



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Olive Rush Papers, 1879-1967, in the Archives of American Art

Megan McShea

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

September 16, 2005

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Olive Rush papers
<b>Date:</b>	1879-1967
<b>Identifier:</b>	AAA.rusholiv
<b>Creator:</b>	Rush, Olive, 1873-1966
<b>Extent:</b>	6.3 Linear feet
<b>Language:</b>	English .
<b>Summary:</b>	The papers of Olive Rush measure 6.3 linear feet and date from 1879 to 1967. They contain correspondence, artwork, photographs, writings, and other personal papers documenting Rush's education and career as an illustrator, portraitist, muralist, painter, teacher, and promoter of Native American art.

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## Administrative Information

### Acquisition Information

Olive Rush donated the bulk of her papers to the Archives of American Art in 1963 and 1964. Additional exhibition catalogs and photographs were added to the collection upon her death in 1966. An anonymous donation of diaries, sketchbooks, and a photograph was received by the Archives in 1970. Also in 1970, the Olive Rush Memorial Studio lent papers for microfilming. Many, but not all, of the loaned materials were later donated.

### Separated Materials

The Archives of American Art also holds material lent for microfilming (reel SW4) including scrapbooks, photographs, clippings, and exhibition catalogs. Most of this material was later donated, but some items remain with the lender and are not described in the collection container inventory.

### Related Archival Materials

The Archives of American Art holds a brief oral history interview with Olive Rush concerning her involvement with Federal Art Projects.

### Available Formats

The papers of **Olive Rush** in the Archives of American Art were digitized in 2006, and total 9,058 images. Materials which have not been scanned include art reproductions, programs for cultural events, and photographs of works of art. Exhibition catalogs and periodicals that refer to Rush or to her work with Native American artists have had their covers and those references scanned, and other periodicals and pamphlets have had only covers scanned. Photographs of works of art have not been scanned, except for installation views and photographs of murals and frescoes in situ.

Material lent for microfilming is available on 35mm microfilm reel SW4 at the Archives of American Art offices and through interlibrary loan.

### Processing Information

The collection typically received preliminary processing at some point after receipt and was partially microfilmed on reel SW4. The entire collection was fully processed, arranged, and described by Megan McShea in 2005 and the bulk of it was scanned, with funding provided by the Terra Foundation for American Art.

### Preferred Citation

Olive Rush papers, 1879-1967. Archives of American Art, Smithsonian Institution.

### Restrictions

The bulk of the collection has been digitized and is available online via AAA's website. Use of material not digitized requires an appointment.

### Terms of Use

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## Biographical Note

Olive Rush was born in Fairmount, Indiana in 1875 to a Quaker farm family of six children, and attended nearby Earlham College, a Quaker school with a studio art program. Encouraged by her teacher, Rush enrolled in the Corcoran School of Art in Washington, D.C. in 1890, where she stayed for two years and achieved early recognition for her work. In 1893, Rush joined the Indiana delegation of artists to the World's Columbian Exposition in Chicago.

In 1894, she moved to New York City and continued her studies at the Art Students League with Henry Siddons Mowbray, John Twachtman, and Augustus St. Gaudens. She secured her first job as an illustrator with Harper and Brothers and quickly started doing additional illustration work for *Good Housekeeping*, *Scribner's*, *The Delineator*, *Woman's Home Companion*, *Sunday Magazine* and *St. Nicholas Magazine*. Rush also became a staff artist at the *New York Tribune* and illustrated several books.

In 1904, Rush sent an inquiry with samples of her work to master illustrator Howard Pyle, who had established what was then the only school of illustration in the country in Wilmington, Delaware. There he provided free instruction to a small number hand-picked artists culled from hundreds of applicants. Although Pyle did not admit women to his studio, he encouraged her to come and join the class for lectures and criticisms. Rush moved to Delaware later that year, joining a growing number of female illustrators there including Ethel Pennewill Brown (later Leach), Blanche Chloe Grant, Sarah Katherine Smith, and Harriet Roosevelt Richards, among others. Rush and her female colleagues lived together in a boarding house known as Tusculum, which became well-known as a gathering place for women artists.

Rush traveled to Europe in 1910, embarking on a period of intense study and travel which would mark a steady transition from illustration to painting. She studied at Newlyn in Cornwall, England and then in France with the American impressionist Richard E. Miller. She returned to Wilmington in 1911, where she moved into Pyle's studio with Ethel Pennewill Brown. Rush bounced to New York, Boston, and back to France, where she lived for a time with fellow artists Alice Schille, Ethel Pennewill Brown, and Orville Houghton Peets. Her reputation grew, and she began

to exhibit regularly in major national and regional juried exhibitions including the Carnegie, Pennsylvania Academy, and Corcoran annual exhibitions, as well as the Hoosier Salon.

In 1914, Rush made her first trip to Arizona and New Mexico. Passing through Santa Fe on her return trip, Rush made contact with the artists community at the Museum of New Mexico, where she secured an impromptu solo exhibition after showing her new work, inspired by the landscape of the Southwest. She made Santa Fe her permanent home in 1920 in an adobe cottage on Canyon Road, which became a main thoroughfare of the Santa Fe artists' community.

Rush began to experiment with fresco painting, and developed her own techniques suitable to the local climate. She became a sought-after muralist and was asked to create frescoes for many private homes and businesses. In her painting, she often depicted the Native American dances and ceremonies she attended. She exhibited these paintings around the country, including with the Society of Independent Artists in New York, and in the Corcoran Annual Juried exhibition, where Mrs. Herbert Hoover and Duncan Phillips both purchased her work.

In 1932, Rush was hired to teach at the Santa Fe Indian School. Rush's enthusiastic work in the 1930s with the young pueblo artists is credited with helping to bring about a flourishing of Native American visual art in New Mexico. Rush continued to work with native artists throughout her life, and many of her associates went on to gain national reputations, including Harrison Begay, Awa-Tsireh, Pop Chalee, Pablita Valerde, and Ha-So-De (Narciso Abeyta).

From 1934 to 1939, Rush executed murals for the Public Works of Art Project (PWAP) and the Federal Art Project (FAP) of the Works Progress Administration (WPA). Rush's federal art projects included murals for the Santa Fe Public Library (1934), the Biology Building of the New Mexico Agricultural College (1935), the Pawhuska, Oklahoma Post Office (1938), and the Florence, Colorado Post Office (1939). Rush was also asked to join the Advisory Committee on Indian Art created by the PWAP in 1934, to help administer a segment of the program aimed at employing Native American artists.

In her later years, Rush's artwork became increasingly experimental, incorporating the ideas of Chinese painting, Native American art, and her contemporaries, the modernists, especially Wassily Kandinsky. She continued painting and exhibiting until 1964, when illness prohibited her from working. She died in 1966, leaving her home and studio to the Santa Fe Society of Friends.

Sources consulted for this biography include *Olive Rush: A Hoosier Artist in New Mexico* (1992) by Stanley L. Cuba, and *Almost Forgotten: Delaware Women Artists and Arts Patrons 1900-1950* (2002) by Janice Haynes Gilmore.

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## Scope and Contents

The records of Olive Rush measure 6.3 linear feet and date from 1879 to 1967. They contain correspondence, artwork, photographs, writings, and other records that document her education and career as an illustrator, portraitist, muralist, painter, and promoter of Native American art.

Biographical materials include several narratives written by Rush and others, as well as a few items related to Delaware artist Ethel Pennewill Brown Leach, Rush's close friend and colleague. Correspondence spans Rush's education and career, and documents her early career in illustration, purchases and exhibitions of her work, her efforts to secure exhibitions for Native American artists, and her dealings with administrators of Federal Art Projects of the 1930s.

Writings include diaries from Rush's early years, including an especially detailed diary from her Santa Fe Indian School mural project in 1932. Also found are lectures, talks, essays, notebooks with technical experiments and aesthetic ideas, and loose notes for her FAP project at the New Mexico College of Agricultural and Mechanical Arts.

Records of Rush's artwork include two record books, receipts for supplies and shipments, price lists, inventories, records of submissions, and a small number of similar records of artwork by Native American artists. Sketchbooks, loose sketches, and drawings by Rush span her entire career and include many studies and proposed designs for murals and frescoes.

Printed Materials consist of exhibition catalogs, clippings, and reproductions of artwork, especially illustration work from Rush's early career. Photographs include a class photograph from the Corcoran School of Art circa 1890 and many of Rush and her fellow artists in Wilmington, Delaware from around 1904 to 1910. Photographs of works of art document Rush's murals and frescoes in private homes, businesses, and public buildings.

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## Arrangement

The collection is arranged into seven series:

- Series 1: Biographical Material, 1886-1966 (Box 1; 7 folders)
  - Series 2: Correspondence, 1889-1964 (Boxes 1-2, 8; 1.4 linear feet)
  - Series 3: Writings, 1886-1962 (Box 2; 0.6 linear feet)
  - Series 4: Records of Artwork, 1904-1956 (Box 3; 8 folders)
  - Series 5: Artwork, 1896-1957 (Boxes 3-4, 7, OV 8-12; 1 linear foot)
  - Series 6: Printed Materials, 1879-1967 (Boxes 4-5, 7, OV 13; 1.6 linear feet)
  - Series 7: Photographs, circa 1890-1966 (Box 6; 0.4 linear feet)
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## Names and Subject Terms

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

Subjects:

American Indians in art  
Art and state  
Illustrators -- New Mexico -- Santa Fe  
Mural painting and decoration -- 20th century -- New Mexico -- Santa Fe  
Muralists -- New Mexico -- Santa Fe  
Painters -- New Mexico -- Santa Fe  
Women artists  
Women painters

Types of Materials:

Diaries  
Photographs  
Sketches

Names:

United States. Department of the Treasury. Section of Fine Arts

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## Container Listing

### Series 1: Biographical Material, 1886-1966, undated

#### 7 Folders (Box 1)

Scope and Contents: This series contains biographical narratives, bank records, bills and receipts, identification and membership cards, programs, certificates, and other personal printed materials. Many of the biographical narratives were written by Rush herself. Other narratives are by Sylvia Loomis, W. Thetford LeViness, and Gustave Baumann. Personal Documents include identification and membership cards, Rush's 1947 honorary Doctorate degree from Earlham College, and printed invitations to Rush's garden parties. A nineteenth century alphabet picture book is filed here as an artifact. Biographical materials for Ethel Pennewill Brown Leach include undated pen and ink illustrations, biographical narratives, exhibition catalogs, and clippings.

Box 1, Folder 1	<a href="#">Narratives, 1920-1966, undated</a>
Box 1, Folder 2	<a href="#">Notes on Rush Family Ancestry, undated</a>
Box 1, Folder 3	<a href="#">Financial Records, 1905-1962</a>
Box 1, Folder 4	<a href="#">Financial Records, 1905-1962</a>
Box 1, Folder 5	<a href="#">Personal Documents, 1886-1909, undated</a>
Box 1, Folder 6	<a href="#">Artifact, undated</a>
Box 1, Folder 7	<a href="#">Ethel Pennewill Brown Leach, 1952-1960, undated</a>

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## Series 2: Correspondence, 1889-1964

### 1.4 Linear feet (Boxes 1-2, 8)

**Scope and Contents:** Correspondence includes personal and business letters from Rush's family and friends, clients, galleries, and administrators of the Federal Art Project. Subjects include personal matters, Rush's illustrations for magazines and books, private commissions of portraits and murals, the exhibition and sale of her work at galleries and other venues around the country, Rush's Federal Art Project murals in the 1930s, and her artistic association with and promotion of Native American artists. Sales of artwork are often documented in this series with notes from buyers.

Significant correspondents include Lou Henry Hoover (Mrs. Herbert Hoover); fellow Howard Pyle studio student Ethel Pennewill Brown Leach; Chicago artist Laura van Pappelendam; literary critic Marius Bewley; arts educator Dorothy Dunn; Hilla Rebay of the Guggenheim Foundation; curators Mary Cabot Wheelwright and Florence Bennett; writers Haniel Long, Witter Bynner, and May Sarton; and Brooklyn artist Beulah Stevenson. Federal Art Project administrators with correspondence in this series include Edward B. Rowan, J.L. Nusbaum, Edward Bruce, Holger Cahill, and R. Vernon Hunter. A few brief letters from Georgia O'Keeffe are also found.

Among correspondence are original prints sent as greeting cards from artists the Applegate's, C.W. Ashley, Josef Bakos, Gustav Bauman (1927, 1937, 1944), Kathleen Blackshear, Margaret Britton, Ruth M. Hallock, Edward and Jo Hopper, Marguerite and Charles Kassler (1929), Hannah McCord Rhett, Mary Riley, Will Shuster (1927), and Agnes Tait (1937). (Unless otherwise indicated, these cards are filed with undated correspondence.)

Received letters are sometimes annotated with Rush's detailed notes concerning the business at hand. Outgoing drafts of Rush's replies are also occasionally found. Fragments of letters are common.

Correspondence is arranged chronologically, with undated correspondence arranged alphabetically at the end of the series.

Box 1, Folder 8      [Correspondence, 1889-1892](#)

Box 1, Folder 9      [Correspondence, 1892-1896](#)

Box 1, Folder 10      [Correspondence, 1896-1899](#)

Box 1, Folder 11      [Correspondence, 1900-1905](#)

Box 1, Folder 12      [Correspondence, 1905-1906](#)

Box 1, Folder 13      [Correspondence, 1906](#)

Box 1, Folder 14      [Correspondence, 1907](#)

Box 1, Folder 15      [Correspondence, 1907](#)

Box 1, Folder 16      [Correspondence, 1908](#)

Box 1, Folder 17      [Correspondence, 1908-1909](#)



Box 1, Folder 18	Correspondence, 1910-1912
Box 1, Folder 19	Correspondence, 1913
Box 1, Folder 20	Correspondence, 1914-1917
Box 1, Folder 21	Correspondence, 1918-1919
Box 1, Folder 22	Correspondence, 1920-1922
Box 1, Folder 23	Correspondence, 1923-1924
Box 1, Folder 24	Correspondence, 1924-1926
Box 1, Folder 25	Correspondence, 1927-1928
Box 1, Folder 26	Correspondence, 1928-1929
Box 1, Folder 27	Correspondence, 1930
Box 1, Folder 28	Correspondence, 1930
Box 1, Folder 29	Correspondence, 1931
Box 1, Folder 30	Correspondence, 1931
Box 1, Folder 31	Correspondence, 1932
Box 1, Folder 32	Correspondence, 1933
Box 1, Folder 33	Correspondence, 1933
Box 1, Folder 34	Correspondence, 1933
Box 1, Folder 35	Correspondence, 1934-1935
Box 1, Folder 36	Correspondence, 1935-1936
Box 1, Folder 37	Correspondence, 1936
Box 1, Folder 38	Correspondence, 1936-1937
Box 1, Folder 39	Correspondence, 1938
Box 1, Folder 40	Correspondence, 1938-1939
Box 1, Folder 41	Correspondence, 1939

	Notes:	See also OV 8
Box 1, Folder 42	Correspondence, 1940	
Box 1, Folder 43	Correspondence, 1940	
Box 1, Folder 45	Correspondence, 1941	
Box 1, Folder 46	Correspondence, 1941	
Box 1, Folder 47	Correspondence, 1942	
Box 1, Folder 48	Correspondence, 1943-1944	
Box 1, Folder 49	Correspondence, 1945-1946	
Box 1, Folder 50	Correspondence, 1947-1948	
Box 1, Folder 51	Correspondence, 1949	
Box 1, Folder 52	Correspondence, 1950-1951	
Box 1, Folder 53	Correspondence, 1952-1954	
Box 1, Folder 54	Correspondence, 1955-1956	
Box 1, Folder 55	Correspondence, 1957	
Box 1, Folder 56	Correspondence, 1957	
Box 1, Folder 57	Correspondence, 1958	
Box 1, Folder 58	Correspondence, 1959	
Box 1, Folder 59	Correspondence, 1960	
Box 1, Folder 60	Correspondence, 1961	
Box 1, Folder 61	Correspondence, 1961	
Box 2, Folder 1	Correspondence, 1962	
Box 2, Folder 2	Correspondence, 1962	
Box 2, Folder 3	Correspondence, 1963-1964	

Correspondence, undated

Box 2, Folder 4	A-B
Box 2, Folder 5	B Image(s): A-B
Box 2, Folder 6	Bewley, Marius
Box 2, Folder 7	C-F Image(s): C-L
Box 2, Folder 8	G-H Image(s): C-L
Box 2, Folder 9	I-L Image(s): C-L
Box 2, Folder 10	Leach, Ethel Pennewill Brown
Box 2, Folder 11	M-N Image(s): M-R
Box 2, Folder 12	O-R Image(s): M-R
Box 2, Folder 13	Rush, Olive
Box 2, Folder 14	Rush (other than Olive)
Box 2, Folder 15	Rush (other than Olive)
Box 2, Folder 16	S-V Image(s): S-Y
Box 2, Folder 17	W-Y Image(s): S-Y
Box 2, Folder 18	First Names Only, A-D Image(s): First Names Only, A-V
Box 2, Folder 19	First Names Only, E-H Image(s): First Names Only, A-V
Box 2, Folder 20	First Names Only, I-L Image(s): First Names Only, A-V
Box 2, Folder 21	First Names Only, M-N Image(s): First Names Only, A-V

Box 2, Folder 22	First Names Only, S-V <a href="#">Image(s): First Names Only, A-V</a>
Box 2, Folder 23	<a href="#">Unsigned</a>
Box 2, Folder 24	<a href="#">Unsigned</a>
Box OV 8	Oversized Correspondence Notes: See Box 1, F41

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## Series 3: Writings, 1886-1962, undated

### 0.6 Linear feet (Box 2)

**Scope and Contents:** This series contains diaries, notes, transcripts of lectures/talks, and other writings by Olive Rush, mostly about art, aesthetics, and art techniques. Also found are personal writings, creative writing, and writings of others. Rush's early diaries concern her childhood, education, and early career, including her experiences at the Corcoran School in Washington, D.C. and her arrival in New York City, where she studied with Henry Siddons Mowbray and Augustus St. Gaudens. A 1932 diary contains a daily account of her experience creating murals with young Native American artists at the Santa Fe Indian School. Rush's talks and lectures address mostly art-related topics, including art appreciation, modern art, her own art, and Indian art. Essays include a couple of brief, handwritten essays about Indian art.

Notebooks include a book labeled "Analysis" which contains compositional analyses of modern paintings, detailed notes on other art subjects, and sketches. Two other notebooks contain records of her experiments and practices with art materials, particularly frescoes, for which she developed her own techniques suitable to the New Mexican climate. Detailed notes are found concerning Rush's mural project for the Biology Building at the New Mexico College of Agriculture and Mechanical Arts, a Federal Public Works of Art Project, as well as loose notes on a range of art subjects. Miscellaneous Notes contain contact information and other personal notes.

Other writings are found in Series 1. More details on the Agricultural College mural are found in 1938 correspondence with R. Vernon Hunter, and many sketches for that project are found in Artwork (Series 4).

#### Diaries

Box 2, Folder 25	<a href="#">Fragments, 1907, 1890, 1900, undated</a>
Box 2, Folder 26	Bound Volume, 1886 <a href="#">Image(s): Bound Volumes</a>
Box 2, Folder 27	Bound Volume, 1891 <a href="#">Image(s): Bound Volumes</a>
Box 2, Folder 28	Bound Volume, 1892 <a href="#">Image(s): Bound Volumes</a>
Box 2, Folder 29	Bound Volume, 1892-1896 <a href="#">Image(s): Bound Volumes</a>
Box 2, Folder 30	<a href="#">Indian School, 1932, undated</a>
Box 2, Folder 31	<a href="#">Talks and Lectures by Olive Rush, 1947, undated</a>
Box 2, Folder 32	<a href="#">Stories, Poetry, Essays of Olive Rush, 1890, undated</a>
Box 2, Folder 33	<a href="#">Stories, Poetry, Essays of Olive Rush, undated</a>

#### Notebooks

Box 2, Folder 34	"Analysis," circa 1934-1935 Notes: (contains sketches)
Box 2, Folder 35	Fresco Experiments, 1920
Box 2, Folder 36	"Technical Art Notes," circa 1920s
Box 2, Folder 37	Miscellaneous Notes, undated
Box 2, Folder 38	Notes for Mural in Biology Building, New Mexico Agricultural College, circa 1935
Box 2, Folder 39	Notes on Art Subjects, 1924-1958, undated
Box 2, Folder 40	Notes on Art Subjects, 1924-1958, undated
Box 2, Folder 41	Notes on Art Subjects, 1924-1958, undated
Box 2, Folder 42	Notes on Art Subjects, 1924-1958, undated
Box 2, Folder 43	Miscellaneous Notes, 1919-1953, undated
Box 2, Folder 44	Miscellaneous Notes, 1919-1953, undated
Box 2, Folder 45	Miscellaneous Notes, 1919-1953, undated
Box 2, Folder 46	Miscellaneous Notes, 1919-1953, undated
Box 2, Folder 47	Miscellaneous Notes, 1919-1953, undated
Box 2, Folder 48	Miscellaneous Notes, 1919-1953, undated
Box 2, Folder 49	Writings of Others, 1919-1921, undated Notes: (Lectures on Dynamic Symmetry by Jay Hambidge, pamphlet on lithography by Lawrence Barrett, miscellaneous quotations, prayers, and poems)
Box 2, Folder 50	Writings of Others, 1919-1921, undated
Box 2, Folder 51	Writings of Others, 1919-1921, undated

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## Series 4: Records of Artwork, 1904-1956, undated

### 8 Folders (Box 3)

Scope and Contents: This series contains business records related to artwork by Olive Rush and Native American artists Rush worked with and helped to promote.

Records of Artwork by Olive Rush make up the bulk of this series, including notebooks that record individual titles of works, prices, and sometimes sale and exhibition information; bills and receipts for supplies, framing, and other work expenses; and lists of inventories, submissions, and prices. Scattered receipts of painting sales are filed with price lists. Additional sales information can be found in Correspondence.

Records of Artwork by Native American Artists include lists of artists' names and works, price lists, and records of exhibitions.

#### Records of Artwork by Olive Rush

Box 3, Folder 1	Record Books (1918-1920), undated <a href="#">Image(s): Record Books (1918-1920, 1919-1951)</a>
Box 3, Folder 2	Record Books (1919-1951), undated <a href="#">Image(s): Record Books (1918-1920, 1919-1951)</a>
Box 3, Folder 3	<a href="#">Bills and Receipts, 1904-1924, 1940-1941</a>
Box 3, Folder 4	<a href="#">Lists, Prices, Submissions, 1913-1933</a>
Box 3, Folder 5	<a href="#">Lists, Prices, Submissions, 1935-1954</a>
Box 3, Folder 6	<a href="#">Lists, Prices, Submissions, undated</a>
Box 3, Folder 7	<a href="#">Lists, Prices, Submissions, undated</a>
Box 3, Folder 8	<a href="#">Records of Artwork by Native American Artists, 1933-1956, undated</a>

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## Series 5: Artwork, 1896-1957, undated

### 1 Linear foot (Boxes 3-4, 7, OV 8-12)

Scope and Contents: This series contains loose sketches and drawings, sketchbooks, woodcuts, and lithographs by Olive Rush, along with a few artworks created by others.

Sketches and Drawings are grouped by subject matter, with those representing Rush's murals and frescoes filed separately. There is some crossover among the subject categories, and sketches and drawings made for murals in particular are likely to be found in other categories. Although most sketches are unidentified, murals and frescoes known to be represented here include Rush's Federal Art Project murals at the Santa Fe Public Library, the New Mexico College of Agricultural and Mechanical Arts, and the Pawhuska, Oklahoma Post Office. Also represented are privately commissioned works, including murals and frescoes created for the La Fonda Hotel of Santa Fe, the Sandia School in Albuquerque, and the homes of Florence Barrett, Cyrus McCormick, and Mary Wheelwright, among others. Photographs of many of Rush's murals and frescoes are found in Series 7.

Among the other sketches and drawings are scenes of Native American reservation life, scenes from home and travel destinations, studies for Rush's illustrations, portraits, and other paintings, and abstract, non-objective drawings. Sketches and Drawings are mostly executed in pencil, but are also found in colored pencil, charcoal, watercolor, pen and ink, crayon, and oil.

Sketchbooks contain a similar range of subjects and media, with sketches sometimes accompanied by notes and information about location and date of execution. Artwork by Others includes works by Charles Barrows, Edgar Miller, Dorothy Stewart, Mootzka, Will Shuster, and Ethel Pennewill Brown Leach. See Correspondence for prints received by Rush as greeting cards. Additional drawings by Ethel P.B. Leach are found in Biographical Materials.

#### Sketches and Drawings

Box 3, Folder 9	Murals and Frescoes, circa 1919-1938, undated
Box 3, Folder 10	Murals and Frescoes, circa 1919-1938, undated Notes: see also OV 8 and 12
Box 3, Folder 11	Murals and Frescoes, circa 1919-1938, undated
Box 3, Folder 12	Murals and Frescoes, circa 1919-1938, undated
Box 3, Folder 13	Murals and Frescoes, circa 1919-1938, undated
Box 3, Folder 14	Murals and Frescoes, circa 1919-1938, undated
Box 3, Folder 15	Murals and Frescoes, circa 1919-1938, undated
Box 3, Folder 16	Murals and Frescoes, circa 1919-1938, undated
Box 3, Folder 17	Landscapes, 1897-1948, undated Notes: see also OV 9



Box 3, Folder 18	Landscapes, 1897-1948, undated
Box 3, Folder 19	Landscapes, 1897-1948, undated
Box 3, Folder 20	Landscapes, 1897-1948, undated
Box 3, Folder 21	Landscapes, 1897-1948, undated
Box 3, Folder 22	Landscapes, 1897-1948, undated
Box 3, Folder 23	Landscapes, 1897-1948, undated
Box 3, Folder 24	Landscapes, 1897-1948, undated
Box 3, Folder 25	Landscapes, 1897-1948, undated
Box 3, Folder 26	Figures, 1912-1957, undated Notes: see also OV 10 and 12
Box 3, Folder 27	Figures, 1912-1957, undated
Box 3, Folder 28	Figures, 1912-1957, undated
Box 3, Folder 29	Figures, 1912-1957, undated
Box 3, Folder 30	Figures, 1912-1957, undated
Box 3, Folder 31	Figures, 1912-1957, undated
Box 3, Folder 32	Figures, 1912-1957, undated
Box 3, Folder 33	Figures, 1912-1957, undated
Box 3, Folder 34	Figures, 1912-1957, undated
Box 3, Folder 35	Figures, 1912-1957, undated
Box 3, Folder 36	Figures, 1912-1957, undated
Box 3, Folder 37	Animals, 1896-1951, undated Notes: see also OV 11
Box 3, Folder 38	Animals, 1896-1951, undated
Box 3, Folder 39	Animals, 1896-1951, undated
Box 3, Folder 40	Animals, 1896-1951, undated

Box 3, Folder 41	Animals, 1896-1951, undated
Box 3, Folder 42	Animals, 1896-1951, undated
Box 3, Folder 43	Animals, 1896-1951, undated
Box 3, Folder 44	Flora, undated Notes: see also OV 11
Box 3, Folder 45	Flora, undated
Box 3, Folder 46	Abstract, undated
Box 3, Folder 47	Abstract, undated
Box 3, Folder 48	Sketches of Native American Art, undated
Box 3, Folder 49	Miscellaneous Subjects, 1883, undated
Box 3, Folder 50	Sketchbooks, 1912-1930
Box 3, Folder 51	Sketchbooks, 1912-1930
Box 3, Folder 52	Sketchbooks, 1912-1930
Box 3, Folder 53	Sketchbooks, 1912-1930
Box 3, Folder 54	Sketchbooks, 1912-1930
Box 3, Folder 55	Sketchbooks, 1912-1930
Box 3, Folder 56	Sketchbooks, 1912-1930
Box 4, Folder 1	Sketchbooks, 1931-1948, undated
Box 4, Folder 2	Sketchbooks, 1931-1948
Box 4, Folder 3	Sketchbooks, 1931-1948
Box 4, Folder 4	Sketchbooks, 1931-1948
Box 4, Folder 5	Sketchbooks, 1931-1948
Box 4, Folder 6	Sketchbooks, 1931-1948
Box 4, Folder 7	Sketchbooks, 1931-1948 Notes: see also Box 7

Box 4, Folder 8	<a href="#">Woodcuts and Lithographs, 1926, undated</a>
Box 4, Folder 9	Woodcuts and Lithographs (Duplicates), 1926, undated
Box 4, Folder 10	<a href="#">Artwork by Others, 1927, undated</a> Notes: see also OV 11
Box 4, Folder 11	<a href="#">Children's Drawings, undated</a>
Box 7	Oversized Sketchbook Notes: See Box 4, F7
Box OV 8	Oversized Sketches for Murals and Frescoes Notes: See Box 3, F10
Oversize OV 9	Oversized Sketches of Landscapes Notes: See Box 3, F17
Box OV 10	Oversized Sketches of Figures Notes: See Box 3, F26
Oversize OV 11	Oversized Sketches of Animals Notes: See Box 3, F37
Oversize OV 11	Oversized Sketches of Flora Notes: See Box 3, F44
Oversize OV 11	Oversized Artwork by Others Notes: See Box 4, F10
Oversize 12	Large Oversized Sketches for Murals and Frescoes Notes: See Box 3, F10
Oversize 12	Large Oversized Sketches of Figures Notes: See Box 3, F26

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## Series 6: Printed Materials, 1879-1967, undated

### 1.6 Linear feet (Boxes 4-5, 7, OV 13)

Scope and Contents: This series contains exhibition catalogs; newspaper and magazine clippings; reproductions of Rush's illustrations, paintings, and murals; periodicals; postcards; programs from the theater and other cultural events; pamphlets; and other printed miscellany. Exhibition catalogs, making up the bulk of this series, are for Rush's solo and group exhibitions throughout her career, and for other artists as well. A poster designed by Rush for the Plastic Club (founded 1897), a club for female artists in Philadelphia, is filed here.

Box 4, Folder 12      [Exhibition Catalogs, 1891-1911](#)

Box 4, Folder 13      [Exhibition Catalogs, 1912-1913](#)

Box 4, Folder 14      [Exhibition Catalogs, 1914-1915](#)

Box 4, Folder 15      [Exhibition Catalogs, 1916-1917](#)

Box 4, Folder 16      [Exhibition Catalogs, 1918-1919](#)

Box 4, Folder 17      [Exhibition Catalogs, 1920-1921](#)

Box 4, Folder 18      [Exhibition Catalogs, 1922-1923](#)

Box 4, Folder 19      [Exhibition Catalogs, 1924](#)

Box 4, Folder 20      [Exhibition Catalogs, 1926](#)

Box 4, Folder 21      [Exhibition Catalogs, 1927-1928](#)

Box 4, Folder 22      [Exhibition Catalogs, 1928](#)

Box 4, Folder 23      [Exhibition Catalogs, 1929](#)

Box 4, Folder 24      [Exhibition Catalogs, 1931](#)

Box 4, Folder 25      [Exhibition Catalogs, 1932-1934](#)

Box 4, Folder 26      [Exhibition Catalogs, 1935-1937](#)

Box 4, Folder 27      [Exhibition Catalogs, 1938](#)

Box 4, Folder 28      [Exhibition Catalogs, 1938](#)

Box 4, Folder 29      [Exhibition Catalogs, 1939-1940](#)

Box 4, Folder 30      [Exhibition Catalogs, 1941-1943](#)

Box 4, Folder 31	Exhibition Catalogs, 1944-1947
Box 4, Folder 32	Exhibition Catalogs, 1948-1950
Box 4, Folder 33	Exhibition Catalogs, 1951-1954
Box 5, Folder 1	Exhibition Catalogs, 1955-1956
Box 5, Folder 2	Exhibition Catalogs, 1957
Box 5, Folder 3	Exhibition Catalogs, 1958-1963
Box 5, Folder 4	Exhibition Catalogs, undated
Box 5, Folder 5	Exhibition Catalogs, undated
	Clippings
Box 5, Folder 6	General, 1879-1919
Box 5, Folder 7	General, 1920-1925
Box 5, Folder 8	General, 1926-1927
Box 5, Folder 9	General, 1928-1929
Box 5, Folder 10	General, 1930-1934
Box 5, Folder 11	General, 1935-1939
Box 5, Folder 12	General, 1940-1949
Box 5, Folder 13	General, 1950-1956
Box 5, Folder 14	General, 1957-1959
Box 5, Folder 15	General, 1960-1967
Box 5, Folder 16	General, undated
Box 5, Folder 17	General, undated
Box 5, Folder 18	Howard Pyle, undated
Box 5, Folder 19	Images, undated Notes: See also Box 7

Box 5, Folder 20	Native American Subjects, 1913-1932, undated Notes: See also Box 7
Box 5, Folder 21	Rush Family, 1938-1958, 1905-1910, undated
Box 5, Folder 22	Poster for Plastic Club Exhibition by Olive Rush, circa 1900-1904 Notes: see OV 13
Box 5, Folder 23	Reproductions of Rush Artwork, 1901-1917, undated Notes: See also Box 7 and OV 13
Box 5, Folder 24	Reproductions of Rush Artwork, 1901-1917, undated
Box 5, Folder 25	Reproductions of Rush Artwork, 1901-1917, undated
Box 5, Folder 26	Reproductions of Rush Artwork (Duplicates), 1901-1917, undated
Box 5, Folder 27-28	Other Art Reproductions and Postcards, undated
	Periodicals
Box 5, Folder 29	Olive Rush Articles, 1911-1912, 1926-1932
Box 5, Folder 30	Olive Rush Articles, 1935-1939
Box 5, Folder 31	Olive Rush Articles, 1940-1960
Box 5, Folder 32	Native American Subjects, 1932-1958
Box 5, Folder 33	Playboy: a Portfolio of Art and Satire, 1919, undated
Box 5, Folder 34	Miscellaneous Periodicals, 1931-1966, undated
Box 5, Folder 35	Programs for Cultural Events, 1896-1941, undated
Box 5, Folder 36	Pamphlets, 1896-1962, undated
Box 5, Folder 37	Pamphlets, 1896-1962, undated
Box 5, Folder 38	Miscellaneous Printed Material, 1908-1962, undated
Box 7	Oversized Clippings, Images Notes: See Box 5, F19
Box 7	Oversized Clippings, Native American Subjects Notes: See Box 5, F20

Box 7	Oversized Reproductions of Rush Artwork Notes: See Box 5, F23
Oversize 13	Oversized Poster for Plastic Club Exhibition Notes: See Box 5, F22
Oversize 13	Oversized Reproductions of Rush Artwork Notes: See Box 5, F23

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## Series 7: Photographs, circa 1890-1966

### 0.4 Linear feet (Boxes 6-7)

Scope and Contents: Photographs in this series depict Olive Rush, her schools, classmates, friends, colleagues, homes, and artwork. Class pictures include a group photograph from the Corcoran School of Art circa 1890, and from the John Herron Art Institute from 1920. Photographs from Rush's Delaware years depict the residents of "Tusculum," a boarding house used by female artists who attended Howard Pyle's studio lectures and criticisms, and the interior of the Howard Pyle studio, where Rush lived with Ethel Pennewill Brown (later Leach) during Pyle's absence in 1911.

The bulk of photographs of artwork depict Rush's murals in the Midwest and Southwest, some in private residences and businesses, and others created for the Federal Art Project in public facilities. A series of photographs also depict Rush working with local Navajo, Taos, and Apache artists on frescoes at Maisel's Indian Trading Post in Albuquerque

Dates given in parentheses are execution dates of artwork and should not be confused with record dates. Apart from installation views, murals, and frescoes, photographs of artwork have not been digitized.

Box 6, Folder 1	<a href="#">Portrait of Olive Rush, undated</a>
Box 6, Folder 2	Portrait of Olive Rush (Duplicate Print, Copy Print), undated
Box 6, Folder 3	<a href="#">Olive Rush with Paintings, circa 1940-1960</a>
Box 6, Folder 4	<a href="#">Olive Rush Studio and Garden, Santa Fe, 1966, undated</a>
Box 6, Folder 5	<a href="#">Class Pictures, Corcoran School of Art and John Herron Art Institute, 1920, circa 1890-1892</a>
Box 6, Folder 6	Class Picture, Corcoran School of Art and John Herron Art Institute (Copy), undated
Box 6, Folder 7	<a href="#">Delaware, "Tusculum," Howard Pyle Studio, circa 1904-1912</a> Notes: (Olive Rush, Ethel Pennewill Brown, Blanche C. Grant, Harriet Roosevelt Richards, and others unidentified)
Box 6, Folder 8	<a href="#">Delaware, "Tusculum," Howard Pyle Studio, circa 1904-1912</a> Notes: (Olive Rush, Ethel Pennewill Brown, Blanche C. Grant, Harriet Roosevelt Richards, and others unidentified)
Box 6, Folder 9	<a href="#">Delaware, "Tusculum," Howard Pyle Studio (Duplicates), circa 1904-1912</a> Notes: (Olive Rush, Ethel Pennewill Brown, Blanche C. Grant, Harriet Roosevelt Richards, and others unidentified)
Box 6, Folder 10	<a href="#">Miscellaneous Early Life, circa 1900-1910</a>
Box 6, Folder 11	<a href="#">Miscellaneous People, 1904-1946, undated</a> Notes: (Beulah Stevenson and Ethel Pennewill Leach, others unidentified)



Box 6, Folder 12	Miscellaneous Southwestern Scenes, circa 1920-1960
Box 6, Folder 13	Miscellaneous Landscapes and Seascapes, 1940, undated
Box 6, Folder 14	Rush and Native American Artists Painting Frescoes at Maisel's Indian Trading Post, Albuquerque, NM; 1939 Notes: (Rush, Harrison Begay, Awa-Tsireh, Pop Chalee; artwork of Pablita Valerde, Ha-So-De (Narciso Abeyta) and Wilson Dewey shown)
Photographs of Artwork	
Box 6, Folder 15	Installation Views, Wall Panels in Private Home, undated
Box 6, Folder 16	Installation Views, Wall Panels in Private Home (Copies), undated
Box 6, Folder 17	Altar Painting, St. Andrew's Episcopal Church, Wilmington, DE (1907), undated
Box 6, Folder 18	Panels, Nathaniel Hawthorne School, Indianapolis, IN (1919), undated Notes: See also Box 7
Box 6, Folder 19	Frescoes, La Fonda Hotel, Santa Fe, NM (1929), undated
Box 6, Folder 20	Frescoes, La Fonda Hotel, Santa Fe, NM (1929) (Copies), undated
Box 6, Folder 21	Mural, Santa Fe Public Library (1934), undated
Box 6, Folder 22	Mural, Santa Fe Public Library (1934) (Copies), undated
Box 6, Folder 23	Frescoes in Home of Florence Bartlett, 1934
Box 6, Folder 24	Frescoes in Home of Florence Bartlett (Copies), 1934
Box 6, Folder 25	Mural, Biology Building of New Mexico Agricultural College (1935), undated
Box 6, Folder 26	Mural "Osages," Pawhuska, Oklahoma Post Office (1938), undated
Box 6, Folder 27	Mural "Osages," Pawhuska, Oklahoma Post Office (1938) (Copies), undated
Box 6, Folder 28	Mural "Antelopes," Florence, Colorado Post Office (1939), undated
Box 6, Folder 29	Mural "Antelopes," Florence, Colorado Post Office (1939), undated
Box 6, Folder 30	Murals and Frescoes in Private Homes, 1934-1951, undated
Box 6, Folder 31	Murals and Frescoes in Private Homes (Duplicates), 1934-1951, undated
Box 6, Folder 32-33	Portraits, undated

Box 6, Folder 34-35	Oils, undated
Box 6, Folder 36-37	Watercolors, undated
Box 6, Folder 38	Miscellaneous Artwork, undated
Box 6, Folder 39	Artwork by Others, 1925, undated
Box 6, Folder 40	<a href="#">Photographic Postcards, undated</a>
Box 7	Oversized Photographs of Artwork Notes: See Box 6, F18 and F38

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