973, undated
Box 28	Inventory Purchases
Box 28, Folder 20-22	General, 1960-1973, 1984
Box 28, Folder 23-25	Photography, 1972-1976, undated
Box 28, Folder 26	Legal Records, 1966-1982, undated
Box 28, Folder 27	Photograph Catalogue, undated (compilation of gallery catalog)
Box 28, Folder 28	Photography, Miscellaneous, undated
Box 28, Folder 29	Restoration of Works of Art, 1978-1990, undated
Box 28, Folder 30	Works Offered to Robert Schoelkopf Gallery, 1972-1984, undated

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Series 3: Group Exhibition Files, 1960-1988, undated

(boxes 28-29, 1 linear ft.)

This series primarily documents group exhibitions held at the Robert Schoelkopf Gallery between 1963 and 1987, in addition to several exhibitions held in other locations. Records relating to exhibitions of work by individual artists are not included in this series but can be found in **Series 1: Artist Files**. The first files in the series contain exhibition lists and printed material for shows that have no accompanying material and thus are not represented in an individual folder. Much of the printed matter consists of general reference material relating to themes of group shows held at the gallery. It also documents group exhibitions at other locations that featured artists in whom the gallery had an interest. Three folders of photographs that were originally labeled "Publicity Photographs" can be found immediately following these files.

The bulk of the series deals with specific exhibitions. Records include photographs of installations and individual works of art shown, exhibition catalogs, clippings, press releases, and material pertaining to related events. Correspondence concerning arrangements for exhibitions and requests for information can also be found here. Files chronicling specific exhibitions are arranged chronologically, with the exception of three files combining material relating to two exhibitions entitled *Nine Realist Painters* and *Nine Realist Painters Revisited* that can be found at the end of the series. Dates of exhibitions are given in parentheses after the exhibition titles and should not be confused with record dates.

The series contains ten negatives of photographs used in the 1985 exhibition, *Photographs of the American West*, and three negatives of installation shots from the 1985 exhibition, *American Stone Carvers*. For preservation reasons these are stored at the end of the negatives from **Series 1: Artist Files**, in Box 24.

See Appendix B for a list of all known exhibitions at the Robert Schoelkopf Gallery.

Appendix B: Exhibitions at Robert Schoelkopf Gallery

Below is a list of all known exhibitions held at the Robert Schoelkopf Gallery. Italics indicate that the exact title of an exhibition is known. Brackets indicate that the date or occurrence of an exhibition is assumed but cannot be confirmed.

Date	Exhibition
<i>Nov., 1962</i>	<i>A Selection of Drawings & Watercolors</i>
<i>Nov. 13-Dec. 1, 1962</i>	Johan Birnie
<i>Dec. 4-22, 1962</i>	Norman Zammitt
<i>Jan. 2-Feb. 9, 1963</i>	Joseph Stella
<i>Mar. 5-30, 1963</i>	<i>19th Century American Paintings</i>
<i>Apr. 2-27, 1963</i>	Ethel Myers: Drawings and Sculpture
<i>May 1-31, 1963</i>	Gus Mager (1878-1955)
<i>Oct. 1-19, 1963</i>	Murray Reich: Recent Paintings
<i>Oct. 19-Nov. 16, 1963</i>	Joseph Stella
<i>Nov. 9-Dec. 7, 1963</i>	Irwin Touster
<i>Dec. 10-Jan. 4, 1964</i>	<i>9 Realist Painters</i>
<i>Jan. 7-25, 1964</i>	19th Century American Paintings & Drawings: Beckwith, Bierstadt, Bradford, Carlsen, Chase, Cropsey, Durand, Duveneck, Field, Gifford, Kensett, Harnett, Hassam, La Farge, Leavitt, Martin, Melchers, Moran, Ranger, Ream, Richards, Stella

<i>Jan. 28-Feb. 15, 1964</i>	Louisa Matthiasdottir: Recent Paintings
<i>Feb. 18-Mar. 14, 1964</i>	<i>An Exhibition of Portraits by Gaston Lachaise</i>
<i>Mar.-Apr., 1964</i>	Joseph Pollet
<i>May 5-30, 1964</i>	Antonio Salemme
<i>June 2-26, 1964</i>	<i>New York, New York</i>
<i>Oct., 1964</i>	<i>Joseph Stella: An Exhibition of Drawings</i>
<i>[Nov.], 1964</i>	[Gabriel Laderman]
<i>undated, 1965</i>	Lisa Muller
<i>Jan. 5-30, 1965</i>	Lillian Delevoryas
<i>Mar. 2-27, 1965</i>	Sidney Tillim
<i>Apr., 1965</i>	Joseph Pollet
<i>May, 1965</i>	George Weiss
<i>May 25-June 25, 1965</i>	<i>19th and 20th Century Americans</i>
<i>Oct. 26-Nov. 13, 1965</i>	Joseph Fiore
<i>Dec. 7-31, 1965</i>	George Bentley Nick
<i>Jan. 4-29, 1966</i>	Robert Cornell Memorial Exhibition
<i>Jan. 11-29, 1966</i>	Douglas Gorsline
<i>Feb. 1-19, 1966</i>	Drawings and Sculpture by Gaston Lachaise
<i>Feb. 23-Mar. 13, 1966</i>	Leland Bell: Paintings
<i>Mar.-Apr., 1966</i>	<i>Charles Marks: Drawings</i>
<i>Mar. 15-Apr. 2, 1966</i>	Ethel Myers
<i>Apr. 5-23, 1966</i>	Louisa Matthiasdottir
<i>Apr. 26-May 14, 1966</i>	Joseph Cornell: Collages
<i>May 17-June 11, 1966</i>	Lillian Delevoryas
<i>July 1-31, 1966</i>	A Selection of Modern Sculpture: Becquet, Bolotowsky, Butler, Calder, Chadwick, Dalou, Davidson, Flannagan, Gauguin, Kogan, Kuhn, Lachaise, Manzu, Marini, Moore, Nadelman, Rodin, Salemme
<i>Oct. 11-29, 1966</i>	Adolph Rosenblatt
<i>Nov. 1-19, 1966</i>	Joseph Stella: Watercolors, Drawings, and Collages
<i>Nov. 22-Dec. 10, 1966</i>	Sydney Dale Shaw
<i>Dec. 20-Jan. 7, 1967</i>	Walker Evans
<i>Jan. 10-Feb. 4, 1967</i>	Miklos Suba
<i>Feb. 7-25, 1967</i>	Joseph Pollet: Paris, Seven Years
<i>Feb.-Mar., 1967</i>	<i>Charles Marks: Paintings, 1960-1967</i>
<i>Mar. 21-Apr. 8, 1967</i>	<i>19th & 20th Century American Paintings</i>
<i>Apr. 11-29, 1967</i>	Gabriel Laderman: Recent Paintings
<i>May 2-20, 1967</i>	<i>Recent Paintings and Watercolors by Sidney Tillim</i>
<i>May 23-July 28, 1967</i>	<i>19th and 20th Century American Landscapes</i>

Sept. 19-Oct. 7, 1967	<i>Exhibition of Watercolors, Drawings and Prints by Gallery Artists</i>
Sept. 19-Oct. 7, 1967	Sculpture by Thyra Davidson
Oct. 10-31, 1967	George Bentley Nick: Recent Paintings
Oct. 31-Nov. 25, 1967	<i>Figurative Painting of the Fifties</i>
Nov., 1967	<i>19th & 20th Century American Art</i>
Nov. 28-Jan. 6, 1968	Julia Margaret Cameron, 1815-1879
Jan. 9-27, 1968	Louisa Matthiasdottir: Paintings and Sculpture
Jan. 30-Feb. 17, 1968	William Bailey
Mar. 19-Apr. 13, 1968	<i>Jane Peterson: Paintings, 1910-1920</i>
Apr. 16-May 4, 1968	Leland Bell: Paintings
May 7-31, 1968	Yun Gee
Sept. 28-Oct. 17, 1968	Leonard Leibowitz: Paintings and Etchings
Oct. 19-Nov. 7, 1968	Adolph Rosenblatt
Nov. 9-Dec. 5, 1968	Louise Kruger
Nov. 22.-Dec. 10, 1968	Sydney Dale Shaw
Dec. 7-Jan. 2, 1969	<i>Gertrude Fiske: Oil Paintings, 1910-1928</i>
Jan. 4-23, 1969	Irwin Touster
Jan. 25-Feb. 13, 1969	Joseph Fiore: Recent Paintings
Feb. 15-Mar. 6, 1969	William S. Horton
Mar. 8-Apr. 3, 1969	Gaston Lachaise: Sculpture and Drawings
Apr. 5-May 1, 1969	<i>Manierre Dawson: Paintings, 1909-1913</i>
May 3-23, 1969	Sidney Tillim: Paintings
May 3-July 18, 1969	<i>American Landscapes of the 19th and 20th Centuries</i>
Oct. 4-23, 1969	John Robinson Frazier (1889-1966)
Oct. 25-Nov. 13, 1969	Gabriel Laderman
Nov. 14-Dec. 4, 1969	Louisa Matthiasdottir
Dec. 6-24, 1969	Eugène Atget (1857-1927): Photographs
Jan. 3-29, 1970	Joseph Stella: Oils, Watercolors, Drawings, and Collages
Jan. 31-Feb. 19, 1970	Douglas Gorsline
Feb. 21-Mar. 12, 1970	Leland Bell: Paintings
Mar. 14-Apr. 2, 1970	Louise Kruger: Sculpture
Apr. 4-30, 1970	<i>Significant 19th & 20th Century Photographs</i>
Apr. 4-30, 1970	Paul Manship
May 2-29, 1970	<i>American Narrative Painting of the 19th Century</i>
June 8-July 3, 1970	<i>Modernist Painting in America</i>
Oct. 3-22, 1970	Leonard Leibowitz: Recent Paintings
Oct. 24-Nov. 19, 1970	Jan Matulka
Nov. 21-Dec. 24, 1970	John Henry Bradley Storrs: Paintings, Sculpture, and Drawings

Jan. 9-28, 1971	Cecile Gray Bazelon: Paintings
Jan. 30-Feb. 25, 1971	Walker Evans: Photographs
Mar. 20-Apr. 8, 1971	<i>Myron Lechay: Paintings, 1922-1932</i>
[Summer], 1971	Gaston Lachaise: Sculpture and Drawings
[July], 1971	<i>American Landscape Paintings</i>
Sept. 18-Oct. 14, 1971	Brassaï: Photographs
Oct. 16-Nov. 11, 1971	William Bailey: Paintings and Drawings
Nov. 13-Dec. 2, 1971	Alson Clark (1876-1949)
Dec. 4-31, 1971	James H. Daugherty: Retrospective
Jan. 4-27, 1972	Paul Manship (1885-1966)
Jan. 7-30, 1972	<i>Four Americans</i>
Jan. 29-Feb. 17, 1972	Louisa Matthiasdottir
Feb. 19-Mar. 9, 1972	<i>Miklos Suba and O. Louis Guglielmi: Paintings of New York</i>
Mar. 11-30, 1972	Douglas Gorsline
[April, 1972	Jan Matulka]
Apr. 22-May 11, 1972	Leland Bell
May 13-June 1, 1972	Gertrude Fiske (1878-1961)
June 3-30, 1972	<i>Julia Margaret Cameron: Victorian Photographs</i>
July, 1972	<i>Landscapes by American Artists</i>
Sept. 12-Oct. 5, 1972	<i>20th Century Drawings</i>
Oct. 7-Nov. 2, 1972	Gabriel Laderman
Nov. 4-30, 1972	<i>John Storrs (1885-1956): Drawings and Prints</i>
Dec. 2-23, 1972	<i>19th and 20th Century Landscape Photography</i>
Jan. 2-25, 1973	Martha Mayer Erlebacher: Paintings, Drawings, and Watercolors
Jan. 27-Feb. 22, 1973	Bruno Civitico: Paintings and Drawings
Feb. 24-Mar. 22, 1973	Paul Wiesenfeld: Paintings
Mar. 24-Apr. 19, 1973	Cecile Gray Bazelon
Apr. 21-May 17, 1973	Walker Evans
[Apr. 21-May 17], 1973	[The Unknown Lachaise]
May 19-June 14, 1973	<i>Brooklyn Bridge: Paintings, Prints, Photographs, Memorabilia, and Historical Documents Celebrating the 90th Anniversary of One of Man's Noblest Works</i>
Sept. 18-Oct. 13, 1973	<i>A Century of Photographs, 1842-1949</i>
Oct. 20-Nov. 29, 1973	Gaston Lachaise: Sculpture and Drawings
Dec. 8-Jan. 17, 1974	<i>Photography in Italy in the 19th Century</i>
Jan. 19-Feb. 14, 1974	Louisa Matthiasdottir
Feb. 16-Mar. 14, 1974	<i>Myron Lechay: Paintings of the Twenties & Thirties</i>
Mar. 16-Apr. 11, 1974	Leland Bell: Recent Paintings

<i>Apr. 13-May 9, 1974</i>	Douglas Cumming: Paintings and Drawings
<i>May 11-June 7, 1974</i>	Gabriel Laderman: Retrospective
<i>June 11-July 19, 1974</i>	<i>The Art of the Portrait Photograph</i>
<i>Oct. 1-31, 1974</i>	<i>North American Indians</i>
<i>Oct. 19-Nov. 14, 1974</i>	William Bailey
<i>Nov. 2-30, 1974</i>	Walker Evans: Vintage Prints
<i>Dec. 10-Jan. 11, 1975</i>	<i>The Art of the Photogravure</i>
<i>Jan. 7-31, 1975</i>	<i>Four Americans</i>
<i>Jan. 14-Feb. 28, 1975</i>	<i>Rome by Robert MacPherson</i>
<i>Feb. 4-Mar. 1, 1975</i>	<i>Altar Pieces of World War II</i>
<i>Mar. 4-29, 1975</i>	Gisèle è
<i>[Mar. 4-Apr. 26], 1975</i>	[John Henry Bradley Storrs]
<i>Apr. 1-30, 1975</i>	Margaret Bourke-White, 1904-1971
<i>Apr. 29-May 30, 1975</i>	Martha Mayer Erlebacher
<i>May 3-31, 1975</i>	Arnold Genthe
<i>June 2-July 11, 1975</i>	<i>19th Century Photographs of the Middle East</i>
<i>June 10-July 11, 1975</i>	<i>New Talent</i>
<i>Sept. 16-Oct. 18, 1975</i>	Richard Piccolo
<i>Sept. 16-Oct. 30, 1975</i>	August Sander: Vintage Prints
<i>Oct. 3-Nov. 9, 1975</i>	Impressionism: Gertrude Fiske
<i>Nov. 4-29, 1975</i>	Kipton Kumler: Photographs
<i>Nov. 24-Dec. 2, 1975</i>	Cecile Gray Bazelon
<i>Dec. 2-24, 1975</i>	<i>Roger Fenton: Photographs of the Crimean War</i>
<i>undated, 1976</i>	<i>Andrew Dasburg and Some Friends</i>
<i>Jan. 6-31, 1976</i>	Van Deren Coke
<i>Jan. 13-Feb. 14, 1976</i>	Louisa Matthiasdottir
<i>Feb. 17-Mar. 13, 1976</i>	Bonnie Sklarski
<i>Mar. 2-30, 1976</i>	Fredrich Cantor: Photographs
<i>Mar. 16-Apr. 17, 1976</i>	Bruno Civitico
<i>Apr. 1-29, 1976</i>	Cecil Beaton
<i>Apr. 20-May 15, 1976</i>	Leland Bell
<i>May 1-28, 1976</i>	<i>Cyanotypes by Well Known and Amateur Photographers from the Turn of the Century and Today</i>
<i>June 1-July 16, 1976</i>	<i>Laton A. Huffman: Frontier Photographs</i>
<i>June 4-July 16, 1976</i>	<i>Drawings by Gallery Artists</i>
<i>Oct. 5-30, 1976</i>	Paul Wiesenfeld
<i>Nov. 9-Dec. 4, 1976</i>	Don Wynn
<i>Dec. 14-Jan. 15, 1977</i>	Joan Myers

<i>Jan. 25-Feb. 26, 1977</i>	Joseph Stella
<i>Mar. 7-Apr. 2, 1977</i>	<i>Walker Evans: Photographs, 1930-1971</i>
<i>Apr. 12-May 7, 1977</i>	<i>Gabriel Laderman: Paintings of Malaysia</i>
<i>May 17-June 10, 1977</i>	Walter Hatke
<i>June 14-July 15, 1977</i>	Paul Caponigro: Photographs
<i>Sept. 13-Oct. 8, 1977</i>	<i>Brooklyn College Art Department Past and Present, 1942-1977</i>
<i>Oct. 15-Nov. 5, 1977</i>	William Wilkins
<i>Nov. 12-Dec. 3, 1977</i>	Frances Cohen Gillespie: Recent Paintings
<i>Dec. 10-Jan. 7, 1978</i>	Richard Piccolo: Recent Paintings
<i>Dec. 14-Jan. 15, 1978</i>	Joan Myers: Photography
<i>Jan. 14-Feb. 9, 1978</i>	<i>Early 20th Century American Modernist Painting</i>
<i>Feb. 11-Mar. 11, 1978</i>	Louisa Matthiasdottir: Recent Paintings
<i>Mar. 18-Apr. 8, 1978</i>	Bruno Civitico: Recent Paintings
<i>Apr. 15-May 6, 1978</i>	Leland Bell
<i>June 19-July 21, 1978</i>	<i>19th and 20th Century American Painting</i>
<i>Sept. 16-Oct. 14, 1978</i>	<i>Drawings by Gaston Lachaise and Elie Nadelman</i>
<i>Oct. 21-Nov. 18, 1978</i>	<i>John Storrs: Paintings of the Thirties</i>
<i>Nov. 21-Dec. 23, 1978</i>	<i>Emile Branchard & William Fellini: Two 20th Century American Primitive Painters</i>
<i>Dec. 10-Jan. 7, 1979</i>	Richard Piccolo
<i>undated, 1979</i>	Laton Huffman: Photographs
<i>Jan. 6-Feb. 10, 1979</i>	William Bailey: Recent Paintings
<i>Feb. 17-Mar. 17, 1979</i>	Jan Matulka
<i>Mar. 24-Apr. 21, 1979</i>	Joseph Stella: Works on Paper
<i>Apr. 28-May 26, 1979</i>	<i>John Storrs: Painting and Sculpture of the Thirties</i>
<i>June 4-July 13, 1979</i>	<i>American Impressionism</i>
<i>Sept. 15-Oct. 6, 1979</i>	Hans Burkhardt: Drawings, 1936-1979
<i>Oct. 13-Nov. 10, 1979</i>	William Wilkins: Recent Paintings
<i>Nov. 18-Dec. 8, 1979</i>	Keith Jacobshagen: Recent Paintings
<i>Dec. 15-Jan. 12, 1980</i>	Martha Mayer Erlebacher: Drawings and Watercolors
<i>undated, 1980</i>	[DeWitt Hardy]
<i>undated, 1980</i>	Leland Bell: Recent Paintings
<i>Jan. 19-Feb. 16, 1980</i>	Louisa Matthiasdottir: Recent Paintings
<i>Feb. 23-Mar. 22, 1980</i>	<i>19th and 20th Century American Paintings and Sculpture</i>
<i>Mar. 29-Apr. 26, 1980</i>	Richard Piccolo: Recent Paintings
<i>June 9-July 3, 1980</i>	Walter Hatke: Recent Paintings and Drawings
<i>July, 1980</i>	The Modernist Movement in America
<i>August, 1980</i>	<i>American Paintings</i>

<i>Sept. 6-Oct. 1, 1980</i>	<i>American Drawings and Watercolors</i>
<i>Oct. 4-29, 1980</i>	Daniel Dallman: Recent Paintings and Drawings
<i>Dec. 2-23, 1980</i>	Bruno Civitico: Recent Paintings
<i>undated, 1981</i>	Bonnie Sklarski
<i>Jan. 3-28, 1981</i>	Milet Andrejevic: Recent Paintings
<i>Mar. 28-Apr. 22, 1981</i>	<i>Manierre Dawson: Paintings, 1910-1914</i>
<i>Apr. 25-May 20, 1981</i>	Paul Wiesenfeld: Recent Paintings
<i>June 9-July 15, 1981</i>	<i>Contemporary Figure Drawings</i>
<i>Sept. 15-30, 1981</i>	<i>Early 20th Century Artists: City Images</i>
<i>Oct. 3-28, 1981</i>	William Wilkins: Recent Paintings
<i>Oct. 31-Nov. 25, 1981</i>	Natalie Charkow: Sculpture
<i>Jan. 2-27, 1982</i>	Louisa Matthiasdottir: New Works
<i>Jan. 30-Feb. 24, 1982</i>	Isabel McIlvain: Recent Sculpture
<i>Feb. 27-Mar. 24, 1982</i>	Gaston Lachaise: Twenty Sculptures
<i>Apr. 3-May 4, 1982</i>	William Bailey: Recent Paintings
<i>May 8-June 2, 1982</i>	Keith Jacobshagen
<i>June 5-July 16, 1982</i>	Edward Schmidt: Recent Paintings and Drawings
<i>Sept. 7-29, 1982</i>	<i>American Paintings & Drawings of the Twenties & Thirties</i>
<i>Oct. 2-27, 1982</i>	Raymond Han: Recent Still Life Paintings
<i>Oct. 30-Nov. 24, 1982</i>	Martha Mayer Erlebacher: Recent Oils, Pastels and Drawings
<i>Nov. 30-Dec. 22, 1982</i>	<i>Contemporary Arcadian Paintings</i>
<i>Jan. 4-26, 1983</i>	John Henry Bradley Storrs: Paintings, Sculpture, and Drawings
<i>Jan. 29-Feb. 23, 1983</i>	DeWitt Hardy: Recent Watercolors
<i>Apr. 23-May 18, 1983</i>	Richard Piccolo
<i>May 21-June 15, 1983</i>	Barbara Cushing: Recent Paintings
<i>June 4-July 16, 1983</i>	<i>Drawings by Gallery Artists</i>
<i>Sept. 6-28, 1983</i>	<i>American Realist Works on Paper</i>
<i>Oct. 29-Nov. 23, 1983</i>	Philip Grausman: Portraits 1973-1983, Sculpture, and Drawings
<i>Nov. 3-Dec. 5, 1983</i>	<i>Recent American Still Life Painting</i>
<i>Nov. 29-Dec. 21, 1983</i>	Bruno Civitico: Recent Paintings
<i>Dec. 28-Jan. 25, 1984</i>	Walter Hatke: Recent Paintings
<i>Jan. 28-Feb. 22, 1984</i>	<i>Paintings of the Twenties and Thirties: Works by Gallery Artists</i>
<i>Jan. 28-Feb. 22, 1984</i>	Joseph Stella
<i>Mar. 3-28, 1984</i>	Daniel Dallmann: Recent Paintings
<i>Apr. 21-May 16, 1984</i>	Louisa Matthiasdottir
<i>June 19-July 13, 1984</i>	Richard Ryan: Recent Paintings
<i>July-Aug., 1984</i>	Group Show of Gallery Artists
<i>Sept. 8-Oct. 3, 1984</i>	<i>20th Century American Modernism</i>

Oct. 6-31, 1984	Raymond Han: Recent Paintings
Nov. 3-Dec. 5, 1984	<i>Recent American Still Life Painting</i>
Dec. 8-Jan. 2, 1985	<i>Nine Realist Painters Revisited</i>
undated, 1985	Caren Canier
Jan. 5-30, 1985	Martha Mayer Erlebacher: Recent Paintings
Feb. 2-27, 1985	<i>Recent American Portraiture</i>
Mar. 30-Apr. 4, 1985	David Ligare
May 4-29, 1985	James Aponovich: Recent Paintings
Summer, 1985	<i>Early 20th Century American Modernism</i>
Sept. 7-Oct. 2, 1985	<i>Photographs of the American West</i>
Oct. 5-30, 1985	Laura Shechter: Recent Paintings
Nov. 2-Dec. 4, 1985	<i>American Wood Carvers of the 19th and 20th Centuries</i>
Dec. 7-31, 1985	<i>American Stone Carvers</i>
Jan. 4-29, 1986	Sondra Freckelton
Mar. 1-26, 1986	<i>Gabriel Laderman: Recent Narrative Paintings and Other Work</i>
Mar. 29-Apr. 23, 1986	Barbara Cushing: Recent Landscape Paintings
Apr. 26-May 21, 1986	<i>City Streets</i>
May 24-June 18, 1986	Bonnie Sklarski: Recent Paintings
June 23-July 25, 1986	<i>The Modernist Movement in America</i>
Sept. 6-Oct. 1, 1986	Stone Roberts: Recent Paintings
Oct. 1-29, 1986	Jan Matulka: Drawings and Prints
Nov. 1-Dec. 3, 1986	William Bailey: Recent Paintings
Jan. 10-Feb. 4, 1987	John Henry Bradley Storrs
Feb.-Mar., 1987	Raymond Han
Mar. 7-Apr. 1, 1987	Daniel Dallman
Apr. 4-29, 1987	James Aponovich: Recent Paintings
June 2-26, 1987	Langdon Quin: Recent Paintings
July-Aug., 1987	Summer Group Show
Sept. 1-Oct. 14, 1987	Isabel McIlvain: Recent Sculpture
Oct. 24-Nov. 27, 1987	Philip Grausman: Recent Sculpture
Dec. 6-Jan. 7, 1988	Louisa Matthiasdottir: Recent Paintings
undated, 1988	Milet Andrejevic: Paintings
Feb. 6-Mar. 2, 1988	Sondra Freckelton: Recent Watercolors
April 2-May 4, 1988	Jan Matulka: Paintings of the 1920s and 1930s
Sept. 10-Oct. 12, 1988	<i>Plain Geometry Part II: Geometric Abstraction in America, 1930-1960</i>
Oct. 15-Nov. 16, 1988	<i>The Figure: American Sculpture of the Early 20th Century</i>
Nov. 19-Dec. 21, 1988	Peter Saari: Recent Work

<i>Jan. 3-31, 1989</i>	<i>The Modern Pastoral</i>
<i>Feb. 4-Mar. 8, 1989</i>	Louisa Matthiasdottir: Recent Paintings, Pastels, and Watercolors
<i>Apr. 15-May 17, 1989</i>	Richard Ryan: Recent Paintings and Drawings
<i>July 7-26, 1989</i>	Walter Hatke
<i>Sept. 9-Oct. 11, 1989</i>	Raymond Han: Recent Paintings
<i>Oct. 15-Nov. 15, 1989</i>	Stone Roberts
<i>[Nov. 21-Dec. 24], 1989</i>	[John Storrs]
<i>undated, 1990</i>	Ed Garman and James M. Guy
<i>Jan. 6-Feb. 7, 1990</i>	David Ligare: Recent Paintings and Drawings
<i>Feb. 10-Mar. 14, 1990</i>	Sondra Freckelton
<i>Mar. 17-Apr. 20, 1990</i>	Leland Bell
<i>Apr. 21-May 23, 1990</i>	James Aponovich: Recent Paintings
<i>May 26-June 27, 1990</i>	<i>Four Artists/Four Decades: A Selection of Works on Paper by Gaston Lachaise, Jan Matulka, John Storrs, and Joseph Stella from the Years 1910-1950</i>
<i>Oct. 13-Nov. 14, 1990</i>	Gabriel Laderman: Recent Paintings
<i>Jan. 5-Feb. 6, 1991</i>	<i>Rolph Scarlett (1889-1984): Paintings and Works on Paper</i>
<i>Feb. 9-Mar. 13, 1991</i>	William Bailey: Recent Paintings, Caseins, and Drawings
<i>Mar. 16-Apr. 17, 1991</i>	Louisa Matthiasdottir: Recent Paintings
<i>Apr. 20-May 15, 1991</i>	Caren Canier: Recent Paintings and Collages
<i>May 18-June 12, 1991</i>	Richard Raiselis: Recent Paintings

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Box 28, Folder 39	<i>19th Century American Paintings</i> (1963), General, 1962-1963
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Box 28	<i>Brooklyn Bridge</i> (1973)

Box 28, Folder 44 Correspondence, 1966-1974, undated

Box 28, Folder 45 Printed Material, Announcements, Catalogs, 1973, 1983, undated

Box 28, Folder 46 Printed Material, Clippings, 1972-1973, 1983, undated

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Box 29, Folder 3 *Photography in Italy in the Nineteenth Century* (1973-1974), General, 1973

Box 29 *The Art of the Portrait Photograph* (1974)

Box 29, Folder 4 General, 1970-1974

Box 29, Folder 5 Photographs of Works of Art, undated

Box 29, Folder 6 *Four Americans* (1975), General, 1975

Box 29 *Altar Pieces of World War II* (1975)

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Box 29, Folder 11 *Cyanotypes by Well-Known and Amateur Photographers from the Turn of the Century and Today* (1976), General, 1976, undated

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Box 29 *Brooklyn College Art Department Past and Present, 1942-1977 1977)*

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Box 29, Folder 15 Photographs of Works of Art, undated

Box 29, Folder 16 *Early 20th Century American Modernist Painting* (1978), General, 1978

Box 29, Folder 17 *Emile Branchard and William Fellini: Two 20th Century American Primitive Painters* (1978), General, 1978

Box 29, Folder 18 Artists' Choice Exhibition (1979), Correspondence, 1979

Box 29, Folder 19 *Contemporary Arcadian Paintings* (1982), General, 1982-1983, undated

Box 29, Folder 20 *Recent American Still Life Painting* (1984), General, 1984, undated

Box 29 *American Wood Carvers of the 19th and 20th Centuries* (1985)

Box 29, Folder 21 General, 1979-1985

Box 29, Folder 22 Photograph of Installations, 1978

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Box 29 *American Stone Carvers* (1985)

Box 29, Folder 26 General, 1985-1986, undated

Box 29, Folder 27 Photographs of Installations, 1985

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Box 29, Folder 29 *City Streets* (1986), General, 1962-1986, undated

Box 29, Folder 30 *The Figure: American Sculpture of the Early 20th Century* (1988), General,
1988, undated

Box 29 *Nine Realist Painters* (1963-1964), *Nine Realist Painters Revisited* (1984-1985)

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Series 4: Photographs of Artists, 1963-1981, undated

(box 29, 0.25 ft.)

This series comprises a group of photographs and slide transparencies of artists stored separately by the Robert Schoelkopf Gallery from other photographs of artists that are interspersed throughout the collection. The majority of the images are of artists whose work the gallery did not handle. They are arranged alphabetically by artist, with unidentified artists placed at the beginning of the group.

Box 29, Folder 34-37	Unidentified Artists, undated
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Box 29, Folder 39	Bolotowsky, Ilya, 1981
Box 29, Folder 40	Bomar, Bill, 1978
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Box 29, Folder 42	Cavallon, Georgio, 1981
Box 29, Folder 43	Citron, Minna Wright, 1981
Box 29, Folder 44	de Graf, José, 1976
Box 29, Folder 45	De Kooning, Willem, 1976, undated
Box 29, Folder 46	Delevante, Sidney, 1976
Box 29, Folder 47	Dickinson, Edwin Walter, 1978
Box 29, Folder 48	[Ether], Curtis, 1974
Box 29, Folder 49	Giobbi, Edward, 1978
Box 29, Folder 50	Gottlieb, Adolph, 1978
Box 29, Folder 51	Gross, Chaim, 1978 (taken 1963)
Box 29, Folder 52	Kiesler, Frederick, 1974, 1978
Box 29, Folder 53	Kroll, Leon, 1978
Box 29, Folder 54	Marcks, Gerhard, undated

Box 29, Folder 55	Marcus, Maria, 1978, undated
Box 29, Folder 56	Michael, Lily, undated
Box 29, Folder 57	Morrison, George, 1976
Box 29, Folder 58	Motherwell, Robert, 1981
Box 29, Folder 59	Nevelson, Louise, 1976
Box 29, Folder 60	Ortiz, Rafael Montanez, 1978, undated
Box 29, Folder 61	[Pierce, Margy], undated
Box 29, Folder 62	Romano, Claudia, undated
Box 29, Folder 63	Roose, Roselyn, 1978
Box 29, Folder 64	Rothko, Mark, 1978, undated
Box 29, Folder 65	Segal, George, 1976
Box 29, Folder 66	Shaier, Mary, 1978, undated
Box 29, Folder 67	Sievan, Maurice, 1978, undated
Box 29, Folder 68	Smith, David, undated
Box 29, Folder 69	Soyer, Moses, 1978
Box 29, Folder 70	Soyer, Raphael, 1976
Box 29, Folder 71	Tworckow, Jack, 1978, undated
Box 29, Folder 72	Vincente, Esteban, 1976, undated
Box 29, Folder 73	Warhol, Andy, undated

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