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

Repository: Archives of American Art
Title: Olive Rush papers
Identifier: AAA.rusholiv
Date: 1879-1967
Extent: 6.3 Linear feet
Creator: Rush, Olive, 1873-1966
Language: English
Summary: 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.

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

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.

Conditions Governing Use
The Olive Rush papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note
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.


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.

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)

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 painters -- New Mexico -- Santa Fe

Types of Materials:
- Diaries
- Photographs
- Sketches
Names:

United States. Dept. of the Treasury. Section of Fine Arts
Series 1: Biographical Material, 1886-1966, undated

7 Folders (Box 1)

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  Narratives, 1920-1966, undated
                   Image(s)

Box 1, Folder 2  Notes on Rush Family Ancestry, undated
                   Image(s)

Box 1, Folder 3-4 Financial Records, 1905-1962
                       2 Folders
                       Image(s)
                       Image(s)

Box 1, Folder 5  Personal Documents, 1886-1909, undated, undated
                   Image(s)

Box 1, Folder 6  Artifact, undated
                   Image(s)

Box 1, Folder 7  Ethel Pennewill Brown Leach, 1952-1960, undated
                   Image(s)
Series 2: Correspondence, 1889-1964

1.4 Linear feet (Boxes 1-2, 8)

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
   Image(s)

Box 1, Folder 9  Correspondence, 1892-1896
   Image(s)

Box 1, Folder 10 Correspondence, 1896-1899
   Image(s)

Box 1, Folder 11 Correspondence, 1900-1905
   Image(s)

Box 1, Folder 12 Correspondence, 1905-1906
   Image(s)

Box 1, Folder 13 Correspondence, 1906
   Image(s)

Box 1, Folder 14 Correspondence, 1907
<table>
<thead>
<tr>
<th>Box 1, Folder 15</th>
<th>Correspondence, 1907</th>
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<tbody>
<tr>
<td>Box 1, Folder 16</td>
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<td>Correspondence, 1908-1909</td>
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<td>Box 1, Folder 18</td>
<td>Correspondence, 1910-1912</td>
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<td>Box 1, Folder 19</td>
<td>Correspondence, 1913</td>
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<tr>
<td>Box 1, Folder 20</td>
<td>Correspondence, 1914-1917</td>
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<td>Box 1, Folder 21</td>
<td>Correspondence, 1918-1919</td>
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<tr>
<td>Box 1, Folder 22</td>
<td>Correspondence, 1920-1922</td>
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<td>Box 1, Folder 23</td>
<td>Correspondence, 1923-1924</td>
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<td>Box 1, Folder 24</td>
<td>Correspondence, 1924-1926</td>
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<td>Box 1, Folder 25</td>
<td>Correspondence, 1927-1928</td>
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<tr>
<td>Box 1, Folder 26</td>
<td>Correspondence, 1928-1929</td>
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<tr>
<td>Box 1, Folder 27</td>
<td>Correspondence, 1930</td>
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<tr>
<td>Box 1, Folder 28</td>
<td>Correspondence, 1930</td>
</tr>
<tr>
<td>Box 1, Folder 29</td>
<td>Correspondence, 1931</td>
</tr>
</tbody>
</table>
Box 1, Folder 30  Correspondence, 1931
Image(s)

Box 1, Folder 31  Correspondence, 1932
Image(s)

Box 1, Folder 32  Correspondence, 1933
Image(s)

Box 1, Folder 33  Correspondence, 1933
Image(s)

Box 1, Folder 34  Correspondence, 1933
Image(s)

Box 1, Folder 35  Correspondence, 1934-1935
Image(s)

Box 1, Folder 36  Correspondence, 1935-1936
Image(s)

Box 1, Folder 37  Correspondence, 1936
Image(s)

Box 1, Folder 38  Correspondence, 1936-1937
Image(s)

Box 1, Folder 39  Correspondence, 1938
Image(s)

Box 1, Folder 40  Correspondence, 1938-1939
Image(s)

Box 1, Folder 41  Correspondence, 1939
Image(s)
See also OV 8

Box 1, Folder 42  Correspondence, 1940
Image(s)

Box 1, Folder 43  Correspondence, 1940
Image(s)

Box 1, Folder 45  Correspondence, 1941
Box 1, Folder 61  Correspondence, 1961
Image(s)

Box 2, Folder 1-3  Correspondence, 1962-1964
3 Folders
Image(s)
Image(s)
Image(s)

Box 2  Correspondence, undated

Box 2, Folder 4-5  A-B
2 Folders
Image(s)
Image(s)

Box 2, Folder 6  Bewley, Marius
Image(s)

Box 2, Folder 7-9  C-L
2 Folders
Image(s)
Image(s)
Image(s)

Box 2, Folder 10  Leach, Ethel Pennewill Brown
Image(s)

Box 2, Folder 11-12  M-R
2 Folders
Image(s)
Image(s)

Box 2, Folder 13  Rush, Olive
Image(s)

Box 2, Folder 14-15  Rush (other than Olive)
2 Folders
Image(s)
Image(s)

Box 2, Folder 16-17  S-Y
2 Folders
Image(s)
Box 2, Folder 18-22  First Names Only, A-V
5 Folders
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)

Box 2, Folder 23-24  Unsigned
2 Folders
Image(s)
Image(s)

Box 8 (OV)  Oversized Correspondence
See Box 1, F41
Series 3: Writings, 1886-1962, undated

0.6 Linear feet (Box 2)

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, 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).

Box 2

Diaries

Box 2, Folder 25                Fragments, 1907, 1890, 1900, undated
        Image(s)

Box 2, Folder 26-29            Bound Volumes, 1886, 1891-1896
        4 Folders
        Image(s)
        Image(s)
        Image(s)
        Image(s)

Box 2, Folder 30                Indian School, 1932, undated
        Image(s)

Box 2, Folder 31                Talks and Lectures by Olive Rush, 1947, undated, undated
        Image(s)

Box 2, Folder 32-33             Stories, Poetry, Essays of Olive Rush, 1890, undated
        2 Folders
        Image(s)
        Image(s)

Box 2                           Notebooks
Box 2, Folder 34  "Analysis," , circa 1934-1935
Image(s)
(contains sketches)

Box 2, Folder 35  Fresco Experiments, 1920
Image(s)

Box 2, Folder 36  "Technical Art Notes," , circa 1920s
Image(s)

Box 2, Folder 37  Miscellaneous Notes, undated
Image(s)

Box 2, Folder 38  Notes for Mural in Biology Building, New Mexico Agricultural College, circa 1935
Image(s)

Box 2, Folder 39-42  Notes on Art Subjects, 1924-1958, undated
4 Folders
Image(s)
Image(s)
Image(s)
Image(s)

Box 2, Folder 43-48  Miscellaneous Notes, 1919-1953, undated
6 Folders
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)

Box 2, Folder 49-51  Writings of Others, 1919-1921, undated, undated
3 Folders
Image(s)
Image(s)
Image(s)

(Lectures on Dynamic Symmetry by Jay Hambidge, pamphlet on lithography by Lawrence Barrett, miscellaneous quotations, prayers, and poems)

Return to Table of Contents
Series 4: Records of Artwork, 1904-1956, undated

8 Folders (Box 3)

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.

Box 3
Records of Artwork by Olive Rush

Box 3, Folder 1-2
Record Books (1918-1920, 1919-1951), undated
2 Volumes (In 2 folders)
Image(s)

Box 3, Folder 3
Bills and Receipts, 1904-1924, 1940-1941
Image(s)

Box 3, Folder 4-7
Lists, Prices, Submissions, 1913-1954, undated
4 Folders
Image(s)

Box 3, Folder 8
Records of Artwork by Native American Artists, 1933-1956, undated
Image(s)
Series 5: Artwork, 1896-1957, undated

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

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.

Box 3  Sketches and Drawings

Box 3, Folder 9-16  Murals and Frescoes, circa 1919-1938, undated
7 Folders
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
see also OV 8 and 12

Box 3, Folder 17-25  Landscapes, 1897-1948, undated
9 Folders
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
<table>
<thead>
<tr>
<th>Box 3, Folder 26-36</th>
<th>Figures, 1912-1957, undated</th>
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<tbody>
<tr>
<td></td>
<td>11 Folders</td>
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<td>Image(s)</td>
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<td>see also OV 9</td>
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<tr>
<th>Box 3, Folder 37-43</th>
<th>Animals, 1896-1951, undated</th>
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<td>see also OV 10 and 12</td>
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<th>Flora, undated</th>
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<tbody>
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<td>2 Folders</td>
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<td>see also OV 11</td>
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<tr>
<th>Box 3, Folder 46-47</th>
<th>Abstract, undated</th>
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<td>Image(s)</td>
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</tbody>
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<thead>
<tr>
<th>Box 3, Folder 48</th>
<th>Sketches of Native American Art, undated</th>
</tr>
</thead>
</table>
Box 3, Folder 49  Miscellaneous Subjects, 1883, undated

Box 3, Folder 50-56  Sketchbooks, 1912-1930
  7 Folders
  Image(s)

Box 4, Folder 1-7  Sketchbooks, 1931-1948, undated
  7 Folders
  Image(s)

Box 4, Folder 8  Woodcuts and Lithographs, 1926, undated
  Image(s)

Box 4, Folder 9  Woodcuts and Lithographs (Duplicates), 1926, undated

Box 4, Folder 10  Artwork by Others, 1927, undated
  Image(s)
  see also OV 11

Box 4, Folder 11  Children's Drawings, undated
  Image(s)

Box 7 (sol)  Oversized Sketchbook
  See Box 4, F7

Box 8 (OV)  Oversized Sketches for Murals and Frescoes
  See Box 2, F10

Box 9 (OV)  Oversized Sketches of Landscapes
See Box 2, F17

Box 10 (OV)  Oversized Sketches of Figures
            See Box 3, F26

Box 11 (OV)  Oversized Sketches of Animals
            See Box 3, F37

Box 11 (OV)  Oversized Sketches of Flora
            See Box 3, F44

Box 11 (OV)  Oversized Artwork by Others
            See Box 4, F10

Box 12 (OV)  Large Oversized Sketches for Murals and Frescoes
            See Box 3, F10

Box 12 (OV)  Large Oversized Sketches of Figures
            See Box 3, F26

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

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 12-33  Exhibition Catalogs, 1905-1954
22 Folders
Image(s)
partially scanned

Box 5, Folder 1-5  Exhibition Catalogs, 1955-1963, undated and fragments
5 Folders
Image(s)
partially scanned
Box 5  

Clippings

Box 5, Folder 6-17  
General, 1879-1967, undated  
12 Folders  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  

Box 5, Folder 18  
Howard Pyle, undated  
Image(s)  

Box 5, Folder 19  
Images, undated  
Image(s)  
See also Box 7  

Box 5, Folder 20  
Native American Subjects, 1913-1932, undated  
Image(s)  
See also Box 7  

Box 5, Folder 21  
Rush Family, 1938-1958, 1905-1910, undated  
Image(s)  

Box 5, Folder 22  
Poster for Plastic Club Exhibition by Olive Rush, circa 1900-1904  
Image(s)  
see OV 13  

Box 5, Folder 23  
Reproductions of Rush Artwork, 1901-1917, undated  
Image(s)  
See also Box 7 and OV 13  

Box 5, Folder 24  
Reproductions of Rush Artwork, 1901-1917, undated  
Image(s)  

Box 5, Folder 25  
Reproductions of Rush Artwork, 1901-1917, undated  

Reproductions of Rush Artwork (Duplicates), 1901-1917, undated

Other Art Reproductions and Postcards, undated
2 Folders
not scanned

Periodicals

Olive Rush Articles, 1926-1960, 1911-1912
3 Folders
Image(s)
Image(s)
Image(s)
partially scanned

Native American Subjects, 1932-1958
Image(s)
partially scanned

Playboy: a Portfolio of Art and Satire, 1919, undated
Image(s)

Miscellaneous Periodicals, 1931-1966, undated
Image(s)
partially scanned

Programs for Cultural Events, 1896-1941, undated
not scanned

Pamphlets, 1896-1962, undated
2 Folders
Image(s)
Image(s)
partially scanned

Miscellaneous Printed Material, 1908-1962, undated
Image(s)

Oversized Clippings, Images
See Box 5, F19

Oversized Clippings, Native American Subjects
See Box 5, F20
Box 7 (sol)  
Oversized Reproductions of Rush Artwork  
See Box 5, F23

Box 13 (OV)  
Oversized Poster for Plastic Club Exhibition  
See Box 5, F22

Box 13 (OV)  
Oversized Reproductions of Rush Artwork  
See Box 5, F23

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Series 7: Photographs, circa 1890-1966

0.4 Linear feet (Boxes 6-7)

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  Portrait of Olive Rush, undated
Image(s)

Box 6, Folder 2  Portrait of Olive Rush (Duplicate Print, Copy Print), undated

Box 6, Folder 3  Olive Rush with Paintings, circa 1940-1960
Image(s)

Box 6, Folder 4  Olive Rush Studio and Garden, Santa Fe, 1966, undated
Image(s)

Box 6, Folder 5  Class Pictures, Corcoran School of Art and John Herron Art Institute, 1920, circa 1890-1892
Image(s)

Box 6, Folder 6  Class Picture, Corcoran School of Art and John Herron Art Institute (Copy), undated

Box 6, Folder 7  Delaware, "Tusculum," Howard Pyle Studio, circa 1904-1912
Image(s)
(Olive Rush, Ethel Pennewill Brown, Blanche C. Grant, Harriet Roosevelt Richards, and others unidentified)

Box 6, Folder 8  Delaware, "Tusculum," Howard Pyle Studio, circa 1904-1912
Image(s)
(Olive Rush, Ethel Pennewill Brown, Blanche C. Grant, Harriet Roosevelt Richards, and others unidentified)

Box 6, Folder 9  Delaware, "Tusculum," Howard Pyle Studio (Duplicates), circa 1904-1912
(Olive Rush, Ethel Pennewill Brown, Blanche C. Grant, Harriet Roosevelt Richards, and others unidentified)

Box 6, Folder 10  Miscellaneous Early Life, circa 1900-1910
Image(s)

Box 6, Folder 11  Miscellaneous People, 1904-1946, undated
Image(s)
(Beulah Stevenson and Ethel Pennewill Leach, others unidentified)

Box 6, Folder 12  Miscellaneous Southwestern Scenes, circa 1920-1960
Image(s)

Box 6, Folder 13  Miscellaneous Landscapes and Seascapes, 1940, undated
Image(s)

Box 6, Folder 14  Rush and Native American Artists Painting Frescoes at Maisel's Indian Trading Post, Albuquerque, NM; 1939
Image(s)
(Rush, Harrison Begay, Awa-Tsireh, Pop Chalee; artwork of Pablita Valerde, Ha-So-De (Narciso Abeyta) and Wilson Dewey shown)

Box 6  Photographs of Artwork

Box 6, Folder 15  Installation Views, Wall Panels in Private Home, undated
Image(s): Installation Views, Wall Panels in Private Home;

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
Image(s)

Box 6, Folder 18  Panels, Nathaniel Hawthorne School, Indianapolis, IN (1919), undated
Image(s)
See also Box 7

Box 6, Folder 19  Frescoes, La Fonda Hotel, Santa Fe, NM (1929), undated
Image(s)

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
Image(s)

Box 6, Folder 22  Mural, Santa Fe Public Library (1934) (Copies), undated
Box 6, Folder 23  Frescoes in Home of Florence Bartlett, 1934
   Image(s)

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
   Image(s)

Box 6, Folder 26  Mural "Osages," Pawhuska, Oklahoma Post Office (1938), undated
   Image(s)

Box 6, Folder 27  Mural "Osages," Pawhuska, Oklahoma Post Office (1938) (Copies), undated

Box 6, Folder 28-29  Mural "Antelopes," Florence, Colorado Post Office (1939), undated
   2 Folders (Including copies)
   Image(s)
   Image(s)

Box 6, Folder 30  Murals and Frescoes in Private Homes, 1934-1951, undated
   Image(s)

Box 6, Folder 31  Murals and Frescoes in Private Homes (Duplicates), 1934-1951, undated

Box 6, Folder 32-33  Portraits, undated
   2 Folders (Including copies)
   not scanned

Box 6, Folder 34-35  Oils, undated
   2 Folders (Including copies)
   not scanned

Box 6, Folder 36-37  Watercolors, undated
   2 Folders (Including copies)
   not scanned

Box 6, Folder 38  Miscellaneous Artwork, undated
   not scanned

Box 6, Folder 39  Artwork by Others, 1925, undated
   not scanned

Box 6, Folder 40  Photographic Postcards, undated
   Image(s)

Box 7 (sol)  Oversized Photographs of Artwork
See Box 6, F18 and F38

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