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.

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.


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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.

**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
Container Listing

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

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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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<tr>
<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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<tr>
<td>Box 1, Folder 21</td>
<td>Correspondence, 1918-1919</td>
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<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>
</tr>
<tr>
<td>Box 1, Folder 27</td>
<td>Correspondence, 1930</td>
</tr>
<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 46  Correspondence, 1941  Image(s)
Box 1, Folder 47  Correspondence, 1942  Image(s)
Box 1, Folder 48  Correspondence, 1943-1944  Image(s)
Box 1, Folder 49  Correspondence, 1945-1946  Image(s)
Box 1, Folder 50  Correspondence, 1947-1948  Image(s)
Box 1, Folder 51  Correspondence, 1949  Image(s)
Box 1, Folder 52  Correspondence, 1950-1951  Image(s)
Box 1, Folder 53  Correspondence, 1952-1954  Image(s)
Box 1, Folder 54  Correspondence, 1955-1956  Image(s)
Box 1, Folder 55  Correspondence, 1957  Image(s)
Box 1, Folder 56  Correspondence, 1957  Image(s)
Box 1, Folder 57  Correspondence, 1958  Image(s)
Box 1, Folder 58  Correspondence, 1959  Image(s)
Box 1, Folder 59  Correspondence, 1960  Image(s)
Box 1, Folder 60  Correspondence, 1961
<table>
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<tr>
<th>Box 2, Folder 4</th>
<th>A-B</th>
<th>Image(s)</th>
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</thead>
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<tr>
<td>Box 2, Folder 5</td>
<td>B</td>
<td>Image(s): A-B</td>
</tr>
<tr>
<td>Box 2, Folder 6</td>
<td>Bewley, Marius</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 7</td>
<td>C-F</td>
<td>Image(s): C-L</td>
</tr>
<tr>
<td>Box 2, Folder 8</td>
<td>G-H</td>
<td>Image(s): C-L</td>
</tr>
<tr>
<td>Box 2, Folder 9</td>
<td>I-L</td>
<td>Image(s): C-L</td>
</tr>
<tr>
<td>Box 2, Folder 10</td>
<td>Leach, Ethel Pennewill Brown</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 11</td>
<td>M-N</td>
<td>Image(s): M-R</td>
</tr>
<tr>
<td>Box 2, Folder 12</td>
<td>O-R</td>
<td>Image(s): M-R</td>
</tr>
<tr>
<td>Box 2, Folder 13</td>
<td>Rush, Olive</td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
Box 2, Folder 14  Rush (other than Olive)
Image(s)

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

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
Image(s): First Names Only, A-V

Box 2, Folder 23  Unsigned
Image(s)

Box 2, Folder 24  Unsigned
Image(s)

Box OV 8  Oversized Correspondence
See Box 1, F41

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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).

Diaries

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

Box 2, Folder 26  Bound Volume, 1886
  Image(s): Bound Volumes

Box 2, Folder 27  Bound Volume, 1891
  Image(s): Bound Volumes

Box 2, Folder 28  Bound Volume, 1892
  Image(s): Bound Volumes

Box 2, Folder 29  Bound Volume, 1892-1896
  Image(s): Bound Volumes

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  Stories, Poetry, Essays of Olive Rush, 1890, undated
Box 2, Folder 33  Stories, Poetry, Essays of Olive Rush, undated

Box 2, Folder 34  "Analysis," circa 1934-1935

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
Image(s)

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

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

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

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

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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.

Sketches and Drawings

Box 3, Folder 9  Murals and Frescoes, circa 1919-1938, undated Image(s)

Box 3, Folder 10  Murals and Frescoes, circa 1919-1938, undated Image(s)
see also OV 8 and 12

Box 3, Folder 11  Murals and Frescoes, circa 1919-1938, undated Image(s)

Box 3, Folder 12  Murals and Frescoes, circa 1919-1938, undated Image(s)

Box 3, Folder 13  Murals and Frescoes, circa 1919-1938, undated Image(s)

Box 3, Folder 14  Murals and Frescoes, circa 1919-1938, undated Image(s)

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

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Box 3, Folder 19  Landscapes, 1897-1948, undated

Box 3, Folder 20  Landscapes, 1897-1948, undated

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Box 3, Folder 22  Landscapes, 1897-1948, undated

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Box 3, Folder 24  Landscapes, 1897-1948, undated

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Box 3, Folder 26  Figures, 1912-1957, undated

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Box 3, Folder 35  Figures, 1912-1957, undated

Box 3, Folder 36  Figures, 1912-1957, undated

Box 3, Folder 37  Animals, 1896-1951, undated

see also OV 11

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Box 3, Folder 39  Animals, 1896-1951, undated

Box 3, Folder 40  Animals, 1896-1951, undated

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Box 4, Folder 7  Sketchbooks, 1931-1948
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Box 4, Folder 9  Woodcuts and Lithographs (Duplicates), 1926, undated

Box 4, Folder 10  Artwork by Others, 1927, undated
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Box 4, Folder 11  Children's Drawings, undated
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Box 7  Oversized Sketchbook
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Box OV 8  Oversized Sketches for Murals and Frescoes
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Box OV 9  Oversized Sketches of Landscapes
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Box OV 10  Oversized Sketches of Figures
See Box 3, F26

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

Box OV 11  Oversized Sketches of Flora
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Box OV 11  Oversized Artwork by Others
See Box 4, F10

Oversize 12
Large Oversized Sketches for Murals and Frescoes
See Box 3, F10

Oversize 12
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  Exhibition Catalogs, 1891-1911
                     Image(s)

Box 4, Folder 13  Exhibition Catalogs, 1912-1913
                     Image(s)

Box 4, Folder 14  Exhibition Catalogs, 1914-1915
                     Image(s)

Box 4, Folder 15  Exhibition Catalogs, 1916-1917
                     Image(s)

Box 4, Folder 16  Exhibition Catalogs, 1918-1919
                     Image(s)

Box 4, Folder 17  Exhibition Catalogs, 1920-1921
                     Image(s)

Box 4, Folder 18  Exhibition Catalogs, 1922-1923
                     Image(s)

Box 4, Folder 19  Exhibition Catalogs, 1924
                     Image(s)

Box 4, Folder 20  Exhibition Catalogs, 1926
                     Image(s)

Box 4, Folder 21  Exhibition Catalogs, 1927-1928
                     Image(s)

Box 4, Folder 22  Exhibition Catalogs, 1928
                     Image(s)

Box 4, Folder 23  Exhibition Catalogs, 1929
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Box 4, Folder 24  Exhibition Catalogs, 1931
Box 4, Folder 25  Exhibition Catalogs, 1932-1934
Image(s)

Box 4, Folder 26  Exhibition Catalogs, 1935-1937
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Box 4, Folder 27  Exhibition Catalogs, 1938
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Box 4, Folder 28  Exhibition Catalogs, 1938
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Box 4, Folder 29  Exhibition Catalogs, 1939-1940
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Box 4, Folder 30  Exhibition Catalogs, 1941-1943
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Box 4, Folder 31  Exhibition Catalogs, 1944-1947
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Box 4, Folder 32  Exhibition Catalogs, 1948-1950
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Box 4, Folder 33  Exhibition Catalogs, 1951-1954
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Box 5, Folder 1  Exhibition Catalogs, 1955-1956
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Box 5, Folder 2  Exhibition Catalogs, 1957
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Box 5, Folder 3  Exhibition Catalogs, 1958-1963
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Box 5, Folder 4  Exhibition Catalogs, undated
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Box 5, Folder 5  Exhibition Catalogs, undated
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**Periodicals**

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Box 5, Folder 37  Pamphlets, 1896-1962, undated
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Box 5, Folder 38  Miscellaneous Printed Material, 1908-1962, undated
Image(s)

Box 7  Oversized Clippings, Images
See Box 5, F19

Box 7  Oversized Clippings, Native American Subjects
See Box 5, F20

Box 7  Oversized Reproductions of Rush Artwork
See Box 5, F23

Oversize 13  Oversized Poster for Plastic Club Exhibition
See Box 5, F22

Oversize 13  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

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

Box 6, Folder 3  Olive Rush with Paintings, circa 1940-1960

Box 6, Folder 4  Olive Rush Studio and Garden, Santa Fe, 1966, undated

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

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

Box 6, Folder 8  Delaware, "Tusculum," Howard Pyle Studio, circa 1904-1912

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)

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
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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  Mural "Antelopes," Florence, Colorado Post Office (1939), undated
   Image(s)

Box 6, Folder 29  Mural "Antelopes," Florence, Colorado Post Office (1939), undated
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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

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  Photographic Postcards, undated
   Image(s)

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

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